

# VOGUE

JUL

## KATY PERRY

HER LIFE,  
HER LOVES,  
AND A FRESH,  
ROMANTIC  
LOOK

## FALL FASHION UNIQUE IS THE NEW CHIC

+

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ALL EYES ON  
ALEXANDER  
WANG

### EXTREME DETOX

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Few cultural subjects have enjoyed such sustained interest as Generation X, whose messy, meandering path through youth redefined this country's expectations of adulthood. And few movies have seemed to capture its peregrinations as well as *Before Sunrise*, Richard Linklater's bright portrait of two chatty-in-love 20-somethings who meet aboard a train. When the film first appeared, in 1995, it seemed to introduce a different kind of romance: cerebral, freewheeling, and rooted largely in the magic chemistry between its young stars, **Julie Delpy** and **Ethan Hawke**. Nine years later, Linklater followed it up with *Before Sunset*, whose script, co-written by Delpy and Hawke, revisited the impassioned, self-aware characters over a couple of hours of their adult lives. Now the two protagonists, Jesse and Celine, return in *Before Midnight*, a minor masterpiece that turns a lens onto the gorgeous imperfection of family life in the digital era. This time, Hawke and Delpy portray a relationship passing through the throes of early middle age, in all its pain and wit and glory.

"There is no trick—that's the trick," Delpy explains over tea one recent afternoon in New York, her girlish features now polished to statuesque



TALENT

# TOGETHER AGAIN

JULIE DELPY AND ETHAN HAWKE PAIR UP FOR THE THIRD TIME IN RICHARD LINKLATER'S *BEFORE MIDNIGHT*.

elegance. She's wearing a gray cardigan over a printed indigo spring dress and sitting knee-to-knee with the chiseled, sun-brushed Hawke, who's nursing a Blue Bottle cappuccino. "We're not faking it. We're not doing it to please people. I mean, no one wanted us to do it." When

Delpy started co-writing *Before Sunset*, her agent fired her, saying a sequel would be career suicide; the screenplay went on to get an Oscar nomination. Now, charged with that success, she, Hawke, and Linklater worked toward what Hawke calls "an optimistic movie that doesn't lie."

"With the third one, there's a different fear," Hawke explains. "In the first two, we were flirting with each other. It's real easy to have dialogue, because they're trying to impress one another—in a way, they're performing for each other. But, in this one, it's the dialogue of people who have



DESIGN

## SUMMER PUNCH

South African artist Ruan Hoffmann's background as a painter comes through in his latest collection for Clé, the preferred house for artisanal tiles. Certain to brighten any interior, the 25 hand-lithographed geometric designs in the series, **Postcards from Myself**, come in vivid shades of blue, red, and black. While some tiles bear a resemblance to Matisse's gouaches, others offer a whimsical interpretation of traditional Turkish Iznik pottery motifs. Above all, Hoffmann found himself inspired by the uncertain nature of firing: "I don't know what will happen in the end." —MIEKE TEN HAVE

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TALENT: HAIR: EUGENE SOULLEIMAN; MAKEUP: AARON DE MEY; SET DESIGN: STEFAN BECKMAN FOR EXPOSURE N.Y.; DESIGN: COURTESY OF CLÉ TILE; DETAILS: SEE IN THIS ISSUE.