



# DEFINING



# MOMENTS

IT'S COMMONLY SAID THAT MOVIES ARE AN ESCAPE from reality. In fact, the opposite is often true. Sometimes, the greatest films force us to face the subjects that make us most uncomfortable. This year has been one of the more divisive in recent history, and its defining performances—many of them, in turn, career-defining for the actors who delivered them—reflect that disconnect, presenting bold revisions on relevant dialogues.

When looking at the performances in this portfolio as a collective, there is a through-line that seems important. It gestures to a storytelling sensibility that permeates both style and narrative. Perhaps it could best be described as “close range.”

None of the films in the following pages are what we might call sweeping epics. This isn't to say that the characters or their stories haven't had or won't have an epic impact; it's to say that their stories are shown in such a way as to keep us close.

This is close range: In *Jackie*, the First Lady applying her lipstick in the mirror on Air Force One—cut to scene, at the same mirror, where she gasps for air as she wipes blood from her face. In *Loving*, a couple asleep in their home at night, stunned awake by the glare of a police flashlight. In *Moonlight*, a teenage boy trembling after the shock of a first kiss.

These are performances that compel us to focus on the individuals at the center of the issues. Because sometimes, in focusing on the bigger picture, we miss the small, and lose sight of an important truth: Beyond the political abstractions, there are people. And their lives matter.

2016

PHOTOGRAPHED BY GEORDIE WOOD  
TEXT BY FRANCES DODDS





## NATALIE PORTMAN

Jackie

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"[Fame] creates a splitting of the self. Jackie obviously had it on a much larger scale than I do, but it was something I could see in her and empathize with—that there's this idea of how other people see you, there's who you really are, there's who you want other people to think you are, there's how you think you're supposed to be. This film was an exploration of someone who is so well known, and yet so two-dimensional in the way we know her, iconographically. We don't consider her humanity. Now we see that she really took her identity as her husband's wife and was creating his legacy. She was already saying 'I'm going to be the author of this story—not a journalist, not a historian.' It's so modern: It's what everyone does now, showing the public what they want them to see."

Dress, \$4,800, **DIOR**, 800-929-3467.

Styled by Kate Young

## JOEL EDGERTON

Loving

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"I think the great sadness throughout the entire movie is just how much time was stripped from two good human beings. Nine years of constant oppression is an incredibly insidious and violent situation, psychologically. And this film shows how ongoing injustice can cause [people] to become limited in their ability to debate, argue, fight. These people learn to stay silent, walk within the limitations they're given and lie down instead of standing up to a situation. Loving really brings us closer to the marriage equality debate and, being Australian, I definitely have an opinion about that. Australia still has not given same-sex couples the right to legally marry. The absurdity of what happened to Richard and Mildred, and the absurdity of what's happening today, is that the decisions being made to limit the freedoms of others are made by people who often will never meet the individuals they are affecting."

Jacket, \$3,000, **SALVATORE FERRAGAMO**, 866-337-7242.

Styled by Paul Frederick

NATALIE PORTMAN: HAIR BY DIDIER MALIGE. MAKEUP BY SARAI FISZEL. PHOTOGRAPHED IN THE TAIPAN SUITE AT THE MANDARIN ORIENTAL, NEW YORK CITY. JOEL EDGERTON: GROOMING BY LUCY HALPERIN AT THE WALL GROUP USING BOBBY BROWN. REBECCA HALL: MAKEUP BY STEPHEN SOLLITTO USING NARS. HAIR BY JOHN D AT FORWARD ARTISTS FOR TRESEMME.

## REBECCA HALL

Christine

"I think that if anyone looks at Christine from a distance and goes, 'Oh how fascinating, how macabre,' it's dangerous. Even though she is an unusual character who did a shocking thing [the newscaster shot herself on air], it was a statement that came out of deep pain and suffering. It's unthinkable in the abstract, but I think the film allows you access to try and understand how she could have gotten to that point. It walks alongside her and observes her, but also allows space for everything that can never be known about anyone. To me, Christine feels like a sort of harbinger of a lot of things we talk about now, whether it's mental health issues or suicide. And the biggest tragedy for me is that, for all of her constant self-monitoring and her performance of how she thinks she will be acceptable in the world, she is actually loved by the people around her. But she can't see that, and doesn't feel like she will ever be understood by anyone."

Dress, \$1,980, **ROSETTA GETTY**, [justoneeye.com](http://justoneeye.com). Holly sandals, \$925, **JIMMY CHOO**, [jimmychoo.com](http://jimmychoo.com).

Styled by Paul Frederick

# NAOMIE HARRIS

Moonlight

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"We shot in Liberty City, in Miami, and there was all this fear, like, 'Oh my gosh, this is not a safe neighborhood, how are [the residents] going to respond?' But people were so happy to have us there—they were hungry to be represented. People want to give this film all kinds of labels: It's a gay movie, it's a black movie. But it's not—it's a human movie, and that's what people are responding to. We are all searching for love, dealing with identity crises and other issues... When I started out I had a lot of judgment for my character, Paula, because she was a bad mother and an addict. But what often happens when you've been a victim of abuse is that you split in two—there's your public persona, but then there's also this private persona that's always in pain, always suffering."

Shirt, \$145, **MAJESTIC FILATURES**,  
[majesticfilatures.com](http://majesticfilatures.com)

Styled by Paul Frederick



## BEN FOSTER

Hell or High Water

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"[My character] loves his brother. And the film poses an interesting question: What would you do for love? The movie is pulpy, it can feel like a Western, it has noir qualities, but it's grounded in the '70s shift in masculine bravado. It's about the difficulties men have communicating care and love. If we want to bring it into the political [sphere], we could call it Main Street against Wall Street. It's about human beings who are struggling. It doesn't demonize these young boys who clearly have nothing, and it doesn't completely demonize the banks. But it does pose some valid and necessary questions for us as a society today. Now, that's all buried underneath a lot of wham bam thank you ma'am action. So, hopefully there is a little bit of everything for everybody."

Sweater, \$895, **ERMELEGILDO ZEGNA**, [zegna.com](http://zegna.com).

Styled by Paul Frederick

# DEV PATEL

Lion

"Saroo's character is incredibly torn, because he's got this wonderfully loving family in Australia that he is completely thankful for and is at home with. But he's also riddled with guilt that he's living this privileged life when his family in India could be out there on a truck still searching for him. At its core, it's a story about the love between a mother and son, and how that can transcend continents. I'm a real mommy's boy, so I wanted to make it not only for myself, but for my mom. And I think it's rare to find a film that will bring a lot of joy to the world, like this one will. The script was one of the most beautiful things I've ever read."

Polo, \$495, **ORLEY**, [orley.us](http://orley.us). Trousers, \$800, **FENDI**, [fendi.com](http://fendi.com). Mark XVIII watch, \$3,950, **IWC**, [iwc.com](http://iwc.com). Boots, \$800, **BOGLIOLI**, 646-870-8250.

Styled by Paul Frederick



## MICHAEL SHANNON

Nocturnal Animals

"I think my character is honestly a very nihilistic guy, but he has this reluctant sensitivity to Tony [Jake Gyllenhaal]. He has cancer and thinks, 'Well this is my last shot to leave an impression on the world.' But to what end? That's the thing, in the end, across all of the story lines, you're kind of left with a sort of emptiness. Ultimately the question is, 'Should Tony and Susan [Amy Adams] be together or not?' Should they have ever been together? Was it true love? Or was it just a chapter in the lives of these two people? It's funny, love's capacity to evaporate. I think about people that, 20, 10 years ago, I would have sworn I couldn't live without. Now I hardly ever think about them. It's weird. We're told you're supposed to find someone, spend your whole life with them and fall in a hole in the ground with them."

Shirt, \$95, **NORTH SAILS COLLECTION**, [northsails.com](http://northsails.com).

Trousers, \$2,495 for full suit, **RALPH LAUREN**, [ralphlauren.com](http://ralphlauren.com). Montague Chelsea boot, \$295, **WOLVERINE 1000 MILE**, [wolverine.com](http://wolverine.com).

Styled by Paul Frederick



# TREVANTE RHODES

Moonlight

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"As a black American man you're taught that you have to be the most imposing, the most physical, that much better than your counterparts—and being homosexual is perceived as the inverse of that. But finding Chiron's character, for me, had very little to do with [his] sexuality, because I feel like you fall in love with the mental aspect of people, not the physical. If I'd been born loving men, I'd love them the same way I love women. For me, it was really more about learning to hate myself, because Chiron hates himself. I had to allow myself to feel this disdain towards other people because I couldn't accept myself. I really didn't know I wanted to be an actor until this role. [Acting] always felt like pretending. But with this character, I felt as far removed from myself as I could be—and I loved this person. I cried for him."

Turtleneck, \$1,050; Trousers, \$720, **DIOR HOMME**, [diorhomme.com](http://diorhomme.com). Les Grande Classiques watch, \$1,300, **LONGINES**, [longines.com](http://longines.com). His own ring.

Styled by Paul Frederick

TREVANTE RHODES: GROOMING BY JESSICA ORTIZ USING BAXTER OF CALIFORNIA AT THE WALL GROUP. MICHELLE WILLIAMS: HAIR BY BRYCE SCARLETT FOR GHD. TOOLS AT THE WALL GROUP. MAKEUP BY ANGELA LEVIN USING CHANEL ROUGE COCO GLOSS.

## MICHELLE WILLIAMS

Manchester by the Sea

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"[Your children dying] is the worst thing somebody can live through. It's the thing that will probably bring you closest to death without actually killing you; it holds your face over the cliff. [Shooting Manchester] was really painful. Once you let your mind go to that place—to know that there are women on this day, in this hour, walking around with that as their reality—it's very hard to walk it back. The movie is really about how people stay alive after great tragedy. Maybe the theme I return to, in my work, is wanting to bridge loneliness a little bit. Because I just want those little unloved parts to get loved. For some reason I'm very drawn to that in my work. I'm way more of a chicken in my own life."

All clothing, Williams' own.

Styled by Kate Young