

# Art Department



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Photographed by CHRISTOPHER SHEKMAN

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## NEW YORKER'S SENSIBILITY

Published by SCOTT HUDIN

*New York* magazine's editor-in-chief David Haskell takes a lunch break to talk publishing, politics, and TikTok lines with *Interview*'s own Mel Ottenberg

**MEL OTTENBERG:** I remember you magazine, out of town. DAVID HASSELL: Oh, great. I remember in their haven't visited yet. **OTTENBERG:** Do you want Lisa or Alan Ocasio? **HASKELL:** The Lisa. **OTTENBERG:** That's what I figured. **HASKELL:** And I'm always trying to try to have a Sharna Maeder cover, because I have a thing with Sharna who think I look like him. **OTTENBERG:** Oh, really? **HASKELL:** Yeah, that I got an amazing look. Please? With some regular hair if possible. **SPEAKER 1:** Okay. **HASKELL:** Thank you. Before we start, can you tell me what you think makes a good *Interview* magazine interview? **OTTENBERG:** What makes a good *Interview* magazine interview is an actual conversation where you get a vibe about who this person is, and they're speaking someone to someone. There's a moment where you're trying to have. **HASKELL:** How often do you do the interview? **OTTENBERG:** I don't know. I just like doing the interview once in a while because I like talking to people. What about you? What's your process? **HASKELL:** I mean, the kind of that genre, the who's about of how you do the interview. I'm not really writing with a laptop and I don't do that many interviews. I like shoving material. It's more writing to me. I basically feel like my role as a director of a movie. You're casting, and you're working towards a big picture, but then you're also in the middle of the process, doing the interviews. You're putting on a show, and all

that stuff feels easier for me than to sit down and interview somebody in front of a live audience, or have that kind of a social media presence where you're always on.

**OTTENBERG:** The reading your movie cover to cover, is that right? **HASKELL:** I love my job and I think it shows up in the magazine. Whenever we see each other and we're trading war stories and couching. I think it's because we're both having fun and sitting from a place of confidence. That confidence allows you to be happy if it allows you to be creative and method. Then up. I'm often pushing the staff towards a wider direction.

**SPEAKER 1:** That takes your confidence. **OTTENBERG:** We didn't look at the music yet, do you know what you want? **HASKELL:** I'm interested in that age and artistic thing. **OTTENBERG:** It's good. **HASKELL:** I've worked at *New York* magazine for 17 years now, and the last time I was in the office writing for the book. But yeah, giving people permission to show that art and not censor their own brain—we're not censoring anyone, for the most part. There's something unusual about everybody that we employ, but the tendency when you work at a larger organization is to try to flatten yourself out to figure out how to succeed.

**OTTENBERG:** One headline present. What, but did your training for the first 17 years give you the full idea of what the magazine is supposed to be? **HASKELL:** Yeah. My predecessor was a thematic editor and used to through a big transition from a print magazine to a magazine that was both print and digital. It was a sort of meditation project to make *New York* magazine as great as it was in the first decade. It was David Doolittle who was kind of a coach. And so one of the things we did was create all these verticals like Politics, The City, and Culture, so please to double down on all of our obsessive obsessions around different subjects.

**OTTENBERG:** Right. **HASKELL:** And that's the big thing—go here, pop up on this article from Bloomberg about the great print revival of 2024. That's what I've been saying to my colleagues and bosses for the last year or so, which is that the print magazine is an incredibly thrilling, contemporary product, and the world is changing so to help it's a smart business move. We publish a magazine every two weeks, publish about 60 stories a day on the website, and probably see episodes of a podcast each week. There's so much different stuff coming out in the cinematic universe of *New York* magazine, and I think it creates an environment you want to be in if you're a writer. Kind of, yeah, it's not just everything, and that's really important to own and be confident about, but there's a handful of a million people who are committed to that same sensibility—a New Yorker's sensibility.

**OTTENBERG:** How does the print issue come together? How many issues are you doing a week? **HASKELL:** We do 10 issues a year and that's the same. I already know what the theme of the anniversary issue for next spring will be. **OTTENBERG:** Excuse me. It's going to have the age thing. I'm going to have the entire issue and will share an umbrella word. And may I have a bookend? **SPEAKER 1:** Sure. And would you like another coffee? **HASKELL:** Yes, thank you, do it for me because we still have some things that take six months to make, and then we've got to make a week cover. Even though it also adds a ton of anxiety and stress, it's



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Photographed by  
BOB  
KENTRIDGE

YEEHAW!

Styled by  
LUCY  
GASTON

# MASON RAMSEY RIDES AGAIN

Six years after he first appeared in this magazine (back when he was the viral sensation known as Yodel Boy), the 18-year-old country singer is back, this time with a new Christmas EP, a brand-new whip, and answers to some pretty personal questions

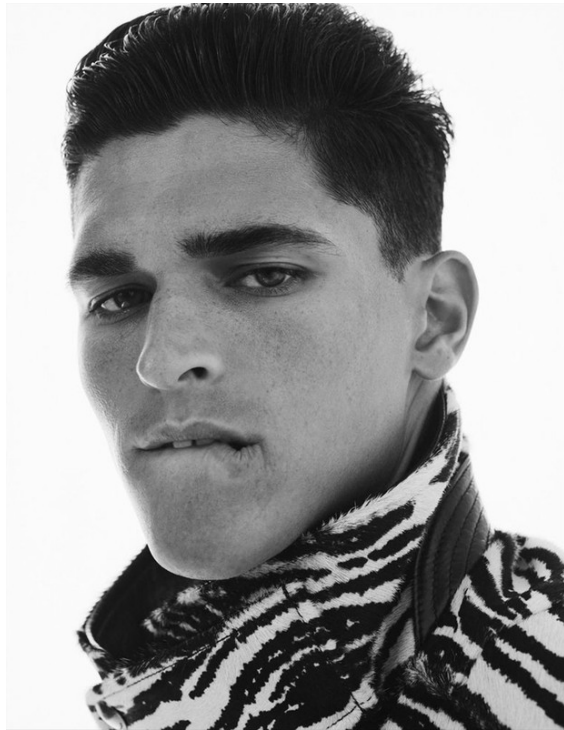
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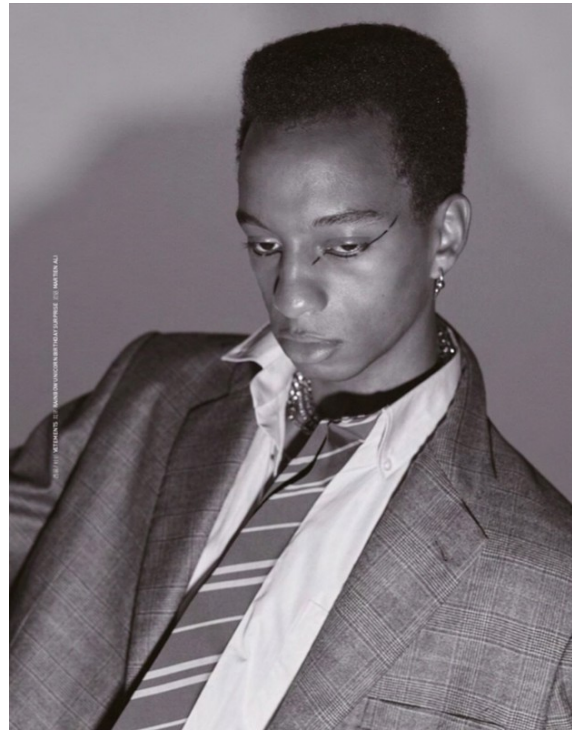
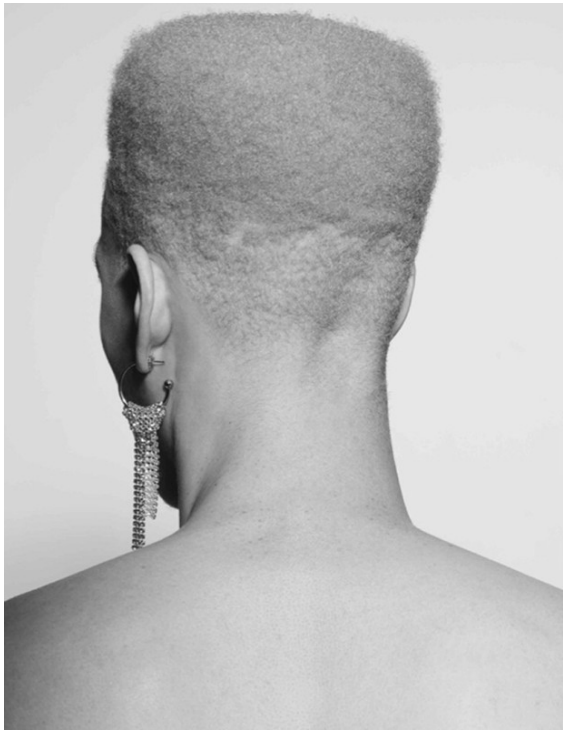
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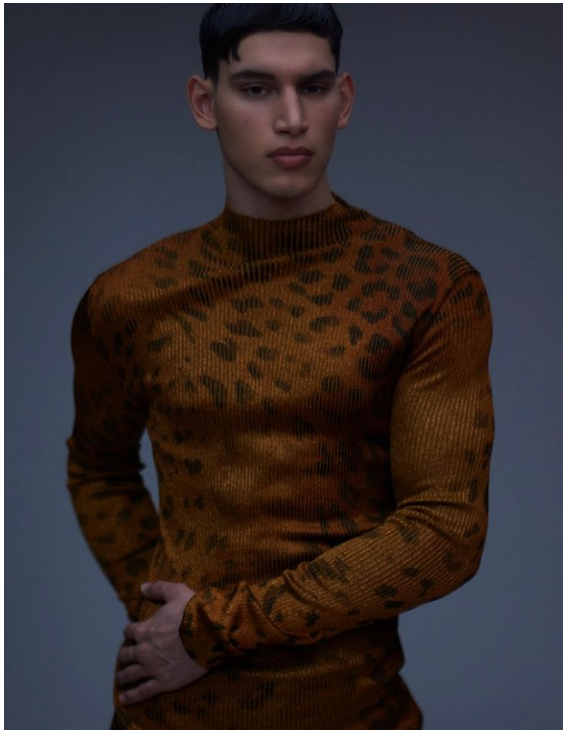
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