

VOGUE

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POWER
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YOU
dressing to
influence

THE DREAM TEAM
CATE & CHRIS

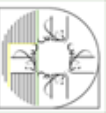
on family, friendship and making movies together

FINE JEWELLERY
out of the box

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« Si is my tribute to modern femininity,
an irresistible combination of grace, strength
and independence of spirit. »

Giorgio Armani





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Si
IS
MORE THAN
A Si





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to start again
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Kate Winslet

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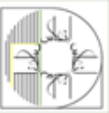




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HERS

3



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NOVEMBER 2017

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CATE BLANCHETT WEARS A LOUIS VUITTON DRESS AND TOP, TIFFANY & CO. EARRINGS AND RINGS. **CHRIS HEMSWORTH WEARS** A COMMAS SHIRT. JAC + JACK T-SHIRT, SANDRO PANTS. **CATE BLANCHETT'S MAKE-UP** FROM GIORGIO ARMANI, STARTING WITH MY ARMANI TO GO NEW ICONIC CUSHION COMPACT FOUNDATION IN 5; ON CHEEKS, CHEEK FABRIC POWDER BLUSH IN 502; ON EYES, EYES TO KILL CLASSIC MASCARA IN 1; ON LIPS, ECSTASY SHINE LIP CREAM IN 100 SAND.

STYLIST: CHRISTINE CENTENERA
PHOTOGRAPHER: WILL DAVIDSON
HAIR: ROBERT VETICA
MAKE-UP: JEANINE LOBELL
MANICURE: MARISA CARMICHAEL
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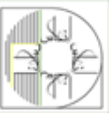


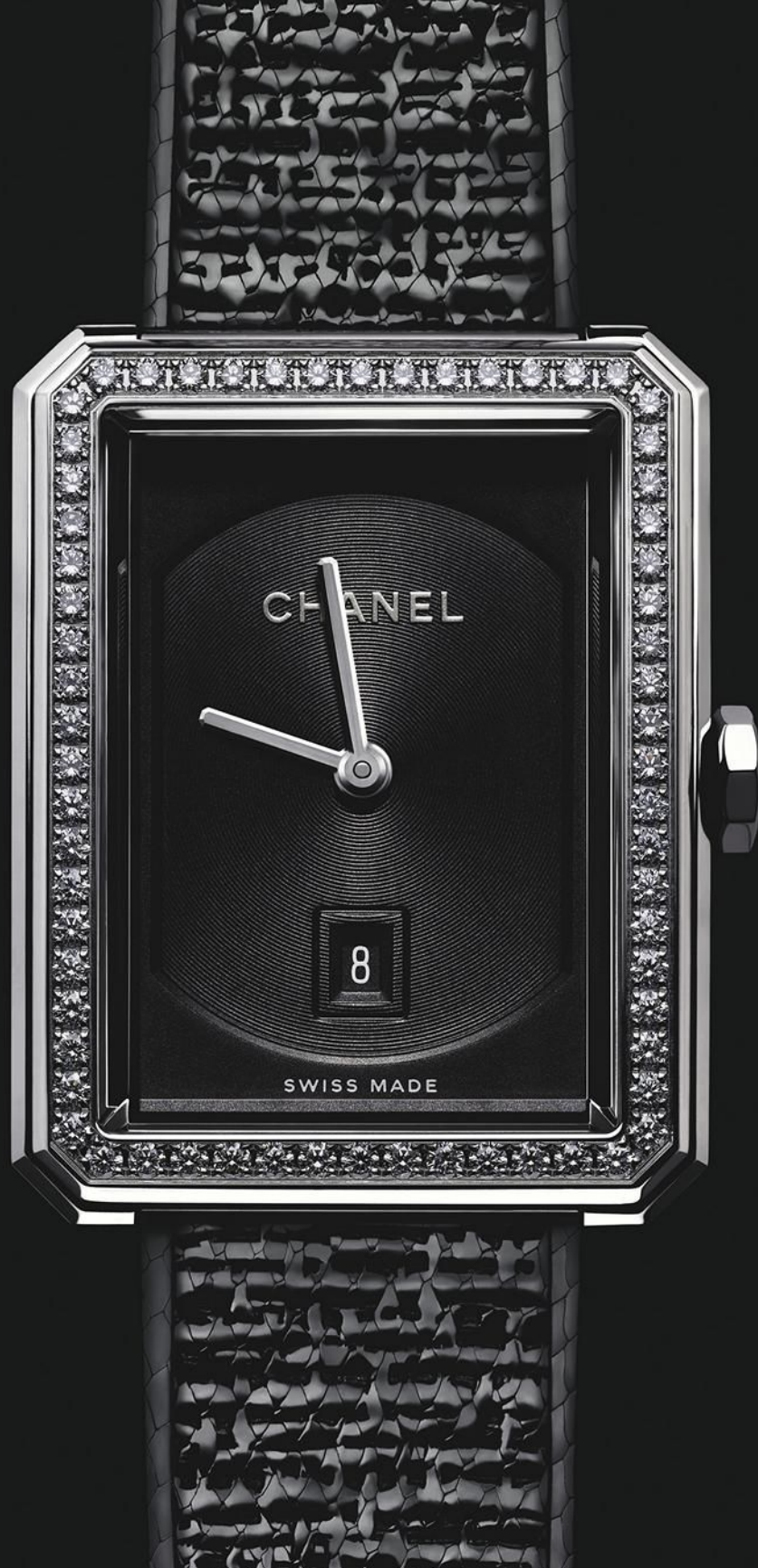
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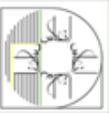
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Hammersmith Palais Ball, London, December 1981

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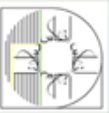


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Zip Antique Ludo necklace
transformable into a bracelet,
rubies and diamonds.





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Zulu & Zephyr, C&M, Viktoria & Woods, C&M



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Everything Under The Sun

Dion Lee, Viktoria & Woods

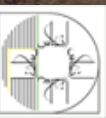
DAVID JONES

ONE NAME : ENDLESS POSSIBILITIES

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Editor's letter



CHRIS HEMSWORTH AND CATE BLANCHETT IN 'CHECK MATES', FROM PAGE 156.

Cate Blanchett and Chris Hemsworth are indeed the dream team on our cover. I have just returned from the Paris ready-to-wear shows, where Cate attended Louis Vuitton, the final show of the season, looking incredible in a pants-suit with pulled-back hair and in the company of her sons. No-one holds a room like Cate and no-one wears a pants-suit like her, either. On these trips, I'm often asked what might be in the water in Australia for it to produce such great acting talent and a seemingly endless supply of Hollywood stars. Per capita, Australians are certainly over-represented on Hollywood red carpets, and enormously respected for their abilities, approachable nature and work ethic.

Coordinating these two mega-stars to be in the same place at the same time certainly tested the stamina of our producer Rikki Keene, due to Cate and Chris being equally in demand with busy schedules. But they were both keen to celebrate their work on *Thor: Ragnarok* together, which was an experience they clearly enjoyed and through which they became firm friends. When deciding how to style them, fashion director Christine Centenera opted for the season's masculine suiting – undone, relaxed, and even barefoot – to capture our easy Aussie style.

Both Cate and Chris have chosen to spend extended periods raising their children in Australia and in doing so have also positively impacted the local film-making and theatre industries: Chris by suggesting this *Thor* be made on the Gold Coast; and Cate and her husband, Andrew Upton, through their tenure as creative directors of the Sydney Theatre Company and additionally Cate's locally made films and art collaborations (see her work with artist Del Kathryn Barton on page 193).

Cate says she loves working at home and was relieved *Thor: Ragnarok* was shot in Australia. "No disrespect to crews overseas," she says, "but there is nothing like Australian crews. It's always a relief to be working with an Australian crew, because there are no bumps and the skill level is extraordinary."

By being such champions of our industry, Chris and Cate have created work and paved the way for a new generation of young Australians who have worked across numerous productions. Their spirit and friendship is captured in the laughter and smiles by Australian photographer Will Davidson and in the wonderful accompanying interview by our deputy editor Sophie Tedmanson, too.

Enjoy.

EDWINA McCANN EDITOR-IN-CHIEF





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ZOE BARNARD

Canberra-based model Zoe Barnard makes her *Vogue* debut in 'Slow burn', from page 172. "It was a dream!" she says. "I was a little nervous at first, but the nerves faded immediately once I met the team." Barnard's induction into the industry came as a surprise when she was scouted on Bondi Beach at the age of 16. "I never thought my life would end up here, but I wouldn't change it for anything."



DAVE WHEELER

Australian photographer Dave Wheeler captured two stories for *Vogue* Australia this month, on opposite sides of the country. "Both shoots were in amazing locations, but they were quite different," he says. "For the Paspaley story I was guided by documenting the amazing process of pearl farming and trying to do justice to the beautiful north-west coast of Australia. Whereas the Hamilton Island story was about the people behind the restoration and rejuvenation of the island after huge devastation."



JESINTA FRANKLIN

"Asking people to vote on the equality of others was never going to be a unifying process," says model Jesinta Franklin, who assumes the role of writer for this issue with an opinion piece on the topic that has divided the nation. "Marriage equality is something close to my heart. It affects my family and close friends and many people I work with." Read her poignant story 'Why I voted 'yes'' on page 118.



KATE LEDGER

"The image of Heath and I is special to me. It not only captures our intimate relationship but also reminds me of all the happy, fun times we had together," says Kate Ledger of the photograph of her and her late brother, which inspired her memorial piece, 'My brother, Heath', on page 194. "I have always been a huge fan of *Vogue* and in particular of fashion, photography, colour and style, so naturally I couldn't pass on the opportunity to collaborate on a story for Heath."



RICHARD MILLE



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1. HUNZA G SWIMSUIT, \$205, FROM WWW.NET-A-PORTER.COM.
2. ANDREEA DIACONU BACKSTAGE AT MICHAEL KORS S/S '18.
3. BOBBI BROWN METALLIC EYE SHADOW IN CHAMPAGNE QUARTZ, \$42.
4. ZIMMERMANN RESORT '18.
5. ON THE STREETS OF NEW YORK.
6. CHANEL RESORT '18.
7. VERONIKA HEILBRUNNER IN NEW YORK.
8. EUGENIA KIM HAT, \$525, FROM WWW.NET-A-PORTER.COM.
9. MODEL EMILY RATAJKOWSKI.
10. CATE BLANCHETT IN GIORGIO ARMANI AT THE 2014 OSCARS.
11. LOUIS VUITTON RESORT '18.
12. O&M SURF BOMB SEA SALT SPRAY, \$28, FROM SEPHORA.

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CATE BLANCHETT

See the Australian actress's best red carpet moments of all time.

ONLINE

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The temperature is rising, so it's time to turn our focus to the new rules for swim. Your resort wardrobe is just as important as what is underneath it all.

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CALVIN KLEIN

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The Blanchett sisters, 1996

An ultimate sister act, Cate and Genevieve Blanchett, then 27 and 25 years old and on the brink of success, featured in a six-page *Vogue Australia* spread.



CATE BLANCHETT,
HOLDING ALOFT HER
SISTER GENEVIEVE,
PHOTOGRAPHED BY
DEREK HENDERSON

“Cate, 27, is going to be a movie star,” wrote Kim Langley in her article on the Blanchett sisters in the October 1996 issue of *Vogue Australia*. The Blanchett sisters were inseparable, planning overseas travels, looking to move in together and desperate to work alongside each other; Cate as an actress and Genevieve as a set designer. Two decades later, Genevieve still works in theatre, and Cate embodies Langley’s prediction as one of the world’s most acclaimed actresses, and many times a *Vogue* cover star, including this month. “I was so scared!” Cate recently recalled of this feature with her sister. “It has taken me a long time to get comfortable with still photo shoots.”

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Vogue Australia

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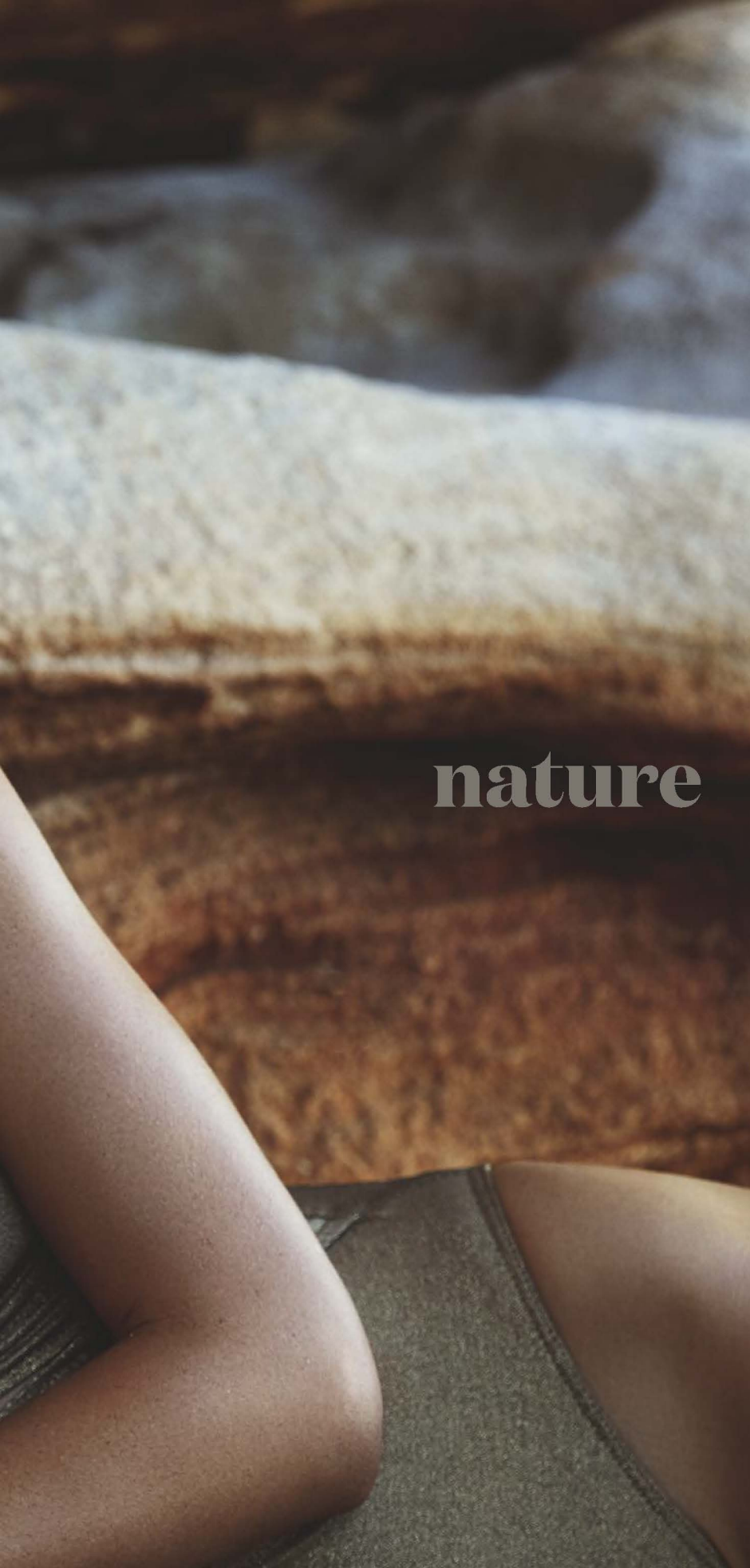
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SNAPSHOT

Connect the dots

STYLING KATE DARVILL
PHOTOGRAPH PIERRE TOUSSAINT

Play with this variation on a theme: polka dots oversized and graphic, dainty on a bow flat, or how about tiny and speckled on an off-shoulder ruffled top? The quaint print of your childhood this is not. Rather, it is a spirited return to elegance, especially when worn with the verve of a matching top-and-bottom ensemble. And, as proven, it can hold its own throughout time, ages and eras, too. Think of Jackie, who wore it as both a Kennedy (long elegant gown) and as an Onassis (a sheer ruffled cocktail number). Go ahead, sign away on this particular dotted line.

Zara Wong

FROM LEFT: PAULA WEARS A BEC & BRIDGE JACKET DRESS, \$400, AND PANTS, P.O.A. ELSA PERETTI FOR TIFFANY & CO. EARRINGS, \$935, AND BANGLES, \$670 EACH, NO. 21 SHOES, \$490, FROM WWW.MATCHESFASHION.COM. LOEWE BAG, \$4,290. EMMA WEARS A GEORGIA ALICE TOP, \$560, MARQUES ALMEIDA SKIRT, \$585, FROM WWW.MATCHESFASHION.COM. MONDIAL RINGS, \$60,000 (ON RIGHT HAND), AND \$35,000 (ON LEFT HAND). TJ WEARS AN H&M TOP, \$60, LOEWE PANTS, \$1,750, CERRONE EARRINGS, \$1,100, AND RINGS, \$2,680 AND \$4,900. ZARA SHOES, \$90.



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VOGUE VIEWPOINT

Moment in the sun

Looking out on this season's
beachfront, think sun-worn brights
and nostalgic prints collected from
long-ago holidays layered with linen
and cotton cover-ups.

STYLING KATE DARVILL
PHOTOGRAPHS PIERRE TOUSSAINT

WORDS: ZARA WONG HAIR: KOH MAKE-UP: PETER BEARD MODELS: EMMA HARRIS KANE ANDERSON
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Rays of asymmetry

Minimise your beach prep time with swimwear as daywear. Choose a one-shoulder bikini top to maximise the fashion quotient.

EMMA WEARS A MARYSIA BIKINI TOP, \$150. ROSIE ASSOULIN PANTS, \$3,095. FROM PARLOUR X. BALMAIN X SPECSAVERS SUNGLASSES, \$299, FOR TWO PAIRS. TIFFANY & CO. BRACELETS, \$2,800 EACH. GUCCI WATCH, \$1,315. FENDI BAG, \$4,880. LOUIS VUITTON TOTE BAG, \$2,200. HERMÈS TOWEL, \$800. KANE WEARS BASSIKE SHORTS, \$240. HIS OWN RING.

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All golden

The jacket gets a sunburst revival when mingled and mixed in with faded citrus shades.

GUCCI JACKET, \$3,415. ZIMMERMANN BIKINI TOP, \$150. TIGERLILY SHORTS, \$100. MIMCO EARRINGS, \$129. HERMÉS BRACELET, \$1,215. CHANEL BAG, \$3,190. FROM THE CHANEL BOUTIQUES.

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Cover girl

Trans-seasonal phrasing comes into effect: is there anything more chic than graphic slides and a sweater worn on the way to the seaside?

LOUIS VUITTON SWEATER, \$3,100, AND BAG, \$3,350. MATTEAU BIKINI BOTTOMS, \$120. HOLLY RYAN EARRINGS, \$420. SEAFOLLY BEACH BAG, \$100. MA POESIE TOWEL, \$250. ADIDAS SLIDES, \$50. FROM THE ICONIC.



PIERRE TOUSSAINT
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Blue-sky thinking

Look no further than your surroundings: let the sky and sea be your colour guide.

ELLERY TOP, \$750. SPELL & THE GYPSY COLLECTIVE BIKINI BOTTOMS, \$79. AND TOWEL, \$119. CHANEL SUNGLASSES, \$1,860. FROM THE CHANEL BOUTIQUES. BEAUTY NOTE. ENDOTA SPA HYDRATE ME MIST.

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MIU MIU TOP, \$3,000.
HEIDI KLEIN BIKINI
BOTTOMS, \$215.
CHRISTIE NICOLAIDES
EARRINGS, \$249. DIOR
TIMEPIECES WATCH,
\$6,100. AURELIE
BIDERMANN BANGLES,
\$130 EACH. FROM PAM
PAM. AMONG EQUALS
BAG, \$340.



CAMILLA SHIRT, \$349.
SCANLAN THEODORE
BRALETTE, \$120,
AND SHORTS, \$240.
BASSIKE CAP, \$140.
CHRISTIE NICOLAIDES
EARRINGS, \$259.
GUCCI BELT BAG,
\$2,160. AND WATCH,
\$1,180. TEVA
SHOES, \$100.



BURBERRY CAGOULE, \$1,995.
ARNSDORF DRESS, \$245.
AQUA BLU BIKINI TOP,
\$25.
BEATS BY DRE HEADPHONES,
\$400, FROM APPLE.
MARIMEKKO BACKPACK, \$230.
MA POESIE TOWEL, \$250.

Sea change

There might have been a time when beach clothing was an oxymoron, but a well-chosen cover-up is a chance to explore coastal style beyond conventional motifs.



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Sundown

A hint of swimwear underneath an unbuttoned blouse straddles the line between relaxed and sultry – and gives you another chance to layer in additional prints.

EMMA WEARS A BASSIKE SHIRT, \$380. PALM SWIMWEAR BIKINI, \$110. ZIMMERMANN SKIRT, \$450. CHRISTIE NICOLAIDES EARRINGS, \$239. CHANEL BRACELET, \$3,280, FROM THE CHANEL BOUTIQUES. GUCCI BAG, \$1,980. KANE WEARS BASSIKE SHORTS, \$240. HIS OWN RING.

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TREND

Making waves

In contrast to the sporty no-nonsense aesthetic that's dominated swimwear, ultra-feminine, delicate and embellished swim reclaims its place in the sun. By Alice Birrell.



A bikini is not a bikini unless it can be pulled through a wedding ring", or so said Louis Réard, creator of the first officially so-named two-piece. He had clearly never clapped eyes on the 20-cent-coin-sized paillettes or leavers-lace trimming a be-sparkled La Perla swimsuit, nor the petal appliqué bandeau from Sardinian swim brand La Revêche, elegant straps so redolent in three-dimensional texture you couldn't spot the difference on a rack of eveningwear.

Likely they, along with the wash of outlandish and witty swim pieces produced this season, would have thrilled the provocateur to bits. They're part of a sidestep from high-tech performance-wear and athleisure-inflected swimsuits framing our pools and beaches lately to al fresco frivolity. "We know that some of our customers' swim has never touched water outside of a cold hand wash," says Queensland-based Becky Jack,

founder and creative director of swim label Peony. "Some customers purchase our swim to be worn as a bralette under a sheer top or as a bodysuit under denim shorts to wear to summer festivals."

Though the swim-as-ready-to-wear trend Jack speaks of surfaced years ago, the symmetry between the two categories is on the rise. A raft of labels that play in other spaces – ready-to-wear, lingerie – are parlaying their design sensibilities into swim. You can now buy Johanna Ortiz's signature wrap-bow waist in bikini form, and lingerie label Love Stories's sweetly romantic delicates in waterproof. The common thread is in the look: softer, prettier and deliberately low-octane. The ruffles, asymmetry, one- and off-shoulder trends from the runways have all been soaking into a hazy, pretty rendition of swim in place of the way Helmut Newton and Guy Bourdin envisioned it: bronzed bodies poolside in knife-sharp heels. →



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SHE MADE ME RESORT '18



ZIMMERMANN RESORT '18



WE ARE KINDRED RESORT '18



KOPPER & ZINK RESORT '18



ZIMMERMANN RESORT '18



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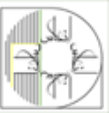
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But why the swing toward embellishment-dusted, flounced and frilled swim now? Part of it might be that we're working harder and holidaying harder, the exuberance we feel in leaving it all behind and heading to the beach creeping onto our halter-necks and bandeaus. How much more fun to slink onto the sand in a sugar-white scalloped bikini laced with cherry-red string?

That fluidity and freeness with creativity is part of the medium, says Ephemera's Nicole Banning. "Swimwear is, by its very nature, focused on the female form and on ease of movement," she explains, as her own brand moves from blacks and darker jewel tones to dreamy sorbets. "Femininity in swimwear is expressed within this realm, which lends itself to experimentation with colour, print, embellishment and cut."

The added advantage of a sweetly ruched maillot taps into the rosy nostalgia we reserve for salty summer days. "While there is merit in having a go-to black swimsuit, [we're] likely to embroider, ruche or add texture," says Jack. "We are inspired by the way an old swimsuit can instantly transport you back to a summer memory."

Another driver is the visual currency we're cashing in on in a world underpinned by spooling Instagram feeds. "This social media explosion has propelled aesthetic elements like colour, texture and fabrication to the forefront," says Jack.

Overtly feminine looks – replete with details borrowed from sundresses like Made By Dawn's itzy ruffles straps and oversized bows on Hunza G's dedicated collection – both stand out and speak to empowerment in an age where frills and feminism aren't odd bedfellows. Chloé Dunlop of crocheted swim brand She Made Me says the softness and warmth of her handmade pieces appeal. "Crochet represents love and persistence to me. It takes a lot of effort and there is a beautiful human connection within each garment," she says.

Candice Fragis, buying and merchandising director at Farfetch, recognises this mood change. "There has been a shift in fashion to reflect female empowerment and dressing for yourself," she says. Far from the bathing machines wheeled into the water to preserve the modesty of female swimmers in the 18th century, we've cycled through controversial swim-clad turns on screen from Annette Funicello's bikini to Jane Russell's one piece to the now ubiquitous Brazilian cut. The availability of fussy, pretty styles reflects a settling into a diversity-friendly stride, says Banning. "In the Western world it definitely feels like every envelope has been pushed – Rudi Gernreich's monokini for example – and that women have found their chosen comfort zone."

“Femininity in swimwear is expressed within this realm which lends itself to experimentation with colour, print, embellishment and cut”

But don't think comfort and practicality are forgone in this swing. "It's about finding the perfect balance between a functional and comfortable swim piece with feminine detailing," says Georgiana Huddart of Hunza G, who has done so with a visual signature of ruched seersucker that concertinas around the body's curves in a literal one-size-fits-all model. "While I love the fact that swimwear has become more fashion-forward, I also believe it should still work in its original context: swimming in water," she continues. "You can jump in the sea and climb rocks in a Hunza G bow swim but you can also wear it with shorts or a skirt to a party and feel good." Sounds pretty perfect to us. ■

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TAMIE INGHAM (LEFT) WEARS A GEORGIA ALICE TOP, \$600. ELLERY PANTS, \$1,195. HOLLY RYAN EARRINGS, \$250. UNIQLO SOCKS, \$10. MARA & MINE SHOES, \$250. JASMINE YARBROUGH WEARS A CÉLINE JUMPSUIT, \$4,445. FROM PARLOUR X. UNIQLO SOCKS, \$10. MARA & MINE SHOES, \$285. HER OWN RING.

VIEWPOINT

A perfect pair

The edict 'friendship before business' has guided Jasmine Yarbrough and Tamie Ingham of shoe label Mara & Mine to their own brand of success. By Alice Birrell.

STYLING PETTA CHUA
PHOTOGRAPHS JAKE TERREY

As difficult as it is to manage time zones and glitchy phone lines, speaking with Jasmine Yarbrough and Tamie Ingham across multiple devices is a flash insight into the lives the pair lead. "Sorry, Jas, you go!" says Ingham, laughing, speaking from the pair's base in Los Angeles to Yarbrough in Sydney visiting family. "Tamie was dressing me a lot for fashion shoots and shows, so we got to work together," the former model says of Ingham's previous career as a stylist, telling the story of how the friends and co-directors of shoe label Mara & Mine met. "We have a lot of mutual friends, so we'd always see each other socially."

The Australian-born Ingham and Yarbrough came to their present roles through a current that is still carrying them along: travel. "We were in Capri and we were invited to a really good friend's party," says Yarbrough, flitting quickly to the duo's next formative narrative. "We left the →

HAIR: TAYLOR JAMES REDMAN MAKE-UP: PETER BEARD
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YARBROUGH (LEFT) WEARS A MATIN T-SHIRT, CHRISTOPHER ESBER SKIRT, \$590, CAMILLA AND MARC JEANS, \$300, MARA & MINE SHOES, \$310, HER OWN BRACELET. INGHAM WEARS A GEORGIA ALICE TOP, \$560, AND PANTS, \$500, MARA & MINE SHOES, \$310, HER OWN EARRINGS.



“We’ve always put our friendship as number one. Work comes second”

hotel in high heels, and a cobblestone street and high heels just don’t go together, so we said: ‘How good would flats be?’, but thought not because [the party] was really dressy. When we arrived, we realised every woman had flats on, and they looked so chic. So we thought: ‘We have to emulate this.’”

Ingham is quick to emphasise the practical element – most of their shoes are lined in lambskin for comfort – something that stemmed from her experience as a stylist in Sydney. “Being expected to run from set to PR appointments in heels just wasn’t really exciting for us,” she says, a sentiment that spoke directly to their high-powered customer base with the need to shift swiftly between off-and on-duty modes, including Margot Robbie, Kendall Jenner and Cara Delevingne.

“It was a shock to Jas and I,” remembers Ingham of seeing Delevingne in a pair of their signature Jem skull slippers; shoes with the foot’s skeleton embroidered on the toes like a luxury X-ray composite. “I think we first saw it in Japanese *Vogue*. We were sent this image and we couldn’t believe it. We were getting calls from stores internationally ... and then it just expanded.”

From their start in 2012, their line of velvet smoking slippers in smoke black and jewel tones has tapped into the penchant for low-key dressing and a sultry LA brand of rock’n’roll that draws on the city’s musical enclaves and rich history in the genre.

Choosing to base themselves in LA was characteristic of a fearlessness that figures into their business acumen, building on Ingham’s business degree and Yarbrough’s interest in numbers (they



MARA & MINE SHOES, \$265.

MARA & MINE SHOES, \$265.

MARA & MINE SHOES, \$310.

share design duties, with Ingham nominated “the creative one”). “America is one of the toughest places to do business in the world and we wanted to challenge ourselves,” says Yarbrough. They maintain, however, a philosophy that might be considered out of step with the cut-and-dry ethos of business. “We’ve always put our friendship as number one. Work comes second,” says Yarbrough.

Their new collection is another amalgam of their travels together – this time to Cartagena – with fizzing brights the colours of tropical punch and fruit motifs that echo the heady mix of colour and life on the streets of Colombia. With David Jones on board as a new Australian stockist, expect a collection, with pointed babouche-like slides and knotted leather sandals, that captures both an Australian love of colour and a Californian ease.

By celebrating the flat shoe, they aim to break rules. One bestselling loafer with an edict – ‘Fuck, I love you’ – by Canadian artist Raif Adelberg on the toes has become a core style carried over from season to season. “Department stores are loving them, but they’re like: ‘There’s no way we could have that in the store,’” Yarbrough says, laughing. “We love comfort, but we also love to turn heads, and that’s what our shoes do,” comes the voice of Ingham. A single duo seamlessly transcending time zones and categories. ■

JAKE TERREY
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Follow suit

After launching Vestiaire Collective's Australian outpost, Fanny Moizant reveals the secret to suiting up in style. By Zara Wong.

STYLING PHILIPPA MORONEY
PHOTOGRAPHS JAKE TERREY



The year is 2009. The world is in the depths of the recession, and Phoebe Philo has just shown her first collection for Céline. "And that's when I spotted the phenomenon of the 'recessionista,'" quips Fanny Moizant, the co-founder of French-based luxury and designer resale platform Vestiaire Collective, which was launched in said year. This was when 'recessionistas' were cycling through their wardrobes and replenishing through buying vintage or second-hand online, and reselling their own pieces. If you've ever wanted a drastic closet switch-around but – ahem – are held back by more realistic constraints, Moizant knows where you're coming from. "At some point, if you want beautiful things, you have to be savvy," she purrs in her French accent.

Wearing out-of-season or vintage has always been *de rigueur* in France, Moizant explains, where the sentiment is not to buy for trends but for design and its place in one's own personal style. "It's about the quality piece, the shape, a nice neck – simple but beautiful." Take the trouser suits pictured on these pages. "I would wear a full suit for drinks or a special occasion," she says, noting their atypical hues and styles, ensuring a life beyond the boardroom, even when one works for a fashion tech company with a liberal dress code. "And then I can wear a cool pair of jeans with the jackets," she comments on how to split the pieces up, furthering bang for buck. How very Vestiaire.

The renaissance of pants and jacket sets has been simmering in fashion for the past few seasons, with MaxMara and Victoria Beckham offering a take on matching tailored sets at the autumn/winter '17/'18 runways. Origins of the look go back to Yves Saint Laurent's heyday with *Le Smoking*, but this time around, with women wearing pants being part of the norm, there is so much more to explore beyond contraband-inflected sex appeal. They are now moulded more to the shape of the womanly form, from Stella McCartney's nipped-in waist hound's-tooth to Dion Lee's languidly elegant tailoring. And with fashion's anything-goes vibe of this season, experimenting →





HAIR: KEIREN STREET MAKE-UP: MOLLY WARKENTIN
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FANNY MOZANT WEARS
A WHITE STORY SHIRT,
\$650. HER OWN RACIL
JACKET, VINCE PANTS AND
GIANVITO ROSSI SHOES.

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BALENCIAGA TOP, P.O.A., FROM DAVID JONES. CARTIER BRACELETS, \$5,700 EACH. GUCCI SHOES, \$885. HER OWN RACIL JACKET AND PANTS. RECREATIONAL STUDIO BRACELET.

SUITING STARS



GUCCI JACKET, \$3,420, AND PANTS, \$1,295.



CAMILLA AND MARC JACKET, \$720, AND PANTS, \$450.



CARLA ZAMPATTI JACKET, \$870, AND PANTS, \$530.



MACGRAW JACKET, \$895, AND PANTS, \$595.

beyond neutral shades and classic cuts is what has piqued interest. Why not wear a suit printed with a bird wearing a crown, courtesy of Macgraw?

Moizant's own wardrobe is filled with staples alongside "a few strong pieces that have a bit of a twist". Carefully edited, it adheres to the one-in, one-out rule, "because I have always been re-selling", as she explains. "I watch my budget, but I can afford expensive pieces because I am selling all the time – it's a rolling thing!"

But let's be honest, there is still that impossible-to-replicate thrill that comes with the fashion chase, regardless of one's fashion budget. Remember that sold-out-once-it-hit-the-shop-floor Acne jumper? Or that Alber Elbaz-era Lanvin cocktail dress that Kate Moss was photographed wearing walking out of her home? Chances are you could find it on Vestiaire Collective, as Moizant herself had done by stalking and finding a sought-after Hermès cuff.

Earlier this year Moizant was in Sydney to oversee Vestiaire Collective's launch in the Australian market and since then has moved her family to Hong Kong. The Asian market is next on the horizon, with her daughters in the process of learning Mandarin. Moizant has previously relocated her family from Paris to London to head up expansion in Britain. "I was the first to put my hand up!" she jokes. "We wanted to expand fashion internationally, and there are cultural differences that make it tough over emails, so I realised we had to open an office there." While in Sydney, having met Pip Edwards and Nadia Fairfax at the Vestiaire x *Vogue* dinner, Moizant noticed similarities between Australian and French style – namely its laid-back "cool, not too done" factor. "It's close to the French attitude, it's not too serious ... but we [the French] are really fascinated with how you Australians look like you're stepping out of the ocean; you put something on and you look marvellous! Whereas we are trying really hard to look cool," she says, laughing.

Of Vestiaire Collective's six million-plus members, there has been a noticeable spike in Australian customers, a result that was very organic, according to Moizant. "This signals that there's an appetite for fashion and our concept and gives us an understanding that the Australian community is ready to embrace recycling and sustainable fashion," she says. "So I thought it's time to go and do something interesting." Donning a trouser suit, no less. ■

GEORGINA EGAN/IAKE TERREY
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VIEWPOINT

Hitting her stride

A practical approach to beautifully crafted footwear informs Claudia Schiffer's new capsule collection for Aquazzura. By Alice Cavanagh.

So many times in my career I thought there was something that could be made better, and my husband used to say: 'For God's sake, just do it yourself!'" says supermodel Claudia Schiffer with a laugh one afternoon in her suite in the plush, newly renovated Hôtel de Crillon in Paris. Spread out on the coffee table is a buffet of shoes in all shapes, heel heights and colours, many of them embellished with fringing, tassels and delicate swirls of embroidery.

The eight styles make up Schiffer's glamorous new capsule for cult Italian shoe brand Aquazzura, a collection that covers her day-to-day life in a shoe wardrobe. "It was inspired by me as a busy woman with family and work and what I needed, mixed in with memorable moments from my career," she says. Included in the range is a pair of flat Marais boots, a throwback to her time living in Paris during her 20s, and the Cloudy Star Flat, a pointy-toe ballerina flat in Italian silk with silver embroidery named after Schiffer's childhood moniker, 'Cloudy'. The latter, she admits, are her favourites: "I love wearing flats with jeans."

As a whole, the collection embraces flamboyance and the joy of dressing up, which represent Schiffer's own sartorial approach. "It's about fun everyday dressing and it is not necessarily about practicality," she says of her style, which is influenced largely by trends from the 1960s and 1980s. "I like maximalism in an understated way." At 47, Schiffer remains a vision of bohemian beauty with her flaxen locks and wearing a vibrant Saloni dress and a pair of Aquazzura Vendome open-toe suede booties. "Even though they're super-high, they feel like they're flat," she says when she catches my dubious glance at the four-inch, ice-pick-fine stiletto heel. "They hug your foot and you can stride confidently in them."

Given Schiffer has done more than the average person's mileage in heels, I take her word for it. The real secret to their comfort, she insists, is Aquazzura's Edgardo Osorio having nailed the tension between comfort and glamour. "We immediately realised we have the same understanding of luxury and fashion," she says of the Colombian designer, who sits next to her, beaming. "When we met each other, we just clicked, and we started talking about shoes," he echoes, adding: "Claudia can probably tell you better than anyone what works and what doesn't."



CLOCKWISE FROM TOP, CLAUDIA SCHIFFER MODELS THE CLOUDY STAR FLATS FROM HER CAPSULE COLLECTION FOR AQUAZZURA; STANDING OUT IN THE FRINGED KENTUCKY FLAT BOOTS; OUTSIDE THE AQUAZZURA BOUTIQUE IN LONDON.

INSTAGRAM.COM/CLAUDIASCHIFFER

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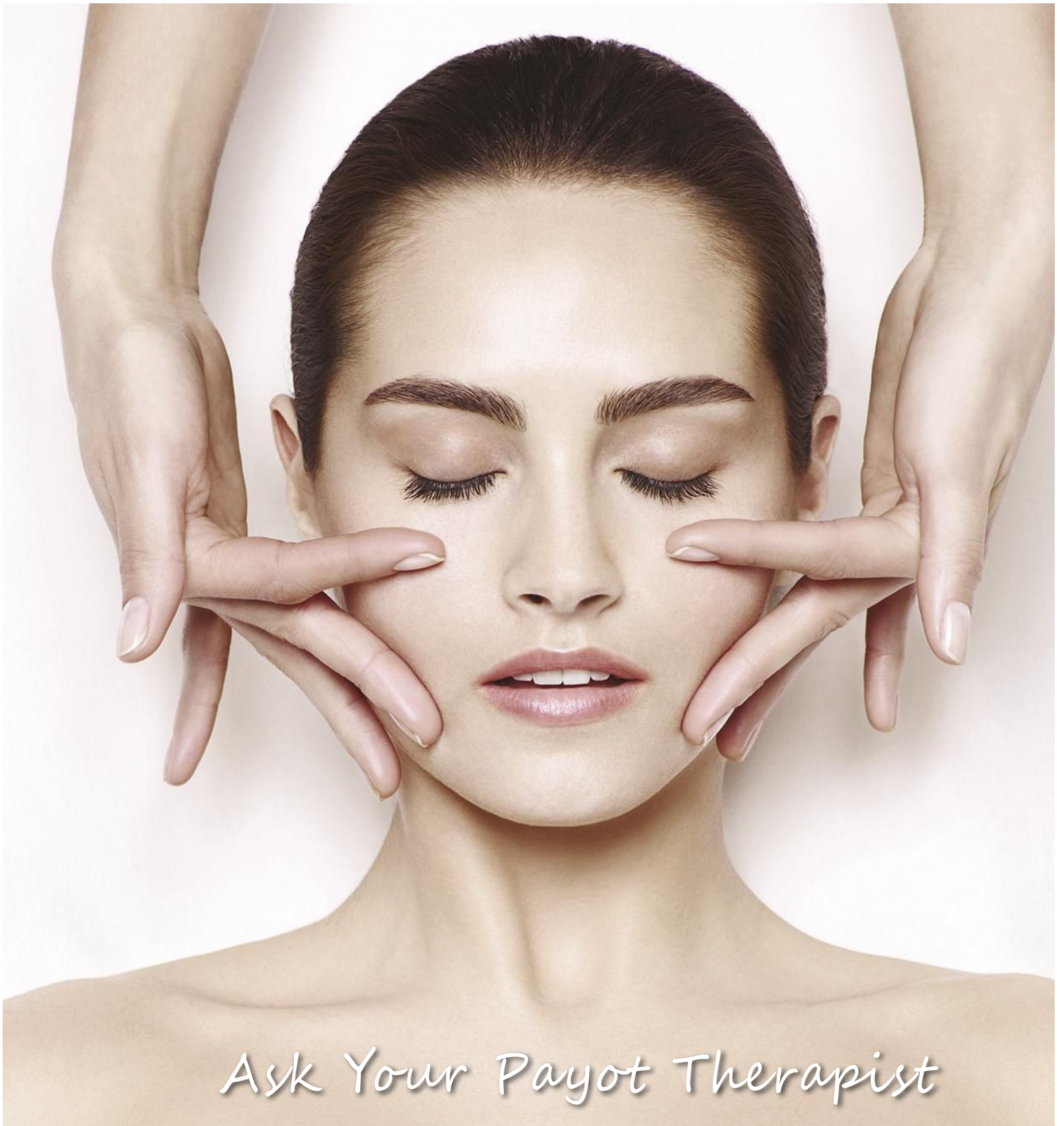
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BY LAND AND BY SEA

These pieces of dazzling abundance look to the natural world for inspiration, from ocean depths to earthly delights. By Zara Wong.

STYLING PETTA CHUA
PHOTOGRAPHS DUNCAN KILLICK

TAKE NOTE

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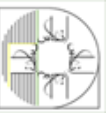


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SECRET KEEPER

Story has it that the Duchess of Windsor wanted a watch with which she could subtly check the time; Van Cleef & Arpels delivered with its Cadenas, now a signature of the jeweller.

ERES SWIMSUIT, \$760, FROM SYLVIA RHODES, VAN CLEEF & ARPELS BRACELET AND RING, BOTH P.O.A.

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MATCHMAKER

If you do it, do it properly: a matching set all worn at once is a refreshing return to a polished elegance.

CLOCKWISE FROM TOP LEFT: FELLA BIKINI TOP, \$130, PASPALEY EARRINGS, \$29,800, PEARL NECKLACE, P.O.A., AND CLASP (ON NECKLACE), \$11,800; AQUA BLU SWIMSUIT, \$75, HARDY BROTHERS NECKLACE, P.O.A., AND RINGS, FROM \$6,899; MARA HOFFMAN SWIMSUIT, \$330, FROM WWW.MATCHESFASHION.COM, MARGOT MCKINNEY EARRINGS, AND NECKLACE, P.O.A. FOR A SET.



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TEMPTATION AWAITS

Seduction by the Bulgari serpent is inevitable when its head is covered in diamonds.

HEIDI KLEIN SWIMSUIT, \$250. BULGARI EARRINGS, NECKLACE AND RING, ALL P.O.A.

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*Ole Lynggaard Copenhagen
earrings as worn by
Rebecca Judd
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STAR BRIGHT

Jewels deserve to be worn even in the most unlikely of places. The sight of a jewelled star - by Tiffany & Co., no less - in one's hair is enough to add a frisson of unexpected excitement.

CHANEL SWIMSUIT TOP, \$540, FROM THE CHANEL BOUTIQUES, TIFFANY & CO. BROOCH, WORN IN HAIR, P.O.A., AND RINGS, \$15,200 (ON RIGHT HAND) AND \$8,250 (ON LEFT HAND). **BEAUTY NOTE:** CHANEL LE VERNIS LONGWEAR NAIL COLOUR IN BEIGE BEIGE AND BALLERINA.



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SINGULAR STYLE

Easy does it

Sisters and co-founders of Brisbane-based jewellery label Natasha Schweitzer have found a fluid synergy in their own personal styles and designs. By Alice Birrell.

STYLING MICHELLE LORETO
PHOTOGRAPH JAKE TERREY

The beach, the soupy Brisbane heat or their mother's jewellery business all could have been formative influences in the germination of Alexandra and Natasha Chipman's aesthetics, but instead it's none of the above. At least not specifically. "Our parents lived overseas half their lives. My other grandma is German and we're European on both sides," says Natasha, the elder of the two sisters behind jewellery label Natasha Schweitzer – the last name being their mother's. "Very open-minded to life: that's how I'd describe our family. There's no Queensland element in us."

Free-form thinking has led the duo, both with waffing spun-gold hair, to discover their own relaxed aesthetics and a signature look untethered to geography or era. "I'm certainly more polished," Natasha reflects, while Alex considers herself "a bit more vintage". Denim is both their bedrock – Frame and Re/Done are ever-present – added to daily uniforms of Acne shirting for Natasha and "sneakers and a cool top" for Alexandra. When they're not working it's staple jewellery, such as the label's pearl choker paired with dresses for evening, or their signature Odette hoops and shorts for the beach. "It just works," says Natasha.

It might seem antithetical to a jewellery line that an unadorned look is their go-to, but unity comes in a pragmatic and edited sensibility; their gold and silver pieces are guided by subtle geometry, sinuous lines and their pick-and-mix range of influences – from art to 1970s coffee-table books. The other advantage is that it leaves time for more important things like family; their mother a constant mentor. "She's always there for us. She's so proud, since we're doing her profession," says Alexandra. "It makes her cry all the time." ■



NATASHA CHIPMAN (LEFT) WEARS AN ACNE STUDIOS BLAZER, \$1,200, FROM INCU. T BY ALEXANDER WANG SHIRT, \$475, FROM INCU. CLAUDIE PIERLOT JEANS, \$299, FROM DAVID JONES. NATASHA SCHWEITZER NECKLACE, \$440, AND EARRING, \$490. ON RIGHT HAND: NATASHA SCHWEITZER RINGS, \$2,600 AND \$240. ON LEFT HAND: NATASHA SCHWEITZER RINGS, \$520 EACH. PRADA BAG, \$3,880. YU MEI POUCH, \$130. DORATEYMUR SHOES, \$780, FROM EAST43. ALEXANDRA CHIPMAN WEARS A MICHAEL LO SORDO TOP, \$290. LONELY BRA, \$95. ELLERY PANTS, \$1,195, FROM DAVID JONES. NATASHA SCHWEITZER EARRING, \$490, AND NECKLACE, \$440. ON RIGHT HAND: NATASHA SCHWEITZER RINGS, \$440, AND \$890. ON LEFT HAND: NATASHA SCHWEITZER RINGS, \$240 AND P.O.A. PRADA BAG, \$3,610. HERMES SCARF, \$690. ROBERT CLERGEIE SHOES, \$799, FROM LIBERTY SHOES.

HAIR: TAYLOR JAMES REDMAN MAKE-UP: CHARLIE KIELLY
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HOUSE OF K'DOR

FINE JEWELS SINCE 1999

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PASPALLEY'S NALENA BAY DIVE BOAT
FROM WHICH DIVERS PLUNGE
BENEATH THE WAVES IN SEARCH
OF PRECIOUS OYSTER SHELLS.

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What lies beneath

Anchored to the watery wonderland off Western Australia, Paspaley continues its luminous legacy of pearl cultivation into a third generation. By Alexandra Gordon.

| PHOTOGRAPHS DAVE WHEELER

The red dirt is the first thing you notice as you step off the plane into a wave of heat in Broome. If not for the brilliant turquoise Indian Ocean that meets the rugged Kimberley coastline, you could think you were on Mars, particularly walking along the cliff-tops at Gantheaume Point. At the base of these dramatic rock formations are dinosaur footprints preserved in reef rock, often revealed at low tide. The crowds gathered at sunset for the camel procession over at Cable Beach feel miles away from this deserted stretch of sand. Largely unspoilt and wild, it seems fitting that the world's most spectacular South Sea pearls are found in the warm nutrient-rich waters surrounding this otherworldly place.

Paspaley is one of only a handful of pearling companies operating in remote north-west Australia. It's a real family business – started by the late Nicholas Paspaley MBE, who bought his first lugger in 1935, aged 18. Back in those days, pearling was fraught with danger, with divers weighed down by hard hats and lacking the technology to track the cyclonic weather that threatens the area.

Black-and-white photographs lining Paspaley's office walls not only illustrate the evolution of pearling, but also serve as a family album, showing the first and second generation aboard the numerous company vessels that have evolved from timber to purpose-built fibreglass. With the help of this fleet, Paspaley senior's son, Nick Paspaley AC, moved the culturing process of coaxing wild oysters to create a pearl from land to sea. Since 1984, the company has enjoyed greater numbers of cultured pearls displaying desirable lustre, complexion, shape, colour and size.

Some of the bounty might end up at one of the great jewellery houses such as Tiffany & Co. or Van Cleef & Arpels, while others are reserved for bespoke creations sold on the international auction circuit. In May, a triple strand of natural pearls commanded a jaw-dropping \$2.6 million at a Christie's Magnificent Jewels sale in Hong Kong. "That's a lot of money to wear on your neck," says executive director Michael Bracher with laugh, knowing it might take years to complete such →



a piece, with only one in 10,000 shells producing a natural pearl of significant size. Bracher is one of numerous third-generation family members involved in the company.

In a sense, the people at the heart of this impressive operation live in a different world. For up to two weeks at a time some are stationed out at sea tending to one of 14 pearl farm sites; others are on one of three boats dedicated to drift diving; or on the *Paspaley 4*, where the harvesting and seeding takes place. The somewhat unusual lifestyle doesn't seem to have deterred the number of long-standing employees I encounter.

For the divers, there's the magic below the water's surface, teeming as it is with abundant and seasonally variable marine life. A day at the office might involve an encounter with an enormous humpback whale, a deadly microscopic Irukandji jellyfish and everything in between. This colourful passing procession makes up for the physical and mental demands placed on the impossibly athletic team who spend 10 hours a day scooping up to 350 *Pinctada maxima* shells each. "They're here because they want to be underwater in this weird and wonderful world," says Brett Smith who has been with Paspaley for 13 years, first as a diver and now as the skipper on the dive boat *Nalena Bay*. The boats drift up and down the coastline near Eighty Mile Beach at a speed of one knot, chasing better visibility for the Neoprene-clad divers, who rely on yellow air hoses for air rather than tanks. Giant flippers propel them up and down the lines and along the bottom of the ocean floor, nine to 15 metres from the surface.

And for the crew on the mothership, there's the allure of the pearl. On board, Japanese technicians work shrouded in laboratory conditions extracting pearls from shells that have been held in baskets under floats over their two-year gestation period. The quality of what they find determines whether they will start the process again by inserting an appropriate-sized sphere made from Mississippi clam shell into the oyster to create another pearl.

These technicians aren't the only ones handling things of beauty. Even those disposing of the only part of the animal that goes unused might find a rare and sought-after keshi pearl (formed as a by-product of pearl cultivation) as they carry out their daily work. In fact, I find four such beauties while I'm being shown around the ship. "The romantic notion of the pearl ... we're all caught up in it," remarks Smith.

"That's the nicest batch of pearls I have seen today," announces Paspaley as he rolls out pearls that have been scrubbed with salt onto a white cloth-covered table. The cream of the crop will make their way via Darwin to one of the Paspaley boutiques. A single cultured pearl could become the centrepiece of a Lavalier pendant, delicately ensnared in a fine chain emulating the divers' nets, or complete an elegant strand. "Australia represents less than one per cent of the global pearl supply by weight but a quarter by value, which shows just how valuable and rare our pearls are," explains Bracher.

While the value might have shifted up a gear and the process has evolved, the pearl itself has demanded little interference over time. "Two thousand years ago a natural pearl would have looked the same. We haven't done anything to the pearls, we have cleaned off the salt but we present them exactly as they are made and as they come out of the oyster, that's what's amazing," remarks Bracher. As we marvel at the Paspaley box showcasing the company's most prized finds, I have to agree with him. Compared to diamonds, rubies, emeralds or sapphires, which require man's involvement to shine brightest, pearls, with their innate lustre and depth of colour, are truly beautiful as they are, having prospered in these waters far from civilisation. ■



THE VIEW FROM GANTHEAUME POINT.



OYSTER SHELLS IN BASKETS READY TO BE HARVESTED.



DIVERS ON BOARD NALENA BAY.





CLEANING OUT THE OYSTER SHELL.



CABLE BEACH, NEAR BROOME.



PASPALEY PEARLS



NICK PASPALEY SORTING PEARLS ABOARD THE PASPALEY 4.



KESHI PEARLS.

DAVE WHEELER



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NEED IT NOW

KEEP WATCH

Here's an ode to the classics of our timekeepers – in silver and black – that encircle the wrist and hold steady on time.

ART DIRECTION DIJANA SAVOR STYLING BETHIE GIRMAI
PHOTOGRAPH EDWARD URRUTIA



1. CHANEL WATCH, \$7,200. FROM THE CHANEL BOUTIQUES. 2. RADO WATCH, \$2,625. 3. OMEGA WATCH, \$18,400. 4. GUCCI WATCH, \$1,580. 5. LONGINES WATCH, \$5,900. 6. MONTBLANC WATCH, \$3,770. 7. JAEGER-LECOULTRE WATCH, \$17,600. FROM J. FARREN-PRICE. 8. ROLEX WATCH, \$14,400. 9. GIRARD-PERREGAUX WATCH, \$21,800. FROM KENNEDY. 10. DIOR TIMEPIECES WATCH, \$6,800.

WORDS: ZARA WONG
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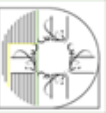
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Delicate or daring?

Should you opt for bold statement pieces or the understated elegance of finer designs?
Vogue's Alice Birrell and Zara Wong declare their positions.

FINE JEWELLERY VS CHUNKY JEWELLERY



SWAROVSKI NECKLACE, \$220.



THOMAS SABO BRACELET, \$500.



PANDORA EARRINGS, \$89.

I have a secret tactic whenever I need an emergency boost: my antique necklace with a thin-as-sacramental-bread Saint Christopher pendant is but a pinch away. I'm not entirely convinced of his power to stave off lightning, travel ills and toothache (who knew?), but when I'm far from home I can be brought back to calm and comfort in a superstitious blink.

How many other objects can we imbue with such mysticism? Not bulbous dangling earrings or bib necklaces bigger than a dress's yoke: it's the subtly exquisite jewellery with minute handiwork we reach for every day. Or, more accurately, never take off. Those pieces, like a friend's custom-made ring with a personal aphorism, or my mum's heirloom art deco necklace I was fascinated with (What kind of dinner parties did it jangle off to? Who was there? Who did it ensnare?), are the bijoux equivalent of a well-tailored pair of pants: they don't drown out the wearer's style and go anywhere.

There's also plenty of room for personal expression in signet rings, lettered chokers or zodiac talismans. The only thing more personal is a tattoo, which, incidentally, looks indelibly intriguing beneath jewellery. Give me Alighieri's pummelled gold-coin trinkets seemingly freshly unearthed from an Etruscan midden, or Spinelli Kilcollin's glinting stack rings. I'm still undecided on the afterlife, but wherever I am in the world, I can reach to my collarbone, pluck the slender disc from my neck and feel nonsensically, giddily safe and like no-one else but me. *Alice Birrell*



GEORG JENSEN NECKLACE, \$2,750.



H&M RING, \$12.



OLE LYNGGAARD COPENHAGEN EARRINGS, \$10,350.

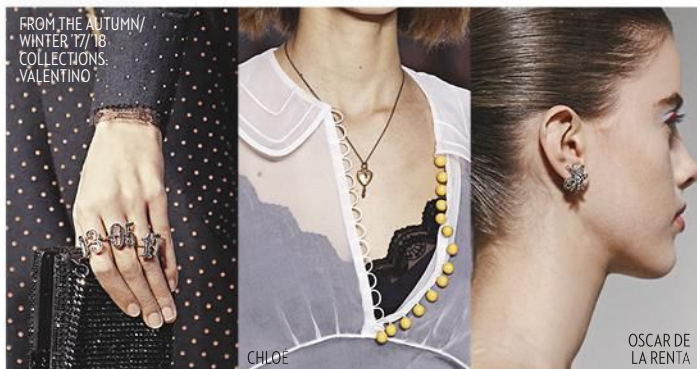


DINOSAUR DESIGNS BANGLES, \$120 EACH.

I have a declaration to make: subtlety in fashion is overrated. The sound of multiple chunky Italian gold chain bracelets from a Florentine jeweller – clang, clang, clang – is enough to rouse the sleepy white shirt from staple to eye-turner. And this season's inclination toward a shoulder-skimming earring, whether in the form of Ryan Storer's Swarovski crystal numbers or Anissa Kermiche's sultry pearls, says something about injecting fashion with a little bit of party-now, think-later enjoyment.

Jewellery is meant for adornment, not to be taken seriously. The key here is moderation, because it takes a brave soul to partake in a matching bold earrings and necklace look, but Dinosaur Designs's consistent endeavours are sure to convince you otherwise. If you're going for high impact, why not go all out?

Think of all the past jewellery design greats who have propelled the form forward, and whose best work was not for the jewellery wallflower: Cartier's Jeanne Toussaint, whose fearless panthers cemented the French jewellery house's motif; and Aldo Cipullo, whose razor-sharp stylish designs dragged American jewellery out from mid-century bourgeoisie. In costume jewellery, Kenneth Jay Lane's playful work required the expanse of physical space to demonstrate his whimsy, as did Miriam Haskell, Hattie Carnegie and Robert Goossens, among others. See? Bigger, in this case, really is better. *Zara Wong*



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ART

Natural wonder

A move to the country has inspired a new perspective to the stunning, emotional views of the natural world Australian landscape painter Aaron Kinnane creates. By Sophie Tedmanson.

PHOTOGRAPHS JAKE TERREY |

It was a neighbourly gesture that changed the trajectory of Aaron Kinnane's artistic career. Kinnane had been enjoying relative success as a painter, predominately with his whimsical paintings of colourful horses (stemming from a childhood dream to be an equestrian champion), but two years ago he knew something had to change. Fellow contemporary landscape artist Sokquon Tran, Kinnane's neighbour at his former studio in Sydney's inner-west, noticed his artistic malaise and handed him a palette knife.

"I got to a point where I knew my work had to evolve and change," says Kinnane. "I spent probably 12 months trying new things and I didn't finish a single painting. Then Sokquon saw me struggling and he walked in one day, handed me that knife and said: 'Try this.' That's the beauty of a new tool – the immediacy of the paint application got me thinking differently again. So it kind of gave me new life with approaching paint, this simple gesture of giving me a palette knife."

The results are stunning, and have proved rewarding: Kinnane was a finalist in the 2015 Wynne Prize, and enjoyed a sell-out exhibition *From Where I Stand* at the Arthouse Gallery in September as well as the Sydney Contemporary Art Fair.

His landscapes are a meditation on the natural environment, dreamy in their beauty and captivating in their depth. There is a gentle rhythmic quality about them – one minute you feel you are looking into a deep valley, the next into a roaring ocean. "Romantic expressionism" is how the artist describes his own works, "because I pretty much romanticise the landscape". And they are bound to become more so: Kinnane has →



THE SUN REAPPEARS (A PAINTING FOR GERTRUDE) (2017) AND THE SCULPTURE PORTRAIT OF AN ARTIST AS AN AGEING MAN (2017) BY AARON KINNANE.

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AARON KINNANE WEARS A HARROLD'S PRIVATE LABEL SUIT, \$1,295, SHIRT, \$325, AND SILK POCKET SQUARE, \$45, FROM HARROLD'S.



LEFT: *SONGBIRD* (2017) BY AARON KINNANE. RIGHT: INSIDE THE ARTIST'S FORMER CITY STUDIO.



just moved with his family to a picturesque farm on the central coast of New South Wales, which has a tree plantation nestled by a river.

The shift from his inner-city studio to a purpose-built one surrounded by nature will take him from "floating about the landscape" to being inspired by what is literally outside his window, and he admits his "emotional colour code" has already changed, with his latest paintings proving more vibrant than before. He has even begun sculpting for the first time, using wood from the trees on the farm.

"I built the studio with all the ingredients that I've wanted and never had: natural light, airflow ... as soon as I started painting there, I couldn't come back," he says. "Before the farm, I'd go on day trips to different areas, then I'd come back to my studio and wherever I had been would just ooze out. The big difference is that, with these works, they were done with me in the environment rather than a visitor bringing something foreign back to the city. So, I guess this is what surrounds me in the studio. I can walk outside, and I'm in it. I can go straight back in and paint. Now, to have this environment, more colour started to come out. Just being able to look out the studio window and seeing that, right there outside your door."

This month Kinnane will embark on an eight-week residency in Burgundy, hoping the French countryside will prove more inspiration for an exhibition in Singapore early next year. "You paint essentially for yourself," he says. "And just hope that, if it resonates for you, then it's enough. Then, hopefully it resonates with other people and it seems to be working. I guess I'm just lucky." ■

IN THE FRAME



LEILA JEFFREYS

Australia's Leila Jeffreys takes her stunning bird portraiture to New York this month at Olsen Gruin; www.olsengruin.com.



GERHARD RICHTER

QAGOMA in Brisbane holds the first major Australian exhibition of the German visual artist; www.qagoma.qld.gov.au.



PAOLO SEBASTIAN

SA couturier Paul Vasileff celebrates 10 years in fashion with an exhibition of his exquisite gowns; www.artgallery.sa.gov.au.



HILARIE MAIS

UK-born, Sydney-based Hilarie Mais's interest in the grid informs her minimalist works now on display at the MCA; www.mca.com.au.

JAKE TERREY PAOLO SEBASTIAN IMAGE: MEAGHAN COLES
ARTWORK IMAGES COURTESY OF THE ARTISTS
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Why I voted 'yes'

Jesinta Franklin's support for the right of same-sex couples to marry springs from both a natural desire for equality and the chilling knowledge her own marriage to Indigenous footballer Lance Franklin would have been subject to similar discrimination not so long ago.

At 26 years of age, I have been lucky enough to experience a lot of milestone moments in life, those moments you always dream about as a child growing up, like graduating from high school, buying your first car or home, getting your first big pay cheque, getting engaged and, of course, getting married.

Marriage has been a big topic of conversation for some time in Australia – marriage equality, to be more specific. It is a topic that has ignited debate, divided a country and ridiculously ended up being the biggest social issue of 2017. I say 'ridiculously' because when I think of all the social issues that deserve government funding and a nationwide debate and furore, I think of issues that are less easily resolved than what I see as a straightforward matter of two people of the same sex being able to get married.

The issue of marriage equality in this country is something I have been quite vocal about, because it is something that is close to my heart. Equality is something I feel passionately about, so whenever I have the opportunity to voice my opinion in a dignified and respectful manner, I do. My career has afforded me a public platform, one that I try to use for good. I have always been conscious not to abuse this privilege, but whenever it arises for me to use it to be a voice for those who aren't always heard, I embrace it and try to use it to my best ability in a hope I am able to make a difference.

Which brings me to why I am writing this article. I hope that by writing this I can bring some light to why marriage equality is so important to those who don't think it matters. I hope that someone from the LGBTIQ community reads this and feels somewhat less alone and understands that so many people around them, even those they don't know, have their back and will fight for their rights.

The entire debate around marriage equality in our country really got me thinking about why people were so opposed to it. I've read a lot about both sides of the argument and I am yet to find a single reason that is completely logical as to why someone would be so angered and opposed to something that is only going to bring unity and happiness to so many people. The only conclusion I can come to is that they lack an understanding or ability to think or care about others.

To put this entire debate into perspective, I want to tell you a story about my husband, Lance, and I, and why marriage equality issues in this country could have stopped us from getting married.

Lance and I met five years ago. I'm not one those girls who ever lived in a fantasy world, always searching for her knight in shining armour, or really believed in love at first sight. However, when I first met Lance, there was an instant connection and attraction between us. As soon as he walked into the room, I felt his presence and energy and I remember being really taken aback by him. Our love story isn't one that came without its challenges: we were both young, lived in different states and there were a lot of personal things we worked through, which really tested us as individuals but also as a couple. But through the ups and the downs, our love story was slowly written. Lance moved states for work, we moved in with each other, we got a puppy, we bought a house and then we got engaged.

We'd spoken quite openly about marriage with each other, but the engagement came as a surprise. Spending our lives with each other was always what we wanted, but I had no idea Lance was going to pop the question when he did. We shared our special news with our family straight away, then started telling extended family and friends. I'll never forget the day Lance proposed to me: the butterflies in my stomach, the joy in my heart, and, of course, the happiness everyone had for us was overwhelming.

This was one of those milestone moments in life, one of those moments of complete and utter happiness that you cherish in your heart forever.

We had a long engagement, but couldn't wait to get married. Without it consuming our entire lives, we always spoke about how we wanted our special day to be. It was so exciting, and the prospect of unifying as a couple in marriage was something that we were both really excited about. "I can't wait until we are Team Franklin," we would always say to one another.

Now, as I said, I am not one of those crazy, fairytale/fantasy-type girls and in no way did either of us feel like we needed marriage to validate our feelings or commitment to each other. However, getting married meant that our relationship was recognised in law. It would make our future together more united: if something were ever to happen to either of us we would be able to make decisions on behalf of each other; and things like insurance, mortgages and joint purchases would be a smoother process. Marriage made conducting life as a couple a more equal experience.

Never in my entire life did I ever think that I wouldn't be able to marry the person I loved. This is the case for every heterosexual individual in Australia. However, looking back on history, there was a time when our love story could have had a very different outcome.

You see, there have been lots of changes around marriage in Australia throughout history. If some of these changes hadn't occurred and if Lance and I had met only one generation ago, our marriage could have been opposed or prevented. My husband is an Indigenous man and I am a Caucasian woman. There was a time in history when authorities had control over who Indigenous people married. We would have faced the same discrimination and treatment as same-sex couples are facing today.

This fact shocks and frightens me to my core. In the same way, the right of two loving people of the same sex to get married is controlled by archaic and discriminatory views of our current government. The colour of your skin, your race, religion or sexual orientation should never, ever be used as reason as to why you cannot marry the person you love. And none of these things should ever be used to divide society or nation.

I thank my lucky stars every single day that my husband and I met at a time when our right to marry each other was never something we had to worry about, and I am so grateful that we had people in history who stood up for what was right and fought to give us the freedom we have today.

My husband is Indigenous and I'm Caucasian. There was a time we would have faced the discrimination same-sex couples are facing today

To the LGBTIQ community: Lance and I will continue to fight for you, the same way people in the past fought for our rights. We stand with you side by side, because there was once a time when we would have been in the same position as you. You are loved, you are valued and we are your allies.

Australia, get your act together. I hope you have voted yes, because we all deserve to marry the person we love. ■



Stand strong in the face of adversity.

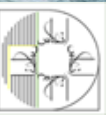
In March, Cyclone Debbie caused devastation to Hamilton Island. Displaying an unparalleled spirit of togetherness and determination, the Hamilton Island community, driven by its owners, the Oatley Family, won the race against time to rebuild it in time for this year's Audi Hamilton Island Race Week.

Congratulations and thank you for your sheer determination and hard work.

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VOYAGE

Setting sail again

Less than a year after Cyclone Debbie devastated Hamilton Island, the Oatley family has successfully rebuilt their paradise with a unique partnership. By Sophie Tedmanson.

STYLING KATE DARVILL
PHOTOGRAPHS DAVE WHEELER

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HAIR AND MAKE-UP: SARAH TAMMER

THIS PAGE: ANNA BURGDORF (LEFT) WEARS A DION LEE SHIRT \$490, ERDEM SKIRT \$1,899, FROM DAVID JONES. PASPALLEY EARRINGS, \$9,280. SEE BY CHLOÉ SHOES, \$499 FROM LIBERTY SHOES. NICKY TINDILL WEARS AN ELLERY DRESS, \$895, MIU MIU SHOES, \$2,120, PASPALLEY EARRINGS, FROM \$880, CLASP, \$6,680, ON NECKLACE, P.O.A., AND BRACELET, \$2,480. HER OWN WATCH AND RINGS. OPPOSITE: SUNSET ON HAMILTON ISLAND.

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There is a beauty about Hamilton Island that is like no other: a tropical wonderland of rolling hills and rich verdant vegetation that sits idle amid a captivatingly turquoise sea. The pristine environment heralds the prettiest pastel sunrises and sunsets that form the backdrop to a luxury playground of sailing and the social set, one of the popular tourist destinations on the gateway to the Great Barrier Reef.

But today, on the north-western tip of Hamilton, a line of dead trees runs up a parched hill, a stark and jarring reminder of where Cyclone Debbie cut a swathe through this small tropical paradise off the north-eastern coast of Queensland in March. Nearby roofs remain torn off, several houses have been reduced to construction sites, and many of the palm trees throughout the island are simply trunks, their fronds ripped off save for one or two hanging limply.

Debbie's destruction was devastating when it struck, causing \$2.4 billion in damage and leaving 14 people dead in wider Queensland, mainly as a result of flooding. It is the second deadliest cyclone in Australian history after Tracy caused 71 deaths in Darwin in 1974.

Yet the destruction wrought by Debbie was strangely arbitrary, evidenced by the regrowth on Hamilton. On an adjacent hill, pink and red flowers are blooming and the grass is green and lush. But up on Passage Peak, the eastern pinnacle of the island and the lookout which bares panoramic views of the entire Whitsundays with its white sandy beaches and breathtaking azure ocean, some trees are near perpendicular from where Debbie bent them to breaking point. Others stand tall and strong, while beautiful big blue butterflies swoop obliviously in figure-eight formations across the walking trail, highlighting the picturesque paradise that Hamilton has always been. Such is the contrasting nature of a cyclone: it can change direction at any given time, which is why Debbie struck Hamilton so badly; it turned unexpectedly south and made a direct hit on top of the island, which had not been evacuated as it was not in the cyclone path predicted by experts, battering the landscape with winds reaching up to 263 kilometres per hour for more than 24 hours.

While the neighbouring islands remain closed – a black cloud of doubt hangs over the future of nearby Hayman and Daydream resort islands – Hamilton is different. Within 10 days, its management partially reopened for guests, and in August, five months after Debbie struck, the island was fully operational again in time to welcome guests for Audi Hamilton Island Race Week (AHIRW). It is the annual yacht regatta that draws the fashion, celebrity and sporting elite (even royals – HRH Crown Prince Frederik of Denmark crewed on *Wild Oats* this year) to the island for a week-long festival of extravagant dinners, parties and sailing events centred around the exclusive resort of Qualia. Collette Dinnigan, Teresa Palmer, Richard Roxburgh and Francesca Packer were among those in attendance.

This year was particularly poignant: it was the first time visitors have returned *en masse* since Debbie struck, marking a turning point for all who worked tirelessly to rebuild the resort island. There is a spirit on Hamilton like no other – a sense of community, a strength of Australian spirit to soldier on borne from the sporting legacy of its owners, the Oatley family, and caretakers in the form of Glenn Bourke, a former Olympian, round-the-world sailor and now the island's CEO.

Nicky Tindill is still emotional when recalling the moment she witnessed the damage Debbie had caused to the island her family owns, and which holds some of her fondest childhood memories. It is the eve of AHIRW, five months since Debbie struck "like a bomb" and decimated Hamilton, and happens to be 10 years to the day since Qualia – the six-star jewel in the family crown – was opened. Tindill is the granddaughter of the late yachtsman and winemaker Bob Oatley, who bought Hamilton Island for \$200 million in 2003 with the vision of transforming it and →



TINDILL WEARS A SCANLAN THEODORE TOP, \$360, AND PANTS, \$460. PASPALEY EARRINGS, FROM \$880, AND CLASP, \$6,680, ON NECKLACE, P.O.A. SALVATORE FERRAGAMO SHOES, \$1,375. HER OWN WATCH AND RINGS.

THE PARCHED HILL ABOVE QUALIA SHOWS THE PATH OF CYCLONE DEBBIE'S DESTRUCTION. RIGHT: BURGDORF WEARS A DRIES VAN NOTEN DRESS, \$1,735, AND PANTS, \$845, FROM POEPKE. PASPALLEY EARRINGS, \$9,280, AND RING, \$7,680. SONIA RYKIEL SHOES, \$929, FROM LIBERTY SHOES.



AUDI HAMILTON ISLAND RACE WEEK HAS BEEN AN ANNUAL FIXTURE SINCE 1984.



PHOTOGRAPHY: DANIEL WHEELER. STYLING: JESSICA HAN. MAKEUP: JESSICA HAN. HAIR: JESSICA HAN. ALL SERVICES APPROXIMATELY \$150. WWW.COSMOPOLITAN.COM

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nearby Dent Island into a luxury sporting tourism destination; and the daughter of Sandy Oatley, who took the reins of the family business when Bob, affectionately known as "Popeye", passed away last year.

Tindill works on many things in the business (her first job was in the call centre, and building the luxury resort Qualia has been her biggest passion), but her official title is the brand manager of Hamilton Island. She was in Sydney with her father (who is chairman of Hamilton Island Enterprises, among other things) when the cyclone hit, helplessly watching it unfold on the news before that awful moment they lost all communication to the island for eight hours.

"We were watching it on TV and could not contact anyone on the island. We had no idea if the island was still standing, if anyone had been injured. Nothing ..." Tindill says, shaking her head. "It was horrific. The emotional connection I have to this place is on so many different levels. From a work perspective, I've put so much blood, sweat and tears into this, so it was distressing on that level. I have so many friends up here now, all these amazing bonds with people and ... they're almost like your extended family. And it was just horrifying. We came up here as kids, so we've got so many fond, beautiful holiday memories as well. And we just had no idea what the hell was going on, and having no information is sometimes the worst – your head just does very strange things."

In an extraordinary forward-thinking move, and an example of the canny business minds of the Oatleys, instead of sitting helplessly while communication was down, Tindill and her father immediately got to work in Sydney, calling in tradies and supplies in anticipation of the level of destruction occurring 1,500 kilometres away.

"We were awake all night, watching it on TV and suddenly some people were able to get a connection and we saw vision out of the Reef View Hotel, and it was just the most terrifying thing," she says. "We still didn't know if anyone had been injured or anything ... So we immediately jumped on the phone to roofing suppliers and we ordered all of the corrugated iron we could – in Woodland Grey, because that's the colour we like up here!" she says with a laugh. "We were out buying chainsaws, gloves, boots because, in terms of rebuilding an island, you do whatever you can. We got on the plane as soon as it was safe, even when there was still no communications from the island."

When they landed, their island home was "unrecognisable ... you couldn't see anything. Every single leaf had just been stripped. Everything was changed. It looked like a bomb had gone off. We got in a van and started driving through, and I just remember looking at Dad and we were both shell-shocked."

Tindill says they had felt the presence of Bob – whose vision of creating a luxury paradise on Hamilton island remains the family legacy – guiding them through the debris, which gave them a source of strength as they surveyed the damage. "It was very emotional," she says, tears welling in her eyes. "It felt like his support. Popeye was such a monster part of our lives and to not have him going through something like this – it was a really big test. The first thing we saw were all these people sitting at Mango Tree Corner in shock. We got out of the van and they ran up to us, and they were just holding us. There were guests, staff, residents. It was the first time they had been out and seen people who were external who hadn't gone through it. They were just holding us, crying. It was crazy."

After the guests were evacuated, the Oatleys and Hamilton Island Enterprises leapt into action. The aim was to rebuild, and quickly, so as to protect jobs, livelihoods and the island community. The goal was to have the island back to its best by August, in time for AHIRW.

The island was rebuilt with an enthusiasm and camaraderie that is infectious – showing a determination, strength and community spirit that Hamilton has always enjoyed. "I think being family owned makes a humongous difference [to people's attitudes]," says Tindill. "I think people enjoy working for us because they know it's, A: Australian owned, and B: family owned as well."

The Oatleys also enjoy good corporate relationships with big businesses, companies who reached out when Cyclone Debbie struck, such as Audi, which has been a principal sponsor of race week for more than a decade.

"All of our partners were so amazing and supportive – everyone from CEOs down to account managers," says Tindill, "all of our main sponsors and suppliers, including Audi. That's the beauty of this place. We build long-term partnerships; we don't do anything on a whim. We have amazingly strong partnerships. We only work with brands who we complement, and that complement us. We've got to be compatible. I think all of our partnerships show integrity in foundation and then everything on top of that is a bonus."

While the German carmaker's support has allowed the Oatleys to grow AHIRW bigger and better each year, the partnership has also borne personal benefits. Over the past decade of working together, Tindill has

formed a close bond with Anna Burgdorf, Audi's general manager of corporate communications, who has taught her a lot about being a businesswoman.

"I've always admired Anna," says Tindill. "I've never had many women in business around me, and she's always been such an incredible example of someone I aspire to be like. The way she handles meetings is just incredible; she listens. She's a very clever woman. I have so much respect for her."

Burgdorf concurs: "Nicky is great because she has that real sense of openness that can be hard to find, but she's obviously worked so hard to find herself as a person and

as a businesswoman, not only as part of the family," she says. "She's put her heart and soul into that and has worked incredibly hard."

This year's AHIRW celebrated 20 years of Audi ambassadors, and 11 years of its sponsorship of race week. "It's been an incredible relationship and the investment that's been made is nothing short of extraordinary," says Burgdorf. "The island buzzes and there's such a groundswell of goodwill. You're either here for the racing or with your family or for social interaction and you plan that around race week every year because people keep wanting to come back. And that's what makes me feel quite proud of that relationship."

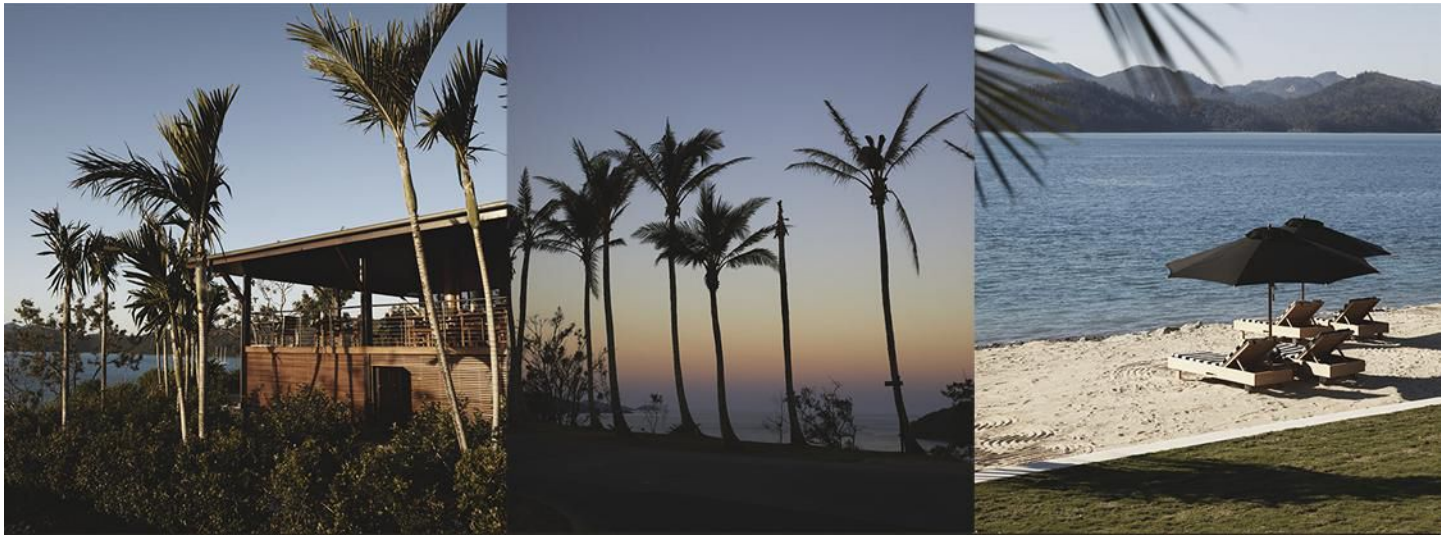
That sense of pride is evident with Tindill, who flits around race week like a true hostess: just as excited viewing the unveiling of the latest Paspaley collection on board a private yacht as she is cheering on her husband and father (and the royal crew member Crown Prince Frederik) as they race around the island on *Wild Oats*.

When asked what her favourite memory is of Hamilton Island, she doesn't think twice: "Catseye Beach! With my sister, running around in a Garfield and Odie one-piece, with flippers and snorkels on. We were four and eight," she says with a laugh.

And what of the future on Hamilton now the post-Cyclone Debbie rebuild is complete and things are back to normal? Tindill is just as decisive, and showing her true sporting competitive flare.

"There are a number of new projects that are in the pipeline, and they're really, really exciting," she says. "But for Qualia, it's about re-establishing us as the best resort in Australia, if not the world again. In 2012, we won best resort in the world. I'd really love to get that title back again." ■

"EVERY SINGLE LEAF HAD JUST BEEN STRIPPED. IT LOOKED LIKE A BOMB HAD GONE OFF"



CLOCKWISE FROM TOP LEFT PALM TREES THROUGHOUT THE ISLAND ARE REGROWING AFTER THE CYCLONE. QUALIA'S PEBBLE BEACH ENJOYS STUNNING VIEWS OF THE WHITSUNDAYS. IN 2012, SIX-STAR QUALIA WAS VOTED BEST RESORT IN THE WORLD BY *CONDÉ NAST TRAVELER READERS' CHOICE AWARDS*.

DAVE WHEELER

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Audi Vorsprung durch Technik



We're in this together.

Against all odds, Audi Hamilton Island Race Week was made possible. Congratulations to the Hamilton Island community and all the sailors who competed in this year's event for your teamwork and perseverance in getting there. We're proud to stand beside you.



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VOGUE BEAUTY

This American life

Brave brows, bouncy blowouts and heavy-handed eyeliner were mainstays of 90s beauty, and their continued presence on the runways proves they're still just as relevant.
By Remy Rippon.

MAKE-UP BENJAMIN PUCKEY HAIR LAURENT PHILIPPON
PHOTOGRAPHS PAOLA KUDACKI

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LOEWE BIKER JACKET, \$5,955.
GIVENCHY EARRINGS, \$480.

WARM UP

Teamed with flawless skin, matching terracotta tones on eyes and lips feels fresh for now.
Dior 5 Couleurs Fall 2017 Limited Edition eyeshadow palette in Hypnotize, \$107. Benefit Gimme Brow Volumizing Eyebrow Gel in Medium, \$39. Tom Ford Boys & Girls Lip Color in Christopher, \$50.

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TRÈS BELLE THE SECRET TO SUMMER SKINCARE

It's so French, so chic to look gorgeous without appearing to have made any effort at all. Try channelling a fresh take on beauty with L'Occitane.



Long, hot summery days and nights are on the horizon and that means your favourite skin-baring outfits will soon be on high rotation. If smooth, supple skin doesn't come naturally, now's the time to follow the lead of our French sisters, who make caring for their skin, from top to toe, a daily ritual.

Popular France-based beauty company L'Occitane is known for its award-winning skincare, including a pampering almond bath and body collection that's said to be a favourite of women from Provence to Paris and beyond.

Natural-born ingredients

The brand's philosophy is that ingredients need to be both high quality and sourced as sustainably as possible. L'Occitane has created partnerships with local producers in Provence, where almonds, the superstar beauty ingredient of the line, are harvested, dried, ground and cold-pressed to obtain the lush oil that's rich in omega-3 and omega-6 fatty acids.

Skin sensation

For a beauty boost, the L'Occitane almond range features products to cleanse, exfoliate and nourish. Try starting the day with lightly fragranced Almond Shower Oil, an oil that turns into a foam once you add water. Whisk away dry skin with Almond Delicious Paste or Almond Shower Scrub, which contain almond oil and crushed almond shells for a super-silky result. For a delicious burst of moisture, lavish skin with Almond Supple Skin Oil. This award-winning body oil has more than 50 per cent almond oil combined with camelina oil to leave skin feeling perfectly nourished. Try layering over bestselling body cream Almond Milk Concentrate, a combination of almond oil and milk, and you're ready to take on summer.



CLOCKWISE FROM TOP: L'OCCITANE ALMOND MILK CONCENTRATE, \$64, AND ALMOND DELICIOUS PASTE, \$52; ALMOND SUPPLE SKIN OIL, \$67; THE NATURAL BEAUTY OF ALMOND BLOSSOMS; SUSTAINABLY GROWN ALMONDS ARE USED IN THE BRAND'S ALMOND-BASED LINE; ALMOND SHOWER SCRUB, \$29; ALMONDS IN THE RAW.

OPPOSITE: L'OCCITANE ALMOND SHOWER OIL, \$38; ALMOND MILK CONCENTRATE, \$64; ALMOND DELICIOUS PASTE, \$52.

L'OCCITANE
EN PROVENCE

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SKIN LOVES
ALMOND

FOR RADIANT, SMOOTH
SUMMER-READY SKIN



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PAOLA KUDACKI
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CALVIN KLEIN JEANS TOP, \$200.
GIVENCHY EARRINGS, P.O.A.

NEW YORK, NEW YORK

Precise liner and a picture-perfect red pout slides right into 90s New Yorker terrain, but partnered with a playful topknot it feels utterly modern. Yes, Saint Laurent All Hours Foundation in B50, \$89, Rimmel Wonder Fully Real Mascara with Keratin in Black, \$19, Giorgio Armani Ecstasy Shine lip colour in Four Hundred, \$56.

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BOLD STROKES

Washed-out denim, statement earrings and brushed-up brows spell a 90s comeback. Clinique Cream Shaper for Eyes in Chocolate Luster, \$34. Estée Lauder Pure Color Envy Matte Sculpting Lipstick in Covetous Nude, \$32.



BALENCIAGA JACKET, \$1,315.
GIVENCHY EARRINGS, \$480.

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HERMÈS SWEATER, \$2,750, AND
BLOUSE, \$1,985, NEW ERA CAP, \$60,
GIVENCHY EARRINGS, \$480.

KEEP YOUR LID ON

From berets to caps, headwear took hold this season. Here, it brings artful cool factor to a quintessentially 90s blowout. Lancôme Cushion Highlighter by Olympia Le-Tan, \$60. Chanel Rouge Coco Ultra Hydrating Lip Colour in Catherine, \$55.

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CLOSE UP

TEXTURE PLAY

Adopt burnished palettes, second-skin creams and lip colours as rich as wildflowers for an update on spring's staples.

ART DIRECTION DIJANA SAVOR
PHOTOGRAPH EDWARD URRUTIA

1. ESTÉE LAUDER PERFECTIONIST SERUM COMPACT MAKEUP SPF15 IN SHELL BEIGE, \$80.
2. URBAN DECAY NAKED HEAT PALETTE, \$85. 3 AND 5. ZOEVA THE BASIC MOMENT BLUSH PALETTE, \$25. 4. URBAN DECAY VICE NAKED HEAT LIPSTICK IN HEAT, \$28.
6. ESTÉE LAUDER LIMITED-EDITION BRONZE GODDESS SUMMER LIP GLOW IN SUNLIT NUDE, \$48.
- 7 AND 8. TARTE CLAY PLAY FACE SHAPING PALETTE, \$75.
9. LANCÔME OLYMPIA LE TAN L'ABSOLU ROUGE LE BISOU IN 1988, \$52.

WORDS: REMY RIPPON
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

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Dynamic and precise. Conjuring the artistry of Japanese Calligraphy and inspiring modern design and technology— create a new vision of the self. Shiseido reveals a series of dramatically rich gel-eyeliner colors, and a modernized, unique version of the classic eyeliner brush, reminiscent of those used by Japanese artists throughout the ages. Transform from modest to



SHISEIDO

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SCENT

High notes

How do you take a heritage brand and bring it into the now? With a sparkling new fragrance. By Remy Rippon.

If multinational luxury companies were like friends, Tiffany & Co. would be the put-together, ever-reliable companion you can count on to never cancel a breakfast date. She would be by your side for every milestone – graduation, engagement, wedding – and your bond would be just as strong 30 years on as the day you met. After all, Tiffany & Co. is in the business of precious keepsakes: nostalgic souvenirs that transport you to another place and time.

It makes perfect sense, then, that Tiffany & Co. would turn its hand to fragrance, a category not unlike jewellery in its deeply personal, BFF connection to the wearer. “It’s the parallel of decor a woman puts on herself,” says Daniela Andrier, the perfumer charged with crafting Tiffany & Co.’s first fragrance in 14 years. “Jewellery is an aura that complements a woman, and fragrance does the same.”

While the scent, simply dubbed Tiffany & Co., is not the brand’s first foray into perfume (Pure Tiffany launched in 2003), Andrier’s interpretation feels decidedly more fitting of the brand’s current mood. “I really consider myself like a translator. I know how to translate if I understand the language of a brand,” she says, surveying the opulent surrounds of the concealed quarters above Tiffany & Co.’s flagship on New York’s iconic Fifth Avenue. “It’s always very challenging to develop a fragrance ... you want it to fit the DNA of the brand and honour and complement the brand.”

The archives seemed a fitting place to start. An iris brooch became the overriding →

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inspiration, with sketches of the motif dating back as early as the 19th century. “The iris flower and how important that was in our history – in the drawings and in the renderings, using it in many, many different ways – pulling those things together to develop something that is a whole, as a complete fragrance, that’s the job of the nose,” says Melvyn Kirtley, chief gemologist and vice-president of high jewellery. Fitting then, that Andrier describes her love of iris as “an obsession” and understood the intricate nature of the floral: “You can do a lot of things with iris, depending on how you work on it. It’s been something that’s very present in my work.” Also shaping her interpretation were popular culture, cinema and the brand’s rich heritage. “If you say ‘Tiffany’ to me, I very much see Audrey Hepburn, I see New York, I see grace and I see femininity, I see romanticism and I see promise, I see joyful moments of life.”

The perfume, too, seems to seesaw between the traditional and contemporary. While many floral musks can feel more bolshie than bold, Andrier’s controlled use of iris flower, the hero ingredient, lifts the juice to new heights, while top notes of vert de mandarine give it sparkle and luminosity (this is a scent from a jewellery brand, first and foremost). But where it really comes into its own is via the tempered use of patchouli: it lingers long after application, unexpected and modern, a clever alchemy by Andrier in capturing the essence of the house.

“I think the great thing is, it’s incredibly modern in many ways, but has some elements of our tradition in there. It’s very forward-thinking and it has a lovely, dreamy quality about it that’s fresh,” says Kirtley.

He’s right. It seems Tiffany & Co. has hit the fragrance sweet spot: a big-budget scent with an artisanal mindset. While ‘fashion’ fragrances often lack the sophistication and refinement of their niche counterparts, Tiffany & Co. EDP has the sense of a perfume that’s fit for right now, and, importantly, will stand the test of time. “I never, ever do fragrances with an idea that this is just for now,” says Andrier. “I am not the perfumer you would choose for that.”

It’s perhaps why, on a mild spring day at Tiffany & Co.’s New York headquarters, I’ve been ushered to a secret, heavily secured sector above the bustling store downstairs. A handful of jewellers, spectacles perched halfway down their noses, are tinkering with gems under lamplight. They reach into tiny wooden drawers of organised chaos bursting with antique-looking implements. The craftsmen are at work. It’s a neat metaphor for Tiffany & Co. EDP: while the bright lights, big city beat of New York hums downstairs in the jewellery store, the masters and proprietors of the brand are using the same intricate techniques of centuries past to create something to cherish forever. Old and new. Traditional and modern. Preserving the past, while shaping the future.

The latter speaks volumes in the campaign, too. Shot by Steven Meisel, a bevy of pretty models, among them Australian ingénue Julia Nobis, draped in jewels and sporting delicate tattoos, mime St. Vincent’s soulful

rendition of *All You Need Is Love*. The bottle is multi-faceted and sturdy and mimics the house’s most prized possession: a 128.54 carat yellow diamond. A Tiffany-blue sash hugs the neck of the flacon, matching the signature Tiffany blue box it’s housed in. And for a brand with almost an emotional stake – and certainly a financial one – in gifting, it makes perfect sense. “Tiffany is a brand that’s related to happy moments in life. So all these elements of course were very inspiring,” says Andrier. “I think for a perfumer it’s very much also the fantasy.”

The ping of the lift heralds my re-entry to the energetic shop floor. A middle-aged couple gaze with desire at a cushion of engagement rings and Kirtley’s earlier comment echoes: “Fragrance, like jewellery, is a very personal thing. It’s a ritualistic thing. We need to be part of that, that’s our world. It encompasses everything. Without those elements, we’re not completely full.” Still clutching a scent stick doused in Tiffany & Co. EDP from an earlier presentation upstairs, I take in one last aroma before heading back onto the busy street. This is, I surmise, the world of Tiffany & Co., wrapped up. ■



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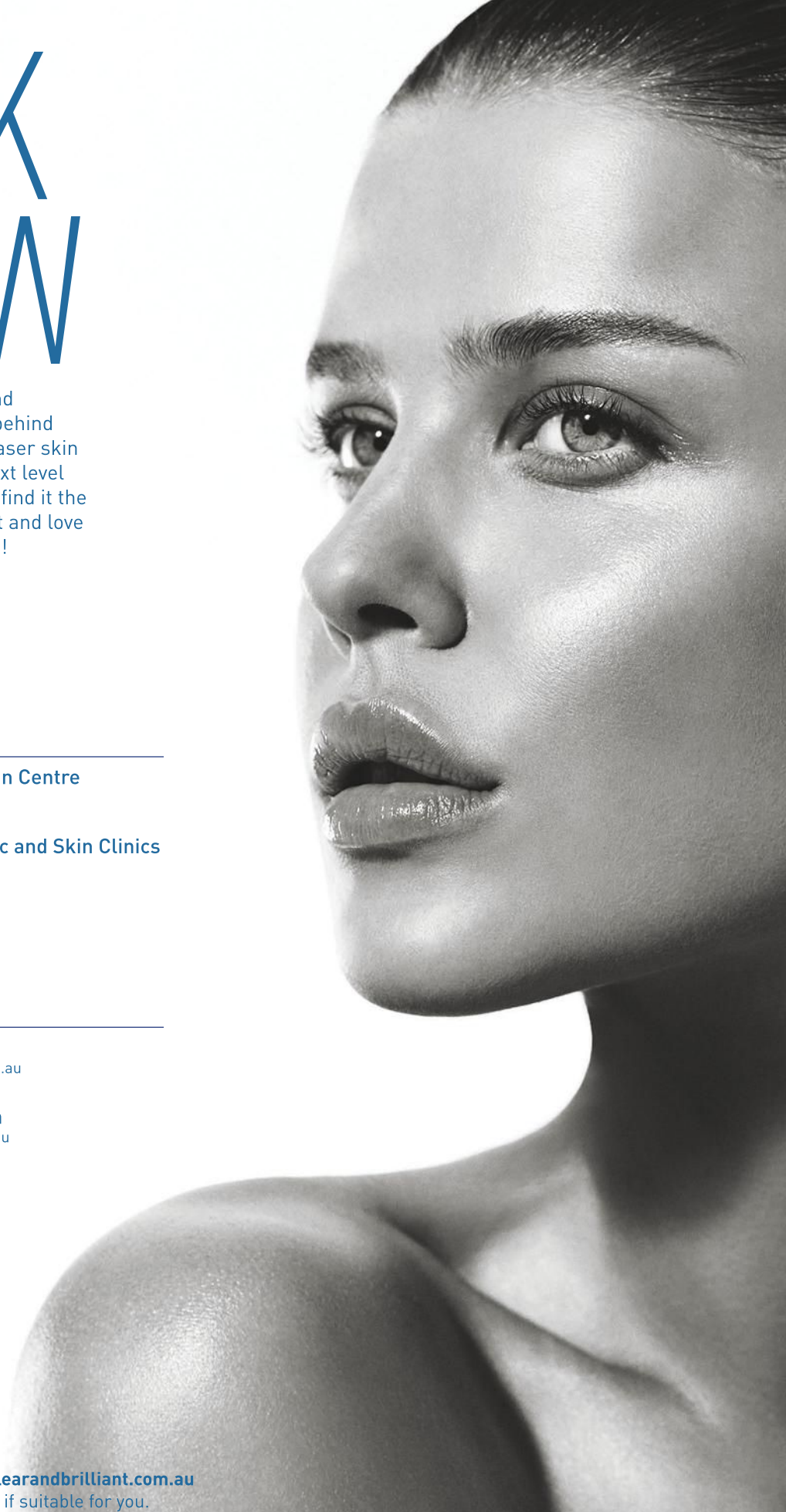
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HOT HEAD

With sunnier climes on the horizon, safeguarding strands from the elements is a hot topic. Remy Rippon explains why the time is now for a hair health check.

Heat wave

No intention of relegating your heat styling tools to the back of the bathroom cabinet this summer? No problem. For damage control, opt for devices that cleverly self-monitor the temperature to avoid overheating.

Prevention over cure

Give your locks a fighting chance this summer with a brawny hair mask, applied once a week, to restore moisture, repair bonds in the hair and deposit a dosage of shine.

Mussed up

While mussed-up beach hair may be cute, it's a warning sign your strands are dry, brittle and prone to breakage. Instead, fake the real thing by first softening locks with a protein-rich shampoo and conditioner (think a warm hug for your hair), and then building a beach-worthy tousle with texturising products.

Blonde ambition

Blondes may have more fun, but they also have their work cut out for them in the warmer months. Avoid dry, coarse ends by applying a restorative shampoo (look out for ingredients like protein, amino acids and botanical extracts on the label) every second day during summer. For an added boost, let your conditioner simmer for five minutes before rinsing - it lets your locks really drink in that moisture.

Hair factor

You wouldn't set foot outside in summer without a liberal application of SPF50 to your face. Now apply the same rule of thumb to your hair. Pop a UV-filtering hair protectant in your beach bag and spray on dry strands, and again on wet strands after an ocean dip.

Chop chop

Never underestimate the power of a good trim. For healthy summer hair, diarise a monthly trim and instruct your stylist to take off half an inch for bouncy strands that can handle the heat.



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VIVA LA MAQUILLAGE

The French occupy their own niche in the beauty realm. So covetable is their nonchalant approach that the French pharmacy has become a tourist attraction and Chanel's front row a lesson in lived-in make-up and morning-after hair. Looking to add a little *je ne sais quoi* to your repertoire? Take note.

SPRAY AND GLOW

What could be more Francophile than a Chanel mist designed to refresh and revitalise skin on the go?

CHANEL SUBLIMAGE LA BRUME INTENSE REVITALIZING MIST, \$374.



French model Camille Huret at Prabal Gurung spring/summer '18.

FACE FIRST

It all starts with skin, so choose a serum that works morning and night to ensure even texture and luminosity first and foremost.

L'Occitane Brightening Serum, \$90.



HAIR REPAIR

Forego the daily rinse and repeat, and opt instead for a weekly mane mask to ensure your locks remain healthy even with that lived-in, tousled feel.

L'Occitane Aromachologie Repairing Mask, \$40.



French model Marine Delleuw at Saint Laurent autumn/winter '17/'18.

SCRUB UP

Before reaching for that rouge, prep your canvas to ensure lips are buffed and polished.

FRENCH GIRL ROSE LIP POLISH IN ROSE DU MAROC, \$22.



French model Margot Davy at Ellery autumn/winter '17/'18.

UNDERCOVER AGENT

While all-out glitter is a no-go zone, that's not to say a little glow is off-limits. Opt for a lit-from-within sheen that suggests radiance rather than screaming it.

SISLEY INSTANT GLOW PRIMER, \$105.



LIGHT AS A FEATHER

Messy, mussed-up hair is very French, but that's not to say it isn't polished. A lightweight serum adds body and shine without weighing down your locks.

DAVID MALLETT HAIR SERUM #DM027, \$79.



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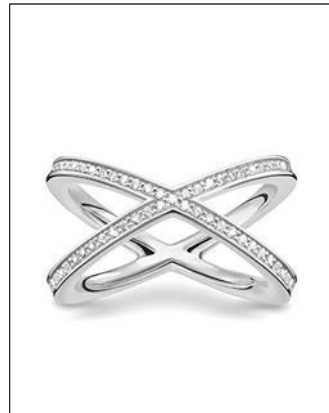


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VOGUE DIARY

Explore what's in store and worth having this month.



White hot

If you're thinking about adding to your jewellery collection or, perhaps, a best friend has a significant birthday coming up, a piece from the Thomas Sabo Glam & Soul range could be a suitable pick. This handcrafted sterling-silver ring (pictured), features white diamonds in a minimalist design. For more details and to shop online, visit www.thomassabo.com.



Made in the shade

A glowing complexion is everyone's end goal but sometimes you need a little help to achieve the look. The Nude by Nature Flawless Collection of Liquid Foundation and Concealer is formulated with antioxidant-rich native Australian ingredients and bamboo powder to glide on and give a soft-focus, pore-minimising effect. The foundation is available in 10 shades; visit au.nudebynature.com.

Heart of glass

Created for Georg Jensen by Danish homewares design partnership HolmbäckNordentoft, the curvaceous Cafu vase has already become a modern classic. Handcrafted in a beautiful deep smoky blue heavy glass and in a range of sizes and materials, the Cafu is highly coveted for its timeless, sophisticated minimalism. For more details, go to www.georgjensen.com.



Click to it

There's nothing like finding a mini emporium online that covers the fashion bases – curated quality pieces, jewellery, shoes, handbags and more – so you can update your look effortlessly. Eva's Sunday is such a retailer, plus the Victoria-based company has stores in Fitzroy and Beechworth for those times when browsing in real life is required. Go to www.evassunday.com.au.

Get fruity

Goji and acai berries, grapefruit and vitamin C and are whipped together to create Payot My Payot Jour Gelée, a non-sticky, quickly absorbed cream with a gel-like texture that promises to help boost radiance. Designed for combination skin types, it works to moisturise, protect from the effects of free radicals and pollution and refine the texture of the skin. Go to www.payot.com.



HEALTH

Peak performance

Altitude training is no longer the sole province of elite athletes – now you too can reap the benefits of fine-tuning your body without having to leave sea level. By Remy Rippon.

Only 45 per cent of hikers reach the summit of Mount Kilimanjaro. Despite this, more and more adventure-seekers are signing up to scale the snow-capped peak; at 5,895 metres, it's a hiker's holy grail. And even if you do make it across the world's largest freestanding volcanic mass, there is the ever-present reality that you might succumb to altitude-related setbacks – nausea, shortness of breath and insomnia, which could stop you in your tracks. Literally.

While the likes of Kilimanjaro, the gruelling terrain of Peru's Machu Picchu or the arduous ascent to Everest base camp may have once been reserved for fitness fanatics or Olympic-level athletes, altitude-associated climbs, and the exhausting training schedule to boot, have grown in popularity, particularly among



women. These women don't see themselves as professional athletes, but are increasingly driven to challenge their capabilities and reach their own self-prescribed goals.

"When we opened, we thought our market would be about 80 per cent sporting performance [elite athletes] and 20 per cent the acclimatisation market – people who are going on a life-changing trek, doing Machu Picchu, Kilimanjaro, base camp/ Everest et cetera," says Lachlan Gillespie, founder and director of high-altitude training gym Altitude Australia, on Sydney's northern beaches. "But we get people coming in all the time to prepare for those [altitude] events and it's approximately 60 per cent female."

Gillespie and his sister Gabrielle Fyfe co-founded the training facility to offer the benefits of experiencing an environment that mimicks high altitude, whether for hiking preparation or general fitness, beyond the walls of elite sporting institutes. "We saw the trekking market grow with us," says Fyfe. "Some love it so much they still come back and train after their trek because they enjoy it."

The mechanics of training high are simple: when consistently exercising either at altitude or in a space that simulates a high-altitude environment – that is, one with lower oxygen – over time the body naturally acclimatises, increases its red blood cell count, and therefore improves the delivery of oxygen to the muscles, resulting in better aerobic performance. Where purpose-built altitude training facilities differ from actually being at altitude, say at Everest base camp, is that they deplete oxygen levels (from about 21 per cent oxygen in the air, to a mere 13 per cent) but not the air →

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pressure, which also decreases in a high-altitude environment, meaning there's also less resistance to movement.

Endurance athletes – marathon runners, long-distance swimmers – discovered the difficulties of performing at altitude the hard way at the 1968 Olympic Games in Mexico City, which is a cool 2,240 metres elevation. Race times plummeted due to the athletes' inability to quickly adapt to their hypoxic (low oxygen) surrounds, despite their supreme fitness and preparation. "They suffered, because less oxygen obviously goes towards your muscles to work when it's an aerobic-based sport," says associate professor Julien Périard, of the University of Canberra Research Institute for Sport and Exercise. "A lot of interest came from that, so what coaches did afterwards was focus on those endurance-based athletes."

Beyond the sphere of elite sports, growing research shows by exercising at altitude you burn more kilojoules, increase endurance and even improve muscle density. But aside from the obvious physical benefits, it's the life-changing nature of a challenge as lofty as climbing a mountain that is attracting a new wave of goal-orientated, gung-ho women looking to push themselves mentally and physically. For a growing number of adventure-seekers, the term 'holiday' is now defined as heading to a far-flung location, improving fitness and fulfilling a life goal. "With the trekking market, it's definitely more female: the empty nester or the mum who's been looking after kids, they take on a challenge like Kilimanjaro. They've never done anything like it before in their life and they're well prepared. They think: 'How will I achieve that goal?'" says Fyfe, herself a mother of three.

Phillippa Webb is one such woman. The 49-year-old Sydneysider is about to embark on a 20-day trek to Ama Dablam and Gokyo Ri in the Everest region, some 5,400 metres above sea level. "I think it was something I always thought I would do in my 20s, but I never actually did it," says the mother of one. In preparation for the hike, which involves walking for up to seven hours per day, or 10 if the altitude slows you down, Webb completes regular weight and cycle training up to three times per week in a high-altitude environment. But beyond the obvious physical results, Webb says the mental preparation has been paramount: "Mental and physical strength go hand in hand. You need to feel like you've got everything covered, and I feel really prepared now."

Despite these positive adaptations, everyone interviewed acknowledged one thing: altitude sickness is a stealth operator and it doesn't discriminate. "You could be the fittest person or the fastest marathon runner, but at altitude you could not feel great and another person could be sedentary and not feel the effects of altitude sickness. It's an interesting one," says Périard, an avid trekker who has scaled Mount Kilimanjaro and completed a punishing 18-day trek to Everest base camp (*sans* altitude sickness, mind you). "I went in [to an altitude-training facility] and did a few sessions at 3,000 metres and then I went to 5,000 metres and you realise that you really don't feel all that great, so it does prepare you at least so you can know what you'll be experiencing."

For the best possible chance to avoid the lows of the high, Gillespie says "consistency is key" and recommends altitude training at least three times per week to see real benefits. However, just as scaling a mountain isn't for everyone, neither is training at altitude: anyone with cardiovascular disease, sleep apnoea (which is worsened at heights) or with low blood iron should avoid training in an oxygen-restricted environment.

At Altitude Australia, apart from the adjacent room filled with silver silos feeding nitrogen into the training area (it may sound alarming, but it simply displaces the oxygen), it looks like any other gym set-up: treadmills, training bikes, weights and go-get-'em mantras line the space. But that's where the similarities end. A 30-minute spin session in here feels like an intense 60-minute session 'on the outside'. And it should. The screen on the wall states the room is hovering about 13.7 per cent oxygen, which feels like an altitude of 3,650 metres.

While I may be training high, I admittedly feel pretty low during the session. Each breath feels short. But as fellow spinner Dominique Le Maitre assures me, the real benefits will kick in later. "You'll feel as though you have more energy later today," she encourages between reps. "When I run up hills now, instead of doubling over and gasping for air like I used to, I'm actually getting up the top and feeling like I can keep going quite happily." Le Maitre trains high two to three times per week to build her aerobic fitness in preparation for the Queenstown marathon. At almost 50, has she ever been as fit as she is now? "No. When I first came into the gym, I couldn't do what I can do now. I'm pushing harder and I'm able to keep pushing through," she says. A natural high, indeed. ■

"When I run up hills now, instead of doubling over and gasping for air like I used to, I'm actually feeling like I can keep going quite happily"

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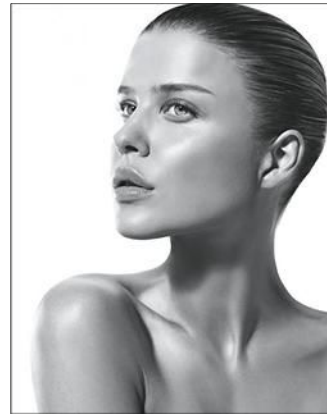
VOGUE DIARY

Explore what's in store and worth having this month.



Feel the power

Get in the swim this season with a bold bikini from the Calvin Klein Intense Power range. The bandeau top has removable padding and detachable shoulder straps and pairs perfectly with the classic bikini that's cut for a sporty look while still giving good coverage. Available in black, forged iron, hot coral and evening primrose from Calvin Klein, The Iconic and Myer.



Clear winner

Famous for her bridal confections, US designer Vera Wang tackles an array of projects, from fragrance to homewares. The Vera Wang Wedgwood Vera Bande stemware and giftware line includes the understated Vera Bande 21cm bowl that's equally at home as a vase or an ice bucket. It comes in a gift box and would make a perfect wedding present. Visit www.wedgwood.com.au.

Hit refresh

Clear+Brilliant is a gentle laser that works to refresh the look of your complexion. The laser creates millions of microscopic treatment zones in the upper layers of the skin, which helps to improve texture, tone and the appearance of pores. For more information on the clinically proven benefits of the Clear+Brilliant system and to find your nearest clinician, visit www.clearandbrilliant.com.au.



Fast and fabulous

With a powerful digital motor that's fast, light and small, the Dyson Supersonic hair dryer is designed for fast drying, all while helping to prevent extreme heat damage and protect natural shine. For a limited time, purchase a Dyson Supersonic hair dryer and receive a complimentary stand that neatly houses the dryer and all attachments. For more details, visit dyson.com.au/supersonic.

All that sparkles

It's known for its timeless jewellery (and those desirable little blue boxes), and now you can wear Tiffany & Co. every day with the launch of the brand's eau de parfum. The fragrance is described as a sparkling floral musk with beautifully balanced notes of green mandarin, iris, patchouli and musk. For your nearest stockist, call 1800 812 663; visit www.davidjones.com.au.





VOGUE 11/17

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THIS IS
WHAT
DREAMS ARE
MADE OF

Two megawatt Hollywood forces
returning home, at ease and undone;
the most lavish gowns of the season
shimmering under a golden sun; and
a round-up of the smartest shirting.





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CHECK MATES

He is Thor, the star of a multibillion-dollar comic franchise, she is the Oscar-winning thespian playing the first female Marvel supervillain. Together Chris Hemsworth and Cate Blanchett represent the quintessential Australian Hollywood success story. By Sophie Tedmanson. Styled by Christine Centenera. Photographed by Will Davidson.

CHRIS HEMSWORTH WEARS A BALENCIAGA SHIRT, \$580. WARDROBE.NYC PANTS, P.O.A. CATE BLANCHETT WEARS A GIVENCHY JUMPSUIT, \$2,400. ELSA PERETTI FOR TIFFANY & CO. EARRINGS, \$1,750.

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HEMSWORTH WEARS A DOLCE & GABBANA TOP, P.O.A. GIORGIO ARMANI PANTS, \$800. BLANCHETT WEARS A STELLA McCARTNEY TOP, \$1,105, AND PANTS, \$1,350. ELSA PERETTI FOR TIFFANY & CO. EARRINGS, \$1,750.





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PHOTO: DAVIDSON

RALPH LAUREN JACKET, \$2,549. COMME DES GARÇONS X VETEMENTS SHIRT, \$995. CHANEL JUMPSUIT, \$9,260. FROM THE CHANEL BOUTIQUES. ELSA PERETTI FOR TIFFANY & CO. EARRINGS, \$1,750. TIFFANY & CO. RING, \$5,550. ALTUZARRA SHOES, \$1,145.

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HEMSWORTH WEARS A WARDROBE.NYC COAT, P.O.A. LOUIS VUITTON SHIRT, \$950, GIORGIO ARMANI PANTS, \$800, TAG HEUER WATCH, \$3,700, SALVATORE FERRAGAMO SHOES, \$1,375, BLANCHETTI WEARS A WARDROBE.NYC COAT AND PANTS, P.O.A. GIORGIO ARMANI SHIRT, \$560, ELSA PERETTI FOR TIFFANY & CO. EARRINGS, \$1,750, TIFFANY & CO. RING, \$1,800, STYLIST'S OWN SHOES.

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WILL DAVIDSON

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It has been six months since the filming of *Thor: Ragnarok* wrapped on the Gold Coast, and Chris Hemsworth and Cate Blanchett are barefoot in the backyard of a house, surrounded by eucalyptus trees and facing off across a chess set. Blanchett playfully knocks the pieces off the board, much to the amusement of Hemsworth. “Neither of us have any great skills there,” he quips of the game. On-screen they play arch enemies – the comic hero Thor, the god of thunder, and his nemesis Hela, the goddess of death – but here they are simply two Australians in Hollywood, hamming it up for the cameras, displaying a firm rapport formed on the film set.

“All I want to do when I see Chris is just goof off,” Blanchett says with a laugh. “He makes me want to vomit, he’s so good-looking.”

For Hemsworth, known primarily for his laconic sense of humour and beefcake good looks (have you seen those biceps?!), it was at first daunting playing opposite a two-time Oscar-winning thespian who is renowned for her extraordinary acting ability and ethereal beauty. But they soon bonded over their shared passions of family, the art of acting, humanitarianism and their true (and blue) sense of humour.

“It was sort of intimidating at first,” he admits. “Especially the lead-up to meeting her, I was like: ‘Okay, this is Cate Blanchett’ ... My nerves were certainly more elevated than usual. She’s godlike, in my opinion, on the screen and off. And then, on the first day on set, she just has a way of putting you at ease, and putting all of those assumptions you may have aside. She is a very grounded, relatable human being, and that makes it so much easier to collaborate and work with. And I know plenty of people in that position who enjoy the intimidation they might give off, and exploit it at times, but she couldn’t be further from that, so that is always comforting and reassuring.

“No matter how many times I tell myself: ‘I’m the lead, I’m the number one on the call sheet’, it still feels like I shouldn’t be; it feels like I’ve cheated somehow. I remember trying to talk myself into feeling better about it, like: ‘Cate Blanchett is coming onto my set’, ‘It’s my film, I’m Thor’ and then another part of me is like: ‘None of that matters!’ But then she comes in and immediately I thought: ‘Oh great, she is wonderful and normal and easy to get along with, and hilarious and has a great sense of humour and all of that. And, to be honest, I think she was asking us a few times, particularly during the fight scenes, which she was working incredibly hard on, how to make them look authentic and real. She was asking: ‘How do you do this?’ and ‘Who do you train with?’ and ‘How do you train?’ She actually ended up using my trainer and worked relentlessly and did a fantastic job.”

For Blanchett, meeting Hemsworth for the first time was rather more humorous. “Chris really led the tone of the set – he’s a genuine leading man in that role,” she says. “The first time I met him was on the backlot up at the Gold Coast and he was squeezed into a golf cart, so it was comical. It was extraordinary – this hulk of masculinity – squeezed into a golf cart. But he was just so gracious and he puts everyone at ease and he’s so concerned with everyone’s wellbeing. And he’s so irreverent. He and Taika [Waititi, *Thor* director] are a match made in heaven in that way. From the minute I met him, I knew it was going to be great.”

Thor: Ragnarok heralds milestones of many parts: for Hemsworth, celebrating a decade in Hollywood by starring in one of the biggest blockbusters in his own backyard; for Blanchett, transforming her chameleonic abilities to become the first female super-villain in a Marvel comic franchise; and the coming together of two of Australia’s biggest,

“It was sort of intimidating at first. Especially the lead-up to meeting her, I was like: ‘Okay, this is Cate Blanchett’ ... My nerves were certainly more elevated than usual”

bankable stars in a multibillion-dollar American franchise being made on home turf.

When Blanchett won her first Oscar for playing Katharine Hepburn opposite Leonardo DiCaprio in *The Aviator* in 2005, Hemsworth was still battling endless melodramatic tragedies and teen pregnancies in Australian soap *Home And Away*. By then Blanchett had already starred in 20 films and worked alongside some of the best in the business: Martin Scorsese, Philip Seymour Hoffman, Brad Pitt, George Clooney and Dame Judi Dench, to name a few. While Hemsworth’s trajectory has been shorter, it has been somewhat steeper:

he moved to LA fresh out of soap school 10 years ago (he is one of those rare talents who can boast starring in both *Neighbours* and *Home And Away*), landed the coveted action-hero role of the hammer-wielding Thor in 2011 (famously pipping his younger brother, Liam, to the role; their eldest brother, Luke, is also an actor), and was this year named in the top 20 highest paid actors in Hollywood – and the top Australian – according to *Forbes* magazine, earning US\$31.5 million and coming in at number 11 ahead of the likes of Matt Damon and Tom Hanks (Blanchett ranked 28th with US\$12 million earnings).

It’s a long way from his days as a somewhat insecure actor trying to break into Hollywood. Born and raised on Phillip Island in Victoria via a stint on a cattle station in the Northern Territory Outback, Hemsworth moved to LA in 2007 and, rather than take a room in a share house in the Hollywood Hills and consume himself with the industry like many who forged the path before him, he lived at the beach, hanging out with fellow *Home And Away* alumnus Chris Egan and “a couple of Irish surfers and boxing trainers”.

“We would surf, box and train, and I would drive up into Hollywood and do my auditions and then drive back, and that was the best thing for me, to be honest, because I didn’t feel consumed by the industry, my head wasn’t overflowing with conversations about the business, and work and what parts to be getting, and so I had a different path in that sense,” he recalls. “I also lived in the guest house of my manager for a while and babysat his kids, and I remember one of my first gigs, getting [2009 film reboot] *Star Trek* and being on set and like: ‘Wow, this is a big film I’m on, this is it, I’ve made it or I am about to’ and then rushing home and looking after his kids and changing nappies and so on, and I thought: ‘It has got to be more glamorous than this!’”

And how glamorous things have transpired. The day before this, his first *Vogue* cover shoot, Hemsworth, 34, flew with his best friends (when not with his family, he is often surrounded by his mates, *Entourage*-style) on Hollywood producer Jerry Bruckheimer’s (*Top Gun*, *Pirates of the Caribbean*) private jet to watch the Conor McGregor and Floyd Mayweather Jr superfight in Las Vegas, before flying to LA for our shoot for several hours. Two weeks later he was back to the set of *The Avengers* in Atlanta.

He says those early days were humbling, and keeping distance enabled him to remain grounded amid the intense pressure cooker of Hollywood.

"[Acting] kind of becomes an addiction," he admits. "Once I open the room where my creativity is stored, once you start on that journey and start exploring [a character], it's like an avalanche. And it's like: 'What if I did this? This could be cool ... what about that?'" he says. "It's great, it's definitely a big reason as to why I think I am working, but it also has to be reined in at times, especially coming home to kids now, I'm like: 'Okay, I have to switch off and change views and go into family mode.' I love it, but at times it kind of haunts me. I think a lot of people, in this creative, artistic world, they also have that struggle."

In 2015, after his fourth turn as *Thor*, and having finally gained more security over his career, Hemsworth made the bold move of relocating to Byron Bay with his wife, Spanish actress Elsa Pataky, and their children, daughter India Rose, now five, and three-year-old twin sons, Tristan and Sasha. It was a smart move on many counts: it has enabled him to remain an in-demand Hollywood star while nurturing a sense of normality (albeit in paradise) for his young family. They even mix business with pleasure: Hemsworth is the face of Tourism Australia, and his seemingly idyllic home life sandwiched between movie shoots is enticing to follow on social media, which is littered with images of surfing, yoga, sunshine and beaches (and film sets, of course). His Hollywood friends even come to him now: Hemsworth and his wife hosted Matt Damon and his family for several days in Byron Bay earlier this year.

While being based in Byron means way more travel for himself, Hemsworth says the benefits outweigh the air miles. "Moving [back] to Australia was a far more healthy, truthful existence and I feel more confident my kids will grow up to be healthy human beings," he says. "It is paradise. You feel guilty at times – like, what's the catch here? It's too good to be true. But I think distancing myself from it does allow me to creatively explore scripts and characters without all the distraction."

It was Hemsworth who convinced Marvel and director Taika Waititi to make *Thor: Ragnarok* on the Gold Coast, a canny move for personal reasons; primarily so he could take his kids to school before going on set.

"It was my sixth film working with Marvel and we had shot in London, Albuquerque, Atlanta," he says. "And Disney had just done *Pirates of the Caribbean* in Australia and I was like: 'Why can't we shoot in Australia?' So I brought it up, and I thought it would never happen, and they said they would look into it. I had my doubts about whether that was true, but, to their credit, they did. And then we ended up shooting an hour from where I live, and that just made it much easier for all the obvious reasons. That's the first time I've shot back in Australia since *Home And Away*, I think. So there was this moment of: 'There have been some changes.'"

Hemsworth admits that filming at home, combined with the fresh, humorous and collaborative direction of Waititi (the New Zealand-born director behind *Boy* and *Hunt for the Wilderpeople*) and addition of inspirational cast members such as Blanchett, Jeff Goldblum and Mark Ruffalo, helped him break a cycle he had fallen into with his previous characterisations of his titular role.

"I certainly feel like I've had handcuffs on these past couple of films with my character," he admits. "I think there was a huge amount of humility in this film from every angle: from the way it was told, from the way we executed it, the energy on set, that any idea was welcome, there was a really open collaboration, and I think there was a sense of, for me anyway, being like: 'I've come home. I've been overseas for years chasing this dream, and now I've been able to bring some of it back to my home.' So it did feel extra-special in that sense and I do think I have great

confidence in this film, and how can it be perceived. There was a real passion and commitment from everyone for different reasons than usual, to make it work; I felt like I had something to prove. Cate hadn't been a part of something like this before, and it didn't feel like the third part of a franchise where you can become tired and familiar. Every day was about exploring something new. 'How can we break the mould on this one and just have fun with it?' And what people are going to get from the film is a sense of fun and excitement and joy."

Blanchett, 48, shares Hemsworth's sentiments of character: family is what keeps her grounded, and acting is what keeps her creativity alive. "I think it's something bigger than myself," she says of her craft. "And it's also having a relationship to your work that's bigger than just you having some internal crisis. It's got to be about people seeing the work. It's got to be about an audience. It's got to be about exploring an idea. I think there's this cliché that Chris absolutely smashes and destroys – the notion that acting is a solipsistic navel-gazing profession. He does it for people. He is incredibly generous. And that comes through, in his choices and in his work and it comes through in his commitment to his family and his friends – he's been friends with people basically since *in utero*. There's a loyalty to people who have given him things and there's a give and take with him. It's rare. I think success loves failure, and they're often very close to the same experience. They really do reveal who you are. And I mean, the success Chris has had kind of reveals his true character. He's fabulous."

She adds: "When I first went to drama school, I really thought I'd give myself five years – because there were a lot of extraordinary actors in the theatre, and I thought: 'I'm not that strong. My acting itself is not that strong' to buffer that level of rejection. And all I wanted to do was travel with my work and have the respect of my peers. Now I don't know whether I've got the latter, but I've certainly done the former. I think I'm a passionate person who happened into a life of acting. But also, I'm equally passionate about my friends and family, whatever it is I'm reading ... But I happened into a life of acting so it fulfilled a lot of different desires of mine. And I suppose it's mostly encapsulated when you're on

stage. You do get that feeling of being someone on set, but you should be aware of your audience. You're not doing it for yourself. You're actually doing it for other people, because you want to give them an experience."

Blanchett epitomises the modern star: she is stunning, intelligent and surprisingly funny. Our conversation spans myriad topics from Donald Trump and refugees to female equality and motherhood. Blanchett's responses are littered with profanities and hilarious stories; she is the kind of person you would want to sit next to at a dinner party. She oozes grace on the red carpet while being known for taking sartorial risks at awards and film premieres →

"The first time I met Chris was on the backlot on the Gold Coast and he was squeezed into a golf cart, so it was comical. This hulk of masculinity squeezed into a golf cart"

as well as various fashion weeks – most recently at the spring/summer '18 shows in Paris and Milan supporting Armani (a brand for which she has been a long-time ambassador), Givenchy and Louis Vuitton (locally she is a long-standing supporter of Romance Was Born); and as the celebrity face of SK-II cosmetics and Armani Si perfumes. Yet Blanchett is also fiercely protective of her private life and her family: husband, playwright Andrew Upton – whom she married in 1997 – and their children, sons Dashiell, 15, Roman, 13, and Ignatius, nine, and daughter Edith, three, whom the couple adopted in 2015. Blanchett has said they had been planning to adopt for more than a decade before Edith arrived, and she is clearly besotted with her daughter. “My almost three-year-old will be in my bed in about 45 minutes – she is super-cute,” she sighs lovingly as our conversation nears its end.

Until Edith came along, Blanchett was the only woman in the all-male Upton-Blanchett household, and I mention that it must be fun having a daughter join her tribe now. “I guess so,” she says. “But you know those people who are really super-focused on having a boy or a girl, or a set of boys or whatever? I don’t perceive my gender firstly – as it enters the room before me – until my gender is pointed out to me. And your gender is usually pointed out to you when a door is about to be closed in your face. So I see a female person and then I go: ‘Oh, yeah, and she’s a girl.’ I always forget to put Edith in the dress and frilly socks and shiny shoes. She doesn’t quite know what to do with them, but she does look gorgeous. But that’s just Edith. I mean, try telling any one of my children what to wear and you would be there for an hour and a half.”

Earlier this year, Blanchett filmed *Ocean’s Eight* alongside an all-female cast including Sandra Bullock, Anne Hathaway, Dakota Fanning and Katie Holmes, and mention of it brings out her feminist side. “It was so fun,” she says. “I mean, I fucking love those women. I loved spending every single second with them. I loved it. I respect, admire and adore them in kind of an unhealthy way.”

Asked if such a cast in such a movie reflects the ‘new feminism’ continuing to sweep Hollywood, Blanchett sighs. “Look, I’ve been in the industry for a while now, and when I first did the film, a few people were talking about: ‘Oh, this is an extraordinary role for a woman.’ I think the difference is, it’s sort of tectonic, that people are talking about the inequality of pay, the inequality of opportunity, inequality of the way and so they’re also talking about the failure of studio systems. So I feel the issue is being tackled, finally, from a lot of different directions – and that’s the only way change will happen. It’s by public and private erosion, really, I think that’s what’s happening. And it’s not just the film industry. There’s not a single industry in the world where there is equal pay for equal work, or equal opportunity, or equal sense of career development – but everyone talks so much about the film industry because it’s very much in the public eye. That’s fine. But I think what’s really changing is that women are finally waking up and realising that no-one is going to take care of this but us. I find the networking and grouping, mentoring and supporting ... I feel like there’s a lot more active searching out of women, by women. I think that’s where the profound change is going to happen.”

She adds: “You can generalise women, or go into cliché land, but we do have extraordinary stamina. The next decade will be a test of our stamina. What we need to do is pull all stops out and not give up. Not

“I think what’s really changing is that women are finally waking up and realising that no-one is going to take care of [equality] but us”

settle, actually. Because how many more millennia do we have to wait for things to get a little bit better? I don’t want my daughter to be dragged by the hair into yet another metaphorical cave.”

Just hours before we speak, Blanchett had returned from Greenland, where she was filming Richard Linklater’s adaptation of Maria Semple’s novel *Where’d You Go, Bernadette*, about an agoraphobic architect mother who goes missing prior to a family trip to Antarctica. In the space of five days, she saw the Northern Lights, kayaked with a whale, and got caught up in a hurricane. The experience of shooting

in Greenland was “life-changing, a magic trip” for Blanchett, a staunch environmentalist who wants to return one day with her own children and show them the effects of climate change: “The sound of an iceberg carving – which they are doing at an alarming rate – is awe-inspiring.”

Blanchett is a passionate humanitarian; in 2015, as a goodwill ambassador for United Nations High Commissioner for Refugees (UNHCR), she took one of her sons to Lebanon to meet with Syrian refugees. Compassion is a trait Blanchett shares with Hemsworth (search for their conversation for UNHCR on YouTube, where the two stars discuss the importance of looking after children and refugees). “White Australia is based on immigration, and these people are so deeply traumatised,” she says, referring to refugees in Australia’s offshore processing facilities. “No-one flees and risks going on a boat [for no reason]; they do it with their children because they feel there is absolutely no other option – these are architects, pharmacists, doctors, physicists. And they have been treated with a level of cruelty that distresses me. Knowing how compassionate and generous Australians are, it doesn’t reflect the best of who we are ... there will come a time, and I hope it’s tomorrow, that we start to deal with it because it’s a source of a national shame.”

Blanchett is so eloquent and passionate about current affairs I ask if she would ever consider entering politics. “We’re all in politics whether we like it or not,” she sighs. “The bigger changes are going to come through the acceptance that we no longer live in a democracy and not-so-benign oligarchy and look towards businesses to change the way they work and function. But in answer to your question, no.”

Given her passion for human rights, does it make her more interested in using her acting choices to tell important stories? “I think it’s a balance. I couldn’t be less interested in agitprop art,” Blanchett says, referring to political propaganda. “[The late Australian playwright] Nick Enright said it best: he said being an actor, being in the arts, is about revealing what it means to be human. And I’ve always thought – it sounds a bit pretentious depending on how you say it, and who you say it to – but I do really basically believe that. Perhaps not in *Thor* [laughs], but you know ... that’s sometimes really important.”

“Because I don’t always want to watch six hours of sorrow and pity. You know, sometimes I want to watch *Avengers: Infinity War*. Well, maybe not,” she says, laughing. “But if you’re constantly ingesting the same kind of

stimulus, your life becomes thin very quickly. If you're only reading Nietzsche or Jung, and you don't read any pulp-trash airline novel or fiction or whatever, then your life becomes very one-dimensional. Part of keeping your finances open as an actor is that you've got to throw a lot of different influences at people, no matter what genre you're in."

This month, at least, Blanchett's genre is of the action comic variety in *Thor: Ragnarok*, and one she admits to having a ball working on. She relished the chance to do her own stunts and play evil Hela, and created the goddess of death's look herself by experimenting with darkly gothic hair and make-up with her own team and sending photos and videos to Waititi for approval. The director was not surprised, but nonetheless impressed, by Blanchett's commitment to her character.

"Cate, like Chris, is warm and funny and loving and she can be a clown on set as well," says Waititi. "But her character is very different to Thor – she's the villain and wants different things to what the hero wants, and she could turn that on and off just like that. She's also a chameleon – I've spent years watching her in different films and I'm just blown away by how different she can look. She creates these looks from the ground up, and with Hela she would send through a lot of ideas to me asking what I thought. When you know someone takes the role that seriously and wants to spend that much time developing and researching the looks and their wardrobe and their voice even, it's a godsend."

There was a moment on set that Waititi realised just how good Blanchett is: "In real life she looks amazing, from another world, but then there's a shot in the trailer where she is walking out, it's the first shot of Hela in the movie, and she comes into shot ... and how she looks in that moment is insane – she's so beautiful, but there's a character there, it's not Cate Blanchett. In my mind, that first shot tells you a lot about the character. When we did that shot, I was looking through the camera eyepiece and I looked up and around at everyone else and went: 'Wow, this is crazy how amazing she looks.'"

To get into shape, Blanchett worked with Hemsworth's personal trainer, Luke Zocchi, the man responsible for giving the star his enormous Thor biceps, and perfected her villainous moves under the guidance of renowned stuntwoman Zoe Bell.

"I had to manifest all these weapons out of my hands and, of course, being a bit of a girlie girl, I'd make all of the noises: I'd go: 'Ha!'" she hilariously squeals an action noise. "Taika would say: 'That was great, but we'll book sound effects in later!' Zoe was amazing. She started off by giving me sugar packets so I could physically throw something. And then I was really proud about not having to have sugar packets anymore under her tutelage so I could kind of look like the goddess of death. That's the reason why I do this stuff – I've got no idea how to be the goddess of death, or to be an action villainess. So I got incredibly fit for the movie, but now I'm going to be rolled about with all the bread."

Blanchett is speaking from London, where her family recently relocated after spending the past decade living in Sydney's leafy Hunters Hill while Blanchett and Upton shared the job of co-artistic director and CEO of the Sydney Theatre Company from 2008 to 2013. Blanchett believes travel and new experiences are crucial to the development of an actor: "It's an important part of your career, to work in many different places." Like Hemsworth's move to Byron Bay, moving to London was important for Blanchett's family.

"Our two eldest children were born in England and a lot of our formative experiences as a couple were in the UK," she says. "But we remain incredibly connected to Australia – my mother, my sister and brother are all still there. And, of course, our theatre family is there and Andrew's work. So we base ourselves in the UK and it's a constant perk, because Australia is incredibly magnetic. I've lived it on a daily basis."

It is obvious for both Hemsworth and Blanchett that family, a love of their craft, and their down-to-earth nature keeps them grounded no matter how high they go. Hemsworth attributes his amenable character to his upbringing: "I think you advertise what you are for starters."

"My parents taught us to treat everyone equally and with respect and humility, and being humble allows you to stay open and learn new things and people want to offer you advice and give you support," he says. "I've had that proven over and over again; people wanted to help me and they did, and they thought I was a good person. There are even more examples of people not wanting to help certain people because there is a huge amount of arrogance or lack of respect. I don't do it just because it's part of the job, I do it because it feels right and I would have a great sense of guilt and disappointment if I were doing anything else. And it should be fun. I've done plenty of other things and thought: 'I don't want to spend my life doing this.' So I've got nothing but gratification for what I do."

It is clear that the making of *Thor: Ragnarok* was a special experience for both stars, one which began, and ended, rather remarkably: on the first day of filming, Waititi gathered the entire cast and crew together for an indigenous Welcome to Country. The international cast and crew – from Australia, New Zealand, the US, Britain and afar – gathered outside the entrance to the sound studio on the Gold Coast as local Queensland Aboriginal and Maori elders from New Zealand performed a ceremony to pay respects to the traditional owners of the land on which one of the biggest franchise blockbusters in the Marvel comic universe was about to be made. Several months later, on the last day of filming, Maori elders performed a *haka* to close the set and bring the experience full circle.

"It was incredible," says Hemsworth. "I lived in an Aboriginal community when I was a kid and I had seen traditional Aboriginal ceremonies, but I had never seen the Maori culture or that sort of ceremony, and the combination of the two was incredibly unique. It was one of the most special experiences on a set I've ever had."

"It sent us on our way with positive energy. There was a bunch of love and support. Normally the first day of shooting is insanely hectic, everyone is running around trying to start on time, they're nervous about trying to prove their worth. And it could not have felt more different because of this ceremony, to have that blessing, and this beginning, it set the tone for the whole shoot. It has such a laidback, positive, welcoming vibe, which is unlike anything I've ever dealt with on a movie set."

Waititi, who is of Maori descent, said he always organises such ceremonies on his film sets to create "a sense of unity between the crew and feeling like we belonged there, that we had a place in that area while we were shooting".

"It felt welcomed, it felt good," Waititi says. "So there was a good vibe the entire time, which went a lot towards this family feel that we like to create on our films. I felt like it was definitely a real coming together of cultures – the Americans and the Australians were there with a local indigenous and a Maori presence as well, which, to me, felt like a really good way of bringing everyone together: starting the right and ending it right." ■

Thor: Ragnarok opens nationwide on October 26.



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WILL DAVIDSON

BALENCIAGA SHIRT, \$580.
FRAGRANCE: HUGO BOSS
BOSS BOTTLED TONIC EDT.

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CREATURES OF COMFORT JACKET, \$530, AND PANTS, \$660. SCHA HAT, \$575. FROM DOVER STREET MARKET. TIFFANY & CO. RING, \$1,800. RAFIA CHIC SHOES, \$359. FRAGRANCE: GIORGIO ARMANI SI EDP.

WILL DAVIDSON

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A.W.A.K.E. TOP, \$915,
AND PANTS, \$1,125, TIFFANY
& CO. RING, \$1,800.

HAIR: ROBERT VETICA
MAKE-UP: JEANINE LOBELL
GROOMING: LAUREN KAYE
MANICURE: MARISA CARMICHAEL

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S L O W B U R N

Incredible gowns take evening wear to another level. Liquid velvet, sensual lace and exquisite chiffon showcase the skin. It's statement-making in the twilight zone.

Styled by Kate Darvill. Photographed by Nicole Bentley.

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OPPOSITE: JASON WU DRESS,
\$5,500; PROENZA SCHOULER
EARRING, \$835. THIS PAGE:
CHANEL DRESS, P.O.A. AND
BOOTS, \$1,560. FROM THE
CHANEL BOUTIQUES. ALL
PRICES APPROXIMATE. DETAILS
AT VOGUE.COM.AU/WTB.



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BURBERRY DRESS,
\$4,695. LA PERLA
BODYSUIT, \$470.
FROM SYLVIA
RHODES. ELLERY
EARRING, P.O.A.

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NICOLE BENTLEY

FRANCESCO
SCOGNAMIGLIO
DRESS, \$5125
GEORG JENSEN
EARRINGS, \$325

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PRADA DRESS, \$5,050,
SLIP, \$920, AND
NECKLACE, \$2,580.

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SAINT LAURENT
BY ANTHONY
VACCARELLO DRESS,
\$10,335. DINOSAUR
DESIGNS EARRINGS,
\$280. PROENZA
SCHOUTER
SHOES, \$1,255.

ANTHONY VACCARELLO

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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ALESSANDRA RICH
DRESS, \$3,435.
DINOSAUR DESIGNS
EARRINGS, \$260.

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NICOLE PENNIE

CÉLINE DRESS, \$4,250.
TIFFANY AND CO.
EARRINGS, \$8,250.



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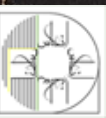


ROCHAS DRESS,
\$9,915. CARTIER
BRACELET, \$51,000.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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ALEXANDER
MCQUEEN DRESS,
P.O.A. FRAGRANCE,
GUCCI BLOOM EDP.



NICOLA BENTON

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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BOTTEGA VENETA
DRESS, \$29,000.
ALEXANDER
MCQUEEN
EARRINGS, \$1,565.

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NICOLE BENTLEY

GIORGIO ARMANI
DRESS, \$36,000.

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PROENZA SCHOULER
THREE-PIECE DRESS, P.O.A.,
BRACELETS, \$895 AND
\$955, AND SHOES, \$1,255.



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NICOLE BENTLEY

LOEWE DRESS, \$3,390

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CHRISTIAN DIOR
DRESS, \$20,000.
BRALET, \$1,200,
AND SHORTS,
\$1,250.



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NICOLE BENTLEY

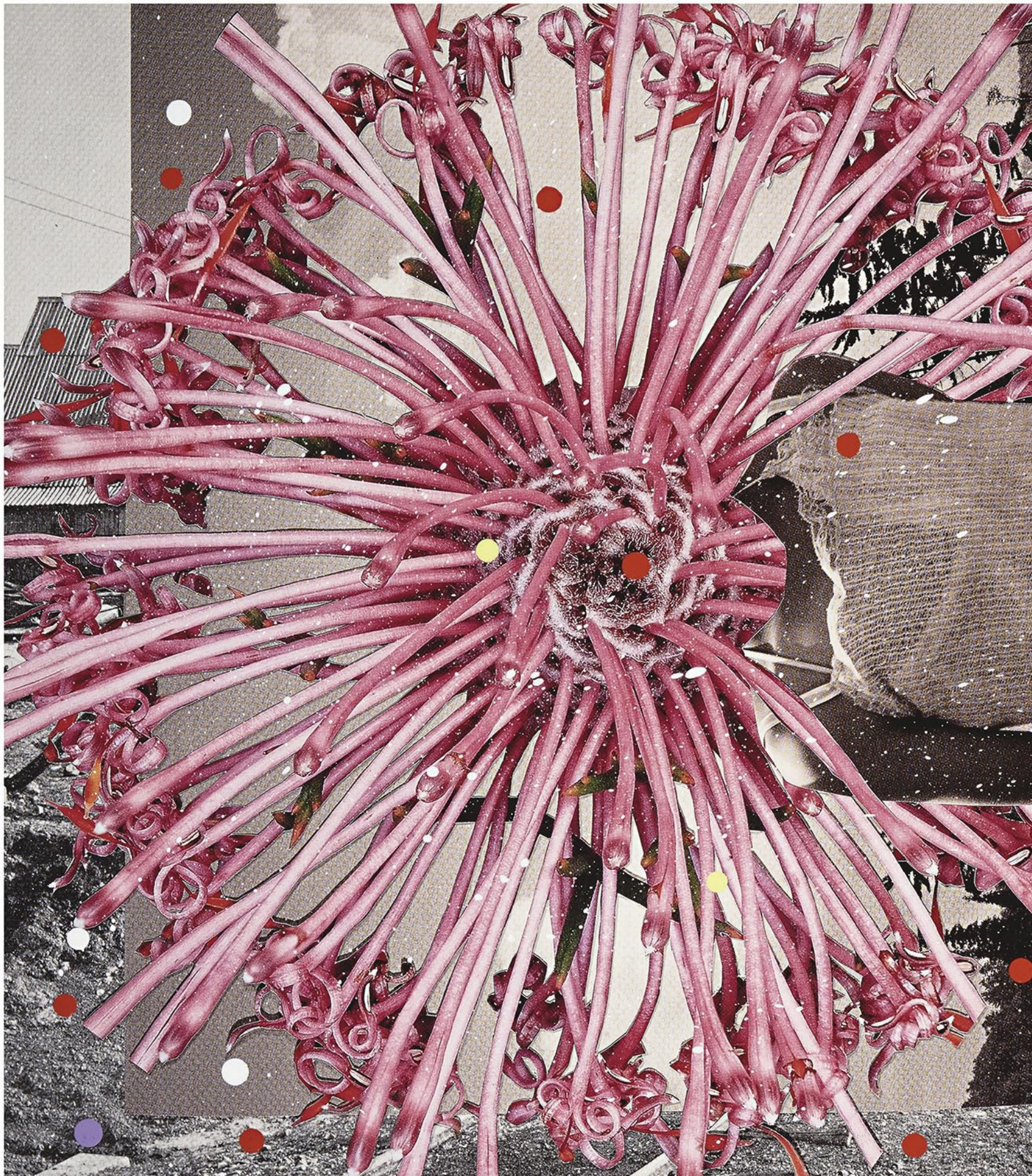
MATICEVSKI DRESS, \$2,430.
ELLERY EARRING, P.O.A.
HAIR: KOH
MAKE-UP: VICTORIA BARON
MODEL: ZOE BARNARD

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del Kathryn barton

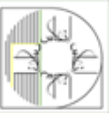
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INSIDE ANOTHERLAND #41 (2017).

GRAPHIC ACCOUNT

Del Kathryn Barton's award-winning works span art, fashion and film. Ahead of the first major solo exhibition of her career at the National Gallery of Victoria, the artist gives a unique insight into her practice and inspirations, from motherhood to the sensuality of the female form.

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ARTIST DEL KATHRYN BARTON PUTS THE FINISHING TOUCHES TO HER LATEST WORKS.

will never forget the moment when Tony Ellwood, the director of the National Gallery of Victoria [NGV], casually asked me if I might be interested in working on a show with him. It was about two years ago and we were all sitting around multiple dinner tables in Singapore with the wonderful British artists Gilbert Prousch and George Passmore, a.k.a Gilbert & George, after their show at Arndt Fine Art [in Singapore]. I barely remember my response, given the I-have-been-dreaming-and-hoping beat flooding my brain! But clearly it was a yes because I have spent the past few months furiously finalising the major new works for my November opening.

The Highway is a Disco is my first survey in a major Australian museum or gallery and my biggest show to date. The title references a major painting from 2015 that remains one of my favourite works – a fierce bare-breasted female fearlessly riding her blue bunny through the beyond on a pink waratah planet, moving into the unknown and creating new worlds in her wake. It is my personal commentary on the creative life. Actually it is my creative life! It is a journey that requires enormous energy and commitment despite unknowable outcomes, and it demands agency and courage.

Even as my practice matures and expands into other mediums, this painting represents my core impulse, my all-in approach to do the work from a very pure place.

Inside Another Land #41 (2017)

The NGV show begins with a large series of photomontages, called *Inside Another Land*. This series of 75 works has been three years in the making, so I'm very excited and curious to both share and see for myself these pieces for the first time

hung in their entirety. I feel like it's a brave move for my curator, Pip Wallis, introducing the show with a medium I am not as well known for.

The simple act of cutting and pasting is a methodology as immediate and joyous as drawing. This does, however, almost belie the complexity of these montages as I continued to resolve them through increasingly technical processes. I scanned the completed collages, then reworked them in Photoshop, increasing the scale, before printing them, and then the painter in me needed to finish them all by hand, defining them all as unique objects, not prints. Influenced by the photomontage of the great [German artist] Hannah Höch, multiple narratives have unfolded to articulate shared female histories: layers of Victorian-era découpage; the fashion and styling of the roaring 20s; 40s pin-up girls; the craft movement of scrapbooking; and the timelessness of botanical art. I love the deconstruction and recreation of these elements into a surrealist presentation all screaming and singing out in longing, sexual agency, colour, violent abundance.

Inside Another Land #16 (2017)

This is another work from the *Inside Another Land* series, but this piece [#16], speaks more directly to the imaginary worlds profligating and informing and growing more mature adult selves as a very young lady. It speaks to the love firstly for my horse, Lady, who saved me in so many ways. Apart from the family dogs, she was my first true crush and love – I have so many fond memories of dangerously galloping along deserted dirt tracks and exploring river scales. It is a girl's love for her horse: and then as she grazed lying along her strong, warm body, just dreaming, feeling and longing. →



INSIDE ANOTHER LAND #16 (2017).

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I Am Flesh Again (2008)

Hello, old friend. It has been almost 10 years since this piece, which is one work of 60 from the series *I Am Flesh Again* that I made for an exhibition to the theme of, and titled, *Optimism*, at the Queensland Gallery of Modern Art in Brisbane. At the time, the works were considered too sexually explicit and thus confined to an adults-only viewing room. A couple of media outlets sensationalised these sincere works, accusing me of bringing X-rated imagery to a public space. It was a shock to be publicly accused of being morally unfit to be a mother – whoa! Clearly the work was misunderstood by some. I have never been moved to make work for shock value. In saying that, I look forward to sharing this body of work within the context of this mid-career survey show.

She (2014)

She is from a body of text works, *Come Home to Me*, which, like the photomontages, has been slowly realised over three years and shown for the first time in its entirety in this NGV show. And, also like the photomontages, the works appear deceptively simple on the surface, but as you draw closer to them, you see the meticulous detail of months of dot work. I like the interplay here – at first glance, the words hit you in a rush, but then the meticulous dot details reveal themselves slowly from the page. It is a huge contradiction of marks, energy and emotionality.

I think of this piece, and my other text works, as a visceral and fucked-up love letter. Fragments come at you in rushes, blood-red smears of wet passion and dribble lines down the page, against a carpet of almost-vibrating bubbles, like amoeba, or ova, or the particles of a million orgasms. These are secret whisperings from my deepest part – unchecked and unexplained. *Fuck the Flower, Mud Monster, Urge to Destroy, Mighty Fruit, Electro Orchard*, all is revealed. An enigma and an answer in one.

Openly Song (2014)

This piece was part of a 2014 group show in Singapore with Arndt Fine Art gallery. A big room of paintings in my NGV show will include a new 12-metre dragon painting, *Sing, Blood Wings, Sing*, and will reorient the viewer with my most recognisable works. Here we see a fearless protagonist, contemplative and unwavering. A goddess in a fabulous one-piece, astride a pink planet with two waratah sentinels and frames of energy pulsating around her. She stages herself for herself alone, in equilibrium with her surroundings and herself. Life, love, giving and receiving.

Red (2016)

This was my first live-action short film: a visual, aural and emotional onslaught from start to finish that stars Cate Blanchett and was released last year. It unapologetically celebrates female power in its multiple forms – pleasure-seeker, seducer, aggressor, destroyer, life-giver, nurturer – through the unique sexual proclivities of the female Australian redback spider.

I worked with some truly extraordinary Australian talent to realise this ambitious project. Cate was exhilarating to work with on set as she embodied the dual roles of Lover and Mother. She gave entirely of herself. The scissors scene was shot in a single take and we all held our breath as she hacked the Armani suit off her body in rage and ecstasy. Woah! Actor Alex Russell brought a sweet and sacrificial male beat, and my own daughter, Arella, was fierce as Daughter. The list of talent goes on: Sydney Dance Company dancer Charmene Yap, [Oscar-nominated] producer Angie Fielder from Aquarius Films, costume designer Alice Babidge, director of photography Benjamin Shirley, composer Tom Schutzinger – we even had a spider wrangler. *Red* is dedicated to all my sisters in the universe – the world needs your power and love, ladies.

**“IN RED, CATE
BLANCHETT WAS
EXHILARATING
... SHE GAVE
ENTIRELY OF
HERSELF”**

Girl As a Sorcery Figure (2005)

How lovely to see this little lady again after so many years. This girl is from my very first series of paintings that I exhibited after the birth of my beloved son, Kell.

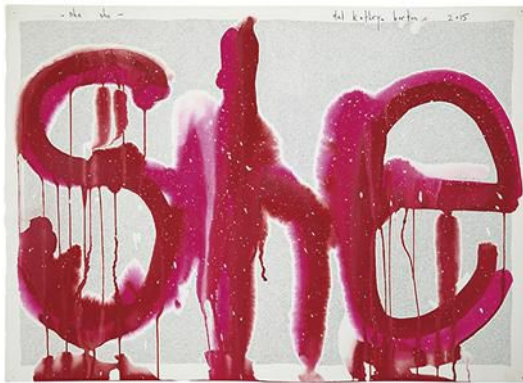
My whole universe had changed so very radically when I became a mother: I needed colour and lots of it, it was quite literally flooding out of me, leaking from every pore and thought. The love that I had for my first child was a bigger and more intense emotion than I would have thought possible; it was a love and emotion that surpassed everything else and flooded my being.

I would describe giving birth to Kell as my peak life experience: a 42-hour labour – all-natural birth, no pain relief. Lying in a pool of blood, he was so, so alert and alive when he finally came out and we just lay looking into each other's eyes as I was finally given general anaesthetic to be stitched up. I have never witnessed another being so, so deeply; he was my one, the one who changed everything, the one who birthed my painting practice in every way. And although my work is almost always encompassing of female protagonist, in multiplicity, etc, it is my son who changed everything for me. It was a profound paradigm shift, a new lifetime, a new softness, a new strength. ■

Del Kathryn Barton: *The Highway is a Disco opens November 17 at the NGV; go to www.ngv.vic.gov.au.*



I AM FLESH AGAIN (2008).



SHE (2014).



OPENLY SONG (2014).



A STILL FROM RED (2016).



GIRL AS A SORCERY FIGURE (2005).



MY BROTHER, HEATH

On the eve of the 10th anniversary of Heath Ledger's death, Kate Ledger shares her favourite image of her brother and honours the legacy he left for young actors. Photographed by Frances Andrijich.

used to love watching my brother move in front of the camera. Heath always seemed so relaxed and at ease with himself. He had abundant energy and extraordinary physicality that made him interesting for photographers to shoot.

The quirkiest the pose, the more fun he had. I will never forget the day we shot this portrait, and the memories it evokes. The shoot took place in September 2001, at Woodman Point near Fremantle.

Heath had made a trip home and we thought it would be neat to have some family pictures done. Being an avid photographer himself, Heath was extremely particular when it came to people taking photos of him. He had previously met Frances Andrijich and loved her work. From the moment this shoot was done, Fran was Heath's Australian photographer of choice.

It is such a strange existence when you are constantly faced with moving images, pictures and reminders of your brother who has passed away. January 22 is the 10th anniversary of Heath's death, and even though a decade has passed, it never, ever gets any easier. In fact, the past

Our family was honoured when we were asked by Australians In Film [the LA-based non-profit organisation that supports Australian film and television professionals working in Hollywood] to name the scholarship after Heath. To continue Heath's generosity of spirit is a wonderful legacy for our whole family. Heath spent many years supporting his fellow Aussie actor friends by offering his own house for them to stay when they came to Los Angeles. It's such a daunting experience to arrive from Australia not knowing anyone and not knowing where to start. I guess that's the sort of support that the HLS strives to emulate: the perfect matrix to help actors launch their international careers.

Our ultimate aim would be to have a house in LA where we could continue to offer Australians a home away from home, just like Heath did. It would be an incredible addition to what the scholarship, now in its ninth year, already provides.

My own involvement is a way to keep Heath's memory alive. We both loved and worked in the film industry and I feel passionate about continuing his legacy through being involved myself.

“It is such a strange existence when you are constantly faced with moving images, pictures and reminders of your brother who has passed away”

10 years have been a continual emotional roller-coaster for our whole family. At times it's very difficult for us to move on, but we try as much as we can to feel positive and to celebrate Heath. It's a tricky dynamic to say the least. When people say to me: “You must be so excited to attend the Oscars or that film premiere”, I have a tough time explaining that actually, it's bittersweet. We are blessed though, that he is immortalised in film and always have that to cherish. I'm sure a lot of people would like that for their loved ones.

We have had a very busy time this year working on the *I Am Heath Ledger* documentary, the Australians in Film Heath Ledger Scholarship (HLS) and the exhibition of Heath's photos and artworks, which recently opened at the Western Australian Museum in Perth. Heath has definitely consumed me these past 12 months! They are all things that we didn't necessarily intend on happening but feel as a family that it is important for us to be involved. It has been cathartic in some ways, yet confronting at the same time. We cannot escape from the fact that Heath was a beloved public figure and that people have an interest in his life. It is something that we are slowly coming to terms with, and hope that we have done him justice in our support and participation of these events and the HLS.

I am on the board of Australians In Film, representing the HLS, and our dad, Kim, is a patron of the scholarship. Each year we have a panel of high-profile Australian and international actors, directors and producers judge the top 10 applicants. Along with talent, they look for that special quality and commitment that is prevalent among the world's leading actors and actresses. It takes more than just acting chops to make it in Hollywood. You need to have the right type of personality, drive and steadfast belief in yourself and your abilities. Heath always knew what he wanted – he had a self-belief that never wavered – and I think that is a real advantage in itself.

I believe diversity is a major factor in having a long and fulfilling career in the acting world, to challenge yourself and take roles that make you step out of your comfort zone. I guess it's easy to stick with the same-old, but in the end you really only grow and evolve by changing it up and taking risks. I remember Heath saying that about *Brokeback Mountain* – how it could have gone either way. Sometimes you have to put your trust in other people as well as yourself in making decisions, just as Heath did.

Heath Ledger: A Life in Pictures is on at the Western Australian Museum. Go to www.museum.wa.gov.au. For more on the Heath Ledger Scholarship, go to www.australiansinfilm.org.





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MEN OF THE HOUSE

Saint Laurent's artistic director Anthony Vaccarello represents a vastly different era from legendary designer Yves Saint Laurent, but shares with his predecessor a rare and remarkable skill and devotion. By Francis Durléans. Produced by Emmanuelle Alt. Photographed by David Sims.





OPPOSITE, SAINT LAURENT
BY ANTHONY VACCARELLO
STRASS-EMBROIDERED DRESS,
\$78,795, AND VELVET AND CRYSTAL
CHOKER, \$5,245. CHAPELLERIE
TRACLET HAT. **THIS PAGE:**
SAINT LAURENT BY ANTHONY
VACCARELLO TUXEDO JACKET WITH
EMBROIDERED SLEEVES, \$8,580, AND
EARRING, P.O.A. GIGI BURRIS MILLINERY
HAT. ALL PRICES APPROXIMATE
DETAILS AT VOGUE.COM.AU/WTB.

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With a few exceptions, I have never written for any other title but *Vogue*. The first time I wrote for the magazine was in the early 1980s and it is this longevity that allows me to remember all the stages of the late Yves Saint Laurent's career, from his very couture beginnings to the tribulations regarding his succession.

I have been interested in fashion ever since I was a child, browsing through magazines, and I remember when Saint Laurent succeeded Christian Dior (at Dior, then) when I was just 10 years old. His ascension said something about the way fashion was going: it opened the way with a whole generation following him, even if it wasn't obvious at the time. But he challenged fashion; he reinvented it with every collection.

I scheduled an appointment with Anthony Vaccarello, Saint Laurent's current creative director, at rue de l'Université. The couture house has set up its studio in one of those private mansions that has been preserved on the Left Bank. As I crossed the paved courtyard, my heart jumped several times recalling those creative shocks that left indelible flashes on my retinas: the Mondrian robe and the buckle shoes, Le Smoking, the safari jacket, the leg straps, the transparencies, the Bohemian skirts, the patchworks, the oversized furs, the Ballets Russes collections ...

The history of Saint Laurent is now confused with the history of fashion, which itself is confused with the history of the 20th century. Dressed like the statue of the Commander, Saint Laurent is still very present, which makes it difficult to follow in his footsteps. Didn't those two films that came out in quick succession in 2014 – *Saint Laurent* and *Yves Saint Laurent* – inflame those embers that refuse to go out? And don't the two museums opening this year (one in Paris and one in Morocco) not glorify this heritage even more? His legacy is cumbersome, even stifling.

This is what Anthony Vaccarello found upon his arrival at the couture house in April 2016. He is immediately kind and benevolent, although rather reserved. In any case, he does not seek to be noticed, even in the way he dresses: jeans, T-shirt, a beard, slightly dishevelled short hair that is without exaggeration. Nothing distinguishes him from other men his age. He is in his mid-30s, but looks much younger. Sometimes he even has the look of a child with an innocent gaze, a child who lingers in the background, listening to others. He wants us to talk about him, but he does not talk much.

When asked about his sources of inspiration he evokes a Saint Laurent woman who would embody a sensitivity, an attitude, a way of being. He recalls to our memory an iconic photograph by Helmut Newton of a

woman wearing a Saint Laurent tuxedo, smoking on a deserted street. However, he also makes it clear he is not here to recreate history.

Born in Brussels to Italian parents, Vaccarello is not prolific with his childhood memories. He is not the type to introduce his teddy bear or discuss his grandmothers indefinitely. Of his Belgian influences he cites Margiela and Demeulemeester. From his remarks only a thin profile emerges, quite similar to a ray of light filtering from under a closed door. We would like to break this door, but it remains locked. He retraces his studies at the prestigious school of La Cambre in Brussels, winning the top prize at the Hyères festival in 2006, the creation of his brand in 2009, his ANDAM grand prize in 2011, his short stint at Fendi and his collaboration with Donatella Versace who, impressed by his talent, appointed him to lead Versus. It's an impeccable track record that illustrates his capabilities, but there are no juicy details to match this résumé.

In short, Anthony Vaccarello does not like to talk about himself. "Go back to your work a 100 times" is, according to him, better than all the speeches on the planet. It is a manual, a manual with fairy fingers. Work hardly weighs on him. I confirm this by visiting the studios which occupy the two upper floors of the private mansion.

The dresses lined up on the racks speak for him. Dozens of models as so many pieces of evidence. He works with regularity and determination. Nothing is left to chance and he always needs more. His knowledge of the business forces the admiration of all. Not only does he know what he wants, he knows how to get it. One of the first studios operating at the time of Yves Saint Laurent reports that he is not only technically skilled but has that extra something that

makes a difference. A sort of science infuses the fingers running over the white canvas, moving the pins, snatching the frames ... a form of innocence. Grace: either you have it or you don't. And if it is indeed necessary to find a common point between Mr. Saint Laurent and Anthony Vaccarello, sewing would be the best approach. But, in the case of the latter, it's about desacralised and immediately accessible couture tailored for youth; dressmaking that suits the profusion and the pace fashion imposes nowadays. In fact, my last question is about that: about these rhythms and this constant concern for immediate profitability ... And again, Vaccarello hedges, pretending not to understand what we want him to say. He says he is not under pressure; that he feels free. Flexibility needs to adapt to the commercial objectives of fashion without losing any of its innocence. One always returns to this character trait, which is confused with his determination. It's an innocence that preserves him from the anguish of failure, and also allows him to live up to the challenge he has set himself. ■



SAINT LAURENT BY
ANTHONY VACCARELLO
VELVET TOP, \$2,435.
METALLIC GLAZED LEATHER
MINI-SKIRT, \$6,745.
EARRINGS, P.O.A., AND
VELVET BOOTS, \$2,445.
PIERS ATKINSON HAT.
WOLFORD TIGHTS.
HAIR: PIERPAOLO LAI
MAKE-UP: HIROMI UEDA
MANICURE: ADAM SLEE



DAVID SIMS

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FASHIONING POWER

When it comes to asserting their power in the workforce, women have traditionally adopted a dress code based on men's suiting. Zara Wong traces the history of power dressing and its recent, more liberal evolution.

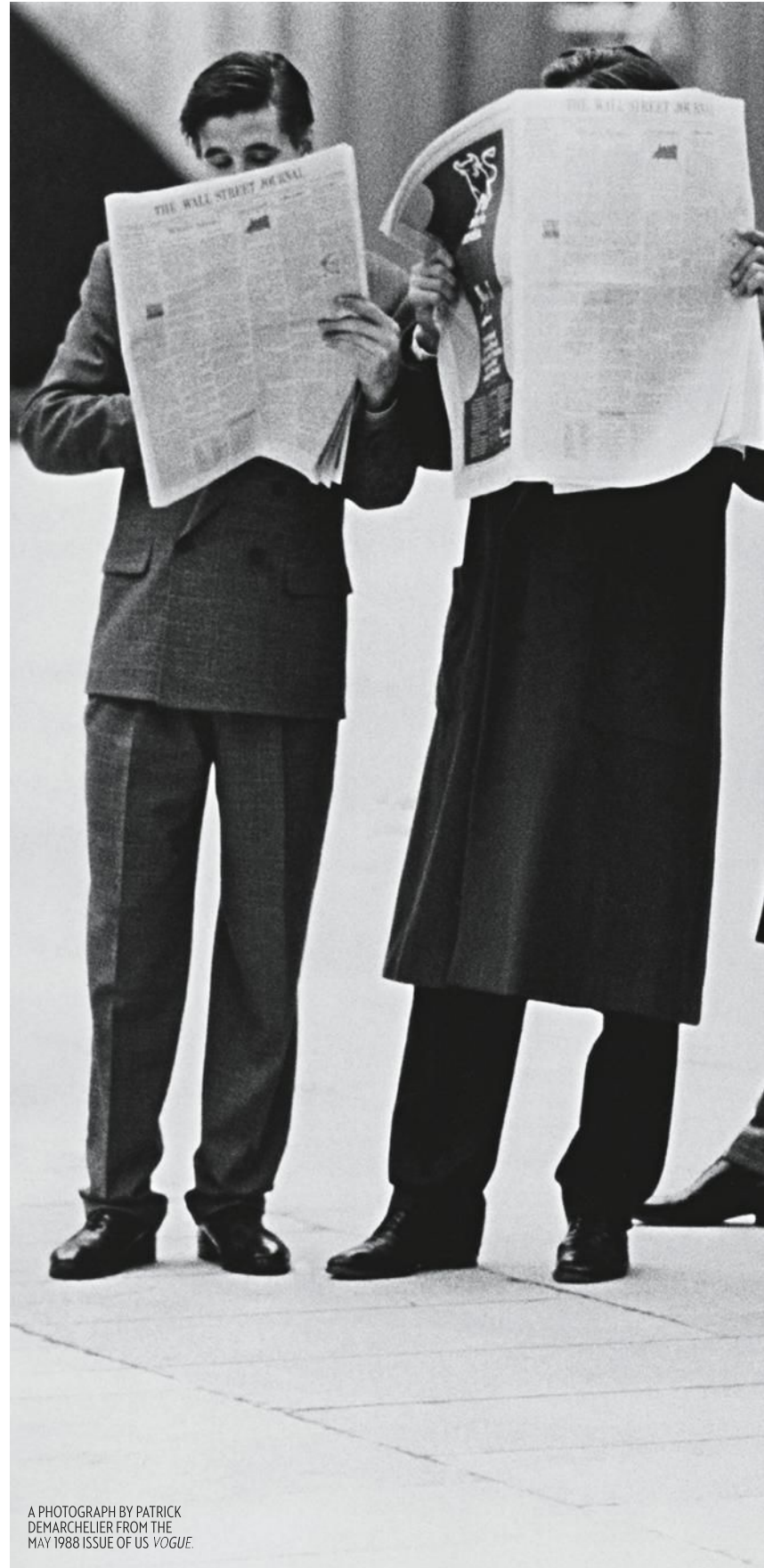
Dress for the job you want, not the job you have is a rule that resonated with me when I had a fleeting stint working in finance. (It was another life, back then ... but moving on!) Recently, amid a wardrobe clean out, I came across pencil skirts to be worn with slim-line shirts and a large leather handbag able to fit a laptop and A4-sized documents. Sensible, yes, but definitely not fashion. These kinds of clothes and accessories promise that the wearer can use Excel and work out earnings per share ratio on sight. Now, in the *Vogue* fashion offices, the look *du jour* includes stirrup pants worn with dramatic duster coats, plenty of summer dresses and raw-edged denim. Those pencil skirts barely get a look-in.

At *Vogue*, we use quick bywords to define looks. 'Mixed media' means different textiles and print, used all at once, quilted and layered. 'Surface tension' broadly refers to intricate and three-dimensional embellishment or textures – but not always. (Don't worry, that definition required repeated explanation for me, too. I still don't quite get it.) 'Power dressing' is what we imagine women in positions of power to wear – in a corporate office, perhaps in politics – in a loose, lofty, abstract sort of way.

If you don't work in fashion and you're reading this, you'll be laughing, maybe even rolling your eyes. A friend of mine who is an intellectual property lawyer once told me that on certain court days, depending on the judge, she would be better placed to wear a pencil skirt, heels and sheer tights, even during the height of summer. Another girlfriend, an equity trader, relies on a monochromatic palette, saving colours for the weekend.

"The norm working in a fashion office or front row at a show is completely different to a more corporate workplace," delicately phrases David Jones's womenswear buying manager Teneille Ferguson, whose job it is to translate runway trends into wearable wardrobe options for the department store's clients. "I think some customers find fashion's take of 'power dressing' a little intimidating to work into their everyday wardrobe."

Reality, of course, does not always neatly align with fashion ideals. Credit goes to Margaret Thatcher, whose feminised take on menswear pioneered the way women dressed for work. "She was in a man's world and she had to look the part. She couldn't dress in a frivolous manner. I got her into suits and away from the pussy-bow dresses," said Margaret King, Thatcher's long-time stylist. Politically polarising, Thatcher, simply by being female, reinforced both her positive and negative reputation. "Being a woman is undoubtedly one of the features, possibly the most potent, that makes her ascent to power memorable, 25 years on, in a →



A PHOTOGRAPH BY PATRICK
DEMARCHELIER FROM THE
MAY 1988 ISSUE OF US *VOGUE*.



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way that applied to no man," wrote political commentator Hugo Young upon the news of her death.

And as a woman in a man's world, her fashion and appearance were scrutinised alongside her politics, much more so than male politicians who donned uniform suiting in shades of grey, black and navy.

François Mitterrand once described Thatcher as having "the eyes of Caligula and the mouth of Marilyn Monroe". Even accessories like her handbags (and the process of 'handbagging' her dissenters) were commented upon. When Thatcher was mocked for her dowdy attire, King was called in to shake up public perceptions. Thatcher's visit to Moscow was the first showing of King's styling: dressed in a camel coat with a flattering sable fur collar, the British prime minister won a place on 1988's international best-dressed list.

The fashion of the time, too, was a response and a symptom of the era. After the political and social disruption of the 60s and 70s, more women were joining the workforce and required suitable attire for their roles. Fashion has always reflected the Zeitgeist. Prior to the 80s, the last great influx of women into the workforce occurred in the 1940s with World War II. With men on the battle fields, women's fashion turned to smart skirt-suit sets and buttoned-up jackets.

"By the late 1970s, the Dress for Success movement was gaining pace and both men and women were being judged on their ability to convey individual career success through their clothing," says Roger Leong, senior curator at the Museum of Applied Arts and Sciences's Centre of Fashion. "This had various manifestations, but the look is epitomised by the strong-shouldered and androgynous suits of Giorgio Armani in the 1980s." Think Melanie Griffith in *Working Girl* (1988) and Donna Karan's 1992 campaign captured by Peter Lindbergh, which imagined what a female president would look like: wearing a striped banker's shirt with white cuffs, grey wool blazers pulled up past the elbows and double-breasted pinstriped jackets. It was about dressing for the job to join the boys' club.

Decades on, there are variations on the theme, if minor; there remains scant visual language for women to convey power. Historically, authoritative clothing has descended from menswear, particularly in the case of lapelled jackets. Angela Merkel and Gail Kelly do theirs in bright colours; Julie Bishop chooses tweed; Christine Lagarde often pairs hers with a vibrant printed scarf. Choosing what to wear to deflect from what you're wearing was a choice made by Julia Gillard. But you're "damned if you do, and damned if you don't", as Eleanor Roosevelt would say. Germaine Greer, a public intellectual who is well aware of the power of words, famously critiqued Gillard's jackets stating: "they don't fit", as if suggesting that, like the jackets, Gillard's prime ministerial position didn't quite fit either.

Hillary Clinton is immediately identifiable for her pantsuits, also chosen to deflect attention. "A uniform was also an anti-distraction technique: since there wasn't much to say or report on what I wore, maybe people would focus on what I was saying instead," she wrote in her recently published memoir, *What Happened*. "They make me feel professional and ready to go." Drawing on menswear was also a conscious choice. "I also thought it would be good to do what male politicians do and wear more or less the same thing every day," she continues, acknowledging that as a woman running for President she could convey the "visual cue" that she was "different from the men but also familiar".

The limelight shines a little too brightly on women in these positions, and there is enough political commentary to read in a lifetime and more to read on perceptions of Clinton and the virtue of being a woman. In 2008 she declined a request to be on the cover of US *Vogue*. Anna Wintour wrote of it in her editor's letter: "Imagine my amazement when I learnt

that Hillary Clinton, our only female president hopeful, had decided to steer clear of our pages ... for fear of looking too feminine. The notion that a contemporary woman must look mannish in order to be taken seriously as a seeker of power is frankly dismaying."

The sentiment still stands today. In 2015, Theresa May said at the Women in the World summit: "I'm a woman, I like clothes. One of the challenges for women in politics, in business, in all areas of working life, is to be ourselves, and to say you can be clever and like clothes." The platform that these women strive for, paving the way for women to follow, makes them more vulnerable to fashion criticism. The safest bet then is to disguise and conceal, dressing within the rules of what Thatcher helped defined more than 30 years ago – to "look mannish in order to be taken seriously as a seeker of power". All clean lines in jackets and trousers; there is no room for fashion frippery to distract.

An interest in fashion, in fact, can translate to a lack of seriousness and authority, as Marie-Antoinette of France's mother suggests in a letter to her daughter: "As you know, I have always been of the opinion that fashions should be followed in moderation but should never be taken to extremes. A beautiful young woman, a graceful queen, has no need for such madness. On the contrary, simplicity of dress is more befitting and more worthy of a queen. I love my little queen and watch everything you do and feel I must not hesitate to draw your attention to this little frivolity." Marie Antoinette's love of excess, fashion and the arts was how she behaved – like the king's official mistress, not his queen. Not that she paid much attention. And we know how that story ends.

In more contemporary times, women adjacent to power are allowed slightly more wriggle room to experiment in fashion: from Jackie Kennedy and Nancy Reagan, Michelle Obama and Melania Trump to Catherine Duchess of Cambridge and even fictional characters such as Robin Wright Penn's Claire Underwood in *House of Cards*. All, in their own way, are lauded as style icons, and are able to communicate diplomacy via their clothes. The British Duchess, for example, opted for an outfit by a Canadian-British designer while visiting Ottawa, then chose Zimmermann for her trip to Australia. Back in the 60s, Jackie Kennedy, who always loved fashion, had her sister, Lee Radziwill, sneakily buy outfits for her in Paris to inspire her secretary of style, American designer Oleg Cassini.

Being the 'plus one' to a powerful male is historically the role that society is more comfortable with for women. It's less transgressive than a woman who seeks a senior government role or a C-suite position. But noticeably, these women still remain regal, stately and, most importantly, appropriate – not exactly in the same realm as Marie Antoinette's approach. The idea of sexiness is verboten, with even a hint of skin like Michelle Obama's affection for sleeveless sheaths or Brigitte Macron's short hemlines, which both resulted in a furore of media headlines.

The only evolution for power dressing has occurred within the boundaries of what is considered appropriate. Madeleine Albright displayed a means of communication and personal expression through the seemingly innocuous wearing of brooches (or "pins" as she refers to them in her memoir *Read My Pins*) to signal how she felt. Frustration over slow negotiations meant she wore a snail or turtle pin, and when she needed to do "a little stinging and deliver a tough message", she wore a brooch in the shape of a wasp.

On the runways of contemporary fashion, Phoebe Philo at Céline has become a bellwether for what women really want, concocting pieces that

have trickled down to high-street stores: midi-skirt lengths and blazers that work just as well going to work as they do over jeans. She has introduced some stereotypically feminine touches into the repertoire as well, like bell sleeves, bows and tie-up lacing.

Her peers and successors in this field, including Nicolas Ghesquière at Louis Vuitton, have pieces such as tailored vests, made to be worn with trousers or belted over a dress. Loewe's Jonathan Anderson extracts his esoteric ideas into workwear-appropriate dresses and skirts for his clients. It is a refreshing departure from another ilk of fashion's version of power dressing, defined in part by Helmut Newton's sultry black-and-white photograph of Yves Saint Laurent's Le Smoking, or Tom Ford's Gucci woman in more slick, sharply tailored suiting.

The American socialite Nan Kempner was once denied entry into a restaurant when wearing Le Smoking; it defied the dress rules of the establishment and the norms of societal expectations of the time. In response, she removed the pants and wore the jacket as a dress.

Leong also says that: "Fetish wear has been an influence in power dressing. Spiky high heels, long black boots, tightly defined torsos and black leather in general give an edge to women's dress that is full of erotic power." Today he cites athleisurewear, which, when worn over a well-toned body, "conveys a warrior-like status that can spill over into the office and for eveningwear". It's a harkening back to Azzedine Alaïa's form-fitting looks of bodysuits, corsetry and tight skirts – a clear signal of sexiness – but now within the control of the women who choose to wear them rather than being forced to conform through conventions.

Nowadays it is women in less traditional fields who are rewriting the rule book for workwear. Take the technology industry, with its lack of defined corporate style. Case in point: Mark Zuckerberg, who is stereotyped wearing a hoodie and jeans. It's in the tech field that women like Marne Levine, chief operating officer of Instagram, wears Peter Pilotto printed dresses, and both Sheryl Sandberg and Jean Liu, president of Didi Chuxing, China's largest ride-sharing app, wear jackets sans lapels. And unlike most women in senior positions, who keep their hair short, straight and blow-dried, Liu wears her long and naturally wavy and is rarely seen with a more formal up-'do.

Amid a sea of male keynote speakers who wore button-up blue shirts and black trousers at 2017's Apple launch event for their new products, Angela Ahrendts, who is one of the most high-ranking women in Apple as its senior vice-president of retail (and is paid more than Apple's CEO, Tim Cook), made a point of wearing a pale pink guipure lace Burberry trench coat over a white jersey T-shirt.

And naturally, within the more visible and flexible fashion and beauty industries where there has been a history of women embracing a softening of traditional power dressing, there is also a point of difference: Emily Weiss, founder and CEO of Into The Gloss and Glossier is more commonly seen in a sweatshirt and jeans; Payal Kadakia, chairperson of Classpass, admits to wearing athleisurewear every day to work; Natalie Massenet favours Proenza Schouler dresses; and Amber Venz Box of fashion-tech firm RewardStyle turns to Delpozo or Zimmermann. As she puts it: "A power look garners respect from both the fashion illiterate and the savant." Donning an outfit that looks as though you're dressing like someone else – a bit like how scandal-ridden Elizabeth Holmes of Theranos, who appropriated Steve Jobs's black skivvy uniform – seems inauthentic.

"I think recently there's been a shift back to this concept of power dressing with the global campaign on equal pay and the spotlight on women's positions in the workplace," says designer Dion Lee, who has identified corporate women as a growing demographic for his label. "I think power dressing is now dependent on each woman and her environment; there is no longer a need to camouflage but rather focus on clothing that feels individually

empowering and comfortable." There is a new line of thought, too: wear what you want, be yourself. "Some people like my clothes and some people don't. It goes with the territory," Clinton writes in *What Happened*. "You can't please everybody, so you may as well wear what works for you." And to quote Eleanor Roosevelt again: "Do what you feel in your heart to be right. You'll be criticised anyway."

With us now being within the throes of evolution in a women's version of power dressing, how might a teenager growing up in 2017 dress

when she becomes prime minister or a CEO of a Fortune 500 firm? I never was comfortable with jackets anyway, always second-guessing blazers during my brief corporate life. And as Maya Angelou once said: "I love to see a young girl go out and grab the world by the lapels. Life's a bitch. You've got to go out and kick ass." She didn't mean for us to be wearing the lapels. ■



“There is no longer a need to camouflage but rather focus on clothing that feels individually empowering and comfortable”



WORK-LUXE BALANCE

Marni's striped pairing ticks all the boxes required for modern elegance: visually impactful in its top-to-toe approach and a deliberately cropped length hitting right at fashion's current hotspot, the ankle.

MARNI TOP, \$1,065, SKIRT, \$2,625, AND BAG, \$3,440. BALenciAGA SILK EARRING, WORN THROUGHOUT, \$490. CARTIER GOLD EARRING, WORN THROUGHOUT, P.O.A., AND WATCH, \$33,000. ALEXIS BITTAR CUFF, \$330. POLOGEORGIS STOLE, RINGS BY BELADORA, FOX & BOND AND MAHAZ, ALL WORN THROUGHOUT. MIU MIU SHOES, \$1,860. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB.

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BLURRED LINES

The best style is unpredictable, like a side-by-side pairing of classic pinstripes and an updated rethink of the striped shirt. Real rule-breakers think outside the lines.

CÉLINE SHIRT, \$1,900.
AND SKIRT, \$1,900.
MARNI BAG, \$2,920.



BUTTON UP

Long, short, loose or structured: our current penchant for shirting defies the strictly business archetype. Styled by Camilla Nickerson.
Photographed by Patrick Demarchelier.

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ADRENA-LINES

Yes, the same print can clash, and to great effect. Choose varying widths and layer stripes for an optical punch that commands attention during the working week.

LOUIS VUITTON SHIRT JACKET,
DRESS, TURTLENECK AND PANTS,
ALL P.O.A. MICHAEL KORS
COLLECTION BAG, \$2,079.

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THE LONG AND LONG OF IT

Think shirting isn't for everyone? Don't underestimate its ability to flatter. Worn long, a visual effect emphasised with vertical lines will stretch any stature to its tallest best.

3.1 PHILLIP LIM BLOUSE, \$555, AND SKIRT, \$695. CHARLOTTE SIMONE STOLE. PROENZA SCHOULER BAG, \$2,380. VICTORIA BECKHAM MULES, \$1,150.

PATRICK DEMARCHELIER

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MID POINT

The salient point when taking on traditionally male codifiers: give it the feminine slant it deserves. A cinched waist is the new power shoulder, though it doesn't hurt to add one of those, too.

JACQUEMUS JACKET, \$1,370.
OFF-WHITE C/O VIRGIL
ABLOH SHIRT, \$1,070, AND
SKIRT, \$710. PROENZA
SCHOUER CLUTCH, \$2,095.

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**PLAIN, BUT
NOT OBVIOUS**

Swathes of colour take simple tailoring to a higher plane, like Balenciaga's navy shirt with inset jolts of sprightly lime green. Sharp enough on its own; no jacket required.

BALENCIAGA SHIRT, \$4,420, AND PANTS, \$1,255. **BEAUTY NOTE:** PAYOT MY PAYOT JOUR GELÉE.



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TOUGH TALK

What do we mean when we throw around the term 'working wardrobe'? It should read one that works harder than us. A leather motorcycle skirt toughens up the traditional work shirt, an assertive force that is the wearer's match.

ALEXANDER McQUEEN SHIRT, \$910, AND SKIRT, \$5,885.
BALENCIAGA METAL EARRING, \$490, ALEXIS BITTAR CUFF, \$330,
CARTIER WATCH, \$5,250.

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FEEL ME FLOW

'Relaxed style' should never be a subtle way to say 'boring'. A shirtdress slipped over jeans is an outfit that can flip-flop between weekday and weekend with insouciant aplomb.

LOEWE SHIRT DRESS, \$1,230. AND JEANS, \$875. HERMÈS SCARF, \$1,385. MICHAEL KORS COLLECTION BAG, \$2,079. LOUIS VUITTON BOOTS, \$2,590.

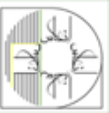
HAIR: JIMMY PAUL
MAKE-UP: DICK PAGE
MODEL: CAROLINE TRENTINI

PATRICK DEMARCHELIER

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GILDED HISTORY

Australian artist Paul Davies reveals the genesis of his series of artworks



EVERYTHING LOOSE WILL LAND
IN LA/DOUBLE GOLDEN GULLY 6
(2017) BY PAUL DAVIES.

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linking 19th-century gold rushes in California and Australia with modern-day Los Angeles.



In a moment of realisation it was the eucalyptus trees strangely dotted throughout Los Angeles that revealed a connection between my adopted home in California and my native home in Sydney.

This unexpected link sparked a series of paintings I've been working on for over three years, titled *Everything Loose Will Land in LA/ Double Golden Gully*. The paintings formed part of a site-specific installation that I was invited to present at the MAK Center for Art and Architecture, Los Angeles earlier this year; they were later exhibited in Sydney at the Olsen gallery.

"Everything loose will land in Los Angeles" is a quote from Frank Lloyd Wright, who described the city as a centre-less sprawl of buildings and billboards. To me, this description can be further extended to the multitude of searching souls who land in LA from all over the globe.

The second part of the title, *Double Golden Gully*, refers to a disused gold mining location in New South Wales, Golden Gully. The word 'double' is added to suggest a gambling term, rather than a place, infused with the notion of instant luck and risk.

Australia's gold rush began after prospector Edward Hargraves noticed that the landscapes producing gold in California were also present in Australia. Coincidentally, during this time Australia began exporting gum trees to California to support its growing population. I liked this idea of a shared experience between two places on opposite sides of the Pacific Rim. The duality of commercial exports linking the two places, as well as the emerging cultural presence in each landscape, was an interesting juxtaposition.

In addition, Golden Gully is a place of significance to Australian artists and poets, who documented the nearby town, Hill End, in its transformation from a booming metropolis during the gold rush to an abandoned outpost once the gold was gone. An excerpt from the poem *The Roaring Days* by Henry Lawson, written in 1889, exemplifies this and was significant to the development of the paintings:

*The night too quickly passes
And we are growing old,
So let us fill our glasses
And toast the Days of Gold;
When finds of wondrous treasure
Set all the South ablaze,
And you and I were faithful mates
All through the roaring days!*

The native Australian gum trees scattered throughout Los Angeles remind me of the gold rush link between both places. Furthermore, Frank Lloyd Wright's quote is just as relevant today, as many Australians are drawn to Hollywood to try their luck.

Los Angeles is something of an El Dorado for actors, filmmakers and artists. Like the gold prospectors of the 19th century, these are people who come to the city seeking success in a difficult industry.

The series *Everything Loose Will Land in LA ...* looks at this idea of history repeating through a lens of photography and painting. Reflecting on the notion of Hollywood and the silver screen, the scenes are painted with silver pigment. Like the hopeful actor, artist or director, the paint shines more intensely depending on the angle at which the picture is viewed.

Here, photographs taken of these locations in Australia and California are layered to create imaginary painted scenes in shimmering tones that hover between fact and fiction, rationality and emotion and, perhaps most pertinently, reality and dreams. ■

DARING DUO

Actors and real-life couple Marta Dusseldorp and Ben Winspear are taking to the stage for *Scenes from a Marriage*, Joanna Murray-Smith's adaptation of Ingmar Bergman's searing, funny and painfully honest play about the breakdown of a relationship. By Jane Albert. Styled by Kate Darvill. Photographed by Jake Terrey.



THIS PAGE: BEN WINSPEAR WEARS A BALLY JACKET, \$1,650, DOUBLE RAINBOU JUMPER, \$380, JUSTIN CASSIN PANTS, \$90, MARTA DUSSELDORP WEARS A BALLY JACKET, \$4,500, AND BELT, \$785, DION LEE DRESS, \$890, BALLY SHIRT, ON BED, \$1,795, AND BAG, ON BED, \$2,995, BALLY LUGGAGE THROUGHOUT, FROM \$2,395, JAC * JACK SHIRT, IN SUITCASE, \$440. **OPPOSITE:** DUSSELDORP WEARS A BALLY JACKET, \$14,000, AND BAG, \$2,750, CAMILLA AND MARC BLAZER, \$799, AND PANTS, \$450, WINSPEAR WEARS A BALLY JACKET, \$2,650, AND TOP, \$695. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB.



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی





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JANE ALBERT: “*Scenes from a Marriage* is an interesting play to choose, given it deals with the breakdown of a marriage.”

BEN WINSPEAR: “People have been asking: ‘Is it going to be dangerous for your marriage, on stage performing a marriage?’ So far I’ve found it to be the opposite.”

MARTA DUSSELDORP: “Same!”

BW: “Because you have a fictional couple whose problems you can discuss. And there may be crossovers into your real life, but you don’t have to accuse or own any of the accusations in the piece; you can discuss them at arm’s length.”

MD: “Every time we read it, I feel more in love with Ben than I did before, because you understand how bad it could get, and how lucky we are. Are you finding that?”

BW: “Yeah, it’s heartbreaking.”

MD: “It’s heartbreaking. It’s also riotously funny in places.”

BW: “And that’s why ...”

MD: “... and that’s why it’s heartbreaking.”

BW: “Because you warm to them and you see right into their most vulnerable selves and then you watch them attack each other, and rebuild each other and themselves. What is the role of secrecy and intimacy in marriage? Are we ever totally truthful?”

MD: “It really does ask the big questions, not just about a relationship but about existence. And I find that’s what breaks our hearts. It’s not about these two people, it’s about the human race. Every time we finish reading it I go: ‘We need a date night.’”

JA: “This is the first time you’ve performed together in a play. Is being a couple a help or a hindrance?”

MD: “We did *Gloria* together at Griffin – Ben was the associate director, with Lee Lewis – and we had so much fun. It was incredible being able to cut to the chase.”

BW: “Apart from anything else I find great relief in not having to kiss a strange person.”

MD: “There’s a fair bit of kissing in this play: it would be weird ...”

BW: “... sharing that.”

MD: “We worked together on TV’s *A Place to Call Home* and had a ball on that. We feel this is a continuation of our creative story ... because we understand our domestic story, but we also fell in love because of what we do, what we love.”

JA: “The play goes to some pretty dark places. How do you cope?”

MD: “It’s an incredibly complex piece, and it’s got twists and turns. I’m desensitising myself, because I can get quite emotional, so what I’m doing is just numbing down my fear and transferring it onto [my character Marianne], so it’s less live on the floor and it’s not like: ‘Okay – we’ve got to stop the show, she’s balling.’”

BW: “They do and say really horrible things to each other. That’s what I’m finding more confronting. It is quite strange the first time you read that stuff, looking at your wife.”

MD: “You just have to hope ... well, it’s about building trust and love. It is a risk. Ha!”

BW: “Sometimes your mind and body relives the work on stage in dreams, and tries to process it. Consciously you’re aware it’s fictional, but there is something that takes place when you’re being verbally and physically assaulted night after night that on a visceral level needs to be processed. There’s that aspect of great writing that articulates thoughts you always have, but have been unable to articulate. This play just does it, night after night.”

MD: “That’s so true. Without talking it up too much [her voice drops to a stage whisper], it’s bloody good.”

JA: “How did you become involved in this version of the play?”

MD: “The director, Paige Rattray, is a friend and was over and mentioned it. I thought it sounded amazing. I’ve been a huge fan of Ingmar Bergman from a very young age, and Liv Ullman [who starred in Bergman’s 1973 TV series of the play] also made an impression on me. So I was already fascinated.”

BW: “Bergman is well known for his films, but he was primarily a theatre director; he ran several theatre companies.”

MD: “And [British director] Trevor Nunn commissioned this from Joanna Murray-Smith. He’s done two productions of it: one with his wife and they then separated.”

BW: “Auspicious ...”

MD: “And I’m not saying that’s because of the play, but it’s interesting to note, and then [he staged it again] just recently. To go back to a play for a director of his standing is quite rare and shows the robustness and incredible nuance of this play.”

BW: “Because it was [originally] written for television, then it became a cinema release and Bergman later adapted it for the stage himself.”

MD: “And he cast his wife.”

JA: “Who later became his ex-wife.”

MD: “So we’re going to break the ... what?”

BW: “... the spell ...”

MD: “... the curse!”

JA: “What is the lure of the stage?”

MD: “The beauty of theatre is it’s a finished piece: it starts and it goes and it finishes. So at the end you’ve got this product that you can separate yourself from every night. It doesn’t haunt you like TV might – what is the edit? Will they put music on that? Did they get the right angle? [With theatre] it’s within your hands and I find that so precious.”

BW: “You never get the definitive performance, though: it’s always elusive. Every night you come off with some wins and some failures, then get up and try again. But it will always defeat you, in some small way.”

JA: “You’ve decided to relocate the family to Brisbane for the season. Why is that?”

MD: “I don’t want to be without the girls [daughters Grace, 10, and Maggie, seven] for that amount of time. And now we have our dog Mabel, we really are a travelling circus!”

BW: “We’ve done it before.”

MD: “And they get so much out of it. We moved to Tasmania for two of Ben’s plays and they feel included, they understand us, although they don’t like it when we use other voices. They came to *Gloria* rehearsals and said: ‘We don’t want to be here’, but *Gloria* was particularly stressed. So I certainly wouldn’t leave them in the room to watch us when it gets stressful [now], but they understand it’s a play and they’re at the age where I want them sitting in the wings.”

BW: “I grew up around rehearsal rooms and theatres and green rooms, seeing all the workings of it from inside out. And loved it. And for children to watch adults at work is really interesting, it teaches them a whole other set of skills.”

MD: “Maggie was on the set of *A Place to Call Home* recently and she was picking the earrings that went with the costumes for the extras. She was doing something useful, and when she came back she was so confident and has never again said to me: ‘Why do you have to go all the time?’ And similarly with Grace, I took her to a voice-over yesterday and afterwards said to me: ‘Mum, actors work hard. That was amazing how you were able to do all the things they asked.’ So there’s a respect that’s gained and for me, who will always be away when I’m working, as with any working parent, it just gives it a good narrative; it feels healthy.”

JA: “What do you hope audiences come away with from *Scenes from a Marriage*?”

BW: “I would like to think they’d come out having gained some courage from the experience of watching people get to a place of being as honest as you can be.”

MD: “Theatre is a cathedral of change. So it would be great if people came out changed. That’s why I do it. And that people don’t go straight to their phones. God, I’d love to see that.”

Scenes from a Marriage is being presented by Queensland Theatre at QPAC from November 11 to December 3. Season 5 of A Place to Call Home is airing now on Foxtel Showcase.



DUSSELDORP WEARS A
BALLY JACKET, \$2,650,
PANTS, \$795, AND SHOES,
\$925. BIANCA SPENDER TOP,
\$495. WINSPEAR WEARS A
BALLY JACKET, \$2,850, AND
SWEATER, \$1,195. JUSTIN
CASSIN PANTS, \$90.
THEIR OWN RINGS.
HAIR: PETE LENNON
MAKE-UP: COLETTE MILLER

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VOYAGE

A Grecian affair in Paris

Karl Lagerfeld recreates ancient Greece in Paris's Grand Palais.
By Zara Wong.

"THE CRITERIA OF BEAUTY IN ANCIENT THEN CLASSICAL GREECE STILL HOLD TRUE. THERE HAVE NEVER BEEN MORE BEAUTIFUL REPRESENTATIONS OF WOMEN OR MORE BEAUTIFUL COLUMNS," SAYS CHANEL'S KARL LAGERFELD OF HIS INSPIRATIONS FOR THE CHANEL RESORT '18 COLLECTION.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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You always remember your first Chanel fashion show – Paris, October 2015 for me. It was the airport collection, where models walked out with CC-emblazoned suitcases, and a giant departures sign listed the last few places where resort and pre-fall collections had been held: Dubai, Singapore, Seoul, Salzburg and Dallas. It was in the middle of a period when the French house was at the vanguard of the destination show, whisking guests away to international locales, when previously it had shown in France: Versailles, Antibes and Saint-Tropez.

Perhaps there had been a change of the homesick heart when it came to the latest Chanel resort outing, with a return to Paris this year. Some might have thought it was a hit of nostalgia, but true Chanel-ophiles would have sniffed that one out – Karl Lagerfeld famously abhors looking back. “Artificial sentimentality,” he has said disapprovingly in the past. “When people talk about the good old days, I say to people: ‘It’s not the days that are old, it’s you that’s old.’ I hate the good old days. What is important is that today is good.”

And after all, we are back in Paris, the land of butter and carbohydrates in all its best forms (Pierre Hermé’s take on the Bretagne pastry kouign-amann is unmissable), landing in the city on May Day, when people at Métro stations and airports hand out miniature bouquets of lily-of-the-valley, and the French flag hangs within the archway of Arc de Triomphe. (A few months later, Lagerfeld would be awarded a Médaille Grand Vermeil de la Ville de Paris by Anne Hidalgo, Paris’s mayor.) Hometown advantage, then. But back to the show – I’m getting distracted thinking about Clover Grill’s steak-frites, Musée de l’Orangerie’s infinity Monet painting and the homewares window-shopping at Astier de Villatte, because Paris is full of sense-filling diversions like that. Now this will trip you out. The show brings Greece to Paris, the “modernity in antiquity”, as Chanel has called it. The show invitation featured an illustration of a 1st-century BC headless Venus statue that Coco Chanel owned and which took pride of place on her rue Cambon apartment’s mantelpiece. “My scissors are not those of Praxiteles,” she once said of her approach to fashion, referring to a famous ancient Greek sculptor. “But nonetheless, I sculpt my pattern more than I draw it.”

Expect the unexpected is the rule at Chanel, and once at the Grand Palais show space we’re squinting bewilderingly in the artificial sunlight, plunged straight into a Grecian summer’s day with the heating on – the Parisian rainy spring day is a faraway →



memory at this point. This particular wing of the Grand Palais last hosted the Paris-Bombay collection in 2011. "It's much more inspiring not to go to places than to go," Lagerfeld said of that particular jaunt. The wing has been transformed into the Temple of Poseidon at Cape Sounio, an ancient-Greek landmark 70 kilometres from Athens – the version here looks out not to the Aegean Sea but to the Seine and Eiffel Tower. I'm reminded of a holiday in Athens, touring ancient ruins, the pale rocks only aiding the sun in reflecting the glare up and out, radiating more heat and light, which permeated even the darkest lensed sunglasses as we traipsed along sandy paths. The verdant olive tree at the end of the runway added to the effect. Except I wasn't wearing Chanel, but maybe this collection is here to change things.

While news articles will say that we've been taken to ancient Greece, what we experience here at Chanel's resort show is akin to viewing a photograph of a photograph: 21st-century travellers exploring a mirage of Greek antiquity through renditions of artefacts. "Reality is of no interest to me," as Lagerfeld states. "I use what I like. My Greece is an idea." To experience all at once is a reminder that antiquity has long been an inspiration point, from Renaissance artists looking to ancient Greece's architecture and rules of aesthetics to the contemporary Olympics, even, which Paris will host in 2024.

"The criteria of beauty in ancient, then classical, Greece still hold true. There have never been more beautiful representations of women. Or more beautiful columns. The entire Renaissance, in fact, was based on antiquity. It is really about the youth of the world in all its power and unpredictability – just like the unforgiving gods," Karl Lagerfeld said in

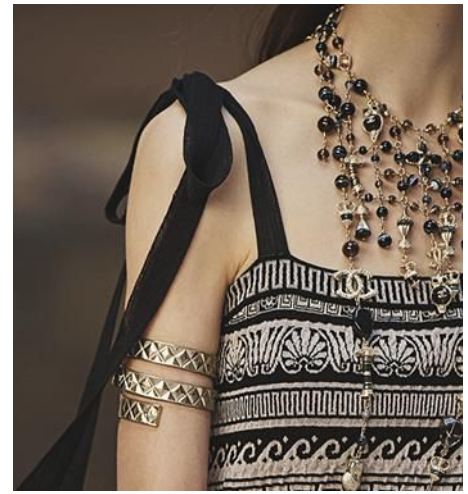


the press notes. The timeless appeal of classical Greece derives from a relentless pursuit of perfection, the Lagerfeld-type attention to detail that led to the Temple of Poseidon's columns being tapered at the top to visually elongate them beyond their physical forms.

And likewise, striving for perfection and beauty was to be expected, and ultimately delivered, in the clothes. Like Lagerfeld's referencing, the clothes were nuanced in theme, touching upon Coco Chanel's costumes for Jean Cocteau's *Antigone* in 1922, and prints that recalled those ancient Greek ceramics of painted black and red patterns, which was in vogue in the 18th century, when Josiah Wedgwood produced inspired-by pieces that decorated the homes of the upper class.

Modern-day gladiator-esque sandals that laced up the legs were cast in a bright array of 21st-century colours. The heels consisted of tiny columns topped with volutes: they were a favourite of model Liu Wen, who imagined she would wear them with all her black ensembles. The models sashayed through the curved runway – the wing we are in hugs the dome of the Grand Palais – with headbands morphed from Olympic laurels, decorated with metallic braids or tiny florals. Grecian draping appeared on goddess gowns (as expected, yet still breathlessly beautiful) and wrapped around clutches. Pebble mosaics from Mycenaean Greece inspired embellishments, and tweed was made to look worn, with the frayed edges a Lagerfeld-appropriate present-day take on the signature Chanel fabric, especially in dresses or matching jackets and skirts, belted at the waist with tasselled sautoirs. Need there be a reminder that we are in 2017 and not 417 BC, there was also a waffle-knit sweatshirt with gold curlicue appliques. And for a humorous nod to Poseidon, god of the sea,





THIS PAGE AND OPPOSITE LOOKS FROM THE CHANEL RESORT '18 COLLECTION SHOW IN PARIS.

water had a moment, with swimwear worn with bead-encrusted plastic raincoats. "So beautiful," sighed Amanda Harlech as she wafted past in a long skirt, her hair piled up high.

There was even a version of the headless Venus statue, partially wrapped in cloth atop an opened wooden crate, as if it was in the process of being unpacked and rediscovered by new, contemporary eyes investigating the object for stories of another time. Anna Mouglalis, the devastatingly elegant French actress, later tells me how she first came across the same statue. As I sidled in next to Mouglalis in a booth seat after the show, while a bacchanalia-worthy food and wine feast happens around us, she recalls first meeting Lagerfeld at a photo shoot 15 years ago. "He asked me to embody and take the movement of a statue, but I wasn't really getting it, so he sent someone to get the headless Venus statue – it had a certain inclination; it was twisted and still," she says, leaning in. Proud of her Greek heritage, she makes note of the auspicious timing of the impending general election which we now know resulted in Emmanuel Macron being elected as French President – a great example of democracy, as invented by the ancient Greeks, as any. She does not see it as coincidence. "With the in-between light, it's like the end of something and the birth of something else," she says. I ask her if she has always been interested in fashion, and she laughs at the thought. "I thought fashion was going to be superficial, but then I met Karl. Like here, you think you are going to a fashion show," she gestures around, "but Karl brings so much culture, imagination and

beauty. The clothes were full of ideas: it was Greek, antique and modern – I thought it was genius."

The ancient ruins recreated here are majestic in their age-worn appearance, their beauty having evolved over time. "When people refer to their past, it doesn't interest me ... what interests me is the moment," Lagerfeld once quipped. And what does this moment, a slight leaning glance towards classical Greece? The acknowledgement of mortality, of the passage of time? It is a return to his childhood passion: at the age of seven Lagerfeld discovered the Trojan War – Homer's *Iliad* was the first book he read. "I see Greece as the origin of beauty and culture," says the designer. "There was a wonderful freedom of movement that has since vanished." And in fashion's current ephemerality – a multitude of collections, a see-now, buy-now mentality, product upon product at launch – there is a tranquillity that comes with being in contact with the ancient world that ignited architecture, art and more.

Lagerfeld has been at Chanel for more than 30 years (he started in 1983) and has received honours from the city of Paris, so one could posit that a long-lasting legacy would be on his mind. Indeed, the collection itself was seasonally trendy, since relevance has always been part of Lagerfeld's play, but it had a timeless quality, with wearable tweed and long pleated gowns. "I'm suggesting going back to move forward ... to create the future you have to pay attention to the past," he says. Literal replication this is not, but Chanel has concocted momentarily a figment of Lagerfeld's own imagination and memory, brought to life here in Paris. ■

"I SEE GREECE AS THE ORIGIN OF BEAUTY AND CULTURE" - KARL LAGERFELD



BIG NIGHT OUT

Spring means one thing for diehard fashionistas – the return of *Vogue* American Express Fashion's Night Out.

Melbourne

In partnership with the City of Melbourne, *Vogue* American Express Fashion's Night Out (VAEFNO), a one-night-only VIP shopping event, hit the city streets and stores on September 1. This year's theme was florals and the city was adorned with flowers, from the *Vogue* Hub's bold and beautiful installation to a specially created *Vogue* Australia logo and floral-inspired hair makeovers – flower power at its most fashionable.

AMERICAN EXPRESS

American Express partnered with *Vogue* once again and offered two essentials for shoppers: a special retail promotion and a luxe lounge where American Express Card Members could relax and refuel with a glass of champagne and snacks (and be treated to a hair makeover with the night's must-have accessory, flowers) before the next round of shopping.

DYSON SUPERSONIC HAIR LAB

The Dyson Supersonic Hair Lab made a welcome return to Bourke Street Mall. Professional stylists were armed with fast, light and powerful Dyson Supersonic hair dryers and gave those who dropped in a complimentary styling session and hair tutorial.

CLOCKWISE FROM TOP: CITY OF MELBOURNE DEPUTY LORD MAYOR ARRON WOOD, AMERICAN EXPRESS VICE PRESIDENT, MARKETING AND PARTNERSHIPS JULIE NESTOR, MUSICIAN MONTAIGNE, *VOGUE* EDITOR-IN-CHIEF EDWINA McCANN AND NEWS.COM.AU EDITOR-AT-LARGE MELISSA HOYER AT VAEFNO'S MELBOURNE LAUNCH; THE LUXE AMERICAN EXPRESS INVITES LOUNGE; DAVID JONES AMBASSADOR JESSICA GOMES AND EDWINA McCANN; *VOGUE*'S REMY RIPPON AND SPY STYLE BLOGGER TANJA GACIC AT DYSON; *VOGUE* STAFFERS AT THE DYSON POP-UP.





CLOCKWISE FROM FAR LEFT: SHOWTIME AT DAVID JONES; VOGUE SENIOR FASHION EDITOR KATE DARVILL AND JESSICA GOMES; EMPORIUM MELBOURNE'S OPENING NIGHT RUNWAY AT LITTLE BOURKE STREET; THE MELBOURNE LAUNCH MOMENT; VOGUE'S PETTA CHUA AT THE NESPRESSO BOUTIQUE; THE AMERICAN EXPRESS COUNTDOWN CLOCK SHOWED THE TIME LEFT TO REGISTER FOR A SPECIAL RETAIL DEAL; MOËT & CHANDON WAS THE CHAMPAGNE OF CHOICE ON THE NIGHT; THE SOFITEL MELBOURNE ON COLLINS WAS HOME AWAY FROM HOME FOR THE VOGUE TEAM.



DAVID JONES

The David Jones Bourke Street Mall women's and men's stores were packed with fashion parades, champagne pop-up bars and popular celebrities, including David Jones ambassador Jessica Gomes, during VAEFNO. To perk up the night for the men, there were espresso martinis at the Gentlemen's Lounge.

CADBURY

In a sweet move, the Cadbury team was in Bourke Street Mall handing out samples of Cadbury Dark Milk Perfectly Blended Chocolate, a mix of rich cocoa notes with the smooth taste of Cadbury Milk Chocolate.



NESPRESSO

To fuel the fun night, a stop at the Nespresso Boutique was a must. There were tastings of the Barista Limited Edition coffees, plus the chance to channel your inner barista and take part in a coffee art masterclass.



SOFITEL MELBOURNE ON COLLINS

At the chic Sofitel Melbourne on Collins hotel, couture met cocktails. Mixologist Marc Dasan created four Code of Conduct cocktails inspired by *The House of Dior: Seventy Years of Haute Couture* exhibition at the National Gallery of Victoria. Voguettes checked into the hotel for a designer cocktail (or two) and to rest their heads at the end of a big night out.



MELBOURNE FASHION WEEK 2017

As part of VAEFNO, Melbourne Fashion Week (MFW) 2017 kicked off with Emporium Melbourne's Opening Night Runway at Little Bourke Street. Exclusive offers at the city's leading retailers were a drawcard and, because shopping is thirsty work, the MFW Bar at Melbourne Town Hall was the go-to venue for drinks, DJ sets and more.



Sydney

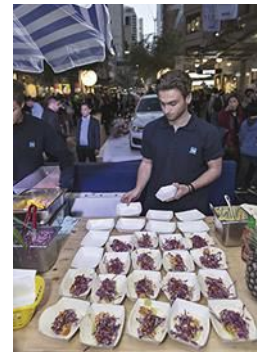
There was nothing routine about late-night shopping when *Vogue* American Express Fashion's Night Out (VAEFNO) came to town on Thursday, September 7. It's Australia's biggest shopping event and this year it was better, and more colourful, than ever before thanks to this year's theme of all things floral. *Vogue* editor-in-chief Edwina McCann and Lord Mayor of Sydney Clover Moore launched the proceedings in Pitt Street Mall at 5pm and then it was time to get the party and VIP shopping night started.

AMERICAN EXPRESS

Retail therapy took on a whole new meaning thanks to the return of American Express as the exclusive partner for *Vogue* American Express Fashion's Night Out. A "Spend \$50 and receive \$20 up to three times" at participating retailers meant American Express Card Members could update their wardrobe and save at the same time. Win-win. To celebrate those good buys, the American Express Invites Lounge in Pitt Street Mall was the place for Card Members to relax and rehydrate with a glass of champagne, plus be treated to a floral-inspired hair makeover.

DYSON SUPERSONIC HAIR LAB

It took 50 months, 103 engineers and 1,625 kilometres of test hair to create the Dyson Supersonic hair dryer. To show how simple it is to have a good hair day every day, the Dyson Supersonic Hair Lab in Pitt Street Mall had a team of stylists giving complimentary styling sessions and personalised hair tutorials. For the fans, the limited-edition Nickel/Purple hair dryer was available for purchase.



CLOCKWISE FROM TOP LEFT: LORD MAYOR OF SYDNEY CLOVER MOORE AND EDWINA McCANN; MONTAIGNE HELPS LAUNCH THE FESTIVITIES; DAVID JONES AMBASSADOR JESINTA FRANKLIN; TACOS AT THE AMERICAN EXPRESS INVITES LOUNGE; A VOSS HYDRATION STATION; ONE OF THE COOLEST TREATS ON THE NIGHT - A SCOOP OF GELATO MESSINA; SHOPPERS GOT AHEAD OF THE GAME WITH A STYLING SESSION AT THE DYSON SUPERSONIC HAIR LAB; VOGUE'S REMY RIPPON AT THE DYSON POP-UP; THE AMERICAN EXPRESS INVITES LOUNGE WAS THE PERFECT PLACE TO RELAX AND REFRESH.

DAVID JONES

Official retail partner David Jones once again hosted VAEFNO's most anticipated party in the Elizabeth and Market Street stores. David Jones ambassador Jesinta Franklin was one of the A-listers in attendance and it was the perfect opportunity to take in fashion shows, stop by a pop-up bar, and get up close and personal with celebrities, bloggers and designers. Plus, the Intimates Lounge was pampering central, while the Gentlemen's Lounge catered for the guys by serving them espresso martinis.

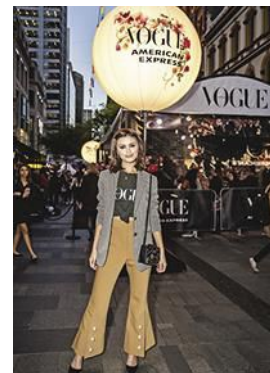
CADBURY

The Cadbury team, dressed in the brand's colour purple, was stationed in Pitt Street Mall dishing out samples of Cadbury Dark Milk Perfectly Blended Chocolate – a sweet treat for shoppers.

NESPRESSO

Coffee connoisseurs headed to the Nespresso Boutique for an exclusive tasting of a flat white or espresso created with the brand's Barista Limited Edition coffee as well as the chance to try their hand at a latte art masterclass.

CLOCKWISE FROM FAR LEFT: INSIDE DAVID JONES; VOGUE'S BETHIE GIRMAL AND DANICA OSLAND; FLOWERS WERE SEEN EVERYWHERE, INCLUDING IN THE BACK OF BMWs; GQ'S MIKE CHRISTENSEN, NICK SMITH AND JACK PHILLIPS AT THE NESPRESSO BOUTIQUE; BLOGGER SARAH ELLEN; CADBURY CAME TO THE PARTY WITH CHOCOLATE SAMPLES; VOGUE'S AROUETTE COOKE, MANDY ALEX AND DJANA SAVOR AT THE PARAMOUNT PICTURES FLORAL WALL; THE VAEFNO T-SHIRT; FOR BEER LOVERS, STELLA ARTOIS WAS SERVED AT THE LAUNCH MOMENT; THE WITCHERY SKILL-TESTER WAS A WINNER WITH VAEFNO ATTENDEES.



BASSIKE AND DAVID JONES

There isn't a dress code for VAEFNO, but there's one item that's a must-have for the fashion crew – the *Vogue* x Bassike T-shirt. This year's T-shirt came in navy or military green and was seen on the night's best dressed, including David Jones ambassador Jessica Gomes.

WITCHERY

As part of VAEFNO, Witchery within David Jones offered 25 per cent off full-price items and with every purchase, shoppers could take a turn on the Witchery skill-tester machine for a chance to win a mystery prize, from accessories to a \$1,000 gift card.

H&M HOME

For those who love fashion, it's natural to also want your home to look its best. Cue good taste arbiter and *Vogue Living* editor-at-large Neale Whitaker, who was at the H&M Pitt Street Mall store to detail his picks of the brand's home collection. Joining him at the 'As curated by Neale Whitaker' presentation was Joseph Gardner, *Vogue Living* market editor and stylist.

PARAMOUNT PICTURES

Every event needs a backdrop for those must-have Insta shots and the stunning Paramount Pictures floral wall fitted the bill beautifully. Created to highlight the release of psychological thriller *Mother!*, starring Jennifer Lawrence, Javier Bardem, Michelle Pfeiffer and Ed Harris, it thrilled VAEFNO attendees.

BONDS

The streets were alive with music during VAEFNO. As part of Bonds's in-store activation, indie artist and face of the brand's Home Grown Tee range Nicole Millar performed a live set at the Westfield store to the delight of music lovers.



CLOCKWISE FROM TOP: VOGUE LIVING'S JOSEPH GARDNER AND NEALE WHITAKER AT THE H&M HOME PRESENTATION; BONAMY'S APPLE CIDER WAS A FRESH PICK ON THE NIGHT; NICOLE MILLAR AT THE BONDS WESTFIELD STORE; FASHION ILLUSTRATOR MEGAN HESS AT THE GEORG JENSEN FLAGSHIP STORE; GO'S NICK SMITH, MIKE CHRISTENSEN AND JACK PHILLIPS SNAPPED IN FRONT OF THE PARAMOUNT PICTURES FLORAL INSTALLATION; THE *MOTHER!* WALL.



Scorpio

24 OCTOBER - 22 NOVEMBER

Like an iron fist in a velvet glove, you're doing what you do best and making things happen behind the scenes, with charm and optimism as your secret superpowers.

It could be time to commit or call it quits with a work or love partnership, as deciding whether it's 'my way or the highway' is this month's big question.

STYLE ICON: Alexa Chung

Aquarius

21 JANUARY - 18 FEBRUARY

It's all about your career now in a way that, ultimately, you're going to love. More work, more freedom and more opportunities to deepen your experience and knowledge are on the agenda. Your finances are due to perk up as a result, and so is your romantic life. What's occurring at home may need to slip lower down on your to-do list.

STYLE ICON: Rosamund Pike

Taurus

20 APRIL - 20 MAY

You're close to where you want to be with a wellbeing goal, freeing you up to revitalise a long-term romance or draw more suitable soulmate material your way.

Friendships that have felt more 'meh' than marvellous lately get back in sync, too. Pooling creative talents could produce results you might never achieve on your own.

STYLE ICON: Gigi Hadid

Leo

23 JULY - 22 AUGUST

Others think you're an open book, but the truth is you hide a lot of what's really going on behind a mask. Rather than changing your public persona to suit the occasion, especially with your career, revealing your vulnerable side could bring a breakthrough now that ripples out to heal your home and love-life.

STYLE ICON: Kylie Jenner

Sagittarius

23 NOVEMBER - 21 DECEMBER

This month is more about your mind than your body, but sorting out fact from fiction will have a hugely beneficial effect on you from the inside out. A confusing love situation can get demystified now. If you feel like you've been treading water at home, you're about to catch a perfect wave – and catch a break.

STYLE ICON: Taylor Swift

Pisces

19 FEBRUARY - 20 MARCH

You're so in tune with the Zeitgeist now that fake news or fake anything won't get past your super-sensitive radar. Probing below the surface helps you rethink your personal philosophy and may bring new insights into your home life. Also this month, a love affair that has mystical overtones could really take you places.

STYLE ICON: Ruby Rose

Gemini

21 MAY - 21 JUNE

Love and creativity rock your world this month. You're on a mission for the real thing, and your quest begins with some serious soul-searching. Get to the heart of work, wellbeing and relationships issues. A combination of practicality and in-depth analysis will bring the financial and emotional stability you crave.

STYLE ICON: Angelina Jolie

Virgo

23 AUGUST - 22 SEPTEMBER

You're feeling more valued and worthy of love this month: if you could bottle that formula you could make a fortune. You just might do that as your current powers of deduction would shame Sherlock. Money spent on acquiring skills or promoting ideas now is an investment in your rock-solid future.

STYLE ICON: Carmen Kass

Capricorn

22 DECEMBER - 20 JANUARY

You're the go-to gal at work, but this month consider regrouping with friends and making new connections to help boost your own big dreams. A magnetic and visionary communicator, you need to blur the strict door policy for who's in and who's out of your VIP party for a mix of talents that complement your own.

STYLE ICON: Sienna Miller

Aries

21 MARCH - 19 APRIL

Let those material-girl urges go now and declutter, with a move towards what's chic, sexy and powerful as well as understated and mysterious. The same goes for relationships, as taking them out of the spotlight will bring a better balance between 'me' and 'we'. It's the perfect time to tune into your hidden artistic depths.

STYLE ICON: Daisy Ridley

Cancer

22 JUNE - 22 JULY

Tired of the same-old same-old? It may be time to cut loose an ambition that's lost in limbo, and breathe new life into friendships stuck in a cosy rut. You're simmering with passion, so push the boundaries of your imagination with romance and creativity to release your inner 'good girl gone bad'.

STYLE ICON: Margot Robbie

Libra

23 SEPTEMBER - 23 OCTOBER

Your powers of attraction are at a peak; love could feel almost otherworldly this month. This could mess with your mind, but a reality check should put your work and health routines on track. You have more money luck than usual now, so help finances along by doing your research and standing your ground in negotiations.

STYLE ICON: Daria Strokous



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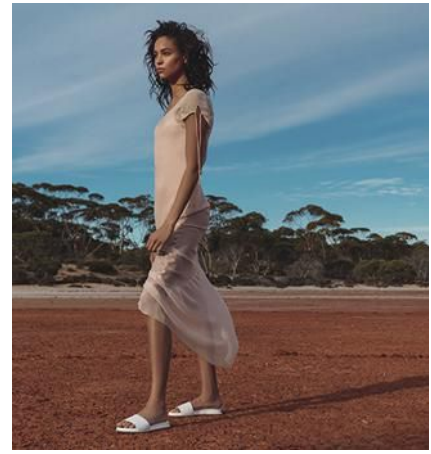
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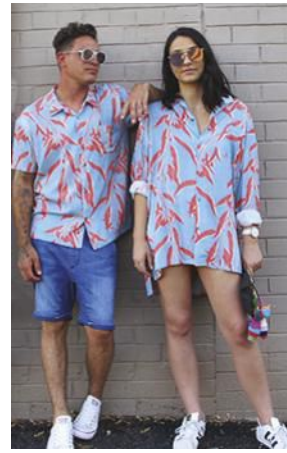
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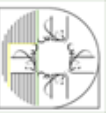
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