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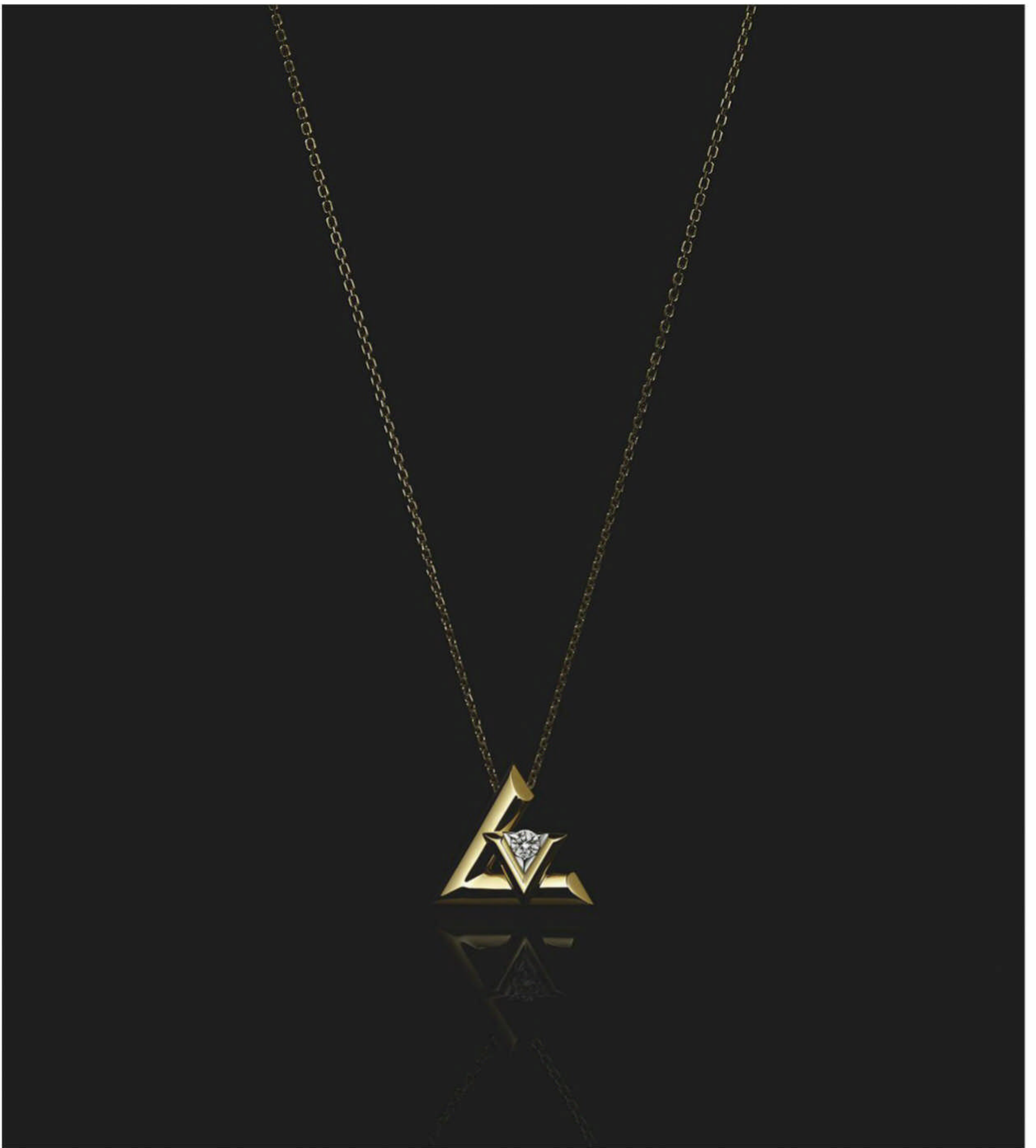
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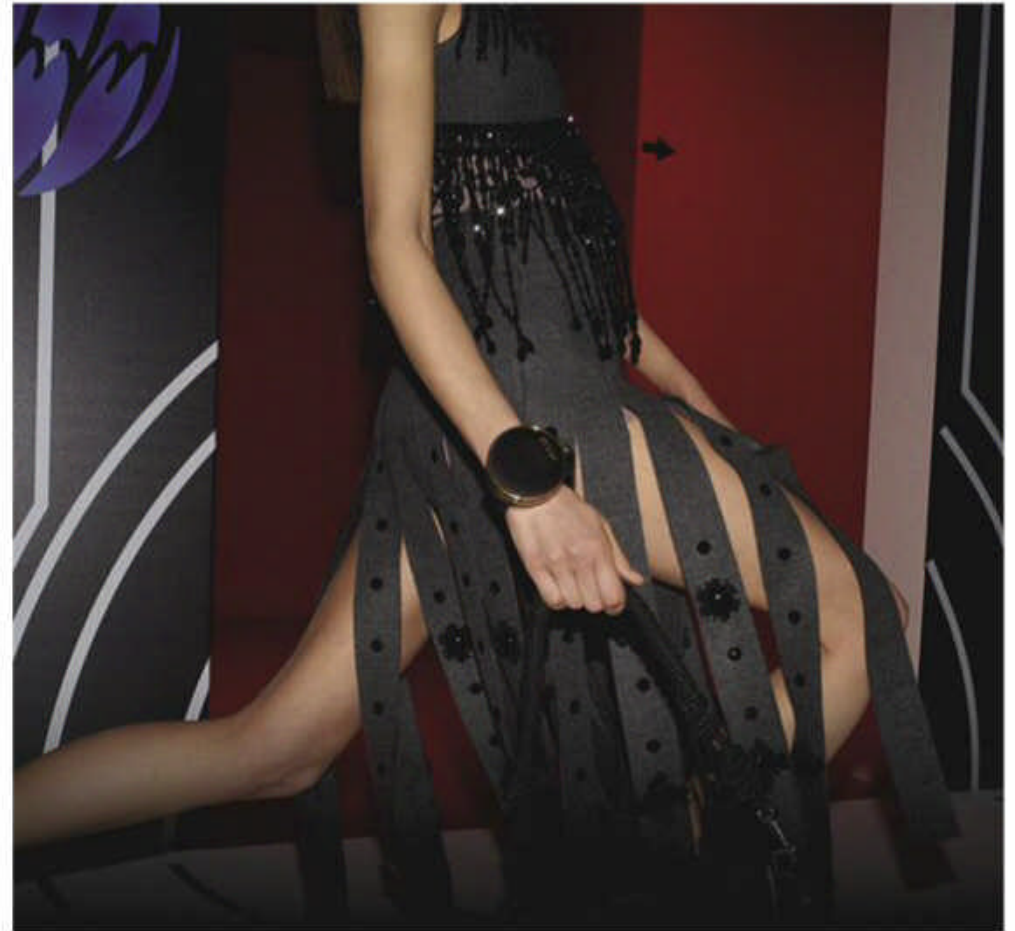
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ITEM FEATURED IN AUCTION:
EMBROIDERED WOOL PLEATS SKIRT
BEADED FRINGE TOP
AUTHOR: MIUCCIA PRADA



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ITEM FEATURED IN AUCTION:
MATINÉE SAFFIANO LEATHER TOTE WORN BY LEXI BOLING
ITEM NOT FEATURED IN THE SHOW
AUTHOR: MIUCCIA PRADA



PRADA.COM/AUCTION

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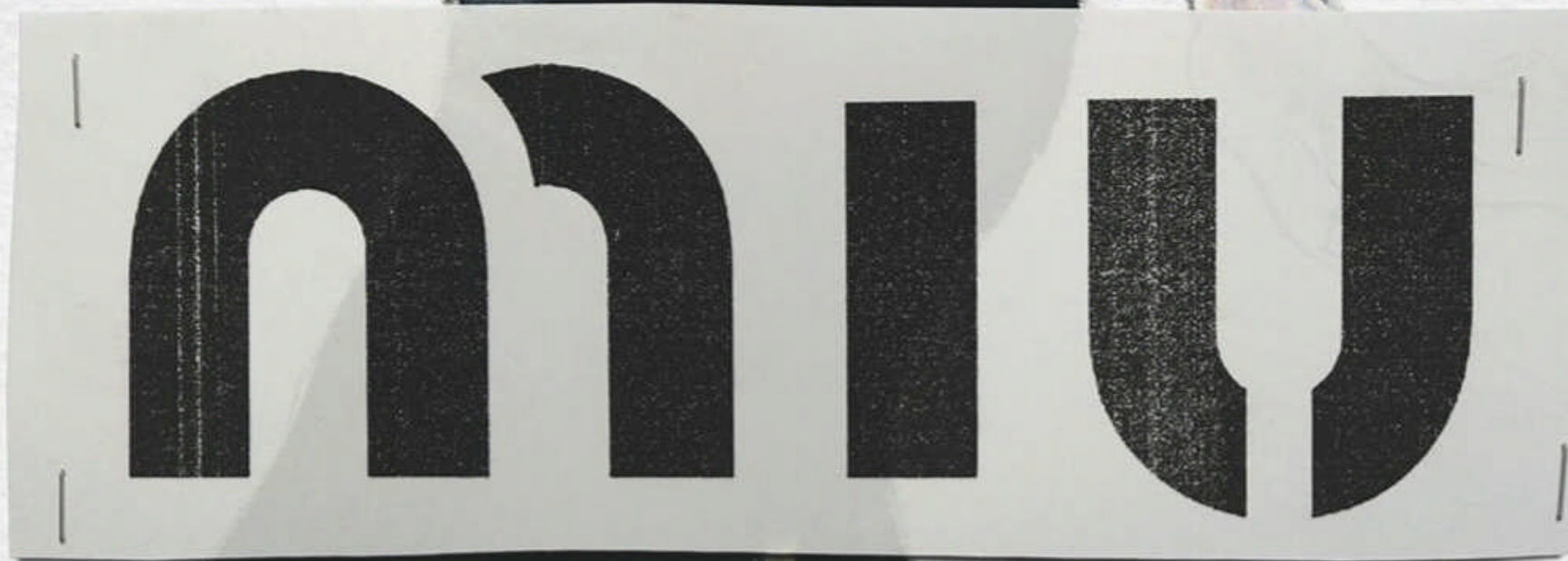
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BY STEVE MACKAY / NIKOLAI VON BISMARCK

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موسس





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SAINT LAURENT





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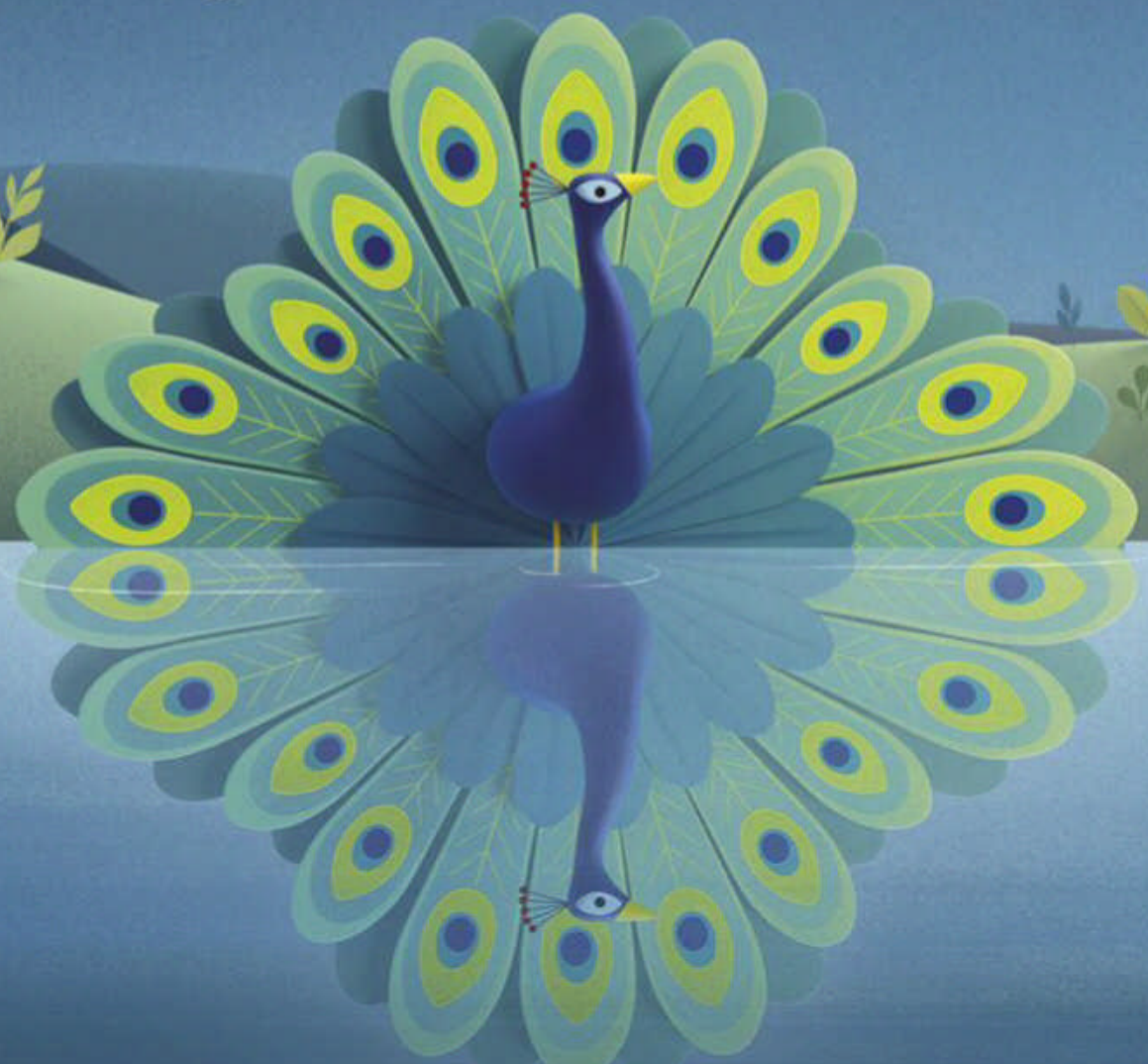
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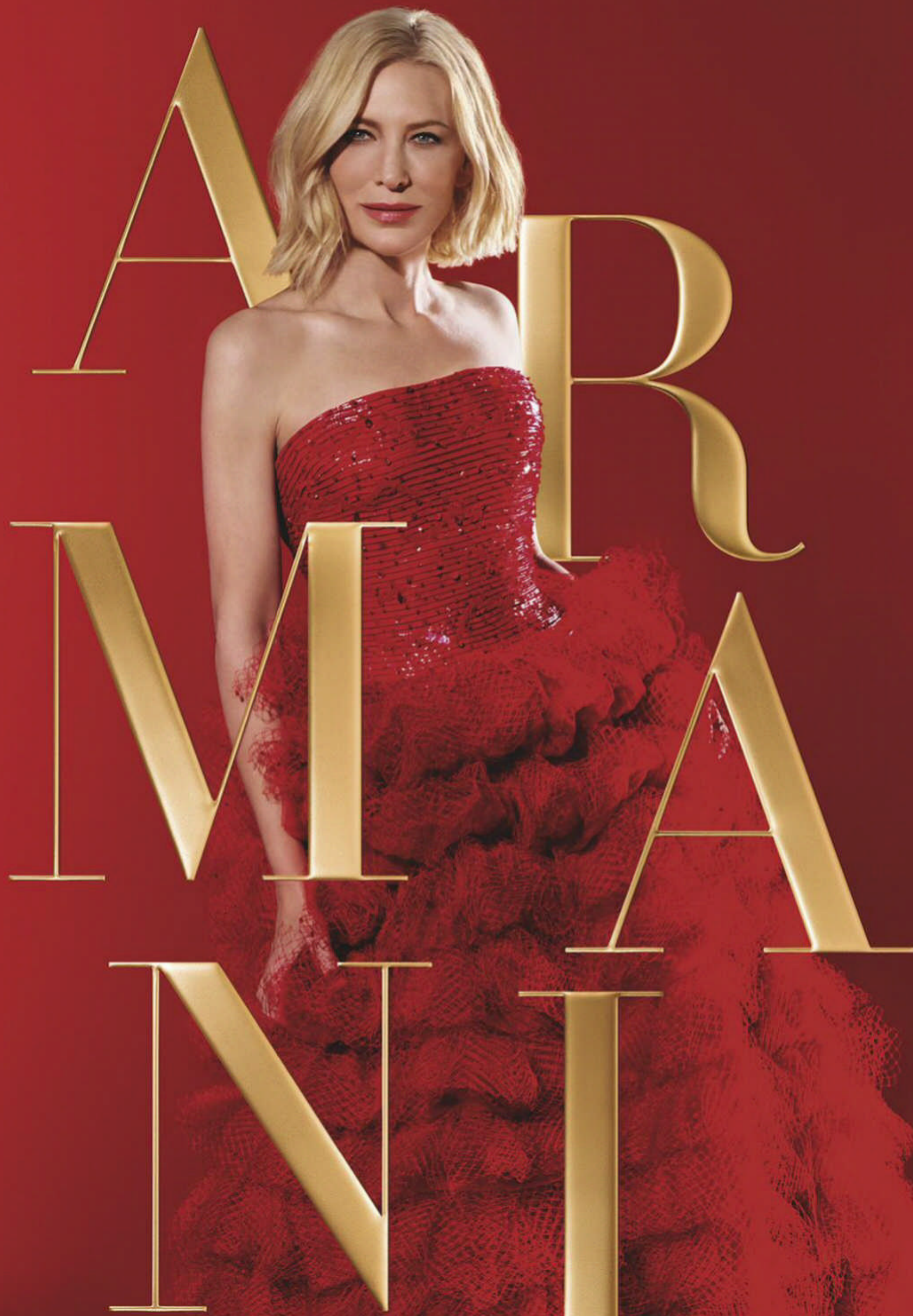
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GIORGIO ARMANI



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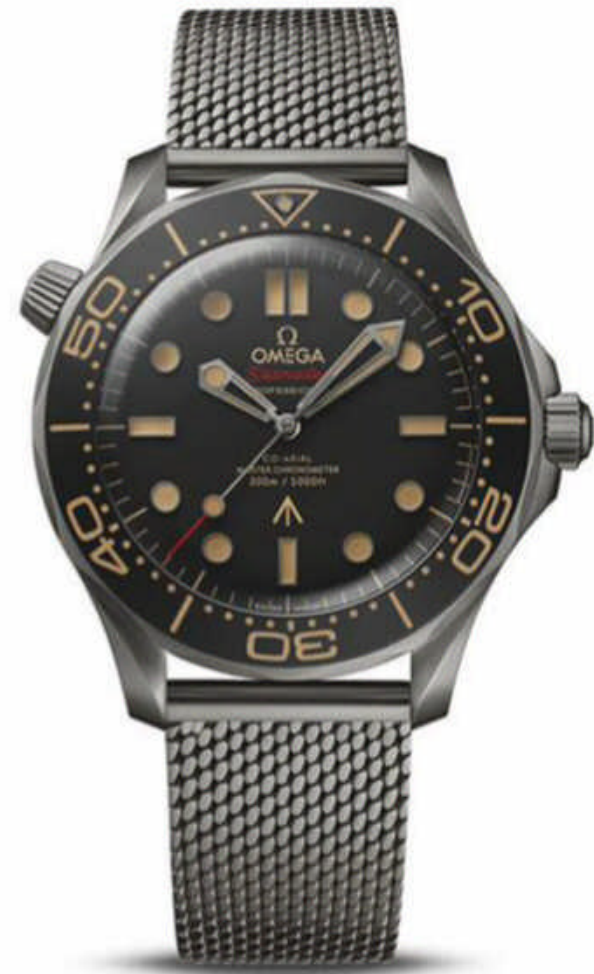
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VOGUE

AUSTRALIA

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OCTOBER 2020



Sia wears a Maison Margiela coat. Red rose from Studio Formichetti. Make up from Dior starting with Forever Skin Glow fluid foundation in 2 Neutral; on lips, Addict Stellar Halo Shine lipstick in 976 Be Dior Star.

Stylist: Nicola Formichetti
Photographer: Micaiah Carter
Hair: Danilo
Make up: Tonya Brewer
Manicure: Teana
Set design: Bette Adams

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Joshua Yeldham initiated the first artist-in-residence at Capella Lodge on Lord Howe Island.

BOTTEGA

VENETA



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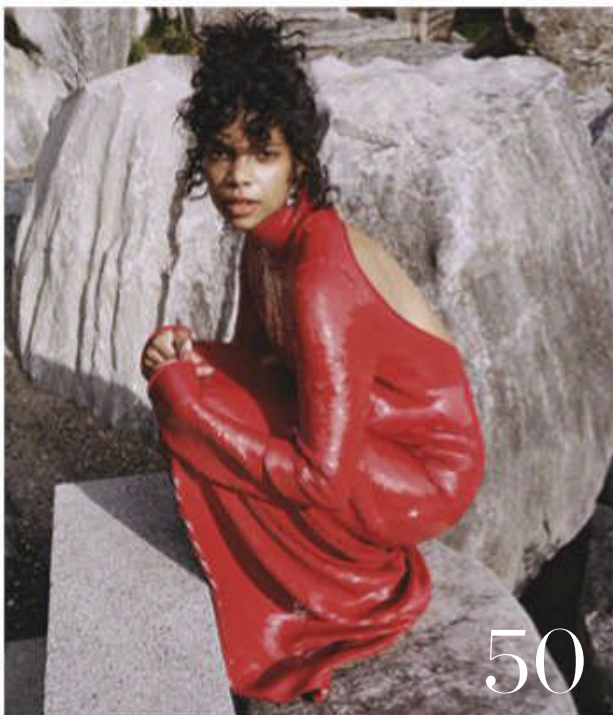
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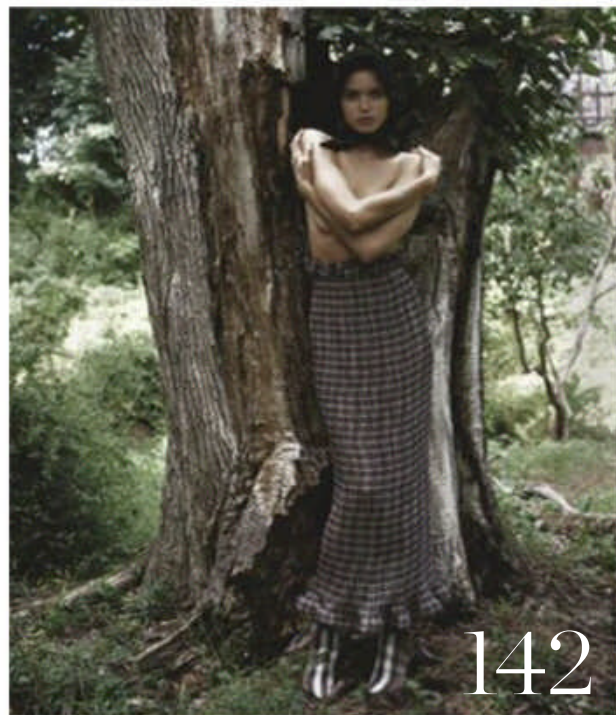
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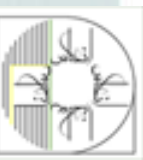
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POLO

RALPH LAUREN

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EDITOR'S LETTER

I was in the car on the way to work listening to the radio when I heard an interview with a lovely man whose daughter had nominated him for the 'Fitzy, Wippa & Sia Have Got Your Back' campaign, which is donating \$100,000 to help Australian families who are doing it tough during the coronavirus pandemic. His story was heartbreaking. He had lost his job, his home and his beautiful wife. Sitting next to his daughter he broke into tears when asked when his wife had passed away: "Mother's Day" was his response. I had to pull the car over. It still makes me teary writing this. The gift significantly altered the immediate future of this kind and humble man and that of his two daughters. He simply could not stop thanking them in the most modest and sincere way.

Sia's generosity at a grassroots level was spreading its magic again. Back around Thanksgiving last year, which really does seem like a lifetime ago, Sia's kindness to strangers was on display when she paid grocery bills for shoppers at Walmart, making many a holiday season. But that's just the tip of the iceberg of what she has been doing for years. And this from a superstar who hails from Adelaide and whose hit *Chandelier* has been viewed 2.2 billion times on YouTube.

I have always been fascinated by Sia and admired her artistic genius. As the *Vogue* team would attest, I have been trying to get her on the cover for years. And finally here it is in all its glory, and styled by the remarkable Nicola Formichetti, too. You can read about the image-maker stylist on our contributors page, then turn to our deputy editor Jessica Montague's revealing interview with the megastar on page 132.

Sia really is the perfect person to have on the cover of our In Tune issue; it's her first-ever *Vogue* cover and first fashion shoot in five years. She embodies generosity, compassion, creativity and honesty.

She bravely shines lights on the issues that matter. Her latest passion project is the film *Music* about a teenager living with autism, and her single from the film is *Together* about hope, optimism and a collective charge against the odds. It's a perfect remedy for life in 2020.

Abbey Lee is another famous Australian who is willing to speak up. She returns to the pages of *Vogue* this month in beautiful imagery and an interview, which confronts some of the body image issues she faced as a model. Our fashion features director Alice Birrell delves into some truths laid bare by this whip-smart woman.

You will meet more whip-smart women in our *Vogue* Codes feature on page 94. From October 16 through to November 26, *Vogue* Australia will present *Vogue* Codes 2020, our campaign to encourage more women to consider careers in technology. It's been reimagined as a virtual series of events featuring an impressive line-up of local and international speakers who we hope will inspire you to be the creators of the digital future, and encourage innovation.

Vogue American Express Fashion's Night Out is also undergoing a digital evolution, becoming *Vogue* American Express Fashion's Night In, a virtual festival of shopping, fashion and beauty events suited to the times, and geared to help retail and industry get back on their feet.

There is so much great reading and imagery in this issue. I am sure that you, like me, will be both brought to tears and utterly inspired.

Sia captured
for this issue
from page 132.



- We're delighted to have Westpac return as presenting partner for *Vogue* Codes 2020, along with our supporting partners Audi and Estée Lauder, and that Barbie and Optus have come on board this year. Together, we are committed to making this a highly successful campaign that really makes a difference. To register, go to Vogue.com.au/Codes.
- Join the *Vogue* team for *Vogue* American Express Fashion's Night In from October 22 to November 1. Thanks to American Express, City of Sydney and City of Melbourne for continued support of this important retail initiative. For more details, go to Vogue.com.au/FNI.
- In partnership with *Vogue* Australia, NIVEA has stepped up to support Australian designers and collaborated with three leading names, Lyn-Al, By Johnny and We Are Kindred, to create limited-edition designs for an innovative deodorant range, available now.

Edwina McCann

EDWINA McCANN EDITOR-IN-CHIEF

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VOGUE

CONTRIBUTORS



MICAIAH CARTER

Photographer Micaiah Carter captured Sia dressed in a series of awe-inspiring designs for the cover of this issue. Taking inspiration from the set's "ruffles, shapes and flowers", Carter says his favourite image from the feature, from page 132, was "the one with the rose ... because it has an introspection." Grateful to have had the opportunity to shoot the Australian musician for *Vogue*, the Brooklyn- and LA-based photographer says that "although I have never been to Australia before, I am honoured to shoot a cover." Confirming the artist was a pleasure to work with, Carter says the funniest moment from the day was seeing "Sia taking off her wig on the last look."



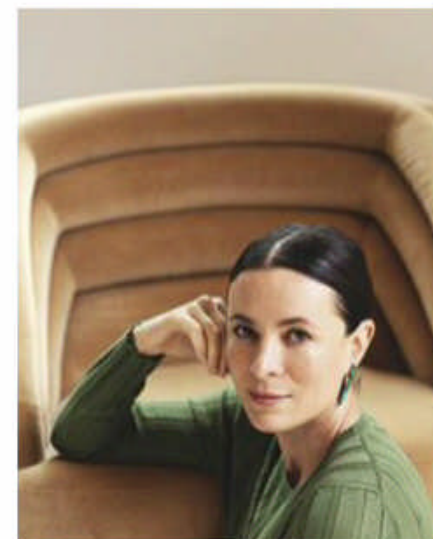
LULA CUCCHIARA

"The inspiration was about being in tune with each other and the world around us, as well as with ourselves," says Auckland-based photographer Lula Cucchiara of her shoot with New Zealand singer-songwriter Benee in 'Feat. Benee', from page 176. "I worked around Benee, capturing her sense of fun and free spirit through movement and expression." Throughout the shoot, which took place in and around Auckland, the photographer shares "Benee's mum [was] so supportive and kept bringing me water and snacks. Benee seemed to also have a lot of respect for her mum and it was really nice to see their dynamic."



NICOLA FORMICHETTI

"I loved every moment spending time with a down-to-earth Australian lady," says fashion director and stylist Nicola Formichetti of his cover shoot with the indomitable Sia. "Throughout the day, Sia was very whimsical, funny and lovely, running around singing and making everyone smile." Given the occasion marked the first time he had worked with the notoriously private musician, who has not been shot for a cover in five years, LA-based Formichetti says he aimed to help create a cover-worthy look that was nothing short of iconic. "It [was] definitely a collaborative experience. I provided a fashion toolbox for Sia to play [with]."



GARANCE DORÉ

For this issue, French author, illustrator and original fashion influencer Garance Doré penned an essay on the importance of authenticity, her unique connection to her online community, and her considered return to writing. "Being authentic is one of my most important values, the way I connect to the world," says the LA-based talent, who was eager to collaborate with *Vogue* given her fondness of Australia. When quizzed on what she hopes to achieve by sharing her startlingly honest words on page 48, she says: "My goal is always to connect with the reader, to create intimacy."

ATARAH ATKINSON LULA CUCCHIARA TRAVIS CHANTER LEHUA NOELLE FAULKNER NICOLA FORMICHETTI

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SYDNEY BRISBANE MELBOURNE PERTH

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GARANCE DORÉ

ON FINDING CONNECTION

On the 10th anniversary of Instagram, Garance Doré, one of the first in a generation of digital stars, reflects on finally finding true closeness with an online community – and discovers that it can take logging off to truly tap in.

EVERYTHING WAS FALLING apart. My agent was calling me every day. This job in Mexico is cancelled and this other one is going to be postponed. This client called and their budget is frozen for now. In the beginning, I thought things were merely being delayed. A new virus had hit the planet and no one knew how to react yet.

“Let’s take a break and touch base in a couple of weeks!” we all said. Do you remember? Curious timing for me, though.

I am a writer, a photographer and an illustrator. I was one of the first fashion bloggers. A weird job, one I sort of made up as I went. I was successful, so it was intense, exhilarating – and exhausting. I had gone full speed for about a decade. Then I moved to LA and decided it was time to slow down ... Well, if I am being really honest, I didn’t decide anything. I fell into a profound depression and finally realised it was time to take a break.

Los Angeles was perfect for this: warm, slow, enveloping. My home was spacious and calm. I was single for the first time in my life. I had a little bit of money, so I dove into the luxury of self-care. I saw shamans, I saw astrologers, I saw hypnotherapists. I did yoga, therapy, acupuncture. I took retreats.

In this road towards myself, the question of my career kept coming back. I was utterly lost. I had a job that paid well and was incredibly glamorous, but that left me empty and drained. Deep down I knew what I wanted. I wanted to be a writer. In all my dreams I imagined myself as I am today, sitting in a quiet room with a view, writing to you and hoping that wherever you are, through these words we will connect. Writing had always been my way to connect. With myself and with the world.

The first years of my blogging had led me to writing, but also to something I deeply cared about: a sense of a community with my readers. I would answer letters, get to know them and some of them became my best friends. That connection through writing I am talking about was not just imagined, it was real.

Unfortunately, these years were also when I naively started a race with myself. Growth is what I thought I was supposed to do. My social media presence had taken so much space it had become a job in and of itself, and I had made my blog into a beautifully functioning media outlet with goals and payroll and overhead. It looked so perfect from the outside. But in the process, I had slowly lost touch with my writing, and most of all, with my community. Maybe I wasn’t made for these lofty ambitions, maybe it was too much for me.

I knew I needed to change everything, but I felt paralysed. How do you take a sidestep from something you’ve built and that you love? I couldn’t find the courage. Right before the pandemic hit, I was ready to jump in again. I was excited, I felt fresh, I had taken an agent again. Jobs were starting to pile in and I was flattered and reassured

and I thought: “I can do this! I’ll just write in my spare time, like I’ve always done.” Completely oblivious to the fact I was about to make the same mistake that had brought me to my knees. I was ready to take on the world by storm. Then suddenly, I had nothing to do.

The need to write came as I was in New Zealand, in the first months of a very fresh love story. I landed as the country was locking down. I had no idea how long it was going to last and everything was turned on its head. I was on the other side of the world, in a house with a view on the Wellington Harbour, with a charming New Zealand-living British man, his children, no car, and no right to move around anyway. My dog had stayed in LA. I had a window of exactly 30 minutes a day where I could speak to my family. When I was sleeping, they were up, when I was up, they were sleeping. Oh, and also, I was a day ahead of the rest of the world.

Everything was too new. I needed something to keep me together.

Above all, I needed to reconnect with the magic, the one I had felt in the beginning of my career, feverishly sharing my emotions, coming in direct contact with my readers, with zero filters. I felt encouraged and protected, never attacked. Now I had to be careful with every word. My platforms were too big for actual authenticity, so there was only one thing to do: go small.

I started a newsletter. I made it with my own hands, coding on my computer, with no help. I needed to feel every step, like a slow road back to my core. I started writing to a handful of subscribers and right away it was like opening the floodgates again, like I had never stopped. I described my crazy quarantine life, living with young kids, not having my own space, having to work in a closet to get away from the noisy family life, a thing I never really had to deal with. I wrote about my doubts

and my worries. Lots of humour. No sugar-coating. In doing this I was telling my readers: you are not alone. But mostly I was telling myself: you are not alone.

In the matter of a couple of weeks, the heart of my art started beating again. Erratically in the beginning, and slowly getting into a groove, a strong, a confident, a beautiful one. I told the stories of when I was away. How I hated being an influencer. A few of my crazy dates. I just finished writing a piece about losing myself in the world of LA mysticism.

Sometimes I feel like I am sharing truths we’re not allowed to talk about anymore. Our world has become so monochrome. We are all made to feel like we are so #blessed and that the only thing we should share is gratefulness for all we have.

But that’s not real. I want to share my reality. My stories are my reality. One I promised to never let go of again. One that I will protect against all odds. My words, my sincerity. My folks, my community. ■

“I was utterly lost. I had a job that paid well and was incredibly glamorous, but that left me empty and drained”

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SPRING AWAKENING

There is a feeling of possibility in the air with the arrival of a new season. This spring, we are sharply attuned to the power of our clothes to pick us up and transcend the past as we look to, and dress boldly for, the future. Flourishes of colour, playful prints and shape-shifting silhouettes with a cut-out here, a crop of skin there, urge us to embrace clothes that carry an upbeat spirit.

WORDS JEN NURICK STYLING KAILA MATTHEWS PHOTOGRAPHS BEN SIMPSON

HAIR: JOEL FORMAN MAKE-UP: JOEL BAB CC MODEL: KRISTEN APOLLOS
SHOT ON LOCAT ON AT THE CHINESE GARDEN OF FRIENDSH P. DARLING HARBOUR, SYDNEY
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CLASH FORWARD

Nicolas Ghesquière's anachronistic visions of future-meets-the-past breathed freshness into his newest collection for Louis Vuitton, inspired in part by motocross. Here, a look that is a bit bourgeois and a bit boyish drives home one of this season's directives: dress up with a license to mix.

Louis Vuitton jacket, top and pants, all P.O.A., and shoes, \$1,480.

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PATTERN PLAY

Having a female designer at the helm of a house like Givenchy means each of Clare Waight Keller's collections were designed with an inherent need, and real know-how, to serve the modern woman. The result? A dress that deftly balances elegance with ease of wear, updating a fail-safe silhouette with happy colour-blocked graphics.

Givenchy dress, \$8,600, earrings, \$950, and belt, \$600. Givenchy shoes, \$1,600.

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SHORT AND SWEET

Miuccia Prada has been steadily and consciously upending expectations. So, instead of revisiting tired tropes of femininity in her collections for Miu Miu, she rewrote them: in floor-length leather trench coats, springy 80s bubble skirts and breathable knit jumpsuits with embroidered backs that skilfully defy spring's synonymy with flimsy florals and dainty dresses.

Miu Miu playsuit, \$2,160, and belt, \$460. Paspaley earrings, \$8,800, and \$1,780, and necklace, \$3,100. Prada shoes, \$1,290.



SEEING RED

There is special wardrobe real estate reserved for show-stopping dresses, and Daniel Lee's backless Bottega Veneta gown, skimming the ground in candy-red sequins, takes pride of place - if you only invest in one dress now to stash away for future nights. Lee grants permission to be cautiously optimistic.

Bottega Veneta dress, \$10,080. Celine earrings, \$1,200.



COOL DOWN

A painterly quality is evidenced in Christopher Esber's prints, here in white and Yves Klein-blue. Pooling and rippling on the body they mimic the way liquid-silk satin falls on the frame, and channel a free-flowing feel.

Christopher Esber dress, \$890. Tiffany & Co. earrings, \$850, necklaces, worn on wrist, \$1,900, and \$2,050, and rings, \$1,000, \$2,450, and \$1,550.

IN THE PINK

A renewed appreciation for dressing up - and having fun as we do - is magnified in Virginie Viard's dialed up Chanel 19 flap bag. Pillow-soft and plush, the classic shape is dreamt up in oversized proportions that can be held tight when we need comfort.

Chanel vest, \$5,370, skirt, \$3,910, and bag, \$8,160, from the Chanel boutiques.





BEN S. MPSON
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DOWN TO EARTH

A predilection for warm, natural tones remains a runway constant. Aje's terracotta trench envelops the body without weighing it down thanks to its lightweight fabric. The styling sleight of hand here is to layer a generous helping of jewels to add exuberance to daytime ease.

Aje jacket, \$595. Youkhana bralette, \$150. Christian Dior pants, \$1,850. Bulgari ear cuff, \$2,440, earrings, \$5,300, and \$7,500, necklace, \$4,700, bracelet, \$35,600, and rings, from left, \$26,400, \$3,610, and \$14,000.

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VOGUE VIEWPOINT

THE LIFE BOTANIC

In a collection predominantly made up of black, Demna Gvasalia's exploration of clerical clothing comes unexpectedly into bloom in this Balenciaga dress. A sliver of houndstooth, peeking out from underneath oversized floral sleeves, points to the importance of buildable layers - and a healthy dose of clashing prints - for spring.

Balenciaga dress and ring, both P.O.A.

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FRILL SEEKER

A revival of elegance was front of mind for designers who turned away from street-level fashion to focus on special pieces that are deliberately elevated. Emporio Armani's asymmetrical ruffle creation undulates happily off the shoulder, daring you not to dance.

Giorgio Armani cloak, \$2,450, and shorts, \$3,700. Chopard earrings, \$6,230.



RAY OF SUNSHINE

Silvia Fendi did not prophesise the arrival of a global pandemic and yet her meditations on the happiness we can derive from putting on our best could not have been more spot on. Here, she cleverly remixes the Victorian blouse with sheer lace panelling, relaxing its stuffiness in canary-yellow for a warm-weather feel.

Fendi shirt, \$3,650, and skirt, \$3,390. Cartier earrings, P.O.A.

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NEED IT NOW

FRESH CAST

It's all about elegantly shaped forms cast from raw materials in the ultimate daytime companion: Dior's new Bobby bag. Stitched and crafted by hand to show off the atelier's artistry, it is made to be worn in, moulding perfectly to the wearer's life.

ART DIRECTION ARQUETTE COOKE
STYLING REBECCA BONAVIA
PHOTOGRAPH GEORGINA EGAN

Christian Dior
bag, \$7,400.



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STYLE FOCUS

STRINGS ATTACHED

There are no cowboy connotations in this season's take on fringing. Butter-soft leather and liquid fabrics give an elegant upgrade to the sweeping train, while trailing strands add movement and the illusion of height and drama.

STYLING KAILA MATTHEWS
PHOTOGRAPHS ISAAC BROWN

Boss dress,
\$1,349, belt,
\$369, and
shoes, \$899.



WORDS: JEN NUR CK HA R. MAD SON VOLOSH N MAKE-UP: SABELLA SCHIMID MODEL: AGI AKUR
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Hardy Brothers
ear cuff, \$2,280.

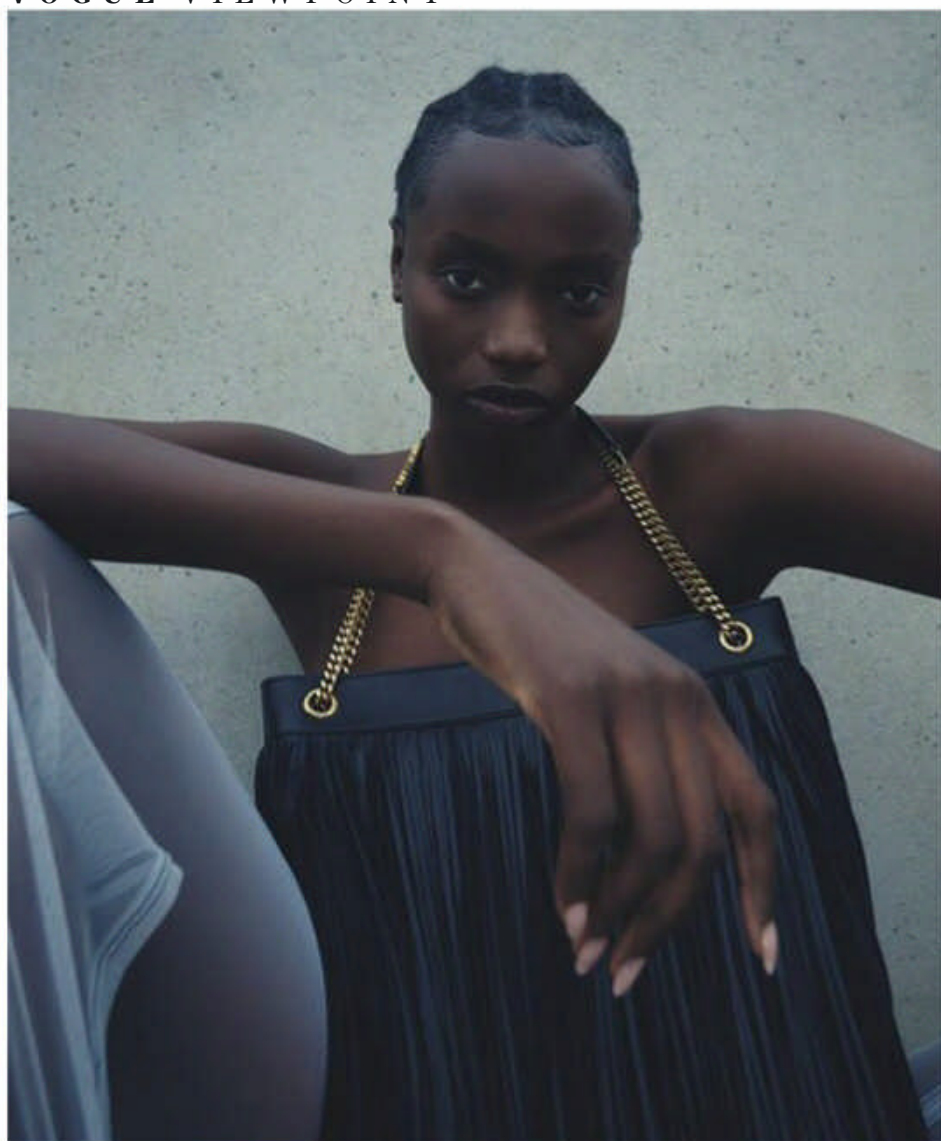
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VOGUE VIEWPOINT



Top left: Saint Laurent bag, \$3,190. Y/Project tights, P.O.A. **Top right:** Bottega Veneta dress, \$5,570, and boots, \$2,140.
Below: Bassike dress, \$260. Prada scarf, \$985. Hermès boots, \$3,730.



SAAC BROWN
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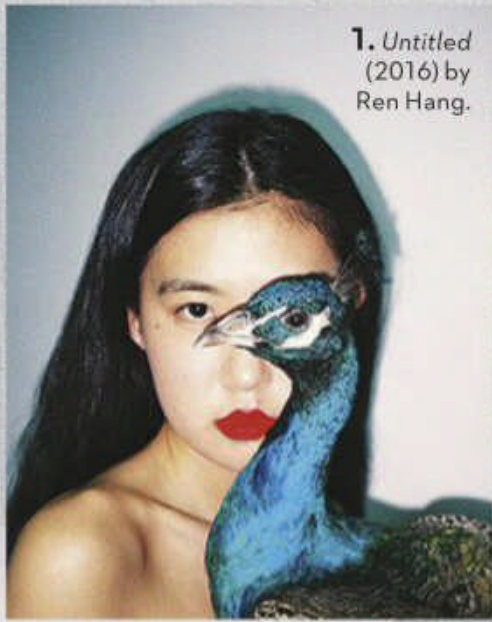


CURATED BY

DEENA LYNCH

We ask fashion's preeminent talents to curate their world through style. Visual artist and musician Deena Lynch, aka Jaguar Jonze, who conspired on artworks for Christian Louboutin, shares the cross-cultural influences that nourish her keen eye and ear.

1. "Ren Hang's body of work pierced the veil of taboos, oppression and sexuality in China, a side we often see hidden and suppressed. His art inspires me to find courage in breaking free out of my own societal pressures and cultural instincts."
2. "Christian Louboutin *The Exhibition(ist)* is an index of inspiration ... It's given me great insight into the history of art, its movements and the creatives throughout time."
3. "Nendo is a Tokyo design studio that dabbles in furniture, graphics, installations, products and interiors that craft playfulness and cleverness while still upholding the minimalist 'less is more' concept."
4. "I am in love with Louboutin's Mondiri block heel."
5. "Half of my blood flows through Taiwan and so it is a curious place for me. The cities and villages capture the nostalgia of Japanese aesthetics on a bed of Chinese traditions."
6. "I've just released a new single *Deadalive* under my music project Jaguar Jonze [a follow-up to the *Diamonds & Liquid Gold* EP]. I wrote it in our New York apartment earlier this year when we were stuck in lockdown during our US tour. I finished it in Sydney while under hospital care recovering from Covid-19. It was a period of time that tested my resilience and fortitude and this song serves as my reminder."
7. "Yayoi Kusama is a style rock-star to me. Fearlessly playing with boldness, colour and block patterns."
8. "Jo Malone's *Tuberose Angelica* is a cologne my mother and I share, having picked the exact same bottle separately."
9. "My self-portrait *Deena IX: Waking the Tiger* shares my journey of recovery with Complex PTSD."
10. "I will forever dream to be one of the *Sex and the City* women with their delicious wardrobes and shoes."



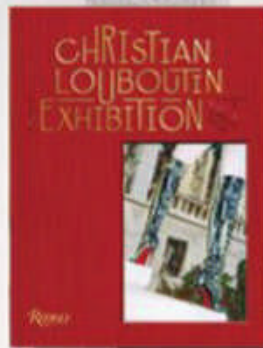
1. *Untitled* (2016) by Ren Hang.

Deena Lynch

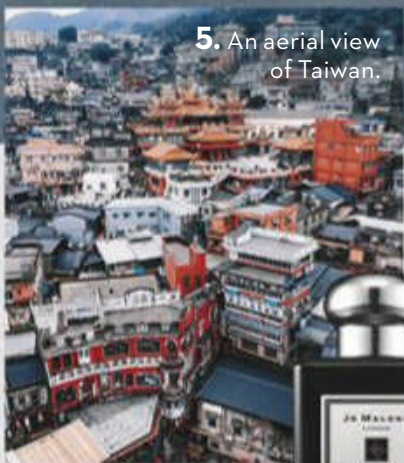


2. *Christian Louboutin The Exhibition(ist)* (Rizzoli, 2020) by Eric Reinhardt.

1. An image for *Vogue Me China* (2016) by Ren Hang.



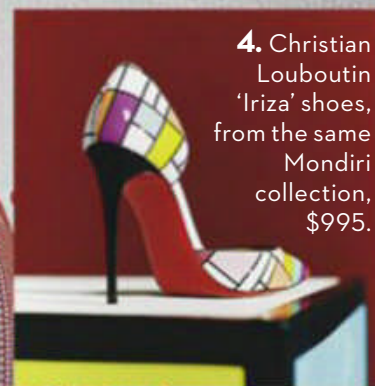
3. An installation from the *Escher X nendo / Between Two Worlds* exhibition, 2018.



5. An aerial view of Taiwan.



6. *Diamonds & Liquid Gold* (2020) Jaguar Jonze.



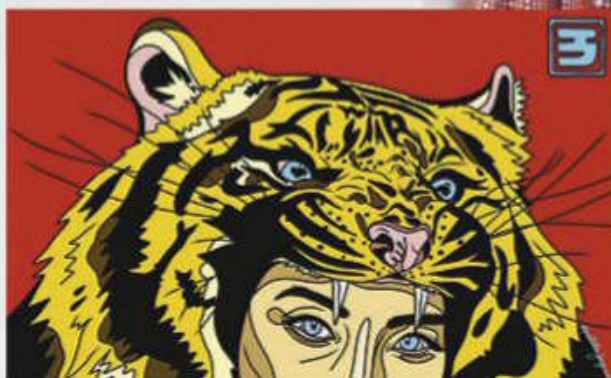
4. Christian Louboutin 'Iriza' shoes, from the same Mondiri collection, \$995.



8. Jo Malone *Tuberose Angelica* Cologne Intense, \$270.



7. *Tentacles* (2012/2015) by Yayoi Kusama.



9. *Deena IX: Waking the Tiger* (2020) by Deena Lynch.



10. The stars of hit 90s/00s show, *Sex and the City*.

INTERVIEW: JEN NURICK PHOTOGRAPHS: ALAMY DAPHNE NGUYEN
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VOGUE VIEWPOINT



Cartier Pasha de
Cartier watches in
steel, \$9,400, and
rose gold set with
diamonds, \$58,500.

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

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Out of the box

The hidden symbols of Cartier's latest timepiece are a lesson in rule-breaking something its luminary Australian ambassador Troye Sivan knows all about. By Noelle Faulkner.

STYLING REBECCA BONA VIA
PHOTOGRAPH EDWARD URRUTIA

A SQUARE WITHIN a circle: a geometric metaphor that, for centuries, has alluded to nonconformity and something that doesn't (and will never, according to ancient mathematicians) fit. The idiom of "a square peg in a round hole" has long been used as a slight, aimed at someone who doesn't conform. But today, it symbolises freedom, choice and unconventionality.

These iconic shapes are at the centre of the Cartier Pasha, a timepiece launched in the 80s that embodied the spirit of the era defined by economic boom: success, power, extroversion and liberation. Initially designed as a men's watch (its progenitor, a 1930s commission by the Sultan, or 'Pasha', of Marrakech), it quickly became a gender-neutral icon and one of the most idiosyncratic timepieces for Cartier. It earned fans among in-the-know watch collectors and androgynous dressers, including women who were finding renewed voice in the corporate world and dressing accordingly. At a time where gauche and flashy timepieces were in vogue, the Pasha bucked the trend, despite its deliberate heft, as a graceful alternative. Its minimalist face in a perfect circle is matched by its clean, but robust, lines with the aforementioned square sitting on the watch face itself marking the minutes.

"Pasha inspired a host of Cartier variations through the years," explains Pierre Rainero, image, style and heritage director for Cartier, noting the watch's incarnations through to the early 2000s. "Its enduring appeal has made it a very important collection for the maison. [It was] sought by masculine and feminine clients, as well as collectors and connoisseurs, while setting the trend for big watches to come."

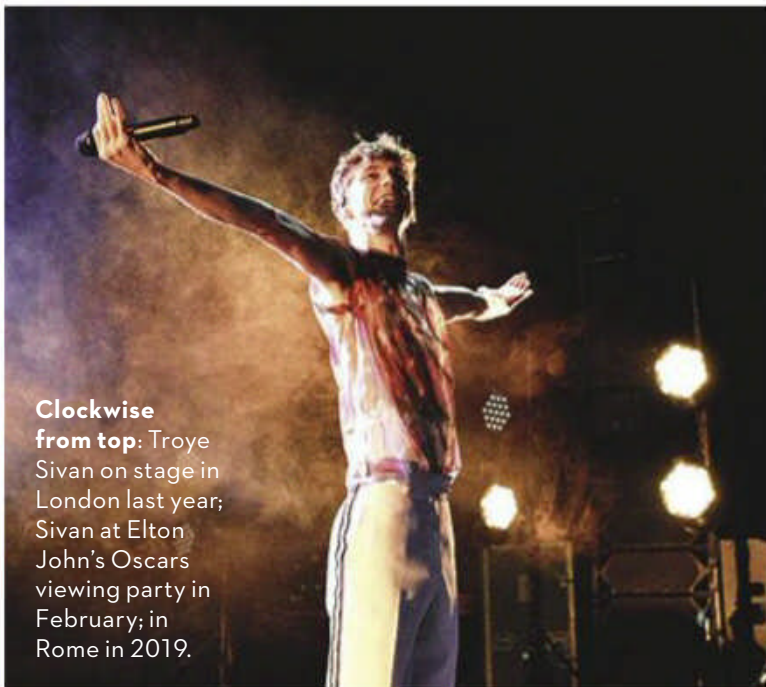
Speaking to a new generation of free-thinkers and embracing fashion and culture's mood of nonconformity, Cartier has reimagined the Pasha for 2020. Liberation and individuality are front-of-mind for fashion, but what does all that mean in a timepiece with a history that is already so diplomatic in its design? A rehash this is not. "We didn't simply want to rejuvenate it, but to electrify its original design," says Rainero, who describes the way Pasha keeps its original proportions and codes – a square minute track in a round dial, diamond-shaped hands, screw-down crown cap attached to the case by a small chain, Clou de Paris [a square of design] on the bracelet, "and Arabic numerals," he surmises. But of course, there are hints of modernity, like "a new crown, hidden under the signature cabochon-set crown cover," he says, with the addition of a blue spinel setting, similar to a sapphire. "The visible movement can be seen via a transparent case back to reveal the automatic calibre 1847 MC," in reference to the movement named after the year of Cartier's founding (MC denoting Manufacture Cartier). The Pasha can also be personalised – the chain-link clasp that attaches to the crown opens to a hidden space where initials

or a symbol can be engraved. Just in case the watch doesn't have enough layered design cues already.

But, Rainero acknowledges, keeping pace with the times, while also preserving already-proven design codes must be kept in delicate equilibrium. "It's not a question of a trend, but the feeling of relevance and of well-balanced beauty. And the idea of beauty constantly evolves. We are sticking to our own values and aiming at long-lasting designs," he says. That its balance of sophistication and understated toughness remains appealing across the spectrum of gender is a happy by-product of strong design. "For Cartier, the design leads the way, and gender comes second ... every time a [watch] model is perceived as a strong, masculine statement, it's taken and adapted immediately by women as well. It's more a question of a person's sensibility of design, and this has no gender."

In celebration, and to reiterate this idea of individualism, the French house has appointed five new ambassadors who personify the →





Clockwise from top: Troye Sivan on stage in London last year; Sivan at Elton John's Oscars viewing party in February; in Rome in 2019.



Iterations of the Cartier Pasha watch over time.



“The design leads the way, and gender comes second ... It’s more a question of a person’s sensibility of design, and this has no gender”

modern spirit of the Pasha: Rami Malek, Willow Smith, Jackson Wang, Maisie Williams and Australian musician Troye Sivan. “It sounds cheesy,” says Sivan, speaking to *Vogue*. “But you know that saying, ‘What makes you different are the things that make you beautiful?’ I was fortunate to be explicitly praised and given love for the things that made me feel weird as a kid.” These, says the Johannesburg-born, Perth-bred musician and actor, include loving music, making YouTube videos and his sexuality. “They did not score me any cool points at school but ended up becoming what has defined and given me the most beautiful moments in my life.” This sense of independence early in his career – well before becoming a pop icon – taught Sivan the value of identity. “It freed me of the desire to try and find myself and my goals in the aspirations of other people. I try and fall back on what’s worked for me in the past: do what feels right, do what feels honest, tell the truth and make stuff that you’re proud of. And hopefully, it’ll connect with someone along the way. So far, it seems to be working.”

The 25-year-old has been a long-time friend of Cartier, a partnership that complements his love of fashion, design and detail. “Design is a huge part of my life, be it fashion or furniture, interiors, graphic design or typography,” he says. Sivan’s style often leans on accessories and as he’s gotten older, detail has become a priority. “Accessorising has the power to not only elevate an outfit but elevate the way that you feel. I think wearing a really great outfit of basics, like your favourite pair of jeans and a vintage tee or something like

that, paired with the right accessories, can make you feel like a different person. I’m a firm believer in that and always have been.”

The weight of the watch and the ticks of the automatic movement that pulses at 28,800 vibrations per hour are also part-and-parcel of what makes Sivan “feel like a boss” when he wears it, he says, a throwback to the mood of the 80s when the watch made itself at home in the boardroom and at long lunches before the internet age. “I appreciate a little bit of a disconnect now and then. And I think there is something so beautiful about something tangible and mechanical. Not to rag on smart watches or anything like that, I’m sure they’re great. I just don’t want something to tap me on the wrist all day with news updates and messages and all this stuff.” He pauses: “Sometimes we need a reminder to take a second. We don’t need to be connected at all times. You don’t need to have access to the world or give the world access to you through your wrists. So to be able to take those moments where you give yourself a little break, wear something analogue and take a second to breathe, I think that’s really nice.”

Having just released his latest EP, *In A Dream*, Sivan has been further exploring his affinity for the 80s in not only his style, but also his music and accompanying imagery. “I grew up with my dad having concert DVDs of Toto, Sting and The Police, Michael Jackson and Madonna,” he says. “It was such a melodic time in music. A special melody can really punch me in the guts and make me pay attention to the music I’m listening to.” He adds: “Watching the music videos and growing up with that 80s aesthetic, it has a warm place in my heart, and it feels ... well, there’s a campiness to it and a drama that I appreciate.” What inspires him the most about the 80s is a combination of high-low sounds and style. “I love how classic but flamboyant it feels.”

By Sivan’s statement, it is easy to see how this piece finds an admirer in him (and its four other ambassadors) and why the Pasha might once again be a symbol of youthful power, freedom and nonconformity. “Style, strength of character, energy,” says Rainero. “Pasha has always appealed to those who think big, regardless of gender, age or boundaries.” Like a piece of art or writing that has been passed through generations, this new incarnation of the watch might compel today’s wearer to make this highly symbolic timepiece their own. And in doing so, the meaning of the square inside a circle could change once again, hopefully from a symbol of difference to one of defiance. ■

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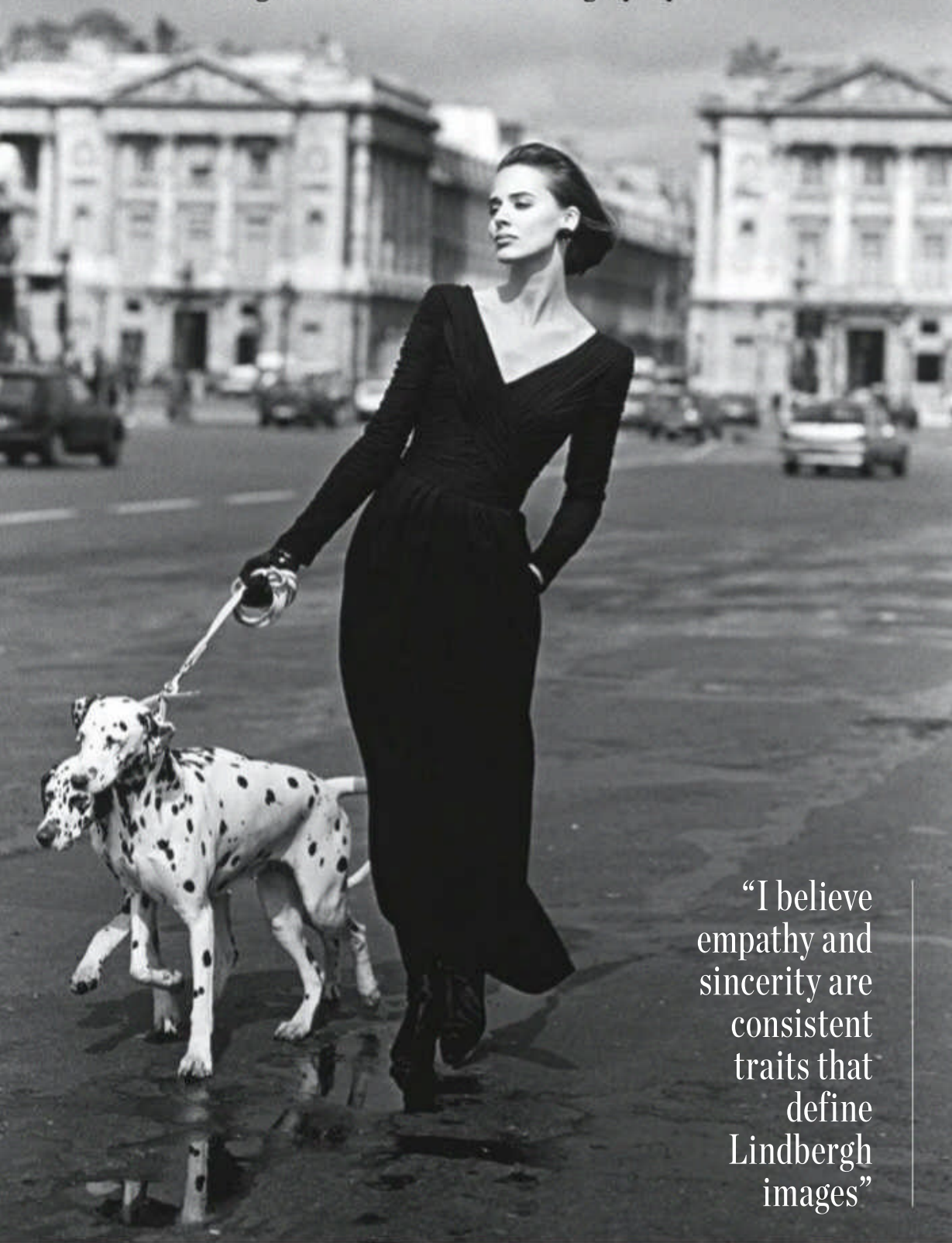
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DOUBLE EXPOSURE

At Milan's Armani/Silos museum, an exhibition honouring the late Peter Lindbergh unites the perspective of a creative visionary with a design legend. Here, son Benjamin Lindbergh reflects on his father's legacy. By Jen Nurick.



“I believe empathy and sincerity are consistent traits that define Lindbergh images”

Above: a campaign image for Giorgio Armani autumn/winter '92/'93. **Right:** models, from left, Ulli Steinmeier, Lynne Koester, Cindy Crawford and Linda Evangelista, Paris, 1989.



IN 1988, a group of then unknown 'supers' in white shirts had their picture taken on Santa Monica beach, before it was left in a drawer and discovered by Anna Wintour when she arrived that same year at American *Vogue*. The photographer had been the late Peter Lindbergh, who passed away in 2019. Lindbergh had captured the barefaced models in a moment of spontaneity that, along with Wintour's decision to publish them in *Vogue* that year, catalysed a new look in fashion. His photography ushered in the era of the 90s supermodel (Linda, Christy et al) and introduced an element of photorealism then rarely seen in fashion editorials. Now, a special exhibition, *Heimat. A Sense of Belonging*, staged at Milan's Armani/Silos museum, honours Lindbergh's impact on the industry through the perspective of his long-time collaborator, esteemed designer Giorgio Armani. Lindbergh's son, Benjamin Lindbergh, who is the custodian of the Peter Lindbergh Foundation and was approached by Mr. Armani to work on the exhibition, spoke to *Vogue*.

The show features both well-known and never-before-seen works. Tell us about this contrast.

Benjamin Lindbergh: “I should mention that Peter never saw any difference between his editorial, commercial or even personal works. He wasn't interested in the cycle of fashion – neither in specific collections nor trends. For him, the purpose of fashion photography was never primarily to show or document fashion. Instead, fashion photography should be its own cultural contribution, in the same way that fashion is. The exhibition simultaneously puts iconic images next to lesser-known works that were always dear to Peter. The result is a powerful installation where reassuring portraits of Jeanne Moreau or Pina Bausch are intertwined with almost abstract still-life pictures and evocative landscapes.”

Why do you think your father's imagery is so impactful?

BL: “I believe empathy and sincerity are consistent traits that define Lindbergh images. Peter believed that a trustful relationship was crucial in order to create a meaningful photograph. Also, by refusing to follow any visual trends nor yield to commercial constraints, such as exaggerated make-up or excessive retouching, Peter succeeded in influencing the way fashion may be represented – and remembered.”

What commonalities do Armani and Lindbergh share?

BL: “Both Armani's and Lindbergh's personal aesthetics are unapologetically anchored in their unique stance towards what fashion and beauty mean, with a penchant for singularity. Their individual viewpoints set them apart in their respective creative fields; their signatures are everlasting and unmistakable.”

How does the space complement the imagery?

BL: “The rawness of the Armani/Silos museum enhances the works in an unexpected, striking manner. During the set-up period we were keen to leave the concrete-covered space untouched. It was dramatically echoing the bareness and purity of the photographs, in addition to making a nod to the Ruhr's industrial background, [the region in Germany where Lindbergh grew up].”

Heimat. A Sense of Belonging is on at Armani/Silos until January 10, 2021. Go to www.armanisilos.com.



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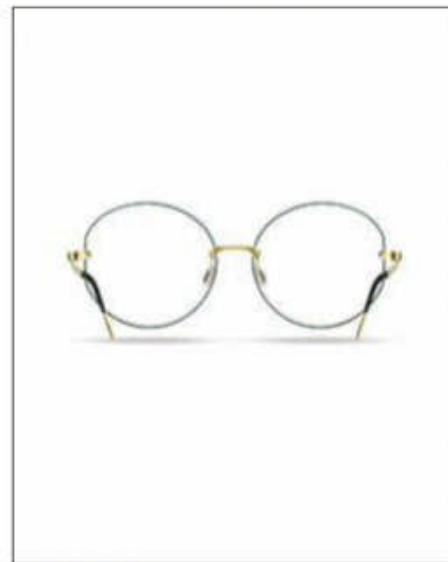
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VOGUE DIARY

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



Light as air

Lindberg has turned minimalist eyewear into an art form and the rimless strip3p titanium is no exception. Streamlined and ultra-lightweight, the strip3p is almost invisible. Bold temple designs give the rimless frame a more prominent look while the front-mounting technique allows users with high prescriptions to go rimless. Visit www.lindberg.com.



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Scene stealers

The Venues Collection celebrates life's important moments, with venues in Sydney's most iconic locations. These venues include Campbell's Stores at The Rocks, 12-Micron in Barangaroo and Athol Hall in Mosman. Offering all-inclusive packages, The Venues Collection is all about delivering exceptional events and unforgettable experiences. Book at www.thevenuescollection.com.au.

Ah, the joi

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Function and form

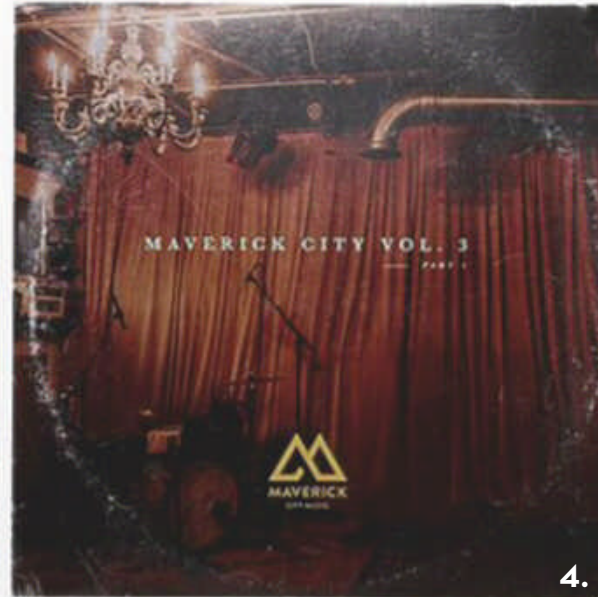
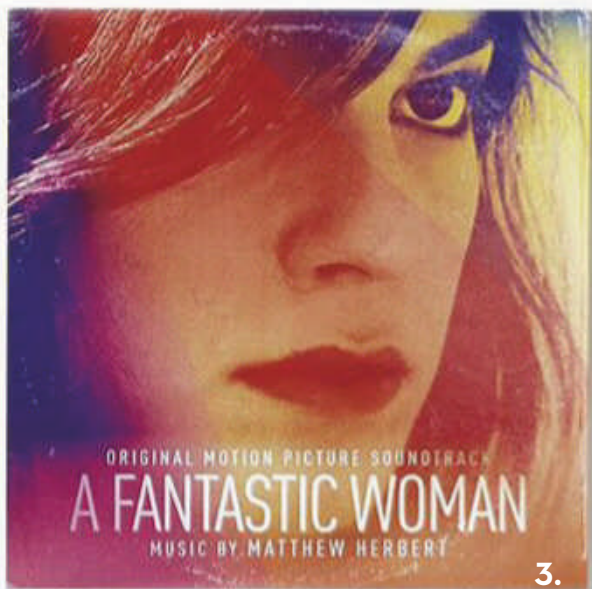
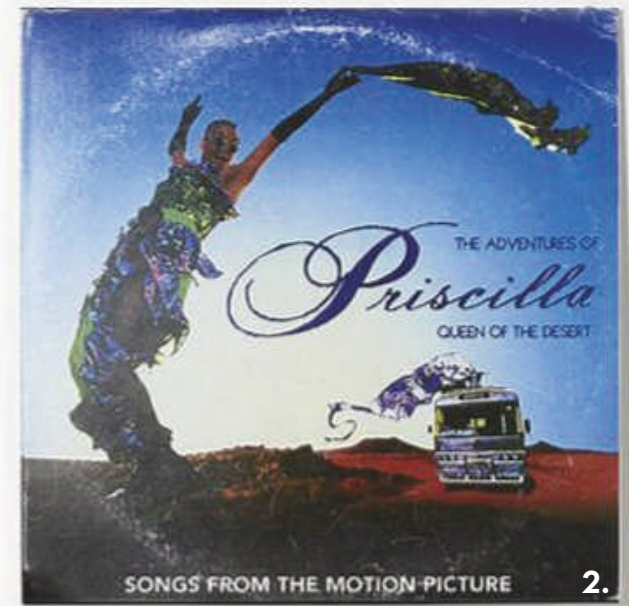
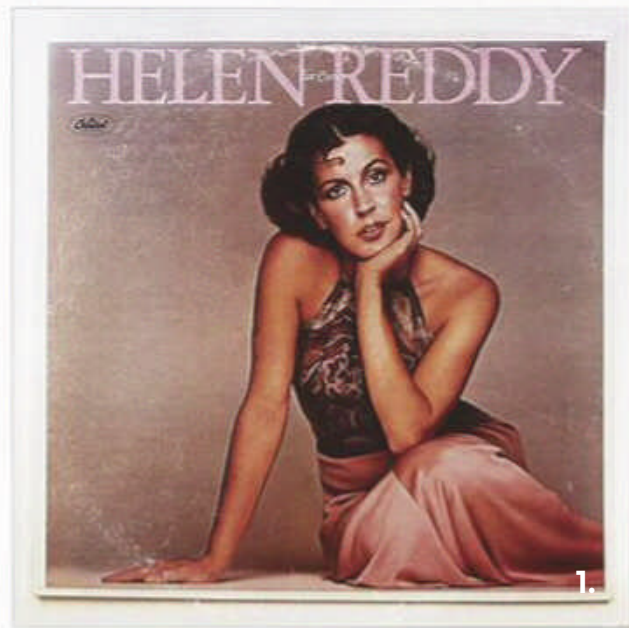
The charm of Trieste, with ocean views in front and the grandeur of the Balkans behind, is undeniable. The Wanderers story is tied up in this coastal wonder, as its Italian family heritage is found there. The Trieste handbag is intentionally traditional, its cross-body strap making it as functional as it is fashionable. You will be amazed how much it can hold. Visit www.wandererstravelco.com.



SHELF

FOR THE RECORD

Here, five Melbourne designers share the mood-boosting albums they sought comfort in during their second lockdown.

**1. FIONA MYER, WHITE STORY**

I DON'T KNOW HOW TO LOVE HIM (1971) HELEN REDDY

"Growing up in the 70s, Reddy's albums united our generation and listening back on her lyrics, it is humbling just how profound her words are even today. She was part of a movement that challenged the narrative of what it means to be a woman and to share her story with my daughter, Jess, has been particularly special during this chapter. I am an awful singer yet sitting by the fire with a full-bodied red in hand, there is no stopping me when *I am Woman* plays – it's the one track we can't seem to get out of our heads."

2. EMILY NOLAN, E NOLAN

THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT, 1994

"Sometimes listening to albums from films [helps me] escape to my favourite scenes, which flicker across the brain (Mercutio dancing down the stairs at the Capulets' grand party; Priscilla's bus driving through the Australian landscape). Sometimes these albums take me to places in my own memory of dancing with my best friends and ex-lovers (because we also know that ex-relationships are like stored mixtapes in your heart; sometimes you feel like reliving them for one minute, 89 seconds in a song)."

3. TONI MATICEVSKI, MATICEVSKI

A FANTASTIC WOMAN, 2017

"I've been listening to the composer Matthew Herbert. I discovered his music on the soundtrack of the film *A Fantastic Woman*. It's one of

those soundtracks that conjures up images and a mood in my mind – I love when music does that. It gets me in a zone for when I want to create the feeling for the collection."

4. LYN-AL YOUNG, LYN-AL

MAVERICK CITY VOL. 3 PART 1 (2020), MAVERICK CITY MUSIC

"I remember earlier on in the year when everything seemed so negative, I heard this song [by Maverick City Music] *Love is a Miracle* as I was falling asleep. I remember I kept waking up because it was just so relevant for me at that time. The chorus reminded me that sometimes our greatest triumphs come from our greatest tribulations. It reminded me to have hope. Another song of theirs that I love is *Take me Back*. There's one part where they sing repeatedly 'there's a fresh start and it's right here, right now', and I think at a time when we're all reassessing and evaluating things, to hear 'there's a fresh start' was like a breath of fresh air entering my room."

5. KALAUURIE KARL-CROOKS, KALAUURIE

DESIGNER (2019) ALDOUS HARDING

"*Weight of the Planets* is my absolute favourite song on the album. To me it's about the pressures of being a young person in this world and finding your place, which is something I think we can all relate to as we all go about building our worlds. Another special song for me is *Designer*, as I've had the personal privilege of making some clothing for Aldous Harding, so I like to pretend it's for me." ■

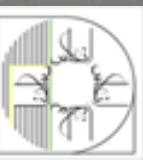
TIMELESS PAIR

In an inspired partnership, watchmaker Audemars Piguet and fashion house Ralph & Russo honour a shared commitment to craftsmanship and style.

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

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Opposite: Audemars Piguet Royal Oak Concept Frosted Gold Flying Tourbillon 18-karat white gold watch. Ralph & Russo haute couture autumn/winter '19/'20 look 20. **This page, clockwise from top:** Audemars Piguet Royal Oak Selfwinding 18-karat pink gold watch; Royal Oak Selfwinding stainless steel watch. Ralph & Russo spring/summer '20 look 41; Royal Oak Concept Frosted Gold Flying Tourbillon 18-karat pink gold watch.



HAUTE HOROLOGY

Swiss watchmaker Audemars Piguet has announced an exciting new partnership with British luxury fashion house Ralph & Russo, uniting two family-owned brands driven by their dedication to creativity and reinvention. The first collaboration features the watchmaker's latest Royal Oak Selfwinding and Royal Oak Concept models, paired with Ralph & Russo's playful ready-to-wear and haute couture garments.

ALL IN THE DETAILS

The new Royal Oak Selfwinding comes in a refined 34mm model for slender wrists, with a choice of stainless steel, 18-karat pink gold, or a chic two-tone case. The Royal Oak Concept Flying Tourbillon, at 38.5mm, has also been reimagined with a striking frosted gold finish. Available in 18-karat pink or white gold, the shimmering new case beautifully frames the multi-layered dial, composed of four circles in graded hues of blue. The flying tourbillon itself – a high-end mechanic compensating for the effect of gravity on a watch – is still considered one of the greatest expressions of art in traditional watchmaking, and a timeless statement.

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For more details, go to www.audemarspiguet.com.



Modern women

The 25th 007 film, and Daniel Craig's last outing, is about to hit theatres – with a very different kind of Bond girl. Hannah-Rose Yee meets one of them to learn about the new era of cinema's most iconic franchise.



Léa Seydoux, who reprises her role as Dr Madeleine Swann in the latest Bond film, *No Time To Die*.

LÉA SEYDOUX MIGHT be the only person left in the world who hasn't seen *Fleabag*. "I'm sorry," she says, laughing apologetically. The French actor knows that it's an oversight, given that she just worked with Phoebe Waller-Bridge, the creator of the multi-award-winning television series. Waller-Bridge is one of the writers of *No Time To Die*, Seydoux's latest film and the 25th cinematic outing of the world's most famous secret agent. You know who we're talking about, right? Martini shaken, not stirred; Aston Martin with the engine running hot; last name, first name, last name again.

Waller-Bridge was drafted in at the behest of James Bond himself, the actor Daniel Craig. He was looking for someone to put some crackle and fizz into the steady-handed formula of a super-slick franchise that dates back to the 60s. When Waller-Bridge's involvement was announced, it was met with celebration. For the first time in 20 years a woman would be working on a James Bond screenplay. The very same franchise that has occasionally and infamously treated its female characters – usually given creative monikers like Pussy Galore, Honey Ryder or Kissy Suzuki – as little more than disposable playthings for Bond.

"She's going to know how to actually take care of women on screen," Lashana Lynch, who stars in *No Time To Die* as Bond's new partner-in-espionage Nomi, told *The Hollywood Reporter*. Lynch has seen *Fleabag*, and so has Ana de Armas who, alongside Seydoux, helps make up the trio of Bond women who drive the action forward in *No Time To Die*.

Lynch, who broke big in *Captain Marvel*, and de Armas, last seen solving mysteries alongside Craig in the Oscar-nominated movie *Knives Out*, are the freshmen of the franchise. Lynch's character is the ruthless MI6 agent who has taken over Bond's treasured 007 call sign; de Armas plays Paloma, a CIA rookie shadowing Bond on a mission in Cuba. Seydoux is the lone familiar face of the bunch. Bond fans already know her as Dr Madeleine Swann, the psychiatrist daughter of an assassin who Bond first encountered in *Spectre*, his previous outing, and with whom he is in desperate, absolute love.

Previously in the Bond franchise, whenever our emotionally unavailable hero falls for someone, it usually results in the death of the woman in question. In pop culture parlance, this is called 'fridging' – dead women used as plot devices. The Bond franchise is particularly guilty of it: *Casino Royale's* Vesper Lynd (Eva Green) drowned in Venice; *You Only Live Twice's* Aki (Akiko Wakabayashi) was poisoned just hours after a passionate night with our hero; and *On Her Majesty's Secret Service's* sensibly named Tracy (Diana Rigg), the only woman Bond ever married, was assassinated. Each of these



deaths served as narrative propulsion for 007 – the entire plot of *Quantum Of Solace*, the sequel to 2006's *Casino Royale*, was predicated upon Bond avenging Vesper's death.

"It's true," Seydoux admits, also stressing that things are different now. Bond's fridging days are over. "It's a love story this time," she says.

No Time To Die might be the first Bond film to be released in the post-Time's Up era, but it's not the only time the super-slick franchise has wrestled with the notion of feminism. In the 80s and 90s, some efforts were made to transform Bond girls from mere titillation into complex characters capable of saving the world on their own. Grace Jones's May Day, Michelle Yeoh's Wai Lin and Halle Berry's Jinx Johnson took their Bonds (Roger Moore and Pierce Brosnan, respectively) down a few pegs, while adding some much-needed diversity to the franchise. No female filmmaker has ever directed a Bond movie. The only two women other than Waller-Bridge who have come within a martini shake of a Bond script are Dana Stevens, who worked uncredited on 1999's *The World Is Not Enough*, and Johanna Harwood, who co-wrote *Dr No* and *From Russia With Love* in the 60s.

Waller-Bridge's contributions in shaping this new era of James Bond are already being felt. The writer worked with Lynch and de Armas to workshop their characters: Lynch mooted the idea of having Nomi dispose of a tampon in one scene. For de Armas's character Paloma, Waller-Bridge brought a jittery, flawed relatability that the Cuban actor craved. "You could also tell that Phoebe was in there," she told *Vanity Fair*. "There was that humour and spikiness so specific to her."

No Time To Die opens in Matera, where a retired Bond seems content spending his life in anonymity with Madeleine. "Then the troubles happen," Seydoux says with a laugh. Madeleine has been keeping secrets from Bond, ones that will threaten the foundation of their relationship. "I think in this [film] we see her vulnerability," Seydoux explains. "In *Spectre*, she was protecting herself and put up a barrier. But then she falls in love."

What is it about Bond that has Madeleine swooning? Everything about 007 is a red flag: commitment-phobe, disastrous dating history, married to the job. Why Bond? "Um, that is a good question," Seydoux says, chuckling. "I don't know. I think that it's hard to explain love, no?" Seydoux pauses. "Maybe she has this thing where it is stronger ... It's not a reasonable thing to love James Bond, but it's like that and she can't do anything about it."

With Craig stepping down from the role after *No Time To Die*, the franchise is in flux. "Everyone was very moved," Seydoux says, of Craig's final performance. The rumour mill discussing his replacement never stops. James Norton? Richard Madden? Henry Golding? Riz Ahmed? "Mmmmmm," Seydoux ponders, asked if she has any thoughts about who should replace Craig. "Sorry, I don't know," she offers, sounding very much as if she does.

One thing is certain, though, the era of the Bond girl, with all the thinly veiled sexism that entails, is over. Not even Craig likes to use the term anymore. "I can't have a sensible conversation with somebody if we're talking about 'Bond girls,'" he said recently.

"They used to be like sexual objects," Seydoux agrees, of the female characters in the Bond films. Not so with *No Time To Die*, though. Madeleine and Bond have true "intimacy" and her character is a "real woman", Seydoux stresses. "She's not stereotyped, she's not a cliché." At the completion of filming, Seydoux burst into tears. "It was very emotional at the end," she recalls. "My character goes through a lot of emotions, big emotions. But it's also a human adventure, too, to work on a film. So it always feels moving when it's over."

No Time To Die is out in cinemas on November 12.

Previously,
whenever our
emotionally
unavailable
hero falls for
someone it
usually
results in the
death of the
woman in
question

KISS OF DEATH

Shot, poisoned, drowned, asphyxiated ... such is the bitter end for many of the beautiful Bond girls who have starred in the franchise over the years. Here are some of the most famous femme fatales from the 1960s, all of whom were fated to die.



Ursula Andress as Vesper Lynd in the original *Casino Royale* (1967). Death by atomic explosion.



Akiko Wakabayashi as Aki in *You Only Live Twice* (1967). Death by poison.

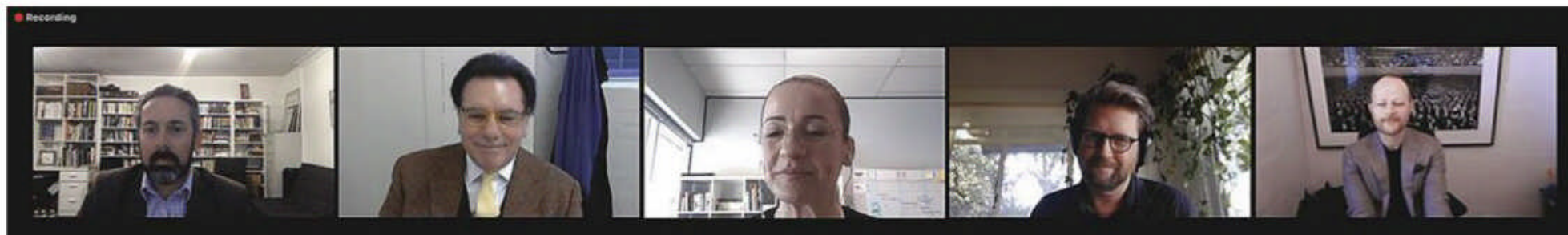


George Lazenby as Bond and Diana Rigg as Tracy Bond in *On Her Majesty's Secret Service* (1969). Death by assassination.

The show will go on

After more than six months without audiences, the curtain to the Australian performing arts scene is slowly being raised again. We gathered industry leaders to discuss the biggest challenges facing their companies and what art will be created out of this year.

THE PANEL



ASHLEIGH WILSON (MODERATOR)

Wilson is a Walkley Award-winning journalist, former arts editor at *The Australian* and author of *Brett Whiteley: Art, Life and the Other Thing*, and the short essay book *On Artists*.

LYNDON TERRACINI AM

Terracini has been artistic director of Opera Australia since 2009 following a career as an operatic baritone, actor, director and writer. He has previously served as artistic director of Queensland Music Festival and the Brisbane Festival.

LEE LEWIS

Lewis took the reins as artistic director of the Queensland Theatre Company in 2020, having garnered critical acclaim as artistic director and CEO of Sydney's Griffin Theatre Company.

IAIN GRANDAGE

Grandage is a highly celebrated and award-winning composer, music director and curator. In 2018 he was announced as artistic director of the Perth Festival from 2020 to 2023.

MICHAEL CASSEL

Cassel is an internationally recognised entertainment executive who has produced and presented some of the world's biggest musical and theatrical productions through his company, the Michael Cassel Group.

ASHLEIGH WILSON: "I'm going to begin our discussion with a production I was reminded of when a bus went past almost mockingly. On it was an ad for *La Traviata*, which was scheduled to open on Sydney Harbour in March but fell victim to the virus like the rest of the performing arts industry. Shutdown was almost overnight and the economic impact has been extreme, but first I wanted to ask about the absence of live performance from the world. Lyndon Terracini, as artistic director of Opera Australia, how can we measure that?"

LYNDON TERRACINI: "It's difficult to measure at any given time, because fundamentally, it's changed significantly. But it's interesting you mention the poster of *La Traviata* on the bus – our last show was on March 14th and I will remember that night for the rest of my life. Initially, I think people felt [lockdown] would be a couple of weeks, but then it gradually impacted people. You know, questioning 'what is the future?', and 'will we ever get back into a theatre?' We've got more than 500 people who we're supporting on JobKeeper, which is great, but frankly, once you've had a few coffees in Sydney, you've used it all up.

"[Opera Australia] has had some very good years, but all those reserves will be gone and then what do we do? You also have to think about the individual artists in terms of being vigilant in monitoring people and seeing how they're going. People have mortgages, rent to pay, families, all that sort of thing. But at the crux of all this is also the fact artists fundamentally aren't interested in JobKeeper. They just want to perform, they want to do a show.

"At the moment I think the helplessness of it all is affecting people terribly. Artists have never been in this situation and they're coming in looking for answers and I can't give them any. But the thing is,

because we support an orchestra and chorus and everyone else who works for other organisations, if you lose an orchestra, if you lose a chorus, you're losing people who are particularly adept at technically making a theatre work. If you've lost all that knowledge when you finally come back to work, you've got nothing."

AW: "Iain Grandage, a festival director makes it their business to talk to artists from as many disciplines as possible. How are artists coping over in WA?"

IAIN GRANDAGE: "We do two things at a festival. Firstly, we commission artists to create specific work so when we are on the other side of this, there will be content. But the second thing is that we're aggregators of experiences. There's a sense that we are the builders of community that happens between an audience and a performer; we're intrinsic to the completion of that triangle of a work of art between the creator. An audience through a screen quite simply isn't the same.

"The joy of sharing an experience inside a concert hall is inescapable and it's the essence of the festival and performing arts that people want. This act of creating into a screen is, in the end, debilitating. So as we talk to artists, there is this immense stress on people's mental health and on their capacity to enjoy community.

"There is the capacity for them to create, but the expectation that creation can happen when we're watching the world go to shit is another layer of pressure on artists. [The idea of] 'Look, you've got all this time you should be enjoying it.' Artists are fountainheads: if there is no hope in the world then the art's going to come out very different.

"There are a lot of elements in that answer, but the short answer being we speak to artists and many of them are enjoying the

quietness, but many are deeply troubled by the world and therefore almost silenced.”

AW: “Thinking back to March this year when the nightmare really came into effect for everyone, one production – *Harry Potter and the Cursed Child* – was celebrating its first birthday, but a few weeks later that show was off like everything else. Michael, as executive producer of that production, I wonder if you could give us a sense of the economic difficulties unique to this industry.”

MICHAEL CASSEL: “When Covid happened, we realised our businesses, that we knew, literally turned off overnight.

“My first experience with coronavirus was back in January – we had 105 people about to board planes, a week out from opening in Wuhan with *The Lion King*. Within a matter of weeks, we cancelled that tour in China and had to send them back home. There were 19 nationalities working on that show who are all employees of ours. Fast-forward, as you say, to March, we were celebrating one year [with *Harry Potter*] to sold-out houses with 50 per cent of our audience coming to the theatre for the first time. It could not have been more polar opposite, when two weeks later, on the 13th of March, we’re having discussions about closing the show that Sunday. We were in the fortunate position to be eligible for JobKeeper. If you weren’t and if those parameters didn’t exist, then, like any other show it would have closed doing a farewell from the entire company and put some 200-plus people out of work.

“Something like *Harry Potter*, for us, we’d invested in that at the beginning of last year and we were yet to recoup, so we’ve got that capitalisation that is still waiting and then we’ve also got the cost of calling off the show for now.

“The challenge, I think, when we get back ... is the cost of remounting [the show]. For us, that’s going to be several million dollars to do so and then the big challenge, which we’ve been talking a lot about with government, is it’s all good to get back up and running, but we’ve got to have certainty that we can be playing to capacity. I’ve been really advocating for that, because it’s not financially viable to be playing to anything less than capacity. Our margins are so narrow and our operating costs are so high. If, all of a sudden, we are open then are forced to close again, either due to another lockdown or another case in the theatre, then that would be the nail for us.

“So the financial implications for one show that’s been impacted is substantial, but then the financial implications for our organisations and the people we employ and support and the people we *want* to employ on future productions are all based on how well and how soon we get out of this current predicament.”

LT: “Those sorts of numbers are just massive and the long-term effect on the industry is incalculable. But it’s when you lose the key people who simply have to do something else – in our case the orchestral players, singers and artists – when we do get out of this, some of them won’t come back. They’ll do other things and once you’ve lost that knowledge, it’s very, very difficult to get it back.”

LEE LEWIS: “It’s about talking to government and articulating the fact we have to value our artistic community as special. It’s not like the conversation we’ve been having for the past 20 years where there’s a sense of egalitarianism [and that] art is seen as a part of the community. No, they actually are our *treasures*. It’s not the same as a hairdresser retraining to be electrician. The loss for the country, generationally speaking, is extraordinary.”

AW: “Lee, starting out in Brisbane, how do you program future seasons in this environment? We’re hearing a lot about the strain on companies. Are artistic directors going to be avoiding risk now?”

LL: “I think we can create seasons on paper, but no one can sign a contract at the moment. Because you can’t in all conscience say: ‘Yes, I will have that play on stage that time next year.’ So we’ve got no way out of those contracts and it’s not so much the artistic directors but actually, quite rightly, the boards that are not willing to sign off on any more risk. The risk is so huge, because as Michael said, if there’s another shutdown, that is catastrophic and we will actually lose the companies. But at the same time, if we don’t get on stage sooner rather than later, the companies will cease to exist. I know Queensland Theatre wouldn’t survive a second shutdown, which comes back then to government. They would need to remake the choice they made 50 years ago in founding this company and say the state wants this and start from scratch again.”

AW: “So it’s an existential threat as to whether the company exists?”

LL: “And relative to other states’ theatre companies we’re in a fairly stable place at the moment. We’re not receiving JobKeeper, but I came into a company with stable reserves and a very optimistic financial future and we’re just bleeding reserves at the moment. At a certain point we will hit zero and then it’s government’s choice as to whether the company closes. The extraordinary thing, I feel, is the sense of

having exactly the same conversation as every other artistic enterprise around the world ... but I’m grasping for silver linings at the moment.”

AW: “There’s quite a profound silver lining that sense of unity there. I wonder if I can push to another possible silver lining, which might be the generation of local work. I think this will happen across the board, but in particular with the upcoming festival seasons. Iain, I imagine from 2021 rather than grabbing imports from Europe or America, you would have a particular focus on local voices and local stories.”

IG: “When I had the privilege of taking on this role, I invented a grand narrative, which was growing things from an acorn of truth about stories of this place

and gradually becoming more and more international, so I got to know the international companies and have allowed local artists to work with them more. For all my tenure, that will be the policy of those international collaborations given I can’t foresee I’ll be going overseas before the 2022 festival. As Lee mentioned, there’s a lovely sense of togetherness that comes from this. We can be having these conversations in the same way with people from New York and Paris and around the world, but also across the commercial and subsidised sectors, where we do feel like they’re all in this together. We’ve invested in the millions of dollars in the local sector in order to give them the opportunity to create work of an international quality.”

AW: “I want to continue the discussion about how we generate stories in this environment from a local point of view, but before I do that, there is one high-profile import I want to touch on: →

“If, all of a sudden, we are open then are forced to close again due to another lockdown, then that would be the nail for us”

Hamilton, opening in Sydney in 2021. Michael, how difficult has it been preparing the show during lockdown? And how much does the state economy depend on this success of major productions like that?"

MC: "To answer the first part of your question, we were lucky a lot of the pre-production work on *Hamilton* had already been underway and that the casting had commenced late last year ... so from a production point of view, it hasn't really been impacted.

"But these shows have a massive economic impact. *Hamilton* will probably deliver about \$84 million to the New South Wales economy. *Harry Potter*, in its first year, delivered \$140 million, and that's because 50 per cent of our audience travelled from interstate, intrastate or overseas to come and see the show. So when you start looking at not only the number of people these shows employ but also the indirect employees in the restaurants, hotels and airlines, that has a massive flow-on effect."

AW: "What is the long-term effect on the live performance industry when it's delivered with closed borders? And how do you create a live performance environment while social distancing?"

LT: "We can't afford to play to a theatre that's half full. Up until March, 30 per cent of our business was from tourists. So that has a huge effect if our borders are still closed. Obviously, when we are up and running again, we'll be focusing on tourism within Australia and hopefully New Zealand and try and make up that difference. But until we can play full house, we simply can't get back to normal whatever that new normal might be. I am sure there will be a suggestion we can open up theatres, but there will be two seats between you and the person you're supposed to be sitting next to."

LL: "There's a lot of government pressure up here to do that. And financially when we put the numbers around it, it's devastating. And then at the moment, being called on to explain why it's so expensive, there's not been a lot of deep thought what it is we actually do. It's like hearing things like: 'Why don't you take it outside?' It's actually three times more expensive for us to do that. The reason these companies were created was to produce this amount of work at the lowest cost possible. As soon as we go somewhere else, it's even more expensive. But it is interesting ... I participated in an independent little production a couple of weeks ago in Sydney on a bus because there was a loophole that if it's a chartered bus, it can be full. An enterprising young independent director did this show on a bus and it gave me a lot of hope for the younger generation of artists, in that they will be endlessly inventive. So I'm not worried artistically about the future, but I am worried about companies and the loss of those institutions and putting a long-term value on what's been built over the past 50 years."

LT: "Yeah, absolutely. Because as we all know, in particular, to be an orchestral player, people start learning an instrument at five years of age. And, you can't just *not* play for a year and be expected to suddenly jump in and play. For singers and dancers, it's like being an athlete: you have to train hard every day otherwise you can't be match-fit."

"We have all chosen this because we love the arts ... but this is a job, this is how we make our living and if we're not doing this, then we can't pay the bills"

AW: "Canberra took quite a long time to respond with an art-specific package. Putting aside the detail, I'm wondering whether the industry at the broadest level needs to do a better job of explaining the value and the centrality of culture to Australia?"

MC: "What the industry has done over the past few months, I think for the first time, it's done quite a good job of banding that story together. I think we need to tell it more often. It is not just about shows and people onstage, it's an industry and a proper business that we are all in. We have all chosen this because we love the arts, we are great storytellers and we are creative. But this is a job, this is how we make our living and if we're not doing this, then we can't pay the bills and I think that side has been a slow process for government to digest."

LT: "I don't think it is only reliant of the particular time we are living in. Many people in government, all over the country, have suffered from the fact that all sorts of artistic education have been declining for many years. When your leaders have grown up in a society that doesn't value it and if they haven't had music in school, haven't been singing in a choir, haven't been in a play, if they haven't had art classes, as part of the curriculum, then they have no connection to that. I think in the future when we do get out of this hole, there needs to be a massive injection into cultural education in our schools."

AW: "Lee, at your previous company you spent a lot of time championing new Australian work so here's a question from a storytelling point of view. This has been a nightmare on all sorts of levels – how will this be transformed into stories and art?"

LL: "That's actually the beautiful thing. You can't tell where the artists' brains are going to take you, but they will be ahead of us. The difficulty won't be in the creation of the stories or the need to tell them, but our ability to invest in these artists so it becomes of international quality. I think the artists themselves and what they make will speak to their local experience but I want to find ways to keep looking outward and stay connected to the rest of the world."

IG: "Certainly we found there are two broad responses to the isolation and what we are going through. One is that inward-looking, psychologically profound, philosophical kind of sense, finding beauty in simple things. The other side is this wish to be inside a festival context, to rub yourself up against sweaty bodies and enjoy a massive communal party. We are trying to address both of those issues, hoping we will be in a place where the sweaty bodies aren't infectious sweaty bodies. But there is also this deep sense of nostalgia, like a 'what was'. Nostalgia has a very fond part, like little things that are beautiful in the world, but there is a dark art in nostalgia, too. It's inherent in something like 'Make America Great Again' in that Trump sense of urging to go back to a world that never existed; that frailty of the American Dream. I am hopeful we'll get to forge our way forward with art that's actually about all of the possibilities, rather than just returning back to what it was."

LL: "The way the world has changed will be underneath programming decisions as well. There are some stories in this year, that I didn't think would travel into next year, people just wouldn't want to see [them]. There is a layer of producing choice, trying to find exactly the right story, exactly the right work for exactly the right moment. We need to fit the next works for the moments that are coming, not to what we wish we'd see a year ago."

AW: "And that will be the challenge – to find the moment without knowing where the wind is blowing." ■

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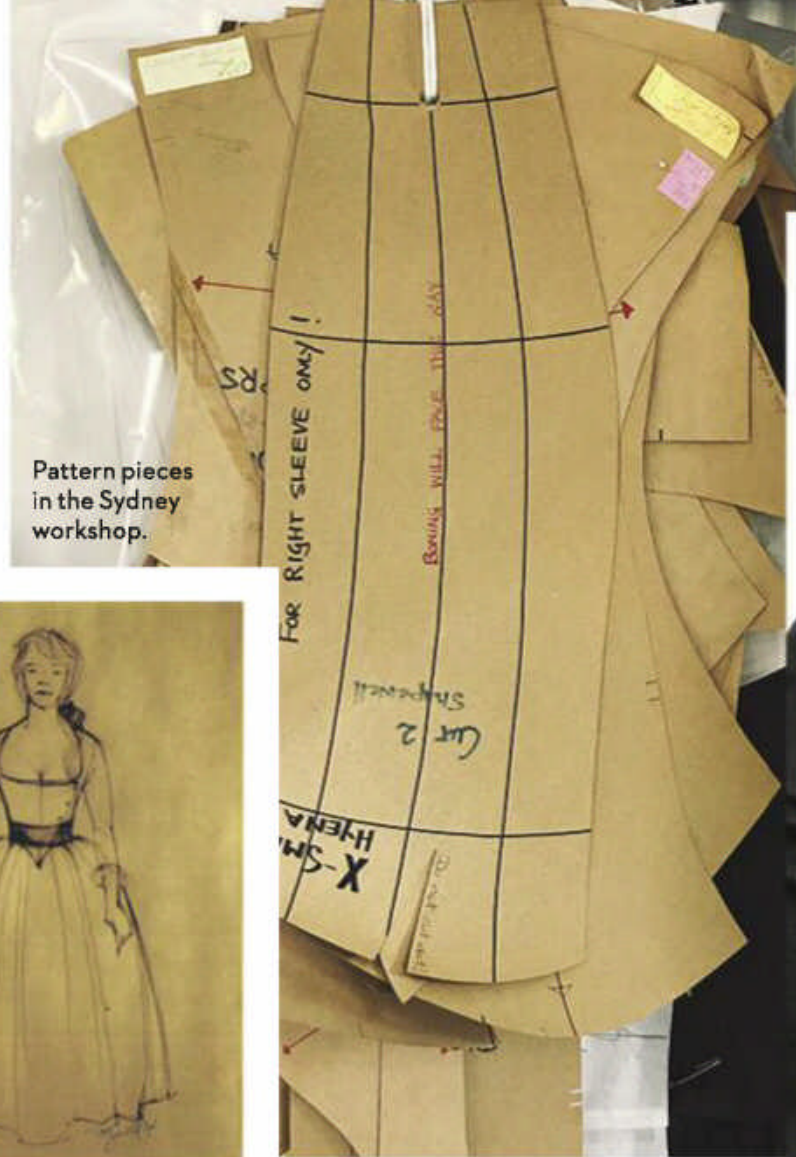
Quinn, Unfiled 2004 (detail) from the Winter garden series 2004. National Gallery of Victoria, Melbourne
ed with assistance from the Margaret Stokes Fund for Infraray Prints and Drawings, 2004. © Mark Quinn

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Pattern pieces in the Sydney workshop.



A design in progress for the part of Eliza Schuyler in Sydney, and, right, a sketch of the dress.



Above: a sketch of Thomas Jefferson's costume by Paul Tazewell.



Bottom row: Tazewell's take on 18th-century dress, with modern elements, in progress in the Sydney workshop.





Tony Award-winning
costumer designer
Paul Tazewell.

MUSICAL

Headline act

Six years old next year, *Hamilton*'s relevance has risen in a way no one, including its costume designer Paul Tazewell, could have fully realised. On the eve of its 2021 Australian debut, he spoke to *Vogue* about creating a major part of the Pulitzer Prize-winning juggernaut musical – and defining an era. By Alice Birrell.

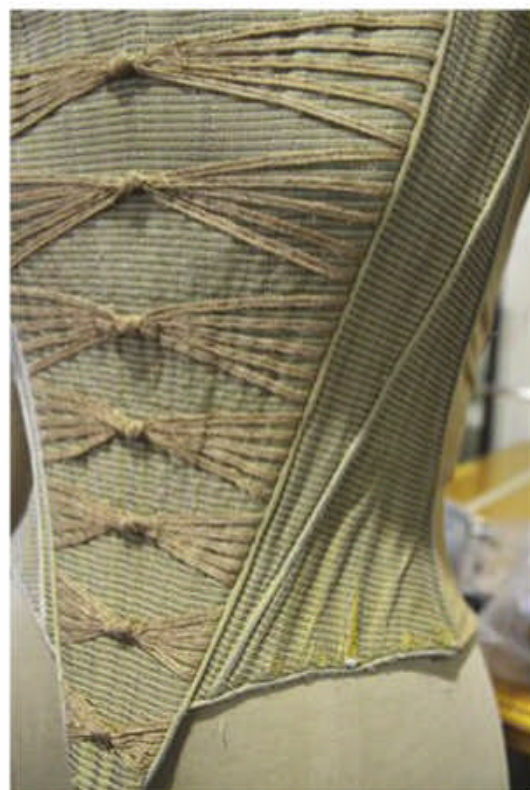
LAYING CLAIM TO the visual hallmarks of the times isn't confined to helming a fashion empire, calling the shots on a nebulous singular vision and steeping it all in seriousness. Today, creating a place in the collective consciousness plays out on more than one (excuse the pun) stage. For the multi-award-winning costume designer of the multi-award-winning musical *Hamilton*, Paul Tazewell, it is "mind-blowing" that the show, six years after its debut, will make its way around the world, and to somewhere like Australia. "And it always has been, from the very beginning when we were on Broadway," he says over the phone. "It latched on culturally and it's just grown monumentally since. It's so rare to be involved with a musical, or any piece of art that really does that; captures the zeitgeist and expands."

He's just wrapped a Zoom fitting with tailors and drapers in Australia who are working on the costumes before the production debuts in mid-March 2021 in Sydney. He estimates it's a 50/50 split between pieces made here and those created by American makers ("some of that is just quality and not reinventing the wheel"). They will be replicas of the original designs worn by creator Lin Manuel Miranda and company, recut for the Australian production as they were for the London run – together the first productions outside of the States.

To learn of Tazewell's work situation is strangely reassuring: not even the cultural monolith that *Hamilton* has become is immune to the effects of Covid-19. The creative parses the difficulty of conveying a vision virtually across 16,000 kilometres. "It's tricky when you're dealing with something that is sculptural-like clothing and you have to use words in a way that will convey what the point of view is," he says, but, like everyone, "we've been managing."

That it is already beloved here, in a country it hasn't yet opened in, is one of the oddities of the musical's runaway success. According to the New South Wales Government, pre-sale tickets have generated extraordinary demand – exact numbers aren't available. It also created a minor controversy when bids from old rivals Sydney and Melbourne were placed (among other Asia-Pacific cities), which felt more like bidding for a sporting world cup – and when the Premier intervened, the winner was Sydney. Many Australians have either seen it overseas, or caught onto the musical's album, which reached number one on the Billboard rap charts in 2015. For those not among these ranks, the show famously unites traditional musical theatre with rap, pop and R&B with genre-defying nous. It is a boisterous, elegant and eloquent retelling of the story of Alexander Hamilton, the 'ten-dollar founding father without a father,' as the rousing opening salvo goes, who helped to found the United States. It now counts a Pulitzer Prize for drama and 11 Tony Awards among its accolades – one of which is Tazewell's for costume design.

The Ohio-born designer, who studied fashion design after school at New York's Pratt Institute but switched to costume design thereafter at North Carolina School of the Arts for three years before finishing up at New York University, claims work which now arguably reaches manifold more people than a single collection by a contemporary fashion designer. "What I didn't get out of fashion design was telling a story," he reflects. "In costume design you're supporting characters at a specific time and given a specific space in order to tell the story of who that person is. You don't do that in fashion." →



ARQUETTE-COOPER SKETCHES COURTESY OF PAUL TAZEWEILL



His clothes are instead for a different kind of public consumption and through his broad body of work – *A Streetcar Named Desire*, *Memphis*, the Broadway rendition of *The Colour Purple* in 2005, *Bring in 'Da Noise, Bring in 'Da Funk* in 1996, all earning him Tony nominations – he has told stories historic, modern, tragic and joyful. So, far from being any sort of break, he was sought out for *Hamilton* after working on *In The Heights* with Miranda and director for both, Thomas Kail.

With his kind of experience, did he recognise what kind of path *Hamilton* was on? “I have to say I didn’t realise it when I read it,” he admits. Seeing it in the workshop phase, the staging hadn’t been developed, and then it was just “a small group of actors presenting it in a small studio in New York.” But there was something. “There was this spark and also this palpable emotional drive to the piece, with the storytelling, with Lin’s words and how he creates poetry.”

The job was collaboratively approached, with Manuel, Kail, choreographer Andy Blankenbuehler and sound designer Nevin Steinberg involved. Each component must work together: Tazewell must know what light will play on which fabric, who needs to move fast (stretch added into corsets, skirts are light “like a parachute”), who won’t move much at all (King George, the only one in full-period costume, the oppressor, heavy under the weight of his jewels, rigid in his resolve.) “We were just unpacking all of the possibilities and myriad ways that the show could be done. We were trying to balance the historic scenario – the people and established icons, our Founding Fathers that we all studied in school – with the contemporary language of hip-hop in a very contemporary way; where is the sweet spot for that to live?”

It might surprise those familiar with the signature breeches, corsets and riding boots of *Hamilton* that denim was an early contender. “Jeans and a T-shirt,” recounts Tazewell. “And jackets that are styled similar to the 18th century ...” That didn’t make the cut, but the idea – of having clothes that the performers could crucially relate to in a real-world way, wearing them in, not being precious, imprinting some of their own personalities – stayed.

Tazewell created this familiarity, and allowed for quick changes, with a gender-fluid, moveable base of riding breeches and boots. The colour, a pale parchment, was chosen to allude to the prolificity of Hamilton’s writings. To this, he could add modular elements, including a skirt for a ball or a military jacket for battle. And therein lay the sweet spot. The riding boots were custom-made to fit comfortably each cast member. “It’s having those shoes built so they can do everything that the athletic choreography, which then feels like New York because they’re moving in a very contemporary way.”

A keen fashion observer and, he admits, shopper – you’ll hardly see him out of impeccably tailored suits – he looked to talents like Alexander McQueen and John Galliano who play in the space between

costume and clothing. “Somehow their work works its way into some of the things that I do. When they’re interpreting the 18th century, it’s accurate to a point and then it extends into something that becomes genius,” he says pointing to Galliano’s time at Dior. “He designed 18th-century dresses basically, with the same fabric, but then they were so far out of proportion, that they became something else. It’s the emotional feeling that you get from what you think Marie Antoinette might have been in the time, but it’s completely different.”

He lets individuality seep in, something not possible the same way in ready-to-wear. Playing Thomas Jefferson, Daveed Diggs was in a brown velvet jacket, but Diggs’s energy undid this notion quickly. “There needed to be a bolder sense about him ... So, I made the choice to go with this amalgamation of Prince and Jimi Hendrix, which seemed true to the image of Daveed naturally, his persona, and then

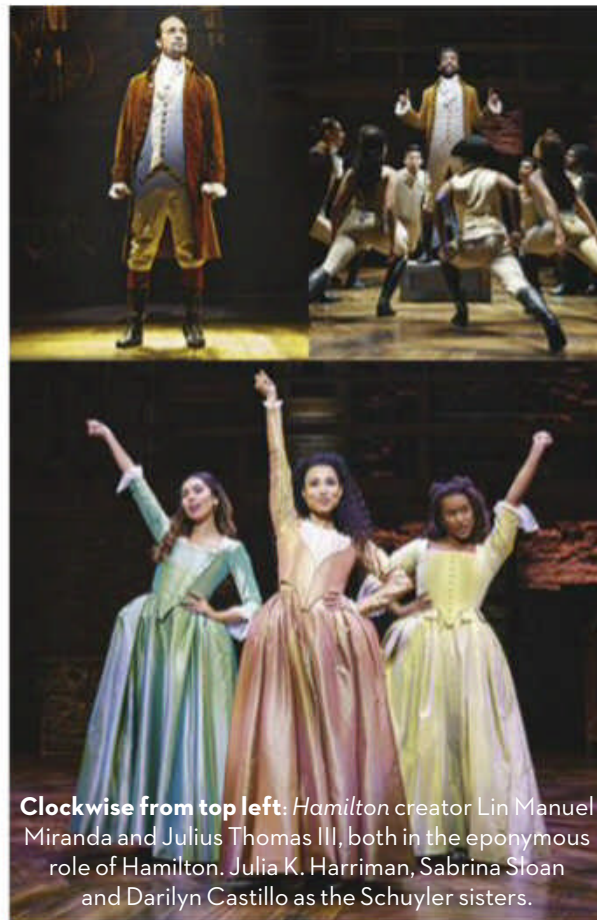
as he played Thomas Jefferson.” The result was a Hendrix-worthy molten purple haze in velvet and silk. For someone like Renée Elise Goldsberry, the original Angelica Schuyler, Tazewell used bruised-pink silk taffeta shot through with a solar gold hue to “feel like an 18th-century painting” but also because, “there is an energy about her that felt like the sun, just very warm.”

The reason *Hamilton* isn’t going away might be because it serves this kind of coded meaning at every turn, and invites re-examination. But it is also its representation of humanity, individuality and its inclusive casting that hits hard – seeing men and women from different backgrounds playing the role of the all-white Founding Fathers has brought many to tears. George Washington’s army with black and Latino players, which many predict here, at Miranda’s behest, will be made up of Indigenous actors, and Australia’s broad spectrum of ethnicities. As the Founding Fathers united against the odds and their differences with unfailing optimism, it is a pertinent global reminder, potent in 2020.

“What we’re living through right now, I feel like *Hamilton* becomes representative of the possibilities of how a world could function. How interaction could happen. There’s work to be done. And we all have to take a responsibility in acknowledging it and building it and doing our best to work through it with each other,” says Tazewell, who as a fashion student, didn’t see any of himself in the work being produced.

Miranda recently remarked that *Hamilton*’s parlance is being used in Black Lives Matter marches where lines from the show like ‘Immigrants – we get the job done’ are painted on signs. Miranda saw it as an attempt to get closer to the ideals of a country, first written down in Alexander Hamilton’s time. “It speaks so universally – it always did,” says Tazewell. And it will surely be hard to look at a pair of riding boots from here on in without thinking of revolution.

Hamilton opens at the Sydney Lyric Theatre, March 2021. For tickets, go to www.ticketmaster.com.au.



Clockwise from top left: *Hamilton* creator Lin-Manuel Miranda and Julius Thomas III, both in the eponymous role of Hamilton. Julia K. Harriman, Sabrina Sloan and Darilyn Castillo as the Schuyler sisters.

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Joshua Yeldham perched on the cliffs of Mount Lidgbird at 400 metres, sketches the scene beyond.

ART

Tangled up in blue

Cast away to luxury retreat Capella Lodge on Lord Howe Island to initiate its first artist-in-residence program, artist Joshua Yeldham revelled in the splendour of the landscape, inspiring new works for an upcoming exhibition. By Cushla Chauhan.

PHOTOGRAPHS JO YELDHAM

WHEN HAYLEY AND James Baillie launched their first-ever artist-in-residence program at Capella Lodge on Lord Howe Island earlier this year, the Australian artist they most wanted to inaugurate it was almost literally at their doorstep.

Joshua Yeldham is famed for his powerfully evocative, mesmerising and emotive artworks that pay homage to the natural world. He also happens to share the same postcode as the Baillies, and along with his wife Jo and their two children, has become good friends with the couple and their four boys over recent years.

“Both our families live on Pittwater in Sydney and share a love of its waterways and our surrounding natural environment,” says Hayley. “Josh’s ability to take what he feels in nature and communicate that in an intricate way to the viewer is something that connected us to his work. We were excited by the idea of having him on Lord Howe Island with his wife Jo, a photographer, to document the adventure.”

While Joshua’s work conveys his reverence for nature, Capella Lodge, off the coast of New South Wales, is a canvas for Hayley and James’s passion for it. Like the trio of other high-end properties in their Baillie Lodges portfolio – a collection of boutique lodges they founded – Capella is designed to tread lightly on the Earth and allows guests to fully immerse themselves in the environment.

Each year, an established Australian artist will be invited to spend five to seven nights at Capella Lodge, using it as base from which to explore the World Heritage-listed island famed for its diverse subtropical landscape and unique flora and fauna. In return, that artist will donate sale proceeds from a work inspired by their stay to a charity they care deeply about.

“Josh and I had been to Lord Howe Island when our children were little and we were very taken by the majestic landscapes,” says Jo. “When the opportunity came to spend more time, just the two of us, to explore and stay at Capella on the south of the island under Mounts Gower and Lidgbird, and to have access to hike the longer trails, we were very excited.”

Arriving in March for their eight-day stay, the couple fell into an easy flow. From their suite, embracing vistas of lagoon, sky and mountain, they could hear the low roar of the sea and songs of abundant birdlife. At sunrise, mists that drifted from Mount Gower, the isle’s highest peak, cleared as the sky opened up. “Sunlight set the daily rhythm,” says Joshua. “We’d rise early and I’d carry the paper on one of the many trails where I’d set up for a time while Jo would wander away with her camera.” →



One of the artist's new works,
Mt Gower - Lord Howe Island (2020).

Memories relayed by the pair are gently poetic. Joshua recalls ferns heavy with droplets, swooping seabirds, emerald ocean and a winding trail leading to a rainforest gully where ancient fig trees with gigantic buttress roots reigned.

Jo too, was struck by those old-age trees: "I watched Joshua paint, in indigo ink, an old fig tree that stretched and dropped its anchors into the fertile soil as we walked above beaches edged with coral reef, which at high tide the evening before we had swum in with green turtles and an abundance of kingfish that nibbled our toes," she shares.

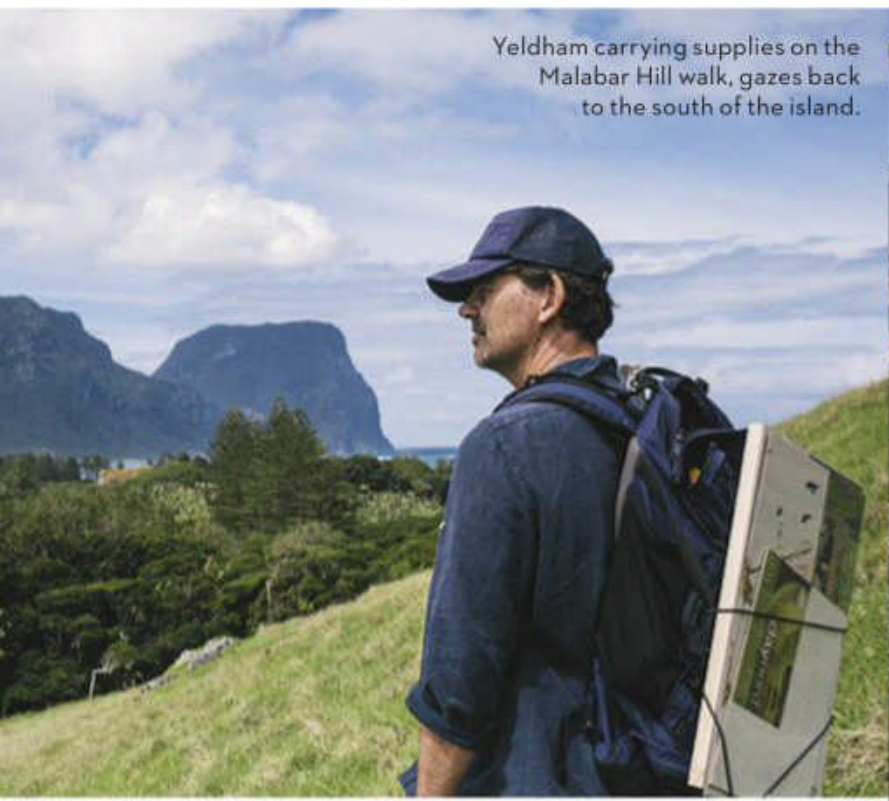
Although he arrived prepared with tools – brushes, ink and sheets of thick recycled linen paper, large enough to capture the grand scale of the mountains – Joshua was unimpeded by a prescribed

plan, allowing his art to take shape organically. "I tend to love mystery," he reveals. "I think after 25 years it keeps my instincts alive. I'm still beholden to the process and don't really dominate the practice; I allow it to keep leading me as if I'm searching or seeking."

Photographed by Jo as he painted by a waterfall, Joshua explains how he surrendered to the moment. "The mist from the waterfall was landing all over the paper and I used that energy of the work constantly collapsing and expanding in front of me," he says. "I loved that adjunct where I had to keep adapting my mark-making as the raindrops keep altering the picture."

Beyond its physical beauty, the island was also a source of intoxicating energy, a factor that also informed the artist's process.





Yeldham carrying supplies on the Malabar Hill walk, gazes back to the south of the island.



Above: at Capella Lodge with an artwork in progress featuring Mount Lidgbird. This image: stopping to sketch among the fig tree roots.



On the way to Ball's Pyramid over the clear water of the lagoon.

“The scale of the mountains is a volcanic energetic surge that you feel while there”

“The scale of the mountains is a volcanic energetic surge that you feel while there,” Joshua reflects. “It’s a steep, steep landmass and you feel like you’re on a powerful kind of tectonic plate.”

While relaxing into the pace of the island allowed Joshua to dedicate himself to his practice, it’s in his Sydney studio that his artworks are being completed. In addition to the “kind of rainy works” that sprung from the waterfall, the artist is also breathing life into pieces inspired by a “beautiful washed-up tree” found on a beach as well as the magnificence of Mount Gower itself.

Capella Lodge’s first artist-in-residence will culminate in an art exhibition held in November where Joshua will reveal his new collection. As promised, a painting from the show will be donated and used to fund an education module for Cool Australia, a not-for-profit founded by Joshua’s friend Jason Kimberley that helps educators engage young learners in the area of environment. “I try to encourage nature as our teacher, the great adapter, the shape-changer,” says Joshua. “By linking Cool Australia with Lord Howe Island scientists, we hope to develop a learning platform that explains how extraordinarily pristine this island is.”

Gifted with the opportunity to create artwork with altruistic intent and highlight the significance of this precious habitat was joyful in itself, but the couple also were grateful for the privilege of being able to create without thought of time, unfettered by everyday responsibilities. “I think that’s why the word retreat is so valuable,” offers Joshua. “It allows the artist a break from duties that sometimes add weight to the freedom that was granted us to just wander through nature and create.”

Joshua Yeldham’s new exhibition, Providence, opens November 3 at Arthouse Gallery, Sydney. Go to www.arthousegallery.com.au.

Drift Wood - Lord Howe Island N 1/1 (2020) will be on display at Yeldham’s upcoming exhibition.



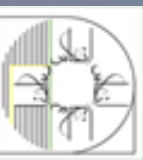


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STEAM ahead

Strong female leadership takes many forms and 2020 has challenged industry experts like never before. We asked a collective of trailblazers across STEAM – Science, Technology, Engineering, the Arts and Mathematics – to share how personal passions have underpinned their success and how they’re helping shape the next generation of thought leaders.

STYLING PHILIPPA MORONEY
PHOTOGRAPHS HUGH STEWART

SCIENCE

DR CATHY FOLEY AO, CHIEF SCIENTIST, CSIRO

Cathy Foley is disarmingly modest. As the chief scientist of Australia’s national scientific research agency, past president of the Australian Institute of Physics, a world-class research physicist in her own right, and the winner of awards too numerous to list, she has plenty to be proud of. But as the middle child of seven, the healthy teasing from older brothers taught her to avoid any hint of airs and graces, and she also credits her resilience to her upbringing in a large family. Her mother, who died when Foley was young, was an architect with her own practice at a time when this was rare. “I just had this idea that women persevere,” says Foley. “I thought, ‘if she could do it, so can I.’”

One of a tiny handful of women studying physics, she received five wedding proposals while at university, without having been on a date with any of her socially awkward suitors. She started at CSIRO in 1985, and navigated balancing family and career on her own. “There was no one to model how to have a career and kids, but by the time I’d had my third child, I’d worked it out,” she says (she also helped to raise three step-children). Representation of women has changed significantly within the organisation, and Foley says it’s now unusual to be in a meeting or on a committee without a healthy gender balance. CSIRO’s whole-of-organisation balance sits at 41 per cent women overall, with the percentage of women in leadership roles having increased from 29 per cent in 2015 to 36 per cent today.

The mission of the CSIRO is to solve the greatest challenges through innovative science and technology. “It’s great working for an organisation where everyone understands why they’re there and how they’re contributing to it,” says Foley. Her role encompasses overseeing the varied strands of research, from artificial intelligence and astronomy to agriculture, food and the environment, and

“The main learning for me has been when things go wrong, don’t be a victim. As soon as you become a victim you’re giving your power away”

includes ensuring the highest standards of scientific integrity. Responsible for inventions as disparate as fast wi-fi and Aerogard, CSIRO is also focused on partnering with other research bodies, government and industry in order to have impact.

When asked for career advice for women, she goes back to the idea of resilience. “The main learning for me has been when things go wrong, don’t be a victim. As soon as you become a victim you’re giving your power away. Everyone has times when things don’t go your way and getting caught up in conspiracy theories and blame isn’t helpful. It’s better to frame it differently – to figure out ‘what can I learn and how can I move on?’ and work out your pathway forward from there.”

In the 2020 Queen’s Birthday Honours Foley was made an Officer of the Order of Australia for her distinguished service, including her contribution to the advancement of women in physics. Initially somewhat uneasy about the award, she was buoyed by a letter from the Prime Minister’s department explaining that the honours recognise those who demonstrate the Australian values of ‘compassion, civility, dedication, courage, kindness, tolerance and energetic ambition’. “That made me feel more comfortable,” she says. “If I can contribute to those values, then I feel really good about it.” *Victoria Baker*

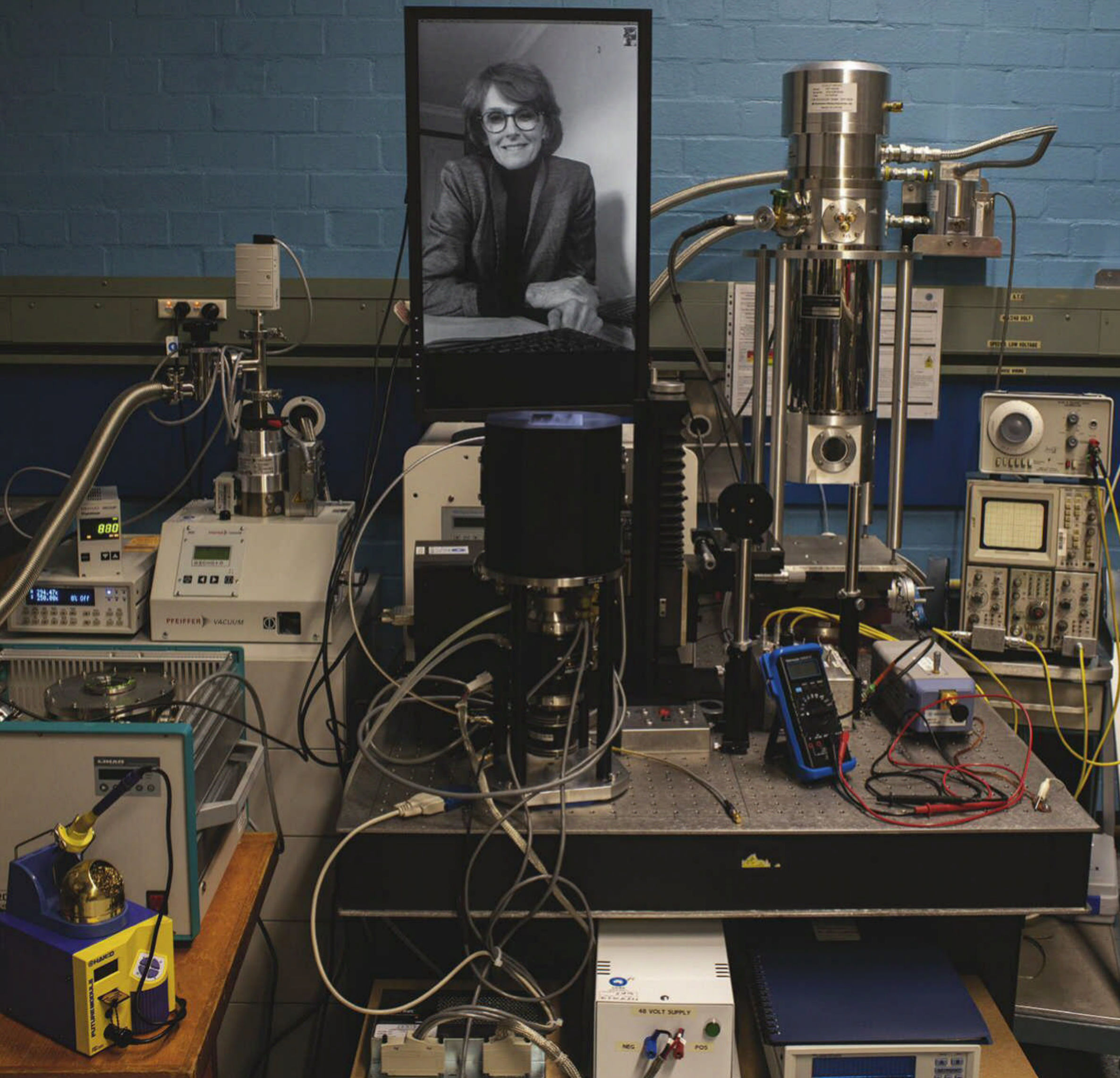
TECHNOLOGY

SALLY-ANN WILLIAMS, CEO, CICADA INNOVATIONS

As head of Cicada Innovations – an incubator for deep tech start-ups based in Sydney’s Eveleigh – Sally-Ann Williams could not have dreamed of the career she has built today. “I was actually the first in my family to finish high school and go to university and do a master’s degree,” she says. “For me, it wasn’t obvious what the opportunity was and it wasn’t visible.”

The support of mentors she met at university, coupled with a can-do attitude nurtured by her parents who owned a fruit and vegetable shop, led her to seize opportunities beyond her imagination. In 2006, she landed a role at Google and worked there for close to 13 years, starting as an engineer before eventually becoming executive program manager. There, Williams says, she felt emboldened to drive change at an individual level. “Anytime I saw a problem and had an inkling of how to solve it, I was empowered to go do it,” she recalls. “Global change is not something that is only the →

Dr Cathy Foley AO,
chief scientist, CSIRO.



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responsibility of political leaders or business leaders, it's actually something you can personally do."

Her experience at Google, and travelling from Australia to Silicon Valley, exposed Williams to the gamut of opportunities – and inequities – technology can create, and calcified her desire to turn her attention away from 'tech for tech's sake' to mission-driven tech with potential for real human benefit. Of her experience in the Californian tech hub, she remembers: "I would always sit there and go, 'Well hang on, what are the implications of doing this? Is it going to have a good and positive impact on everybody, or is it actually going to increase inequity?'"

So, when approached by Cicada Innovations to join as CEO in 2019, Williams identified the same essential ingredient – a "vision and values alignment" – she looks for when assessing the fit of potential founders within the incubation ecosystem. On the eve of its 20th anniversary, Cicada Innovations has helped more than 300

companies to grow and launch over 700 deep tech innovations that cut across the fields of food security, clean energy, healthcare and sustainability. "For me, [my goal] has always been trying to solve some of the world's biggest problems," says Williams. "Be it political change or policy change, technical change, bringing something new to market, it's just a real passion of mine."

She believes deep tech – the kind that is focused on long-term science and engineering innovation, with longer lead times to commercialise product and bring it to market – can enable real change, with women well positioned to take the lead. "A lot of women are discouraged from doing sciences or STEM at university," Williams says, but "it's not about age and it's not about gender. It's actually about getting people brave enough to bring their silly ideas to someone and, actually, most of those silly ideas are not so silly."

She cites Loop+ and SpeedX, two female-founded companies under the incubator's umbrella, as examples. While Loop+ uses a sensor mat

to collect data to improve the lives of wheelchair-bound people, SpeedX produces diagnostics and test kits that can diagnose antibiotic resistance and identify treatment. "It's selling to the largest labs in the world and manufactures onsite here, and there are 70 per cent women on the team," Williams says. She also points out SpeedX was born out of the 2009 financial crisis, when both founders lost their jobs, and identifies a parallel in the possibilities for individuals to exercise agility and innovation in the wake of Covid-19.

"If you can find the things that you're passionate about and what drives you and what makes you really excited to get out of bed in the morning ... follow that," Williams says, conscious that many people may be facing a career pivot. "The challenge that we have in Australia is to recognise the opportunity that is in front of us right now, [to] think about how do we harness and marshal all of the support that's needed to help these companies thrive and survive?" She says now is the time to reset and think outside of one's field in order to channel transferable skills where they will deliver the most value.

When asked about the next generation of leaders, Williams says she is optimistic about an interactional approach to innovation that doesn't discriminate against age. Looking across multiple generations, genders and cultures (she cites this year's bushfires, and the importance of learning from Indigenous knowledge, as one example) will help move us forward. But, she says, it is equally important to look inside ourselves. "We all have an obligation to humanity to be that leader in the things that we care about," she says. "We all have a sphere of influence ... There's absolutely no reason you can't completely transform the culture of an organisation, a community, of a nation." Jen Nurick

"Global change is not something that is only the responsibility of political leaders or business leaders, it's actually something you can personally do"

Sally-Ann Williams,
CEO, Cicada Innovations.



“You never know where great ideas and learnings will come from. They might come from the most junior person in the company and I want to be tapped into that”



Kelly Bayer Rosmarin, CEO, Optus.

ENGINEERING

KELLY BAYER ROSMARIN, CEO, OPTUS

On paper, Kelly Bayer Rosmarin's ascent to CEO of Optus was perfectly planned. After a successful tenure at the Commonwealth Bank where she rose to Group Executive, Institutional Bank and Markets, she moved across in early 2019 as deputy CEO to learn under industry veteran Allen Lew. "I had a year to be an apprentice and formulate the strategy," recalls Bayer Rosmarin. "I joke now that I had one of the best transition plans you've ever seen – the launch of the new vision purpose strategy. But of course we had to throw it completely out the window."

She officially took up the reins of the telco in April and switched from her blueprint to solving problems brought upon by the pandemic. But Bayer Rosmarin was more than qualified for the

challenge, thanks to her unique background combining finance, business, tech and engineering along with her secret weapon: an infinite amount of energy. "My husband calls me the Energizer Bunny," she says with a laugh. "But it starts with doing what you're passionate about, because then you have unlimited energy for it."

The common denominator that's underpinned Bayer Rosmarin's success is problem-solving. She was drawn to complexities from a young age and it informed her choice to study industrial engineering while her two brothers went into mechanical engineering and computer science instead. "With one brother we used to joke whose field was more difficult," she remembers. "I'd argue that if you're solving a mechanical engineering problem then the laws of physics are simple – there's an answer and you work it out. But when you're solving business problems or trying to optimise a process, there →



isn't a definitive answer – you're problem-solving under uncertainty and that makes it much more challenging. You have to be creative about the kinds of solutions that you put into the market and test and I've found in my career I can apply that in lots of different contexts."

The most recent example was during Bayer Rosmarin's first month as CEO when Optus lost 90 per cent of its call centre capacity overnight due to the global shutdown. "To put that in perspective we have 300,000 to 400,000 calls a week, so it's not like you can just make that," she explains. To add more pressure, it came at a time when customer service and connectivity has never been more crucial.

"But what came out of that was a brilliant pivot to retain all our store staff to do customer care through our messaging platform, which had only launched in the last year," she says. "We could divert calls to messaging and then harness the 2,000 store staff we have around Australia to get back to customers."

Under Bayer Rosmarin's guidance, Optus redesigned its six-week training program and had people up and running within a week. "And even though we had this enormous disruption to our business, our NPS [Net Promoter Score, based on customer recommendations] has stayed really steady and our complaints have improved."

Besides her innate problem-solving skills, Bayer Rosmarin is a personable leader. She loves visiting the offsite teams and, despite having such a packed schedule, being interrupted when she's back in the office. "I'm late to every meeting because I run into people," she happily admits. "I'll see someone who is working on a project and they're sitting having a coffee, so I'll pull up a chair and check in really quickly. I really love learning about what's happening from people. Sometimes executives have a sort of filtered way of presenting everything [but] I like that much more raw way of someone telling you that they're grappling with a tiny issue. Or sometimes," she continues, "you think you've communicated messages but they don't actually filter everywhere in the company. You also never know where great ideas and learnings will come from. They might come from the most junior person in the company and I want to be tapped into that."

Bayer Rosmarin is conscious of encouraging her two daughters, one of whom wants to be both an entrepreneur *and* engineer. "I don't think they would have grown up thinking there are any barriers or stigmas attached to women in science or technology or engineering. To them it just feels normal that women are in those fields, which is great," she says. "I'm really hopeful for the next generation – if you look at the role models out there there's a lot more diversity and I think that's a brilliant thing because young people shouldn't be encumbered by conventions of the past. They should be able to forge their own paths based on passion and there's no reason that as many women shouldn't be as passionate about science and engineering and problem-solving and computers as men." *Jessica Montague*

"There's no reason that as many women shouldn't be as passionate about science and engineering and problem-solving and computers as men"

ARTS

JUDITH NEILSON AM, PHILANTHROPIST AND ARTS, ARCHITECTURE AND JOURNALISM PATRON

Judith Neilson's motto is simple: when you come to a fork in the road, take it. When asked to elaborate on this philosophy she says it's about keeping on moving. "Don't hesitate," she says. "Don't stop. If you've made the wrong decision, you'll come to another fork and you'll decide again."

This instinctual and dynamic approach is also evident in the Chinese contemporary art collection Neilson has been acquiring over the past 20 years. "I'm not interested in the story behind it, I'm not interested in who did it," she says. "I buy based on what I consider the merit of it. And I only buy what I think I can live with." That collection is now among the largest in the world, with around 2,500 works and around 700 artists represented.

She opened the White Rabbit Gallery in Sydney's Chippendale in 2009. Its four floors are rehung every five months, and admission is free. Selected works were exhibited at the National Gallery of Victoria to mark White Rabbit's 10th anniversary last year and the exhibition notes acknowledge that White Rabbit's exhibitions 'have become an accessible point of first contact with contemporary art from China for Australian residents and international visitors alike'.

Her contribution to our cultural fabric doesn't stop with art; she has changed the face of slightly scruffy Chippendale in inner-city Sydney with several buildings that push the boundaries of contemporary architecture. Her home, 'Indigo Slam', designed by William Smart with a shapely concrete exterior, won awards both local and international when it was built in 2016. Architecture studio Tzannes designed 'Dangrove', a huge art storage facility and performance space which Neilson described as "the most incredible building". She briefs all the architects she works with that the buildings they design should "last for 100 years". Why? "If you're going to something, do it properly," she says. "And also leave something that can be a very good example and that people can learn from."

More recently, architects John Wardle and Durbach Block Jagers collaborated on Phoenix Central Park, a by-invitation exhibition and performance space next to Neilson's home. Around the corner from White Rabbit, the Judith Neilson Institute is soon to open its doors; with \$100 million in backing and a mission to support quality journalism. Neilson's background in graphic design and advertising gave her some insight into the industry, and she felt she could help boost it with grants, education and events.

She is remarkably casual about her significant philanthropy, which flows broadly across not only the arts but also causes from the preservation of Antarctica to Two Good, a local charity supporting victims of domestic violence. "If I see I can do something to help, I just do it," she says. "I've done that since I was little, and my parents did it, too." Raised in Bulawayo in then-Rhodesia, now Zimbabwe, she moved to Australia in the 1980s. Her two daughters, Paris and Beau, both have children and are also allied to art causes. She describes herself as "not very social" and is happy not to be recognised when she's in the White Rabbit space. "Most people don't have a clue who I am, and I prefer it that way," she says. And as for the future? "I'm 74 now, and I don't think I'll stop – what else am I going to do?" she says. "I don't look back. I want to live for today and look forward." VB →



Judith Neilson
AM, in front of *The
Ship of Time* (2018)
by Zhu Jinshi at the
White Rabbit Gallery.

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Professor Kate Smith-Miles.

“As a society, we need to make sure there are many women who have successful careers. We all have a responsibility to make sure women succeed, or we are not going to change the workforce”

women in her cohort at university, after a Year 12 teacher sparked her passion for the discipline. Her academic career has been stellar: she rose from lecturer to professor in just 10 years and has held professorships in mathematics, IT and engineering. “Because maths underpins so much, it’s given me a very rich foundation to move in different areas within the STEM fields,” she says.

For the past five years Smith-Miles has chaired the advisory board for Choose Maths, a national program run by the Australian Mathematical Sciences Institute (AMSI) with support from the BHP Billiton Foundation, which aims to shift the mindset of kids around their maths ability from ‘I can’t do this’ to ‘I can’t do this yet’. “The data that’s coming out of the research is showing that you can change kids’ perceptions quite easily,” she says. “If girls pigeonhole themselves by saying ‘I’m not good with numbers’, they are limiting themselves to a very finite set of careers that may not even exist in the future and we are doing them a real disservice by letting them think that when it’s so easy to change their perceptions.”

While women are still under-represented in STEM fields, Smith-Miles is optimistic about the numbers continuing to change, and sees mentorship as part of the equation. “As a society, we need to make sure there are many women who have successful careers. We all have a responsibility to make sure women succeed, or we are not going to change the workforce, we are not going to have role models for future generations, and we are not going to have the diversity and perspectives of thought that we now acknowledge are important for problem-solving.”

At home Smith-Miles plays the cello, practices yoga and ballet, grows veggies on her Port Melbourne balcony, dives into history podcasts on daily beach walks, and creates art generated by mathematical formulae. She describes her leadership style as “quiet” and “collaborative”. She has studied leadership at an Ivy League business school where case studies invariably featured male leaders. A course run by former Victorian police commissioner Christine Nixon opened her eyes to a more rounded view. “That course showed me a much more rich and diverse tapestry of what leadership looks like. I became more confident in my style from the realisation that there’s more than one way to be an effective leader, and the most important thing is that your style is authentic to you.” VB ■

MATHEMATICS

PROFESSOR KATE SMITH-MILES, PROFESSOR OF APPLIED MATHEMATICS

“Maths is a highly creative endeavour,” says Kate Smith-Miles, Professor of Applied Mathematics in the School of Mathematics and Statistics at The University of Melbourne. “It takes inspiration to think of creative solutions to a problem that, at first, you can’t see how to solve.”

Applied mathematics solves real-world problems using maths that she describes as “exciting, beautiful and elegant” and is a world away from high-school arithmetic, which she acknowledges can seem dull but is an important foundation. Smith-Miles was one of very few

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WORDS REMY RIPPON PHOTOGRAPHS BEN HASSETT MAKE-UP VIOLETTE





MODELS: LILY BLATTNER, JOLIE CHANG, CLARA JONAS
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM

LIFE AQUATIC

It may seem counterintuitive, but if you want to take aqua eyeshadow out of 80s territory, opt for a metallic finish and asymmetric application (make-up artist Violette used a paintbrush).

Giorgio Armani Eyes to Kill
Stellar Eye Shadow in 1, \$59.

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**COLOUR
CHAMELEON**

Fuchsia, marigold and purple matt powders make a convincing case for colours that clash in the most eye-catching way.

Make Up For Ever Artist
Color Shadow in M-402,
M-853 and M-924, \$23 each.

BEN HASSETT/AUGUST
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB





SUNNY SIDE UP

If make-up is mood-altering, then a feathering of yellow eyeshadow - applied in a couple of simple sweeps - is bound to evoke a smile.

M.A.C Eyeshadow in Chrome Yellow, \$29.





OUT OF THE BLUE

While make-up artists are known to combine a handful of hues, dialling up or own a single colour can be just as impactful.

Sephora Collection Medium Shopping Bag Makeup Palette, \$36.





BEN HASSETT/AUGUST
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB

TO THE LIMIT

Push the parameters of vibrant eyeshadow by not only mixing shades, but interesting shapes and negative space, too.

Dior Diorshow 5 Couleurs in Dive, \$107. M.A.C Powder Kiss Eye Shadow in Lens Blur, \$29.



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FRAGRANCE

House proud

On the eve of Chanel No. 5's 100th anniversary, the iconic fragrance celebrates its quintessential French heritage with a new face in Marion Cotillard. By Remy Rippon.



MARION COTILLARD IS familiar with stepping into other people's shoes. She portrayed Édith Piaf in *La Vie En Rose*, a performance that saw her become the first actor to win an Academy Award for a role performed entirely in French. She has played a cafe owner in *A Good Year*, a French Resistance fighter in *Allied*, and Lady Macbeth opposite Michael Fassbender in *Macbeth*. But her latest role, as the face of the globe's most iconic fragrance may be one of her most daunting yet.

"It was very intimidating at first, because Chanel No. 5 is such a big part of French culture. The fact that it's such an icon, and I've known it since I was a kid, was very intimidating," says Cotillard via video link from the brand's Parisian HQ. "Today it's so exciting to reinvent and to be part of the story of such an iconic fragrance." While Cotillard has been a 'friend' of the house since she garnered industry recognition early in her career for a string of French films, for her official Chanel induction, she spent hours among the historical fragrance flacons housed in the brand's archives; a Chanel time capsule on the fringe of the French capital.

Her unofficial Chanel education, however, came much earlier when she was introduced to the heady floral scent as a young girl. "I actually remember the first time I smelt No. 5. My mother offered the tiniest bottle as a present to one of her friends in England," she recounts of her olfactive memory of the signature fragrance. "Chanel No. 5 was the ultimate luxury present and so it was the first time I smelt it and I remember this feeling of pleasure and also something that I couldn't describe. It was the first time I had smelt something that precious; there was something about No. 5."

The appointment of a home-grown actress for the fragrance's 100-year milestone marks a return to the brand's heritage as a quintessentially French house. You need only walk down Paris's Champs-Élysées or rue Saint Honoré to know that perfume is a cornerstone of French culture, and it was Gabrielle Chanel who we have to thank for many of the hallmarks of modern fragrance.





“It was the first time I had smelt something that precious; there was something about No. 5”



Chanel No. 5 EDP,
100ml for \$240.

Back in the early 1920s, when fragrances were one-dimensional and heroed just a single ingredient, Chanel enlisted perfumer Ernest Beaux to produce a composition: a bouquet of florals (May rose, jasmine, ylang ylang among them) with a heady mix of aldehydes (synthetic ingredients not generally used in perfumery). While folklore says that the tag, No. 5, was chosen to mark Chanel’s selection of the fifth perfume sample, it was also synonymous with the fifth day of the month: a date Chanel often chose to show her fashion collections. (Also the stuff of folklore: the fragrance’s sales figures. Chanel has never disclosed the number of bottles sold or how many euros it clocks up annually, which only adds to the fragrance’s allure.)

While Chanel herself was No.5’s OG influencer, the perfume’s pedigree was solidified when Marilyn Monroe famously declared she wore only a spritz of the scent to bed in lieu of pyjamas. For its 2020 iteration, Cotillard brings French femininity as well as the ingenuity and collaboration she would dedicate to a role in an upcoming blockbuster. “The creative process was very interesting. Of course the first questions are: who is this woman? What does she do? What does she feel? And what kind of story can we tell to show who she is?” says Cotillard of the new campaign.

The story, directed by Swede Johan Renck, unfolds with a fantasy meet-cute – on the moon, no less – between Cotillard’s character and Étoile dancer Jérémie Bélingard. “I was pretty much involved in every step of the creation and it was really fascinating to work with the creative people at Chanel,” says Cotillard who carved out five days of dance training with famed choreographer Ryan Heffington to master the routine. “The dance and the simplicity of this story

really show who she is.” In characteristic multi-tasking fashion, the mother-of-two also lends her vocals to the backing track, a cover of Lorde’s chart-topping single, *Team*. “We explored many kinds of stories to find the right way to share this spirit and at some point we talked about music,” she says. “Music is a very important part of my life and I love to sing so Chanel suggested that perhaps I would sing the Lorde cover.”

It’s not lost on Cotillard that the modern and playful scene portrayed in the campaign originated before the world shifted gears due to the pandemic. Historically, this may have been the type of big-brand moment celebrated with a cocktail party or a visit to the Chanel-owned rose fields in Grasse – the birthplace of fragrance not far from the French Riviera. But as Cotillard points out, the campaign – and the fragrance itself – deftly capture the welcomed pause point of the simplest pleasures. “In terms of the film, its driven by presence, simplicity, joy, very pure feelings of playful love so, before and after, I think those are feelings that really send a very positive energy into this world and that kind of energy is really needed in this very uncertain and tumultuous time.”

It’s a sentiment that’s in step with the original mission of the French house: to bring effortless and unrivalled craftsmanship to all of life’s touchpoints. Notably for an industry that thrives on reinvention, in celebrating the unaltered, pioneering nature of the original juice for its centenary, the maison remains loyal to its heritage. It’s also true to the words of its trailblazing founder who famously remarked: “A woman who doesn’t wear perfume has no future.” Thankfully, the future of Chanel No. 5 looks bright. ■



In Paris enjoying a coffee.

Below, from left: SkinCeuticals C E Ferulic serum, \$218; Sisley Deeply Purifying Mask, \$165.



With her niece in Sydney.



Top left: Georgia Fowler with her sister Kate (centre), and niece. Top right: Monday Haircare Repair Shampoo and Conditioner, \$10 each.

IN PROFILE

GEORGIA FOWLER

The Kiwi model and Monday Haircare creative partner follows simple self-care rituals that recharge and inspire her.

1. "I blame my friends for my coffee obsession, because I just can't say no to catching up with friends over a good coffee – some days I'll do four. Of an evening, I much prefer to have friends over for a home-cooked meal and bottle of red with a side of board games than head out. My favourite games are Scrabble, Articulate and Phase Ten."
2. "When I'm home in New Zealand, you can find me around a dinner table with all of my extended family, sharing a bottle of wine and a big feast. During the day, my dad and I head to the driving range for some golf lessons. Back in Sydney, I always spend as much time as I can with my sister and nieces. I'll grab a coffee and go for a dip at the beach every morning regardless of the temperature."
3. "At home, I'll always pop on some Lycra in the morning, so I have no excuse to get out of my workout. Following a shower, I'll be in a cosy sweater and baggy jeans or a tracksuit. I've been finding some amazing cashmere jumpers for a fraction of the price from the RealReal. You can feel good about purchasing recycled clothing, too!"

4. "When it comes to skincare, I'm loving SkinCeuticals and Chanel Blue serums pressed under my moisturiser. I also love the mask that facialist Melanie Grant makes herself with all-natural ingredients. Sisley Paris does some delicious masks too, and I use SK11's sheet masks."
5. "To relax, I always run a bubble bath, exfoliate and wash my hair with Monday Haircare. There's nothing better than that super-fresh feeling when you get out. I've also been prioritising deep breaths and phoneless moments. And exercise. I've been working out at home in the backyard; getting some fresh air and my sweat on has become my favourite part of the day."
6. "The app I use most is FaceTime as I link up with friends and family all over the world so often. I listen to an hour or two of podcasts a day. I love *The Daily* from *The New York Times* and Vox to keep up with current events. I also love the Goop podcasts for the interesting interviews. Finally, I admit [for editing photos] I'm a VSCO gal."

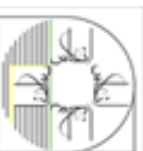
INTERVIEW: REMY RIPPON. PHOTOGRAPHS: JASMIN DOWLING. INSTAGRAM: @GEORGIAFOWLER. ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



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OLAY

NIGHT

ONE for RENEWAL



ONE for BOUNCE.

NEW **OLAY REGENERIST RETINOL 24 NIGHT SERUM** renews and resurfaces for plumper, younger looking skin. Olay's bioavailable retinoid plus niacinamide is scientifically proven to visibly reduce wrinkles in 28 days. Get all the power of retinol with 24 hour hydration.

One jar of **OLAY'S MICROSCULPTING CREAM** has the Hydrating power of 5 jars of a prestige cream. Boosted with niacinamide, amino peptides and hyaluronic acid for firmer, plumper skin from day 1.

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The body beautiful

Ten years after after she penned her bestselling feminist manifesto *How To Be A Woman*, Caitlin Moran releases a follow-up guide to growing older and embracing change. Here, she writes candidly about being best friends with her body, why that's an anomaly, and why she wishes more women would fangirl theirs.

ILLUSTRATION THIERRY PORTER

I STAND IN front of the mirror and look at myself in it, naked. Through some mad quirk of fate, I am a middle-aged woman with a non-perfect body who still, nonetheless, *likes* her own body. My initial instinct, on seeing my naked reflection, is to wave at myself, whilst smiling. 'Hiya!' I say, still waving. 'How *you* doing?' I wobble everything around, to amuse myself. 'Hurrah!' I say, to no one.

I can see all the parts of me that belong only in 'before' pictures on articles on plastic surgery – the Womble-nose breasts that point downwards, one larger than the other; my C-Section-scarred belly; the Malvern Hills of my hips and thighs – and I'm *fine* with them. I've got some outfits it all looks good in, and I'm reasonably certain I'll never be stopped in the street by a swimwear company, forced into a bikini, and then judged out of 10 by an international jury of Bum-and-Tits Inspectors – and so I can't bring myself to be anything

other than 'generally supportive' of my body. It's a friendly looking beast that gets the job done. That's why I've just done it the favour of getting a smear test – got to take care of Old Faithful!

The idea of *hating* it seems incredibly unkind; wildly out of proportion to any crime it's committed – primarily breaking wind – and, yet, I know I am in a minority. As far as I can see, for most women, disliking your body is the default. I can't work out why I don't have this default.

I regularly read features by women with bodies far smoother and more symmetrical than mine, bewailing their horror with their appearance. They talk about themselves with something bordering on terror – even as they stand there, looking unbelievably lovely. I feel I must have missed an important meeting – one where my awfulness would have been officially pointed out to me. I just haven't had those feeling for decades now. I know that if I appeared



on a TV current affairs program, and cheerfully said, as part of the conversation: 'I think I look *ace*. I'm pretty hot! I genuinely like my body!' that a huge proportion of the people watching would think, 'But – *why? How?* and would then take to Twitter to kindly point out to me how, with my saggy tum and pudding-y thighs, I am, simply, *wrong*.

It seems to be absolutely part of being a modern woman to feel a constant *despair* over your own body. Every feminist comedian I have seen launches into a familiar body-hating riff which seems an almost obligatory part of connecting with their audience – that it must be established that, however successful, funny, confident and clever she is, she has an Achilles Heel – her Achilles body. There are a couple of exceptions to this – the *Broad City* girls take it in turns to rhapsodise over each other's bodies – Ilana worships Abby's brilliantly average arse – and, in more recent years, pop star Lizzo has demanded joyous respect for her bounteous tits, thighs and bummage.

But, by and large, otherwise bad-ass girls still insist they are literally bad-ass: in that they have a bad ass. This is, fundamentally, bad lady juju – for it feels as though we've got stuck halfway through a process.

But it can't, surely, just end there – for, once having admitted you feel bad about your body, the next thing to do is, logically, for the sake of your own happiness, find a way to feel better about it. All we are, at the end of the day, is bodies and minds – and if your mind is pained by your body, then you are, fundamentally, split down the middle: at war with yourself. It came as a mind-blowing revelation to me, in my late 20s, to realise that it is an eminently possible option to decide that you just ... love your body. After all, it's gonna be with you until you die. It's stuck with you, through literal thick and thin. It's on your *side*, man. It's where you keep all your ... *you*. You just have to become a die-hard fan of it – like you are of, say, David Bowie. You love Bowie whatever he does. You acknowledge that he's done some shady shit – the Nazi salute, the mullet, Tin Machine – just as your body has done some shady shit, like cystitis, and 'going floppy', and never looking good in cycling shorts. But you still *love* it. You need to be able to get drunk and rant about how amazing it is, to your mates: 'It lay naked in the garden yesterday, in the sun, and absorbed all this Vitamin D like a fucking *boss*; and then it totally dug a border for an hour feeling all butch and *glorious*; and then it made this like *sweaty smell* that was oddly compelling and I just had to keep sniffing how *awesome* I was?'

And then prompt your friends until they, too, admit that they love taking their body for a bit of Zumba, and then giving their body this fucking *amazing* apple, which it ate with all the joy of a pony in a field. If we love giving a pony in a field an apple, we must love giving *us* one. Are we not as glorious as ponies?

Of course, it's little wonder women have so many problems with their bodies, when there are so many body parts that are seen as problematic. Indeed, the amount of body parts that can be problematic grow, year on year.

For whilst we still might not yet be able to name body parts that do exist – the vulva – we appear to be creating names for body parts that *don't* exist at an astonishing rate. There are incredibly common words and phrases, which you come across every day even though the things they are talking about *aren't real*. They're just not actual

things. Can I say this any more emphatically? *It's entirely fabricated balls.*

Thus: the 'muffin top', which brings up 103 million results on Google – including the claim that drinking neat vinegar for breakfast will eliminate them, which suggests the writer is confusing 'muffin tops' with 'limescale'.

103 million results is weird, because – *muffin tops don't actually exist*. It's just your hips and belly. Just your hips and belly, in some

too-small trousers. Believe me. Look in *Grey's Anatomy*. Muffin tops do not exist.

Similarly, 'back fat'. It's not 'back fat'. It's just your back. It's literally just your back. It doesn't need a separate name, *because it's not a separate thing*.

'Knee overhang'? Allow me to clarify: no. It's not 'knee overhang.' It's just a Knee.

'Cottage-cheese thighs'? – them's your thighs, sister. That's how you be.

'Bingo wings' – I mean, if they actually were wings, that would mean you would be the next stage in evolution, which would be something to be globally celebrated – and not covered with a Matalan shrug; and as for 'Cankle' – well, even though calling a woman you hate 'The Archbishop of Canklebury' is *momentarily* amusing, I think we can all admit that, in the long term, by using it, you're just ruining

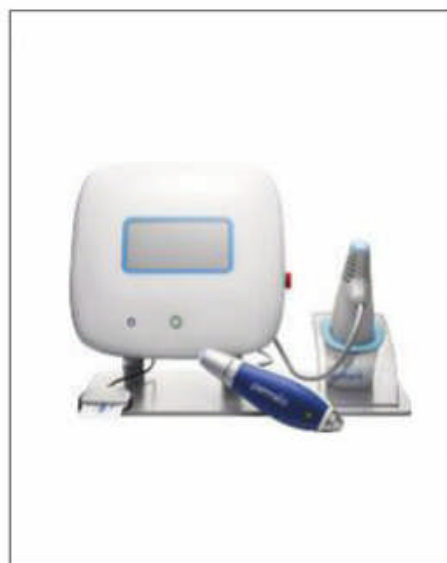
ankles for yourself and everyone else. Dude, ask not for whom the cankle tolls for, one day, after six months in a posturally incorrect wedge and/or a good Christmas, it may toll for thee. It's just too risky to live in a world where you might, one day, look at your own ankle and think, self-loathingly: "That is a cankle! Shit! I have *cankulated?* – for then, you have then allowed someone else to be the voice in your head. *Someone else* has put a little explanatory caption beside the beautiful collection of things that are your body, and that is the beginning of a terrible process that can end up with you walking around, wholly alienated and distant from your body, and at risk for many self-loathing behaviours, ranging from self-harm to wearing mid-length culottes.

Women slagging off other women for perceived physical imperfection is like farting in a spaceship: everyone onboard suffers. Including she who dealt it. I do not think you can truly love other women if you do not love your own body. It is urgent, urgent work – for both yourself, and womankind – to learn to love your own adorable legs, and fully functioning arms. And you must *never never never* allow yourself to start seeing your body as a collection of separate, problematic items – cankles, muffin top, bingo wings camel-toe – for that is the tactic of a far-right polemicist: dividing a glorious whole into a series of sad, isolated ghettoes, and then pitching them against each other ('I can't decide which is worse – my back fat or my bra overhang.') It's all you, and it's your best mate.

This is an edited extract from More Than A Woman (Ebury Press, \$35) by Caitlin Moran, on sale now.

“I do not think you can truly love other women if you do not love your own body. It is urgent, urgent work – for both yourself, and womankind”

VOGUE DIARY



Radiance boost

The Clear + Brilliant Perm a laser treatment is designed to take your skincare program to the next level. Clinically proven to help fight the effects of ageing on your complexion, it increases skin permeability without affecting its barrier function, which has been shown to increase the uptake of topical antioxidant serums by 17 times. For more details, visit www.clearandbrilliant.com.au.



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Just a 2.5-hour drive north of Sydney, in Port Stephens, the Shoal Bay Country Club awaits. Breakfast, lunch and dinner can be enjoyed with a side of ocean views. Linger into the night and relax with live music in the Courtyard on Friday, Saturday and Sunday, and book the luxurious penthouse for an unforgettable overnight stay. Visit www.shoalbaycountryclub.com.au.



Game-changer

Aston Rx is described as a simple, personalised health and weight-loss solution. Body sculptor and trainer to the stars Donna Aston has devised a 28-day program that focuses on inner health, correcting metabolic dysfunctions, and transforming bodies. Her team analyses blood test results to determine key biological markers, to create an individualised formula for you. Go to www.astonrx.com.

Glow on the go

Collagen Elixir is a concentrated dose of Vida Glow's activated marine collagen peptides, which smooth, firm and plump skin from within. Designed to elevate your daily collagen intake, it contains 5,000mg of marine collagen. Manuka honey and lemon myrtle add a touch of botanical flavour to the glow-on-the-go elixir. Visit ausnz.vidaglow.com.



Designer refresh

In partnership with *Vogue* Australia, NIVEA has collaborated with three Australian designers to create limited-edition designs for the Black & White range of deodorants. The antiperspirants protect both the wearer and the fabrics they come into contact with, so black clothing stays black and white clothing stays white, for longer. Visit nivea.com.au/highlights/blackandwhite.





NEED TO KNOW

ON A MISSION

The newest swag of beauty products and initiatives come with a clear direction and a purposeful agenda that's beyond skin deep. By Remy Rippon.

POT LUCK

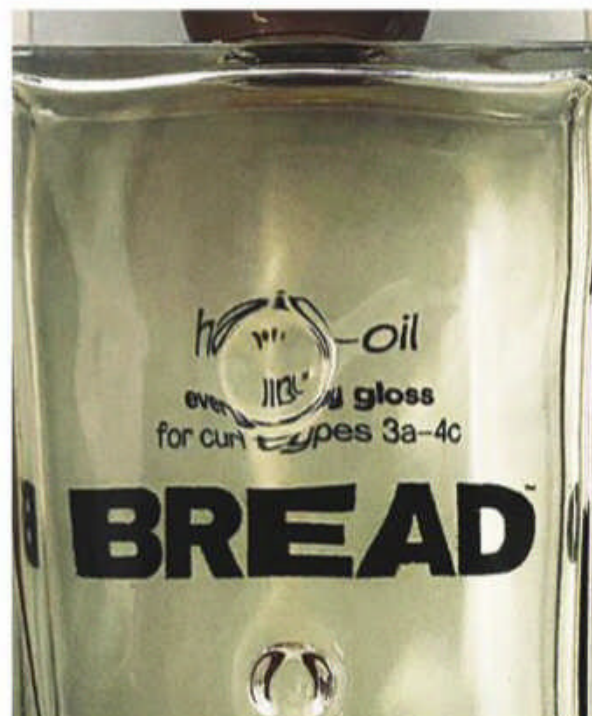
Easy swipe pads have become a beauty mainstay for their on-the-go usability but as far as being a serious skincare player, serums always packed more of a punch. The newest formulas however, are spiked with a host of effective ingredients (think vitamin C and hyaluronic acid) delivering the best of both worlds.

Clockwise from top: Florence by Mills Swimming Under The Eyes Gel Pads, \$68; Rodial Vit C Brightening Cleansing Pads, \$82; Perricone MD DMAE Firming Pads, \$128; Elizabeth Arden Skin Illuminating Retexturizing Pads, \$85; Mary Kay Hydrogel Eye Patches, \$56; Pixi Beautifeye Brightening Eye Patches, \$46; Sephora Collection Glow Peel Pads, \$24.



WATCH THIS SPACE: BREAD BEAUTY SUPPLY

Developed by founder Maeva Heim, Bread Beauty Supply is overhauling the hair-care market for curly and coiled hair. And it has nothing to do with 'taming' or 'defrizzing'. Instead, it's all about embracing natural texture with an arsenal of uncomplicated formulas set to launch in Sephora later this year. →



Bread Beauty Supply Hair-oil.

HELPING HAIR

You probably haven't given much thought to what happens to your hair once it's lopped from your crown at the hair salon, but for Paul Frasca and Ewelina Soroko it's become the basis of their business. The duo co-founded Sustainable Salons, a social enterprise that collects up to 95 per cent of hair salon waste – paper, plastic, metal and of course, hair – for re-use and recycling, with all proceeds donated to charities in Australia and New Zealand. The pair has also driven the research and development of 'hair booms' – cylindrical stockings filled with hair – which have been instrumental in mopping up oil spills in our oceans. Just this year, when a ship began leaking copious amount of oil into the Indian Ocean off the coast of Mauritius, hair booms were deployed to soak up the oil, minimising the impact to the surrounding ecosystem. With more than 1,000 salons taking part in the initiative, there's never been a better reason to consider a drastic chop.



BRAND TO KNOW: EMMA LEWISHAM

There are two things New Zealand-based skincare brand Emma Lewisham believes should not be mutually exclusive: high performance and clean skincare. In other words, overhauling your regimen to hero clean, 100 per cent natural products shouldn't mean forgoing targeted, efficacious ingredients that genuinely improve your complexion. Since launching late last year, Emma Lewisham has stayed true to its MO with a handful of highly concentrated formulas – a hyperpigmentation serum, sunscreen and hydrating cream among them – that don't skimp on results. Plus, the brand's Beauty Circle recycling program, in partnership with TerraCycle, offers a kerbside collection of used plastic and glass skincare vessels. There's a seamless refilling program, too.



Product we love: Supernatural Triple Vitamin A + Face Oil, \$127, made with bakuchiol, the hyped-about natural retinol alternative.

WATER FALL

On the topic of sustainability, get ready to start hearing a lot more about beauty going 'waterless'. Put simply, many of the beauty products sitting in your bathroom cabinet are either predominantly made of H₂O or require a great deal of it to be produced. The problem? Water is a precious resource and just as having shorter showers is important, so too is what we put on our skin each day. You can do your bit by reading ingredients (aqua is often listed first) and stocking your cabinet with powders and products that are more sustainable, as well as following the simplest water-saving method: turning off the tap. ■



From left: Aveda Foam Reset Rinseless Hydrating Hair Cleanser, \$32; Alpha H Vitamin C Paste, \$70; Garnier Organics Konjac Botanical Cleansing Sponge, \$13.

When Heaven Freezes Over



The Australian **SUPER** Native Collection

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Supernaturefoods.com.au

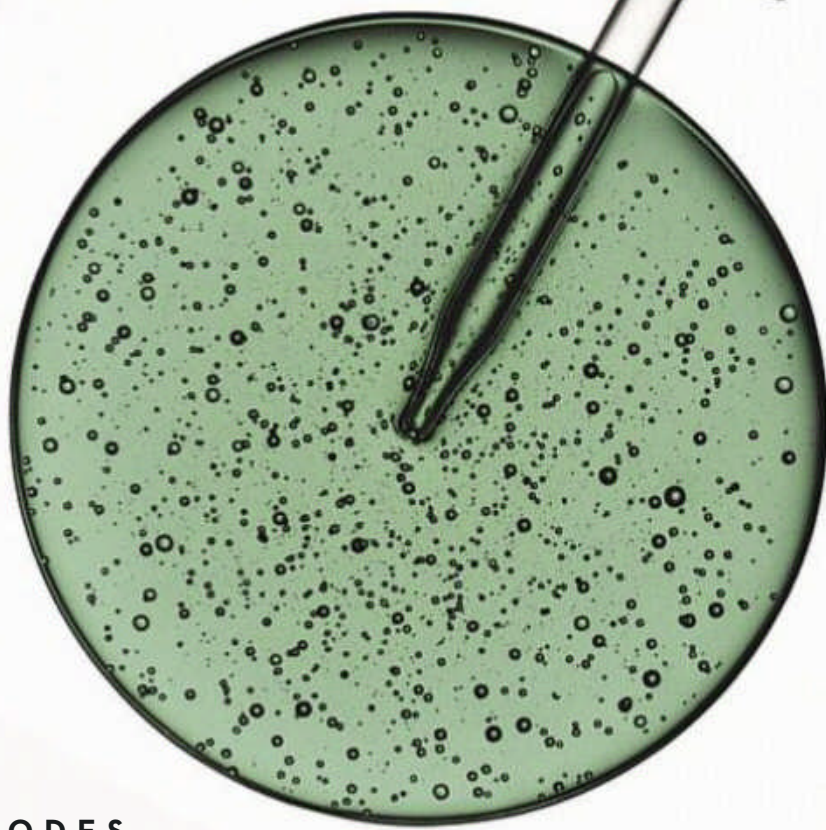
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CODES

THE BEAUTY OF SCIENCE

From a childhood in rural France to running the Estée Lauder research laboratories in New York: Dr Nadine Pernodet shares her story, and advice for women in science. By Victoria Baker.

VOGUE AUSTRALIA SPOKE to Dr Nadine Pernodet, vice president of Skin Biology and BioActives, Global Research and Development at The Estée Lauder Companies, based at the laboratories in Melville, New York.

VA: Tell us about your upbringing; how did it shape your career?

NP: "I grew up in France. I have always been extremely curious about everything and my parents always encouraged that. I remember going with my dad at 5am to forage for mushrooms in the forest, and being in our vegetable and flower garden with my parents."

VA: What were your early career aspirations and can you tell us about your first professional steps?

NP: "As far back as I remember, I have always loved science. After school, I studied chemistry. I liked the process of understanding how nature works, or how we can make different molecules and how they are going to react together to do amazing things. My first long-term job after I received my PhD was in the Chemistry department at Stony Brook University [in New York]."

VA: How did you come to work at Estée Lauder?

"I was working at Stony Brook University with my own research lab in Materials Science and Engineering when I met Dr Daniel Maes, then senior vice president of R&D for The Estée Lauder Companies. We talked about my research on skin, and



collaborated for four years. When a position leading the skin biology group became available, he asked me to apply. After many interviews and without prior cosmetic experience, I was offered the position. Life is full of surprises and opportunities we need to recognise and take."

VA: Describe your current role.

NP: "The beauty of my role is that the day-to-day work is always different. Leading the Skin Biology and BioActives groups means leading the research and technologies for future products. This can range from epigenetics-related research to mechanobiology, to circadian research. I work closely with the chemists formulating the products. I am also the scientific advisor to the Estée Lauder brand and its scientific spokesperson, which means I contribute to all the new science and technologies that go into Estée Lauder products."

VA: What is your approach to innovation, and what are the breakthroughs you are proud of?

NP: "The culture at Estée Lauder is very collaborative and when it comes to innovation, we find inspiration from many disciplines and fields. I appreciate this freedom, as it is critical for true innovation. I am extremely proud of the new Advanced Night Repair Synchronized Multi-Recovery Complex, which we developed over seven years of research. It is a beautiful product."

VA: Have you experienced sexism in your career, or had to challenge others' expectations of you?

NP: "There are still challenges for women in science. R&D is still predominantly male and is often harder for women [to get into]. From when I started in the field of physical chemistry, where I was one of only three women, to becoming a professor, to working in industry, I have needed to be very persistent. We need to continue to make our contributions heard. Now we see more women in science and we have more women in our labs. I hope that this will translate to more women in executive levels. Fortunately, at Estée Lauder, we have strong female leadership across all levels."

VA: What do you love about a career in science, and what advice would you give to those entering the field?

NP: "If you want to make a career in science, you have to be passionate, as it takes a lot of hard work. In research, there are many failures before getting to a breakthrough. But I love the excitement when everything finally comes together and we arrive at a new scientific discovery. Women work really hard and think that they will be naturally recognised, but something I had to learn is you can't wait for

your manager to recognise or reward you for your great work or give you a promotion. Women need to go and ask when they think the time is right and they deserve it and worked for it."

For information on this year's Vogue Codes events and to book tickets, visit Vogue.com.au/vogue-codes.

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HEALTH

Love & loss

A sudden and heartbreaking pregnancy loss brought all-consuming grief to *Vogue's* Remy Rippon, but also the conviction to bring something that affects so many out of the shadows.

BEING PREGNANT DURING a pandemic felt strangely optimistic. While there was great heartache and devastation happening in the world around us as well as the uncertainty of preparing to give birth amid exhausted hospitals and unpredictable lockdown restrictions, our bubble felt warm. If 2020 was the year everyone wished to be over, my husband and I reframed it as the year our family would grow after years of losses.

Following two previous miscarriages, the notion that this new pregnancy – identical twins! – may finally result in healthy babies began to feel real. The 20-week anatomy scan returned a comforting

‘normal’ and ‘healthy’ in an email from our obstetrician, and I allowed the cautious cloud that loomed over my third pregnancy to lift: I made parental leave arrangements and diarised Zoom birthing classes.

The air was crisp on the July morning a dull ache in my left side prompted an emergency ultrasound. I was soon diagnosed with Twin-to-Twin Transfusion Syndrome – a condition occurring in 10 per cent of monochorionic twin pregnancies where one baby (the donor twin) gives most or all of their amniotic fluid to the other via their shared membrane, resulting in issues for both babies.



It can be monitored and managed and in more severe cases, doctors can perform laser keyhole surgery to rebalance the fluid. Our case was acute, but the outlook of saving one or both twins with a scheduled surgery the following day, was optimistic.

I was already wide-awake staring at the ceiling when, in the early hours that morning, my waters broke under the intense pressure of the accumulating fluid. With that, the surgery and all possible options to save the lives of our daughters were swept away. It seemed almost cruel that as I lay in the delivery room at the hospital waiting to be induced, I could still feel the belly kicks that had previously brought so much reassurance. Alas, our little girls entered the world that day at just 21 weeks gestation.

In the weeks that passed, my husband and I got on with life. We went to Bunnings. We hung shelves. We bought a sofa bed for the spare room in place of a cot. We baked bread. We did 1,000-piece puzzles in record time. We drove aimlessly in the fancy car we had bought to fit two baby capsules. We filled the emptiness as best we could.

We also learnt grief is an obscure beast. People talk about waves of grief, but I liken it more to an earthquake. When it hits, it rocks even the most solid foundations, with the life you knew as well as the one you imagined crumbling around you. Frequently, that time felt like a series of 'firsts': mundane tasks like buying a takeaway coffee or going to Woolies felt different. As soon as I had conquered one, another one appeared.

Then there are the aftershocks. Sometimes they come in the form of lovely ripples (receiving my daughters' birth certificates in the mail or seeing the little freckle that developed during their pregnancy, which I hope never fades). Other times they're tectonic shifts that feel physically painful (receiving my daughters' death certificates in the mail, or collecting a small urn of their ashes from a crematorium on a sunny Thursday). Mostly, grief just feels awkward – like wearing someone else's clothes and longing to be back in your familiar wardrobe. Where, I wonder, is the 'what to expect' manual for this?

Like so many women, my entry into motherhood looked remarkably different to the portrait painted in health insurance ads. But motherhood has many faces. It's the woman who shows up to the office after a miscarriage. It's the woman going through yet another round of IVF. It's the woman googling Australian surrogacy laws after many painful years of trying to conceive. It's the woman simultaneously saying hello and goodbye to her baby. It's the woman who holds her breath and pees on a stick every month, and it's the thousands of women for whom the simple question of 'do you have children?' has no simple answer.

The statistics speak for themselves. Recent data shows up to one in four pregnancies in Australia ends in miscarriage. Surprisingly, stillbirth numbers have shown little improvement in the past 20 years with almost 2,200 babies born non-responsive annually. Moreover, stillbirth rates after 28 weeks gestation are 30 per cent higher in Australia than many other developed countries; the Stillbirth Centre of Research Excellence calling it 'a major unaddressed public health problem'. Where twins are concerned, we know even less. Identical twins – when the fertilised egg splits – remain largely a mystery and

doctors are no closer to discovering why Twin-to-Twin Transfusion Syndrome occurs in some identical twin pregnancies and not others.

These are figures many families learn when they become one of those statistics, a sobering fact which prompted Australian director Tahyna MacManus to create *MuM: Misunderstandings of Miscarriage*, an illuminating documentary on miscarriage and stillbirth, debuting on Stan this month. "I had no idea at the age of 28 that it would even be possible that I would miscarry so I naively fell into that group of 'this doesn't happen to me'. I had the positive pregnancy test and I assumed everything was going to go just fine," says MacManus, who documents her journey through three miscarriages as well as the personal accounts of many women, for the film. "I wanted to start a conversation because I felt alone and isolated, and I felt that maybe if we all start talking and

normalising the conversation about miscarriage, there will be less women feeling isolated."

Opening the discussion raises many complex questions: Does the '12-week wait' many couples (myself included) subscribe to in those precarious early weeks of pregnancy manifest a culture of secrecy and shame surrounding pregnancy loss? If we only hear of the success stories, how can we adequately support friends, family and co-workers who are riding the roller-coaster of infertility? Would grief feel less lonely if we knew just how many women and men in our office,

circle of friends or pilates class also carried this silent load?

As difficult – perhaps even triggering – as these conversations are, squashing them down like a jack-in-the-box simply means they feel even more jarring when they inevitably pop up. Just this morning, as I hastily dressed in the dark for a 6am workout, I unknowingly threw on my maternity tights. Nothing says 'you're not pregnant' more than an empty kangaroo pouch of Lycra finishing at your boobs. My point? Even if we're not discussing it, women who are facing an uphill fertility battle or have experienced loss are reminded constantly. Ignoring meaningful discussion means the bowl-you-over moments come with little guidance on how to wade through them.

Navigating what feels right is ultimately a personal journey, as is this admission: when I began writing this piece I had no intention of penning my daughters' names. But that's the other thing about a mother's love and loss: it twists and turns in ways you least expected. In the interest of sharing the complete story and writing the words that are even more difficult to say, I leave this: Bertie and Marlow. And with those two simple words, the load feels a little lighter.

For grief and loss support services, go to www.rednose.org.au or www.miscarriagesupport.org.au.

Mostly, grief just feels awkward, like wearing someone else's clothes and longing to be back in your familiar wardrobe. Where, I wonder, is the 'what to expect' manual for this?



MAKE IT CLEAR

There is no mistaking who is behind the limited-edition design for NIVEA Black & White Clear deodorant. Johnny Schembri of By Johnny has masterfully left his stamp.

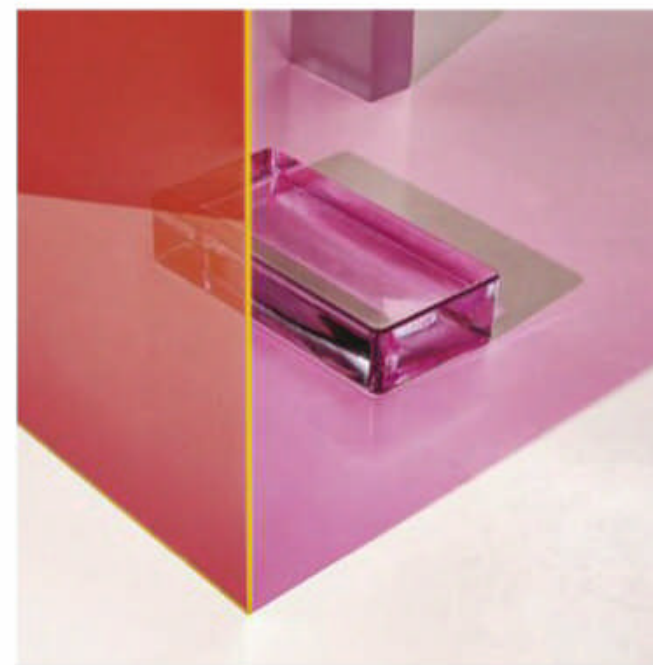
A By Johnny garment can be spotted at a glance. Working with sharp graphic shapes, bold cuts and vivid colour, designer Johnny Schembri creates show-stopping clothing that guarantees you won't fade into any background. The striking creations are born of Sydney-based Schembri's appreciation of architecture and art. "My designs often feature strong lines. It's all about fit and structure," he says. "I'm very much inspired by architecture, interiors and the repetition of tiles and geo shapes."

When collaborating with *Vogue* Australia to reimagine the design for NIVEA Black & White Clear, the unique antiperspirant deodorant that keeps black clothing black, and white clothing white for longer, Schembri applied the same process he uses for his instantly recognisable clothing. "The design I created for NIVEA is very much representative of what I do in terms of the shape, the lines, the colour and even the white space – each element is carefully placed and considered," he says. "I made a series of mock-ups and played with how I would take away the white or put the white back in. It was all about cutting the bottle into different proportions to create an interesting combination."

NIVEA's innovative Black & White Clear was the first deodorant of its kind. Its special formula offers 48-hour antiperspirant protection

KEEPING IN LINE

THE DESIGN I CREATED FOR NIVEA IS VERY MUCH REPRESENTATIVE OF WHAT I DO IN TERMS OF THE SHAPE, THE LINES, THE COLOUR AND EVEN THE WHITE SPACE – EACH ELEMENT IS CAREFULLY PLACED AND CONSIDERED.



From top: Johnny Schembri is the designer behind the label By Johnny; bold colour and geometric shapes are some of the brand's most recognisable signatures.





Clockwise from left: Schembri at work; a By Johnny dress in pink; the limited-edition designs Schembri created in collaboration with *Vogue* Australia for NIVEA Black & White Clear deodorant; two By Johnny dresses in the label's classic style.

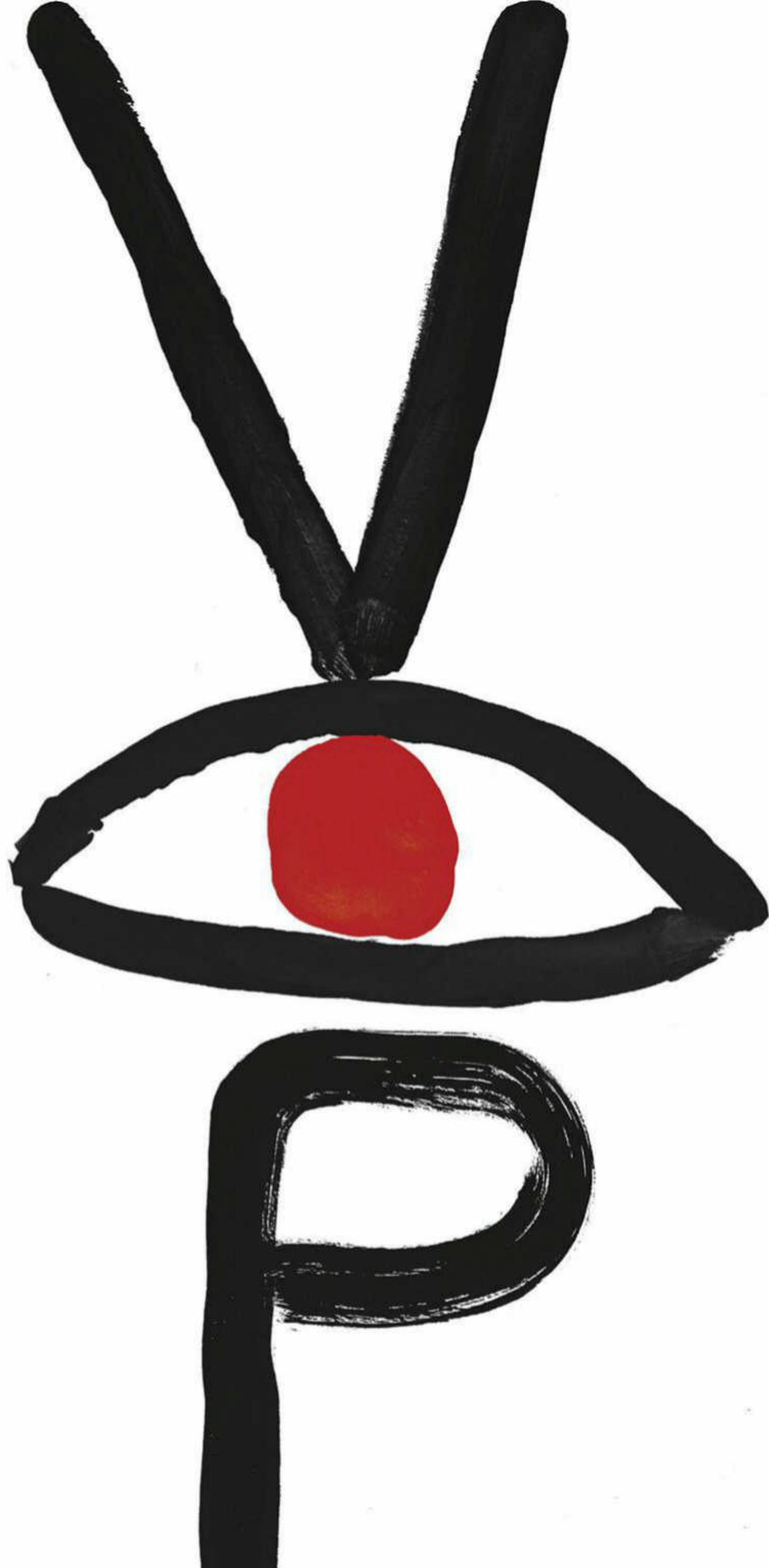


and features an active anti-staining ingredient that guards textile fibres before stain-causing matter can reach them. This is important if you want to extend the longevity of your clothes or create a polished look by avoiding white marks and keeping your clothing in as-new condition "The fabrics I work with are delicate, and there are care instructions that need to be adhered to," Schembri says. "If you're wearing a bias-cut dress with a high cut underneath the arm for example, you don't want the deodorant getting on the dress. Particularly in those sensitive areas, it's very important to protect the garments."



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Come alive

We have all grown taller in the hothouse of this changed world. Those creatives who have been plugged into the mood have produced the brightest sparks in music, art, film and fashion, leading the way forward. A new season brings green shoots; new ideas grown of honesty, individuality and beauty – the germination of a new world.

MICAH CARTER

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sia

She may prefer to be concealed on stage, but as Sia prepares to release a film she both wrote and directed, she finds herself unmasked like never before. In her first shoot for *Vogue*, the singer opens up about her passion project, motherhood and wanting to make a difference.

By Jessica Montague. Styled by Nicola Formichetti. Photographed by Micaiah Carter.

Twenty minutes. A mere 1,200 seconds. That's how long Sia remembers it took Maddie Ziegler to learn the now iconic four-minute choreography to her 2014 hit song *Chandelier*, a routine that irrevocably changed both their lives. At the time, the two had little or no expectations that the film clip was going to explode the way it did. Ziegler, then an 11-year-old prodigy from reality TV show *Dance Moms*, had flown to the west coast from her home in Pittsburgh for the job after Sia (a fan of the show) reached out via Twitter.

"It was completely insane, especially for a whole new language of dance for her. I couldn't believe how professional, sweet, grounded and talented she was," remembers Sia of the young dancer who they filmed flinging around in what appeared to be a dilapidated apartment wearing a white-blonde wig and dirty nude leotard.

But Sia jokes she's been told she has a gift for curating things ("Even people for dinner parties and stuff"). Her high-octane chorus matched with erratic choreography from Ryan Heffington and the choice to use Ziegler – who until that point was the epitome of all-American wholesomeness – for a song about partying and alcoholism, was gold dust.

"I thought it would be really interesting to pair [Maddie] with Ryan's really super-refined modern dance choreography, my pop song and my direction of a woman on the verge of a nervous breakdown," she says of the calculated choice. "I feel grateful that I took the chance on throwing that whole thing together, the actual mishmash of what you wouldn't ordinarily [see]."

Six years on the video has been viewed more than 2.2 billion times on YouTube – the equivalent of nearly a third of the world's population clicking to watch. The song catapulted Sia to a whole new stratosphere of success in the US and also marked the beginning of a mentorship with Ziegler, who recently celebrated her 18th birthday. Despite their difference in age and background, (Sia's originally an Adelaide girl, after all), she concludes: "I think that's just the universe's will that we were supposed to be in each other's lives." →





Sia wears a Tomo Koizumi dress, P.O.A. Red ribbon by Samuel Ososki. Vintage Prada shoes. All prices approximate; details at Vogue.com.au/WTB.

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Sensen Lii dress,
P.O.A. Schiaparelli
glasses, P.O.A.



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The young dancer has since become a visual moniker for the Australian pop star, rendering her the 'invisible singer' by donning matching wigs on the red carpet, dancing alongside her on *The Ellen Show* and *Saturday Night Live* appearances and starring in subsequent film clips *Elastic Heart*, *The Greatest* and *Cheap Thrills*, among others. The pair's latest project, a film Sia both wrote and directed and starring Ziegler in the title role, is the reason for this cover shoot with *Vogue* and also her first fashion shoot in five long years.

Speaking via Zoom propped up in her bed in Palm Springs (a place where Sia jokes all her important business calls and meetings take place), it's the day before her scheduled shoot with Nicola Formichetti, more commonly known as Lady Gaga's stylist. The 44-year-old is coming out of hibernation for good reason. Helming not only a film but also a musical – and one titled *Music* at that – she says is her boldest creation to date.

"It's the scariest thing I've ever done. Much scarier than putting out music or playing a tiny role on a TV show as a cameo or whatever ... because it all fell back on me," she explains. "There were times where I thought: 'Oh, I'm going to put this movie back on the shelf and no one will know I ever tried.' But I'm so glad that we just tried more and never gave up and finally we found its rhythm."

The idea of Sia directing a film isn't entirely unexpected. She co-directed *Chandelier* with fellow Aussie Daniel Askill and had a hand in crafting all her film clips since. But, she says: "I didn't know if I was really a director or whether I was a singer with good ideas and he was just letting me co-direct because it was some sort of vanity thing. I was afraid. Although I felt like I could direct, I still had my doubts, like 'what if I blow it?' I'd had this story for such a long time ..."

When Sia says *Music* was a long time coming, she's not exaggerating. It's been more than a decade since she first came up with the premise and almost four years since it was filmed on the streets of LA. At its heart, it's about an autistic teenager – named Music – who finds herself being cared for by her sober, drug-dealing half-sister Zu. The film is an interpretation of how Music sees the world, with the plot playing out via a series of Sia-style musical interludes that clash bright colours, textures and choreography to reflect her alternate sensory experience.

When pressed, Sia admits she's not sure where the initial concept or inspiration came from. "If you're a storyteller, you know how that sometimes you just get an idea in your head? That's what happened and I just wrote it down. Then for 10 to 15 years I thought about it. It's a movie to me, and a movie I want to make."

As she sat on it, her career kept churning. After having what she's previously described as "mediocre success" with her early music she moved to the US in 2007 before releasing *We Are Born*, an album that generated *Clap Your Hands* (which reached number 13 on Triple J's Hottest 100 in 2010) and was nominated for four ARIA awards and won two. Then came hits *Titanium* with David Guetta and *Diamonds* for Rihanna, which she wrote while releasing her own music, which resulted in nine Grammy nominations and many more ARIAs.

Jumping to 2016, Sia says it was "probably two years after we finished writing [*Music*] I got a divorce and everyone was saying: 'You should make your movie, you should make your movie,'" she reveals of the concurrency with her split from husband Erik Anders Lang in making *Music*. "I guess it was like jumping off a cliff, but it was definitely a baptism by fire. It isn't much different from making a music video except that it's so much harder because of continuity and availability of actors that I can't even believe one movie ever got made! You know, you only need between one and five people to make a song," she says with a laugh, by way of comparison.

The format of *Music* morphed over time, too. Sia says it was originally a narrative film starring Jake and Maggie Gyllenhaal as brother and sister, then it was Shia LaBeouf as the elder sibling, before the gender was flipped and the role of Zu was given to Kate Hudson. Likewise it was never Sia's intention for Ziegler to play the largely non-verbal lead character but, as their collaborations continued, Sia says she became the perfect choice, because "when you're playing someone on the autism spectrum it's actually more of a choreography".

She eventually accepted it had to be a musical, too, explaining she checked her ego. "I really wanted to be seen as a real filmmaker and not just a token singer making a movie. I was really fixated on that ... Because I historically hate musicals, the last thing I wanted to create was something I detest."

Instead Sia set out to create something "exceptional", which she admits was almost her downfall. "I loved pre-production. I loved writing it. I loved writing the music for it. I loved directing it. I loved being on set every day. Then editing came and I literally became suicidal," she reveals. "I think it might be that it's a technical sport and I'm not a technical athlete. [It was] discovered that I'm a musical savant, which means all the audio filtering processes are different in

my brain to everybody else's brain. But what that gift – or curse – can also mean is I can have some parts of my brain, which are receiving a lot less energy. The neurons aren't meeting the places that get to the neural pathways like carrying them all the way, the train to the station ... I was pulling my hair out after a year of editing and I just had to walk away."

The film's producer stepped in, with Sia checking progress once a month. "It made me sick. I actually couldn't get out of bed," she continues. "Basically that's why it took four years to come out [after filming] because I wouldn't put out anything unless I thought it was exceptional. I decided, like, that was the word that I've ruined myself with," she says, chuckling. "As soon as I said that, I was like: 'Oh, you're fucked.'"

As both the actor chosen to play Music and Sia's mini-muse, Ziegler knows how confronting it's been for her mentor. "There's a lot more pressure riding on her because this is her baby – she wrote and directed this. The whole vision only came together because of her," she says. "I think most people expect her to be great, but I think this is going to blow people's minds just because she did the best job ever and has such a fresh take on directing because she doesn't come from an acting background."

Ziegler credits Sia – who is now also legally her godmother – for helping her mature as a performer. "When we first met, I was →

"It was definitely a baptism by fire. It isn't much different from making a music video except that it's so much harder"

Louis Vuitton
dress, P.O.A.
Custom gold
mask by Danilo.



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Simone Rocha dress,
\$4,515. Custom
headpiece by Danilo.
Maison Margiela x
Reebok shoes, \$1,460.
Beauty note: Q.P.J
Infinite Shine 2
Lacquer in Telenovela
Me About It.

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still filming a show where I was still in a group of people and not really finding my voice yet," she explains. "But I think what's cool now is because I've found my voice more, she's helped me get a better understanding of my style and what I can bring to her vision. It is more collaborative. I'm older, I'm able to speak my mind and give my opinion, and I think that's incredible because we both have such a similar goofy sense of humour and the same weird eye as well."

Sia, who says she's thankful Zeigler's mum "let me butt my nose and take on a bonus mum role", took a separate massive maternal leap last year when she adopted two 18-year-old sons seemingly out of nowhere. Explaining how it came about, she reveals: "I am obsessed with reality television and documentaries, and I watched a documentary and saw my son. I was like: 'What? Like, he doesn't have anybody. Oh my god. I'm going to find him and I'm going to be his mummy.' And so that's what I did." She says by the time she tracked him down he was 18 and ageing out of the foster system so it was considered an adult adoption. "He asked if he could bring his friend and I said: 'Well, yes, I've got two bedrooms so why not?' Like an absolute maniac," she says with a laugh. "So suddenly I had two teenage sons. It's just like, oh my god, I was constantly buying condoms [and saying]: 'Please wear these. Please wear these. Please wear these.'" In all seriousness, she says, "it's definitely the best thing I've ever done. It's one of the hardest, but I have obviously such an overflow of love that I could definitely see myself doing it again, but not for a while. The next thing I'm planning to do is foster actual infants. Maybe [their mother] is drug-addicted and then I could help look after them until, you know, their mum can get back on the wagon or an adoptive home is found. If I can do that then I think I'll feel like I'm superhuman."

While those within the singer's inner circle are well versed in Sia's spirit of generosity, the rest of the world caught glimpses in the past year, mostly through a series of donations – some public, others secret. Last Thanksgiving Sia pretended to be a woman named Cici who'd won the lottery and paid for everyone's groceries in the local Walmart. She also awarded \$100,000 to her favourite *Survivor* contestant who missed out on the top prize, because she was so moved by his compassion for animals. More recently she pledged \$100,000 to community bail funds in support of Black Lives Matter and continues to campaign passionately for justice for both Breonna Taylor and Elijah McClain. In August she donated the same amount again to Fitzy and Wippa on Sydney's Nova FM to support Australians in need. "I've always been generous financially and have been a good friend, but, yeah, right now my only focus is on trying to make the people around me [their] lives better," she surmises. "And the people I don't know either because that's fun, too ... The best credit is when nobody knows you've done it."

Sia explains her approach: "Even though I'm not as rich as all the other pop stars think I am – I don't tour, I'm not the face of an olive oil cream or I'm not doing tea commercials and stuff like that – I get good money from publishing [songs] and definitely I would consider myself rich. Looking at my future, me trying to spend the amount of money that I have or that I'm going to earn is just absurd." She says royalties from her biggest evergreen tracks *Diamonds* and *Titanium*

provide a guaranteed income for life, so that sets her apart from other celebrities who might not be "quite so willy-nilly with their cash".

Not that you could ever quite compare Sia to another celebrity anyhow. Along with her unique career evolution and unconventional decision to stop showing her face during performances, she's always been brazenly honest – an increasing rarity among the world of publicists. Never is this more evident than her willingness in being open about past traumas and her mental health with the media.

"For me anyway, I had to start telling the truth," she recalls of her decision. "I created this whoop-dee-doo indie-pop character I could no longer maintain after 15 years in the industry and I completely had a nervous breakdown and started using drugs and eventually became sober. When I first started working with a trauma therapist five years ago I was what is known as complexly disorganised, what used to be known as complexly fearful avoidant, so I have complex PTSD from a number of incidences throughout my life and some reoccurring ones

during my childhood. I figure, if we don't talk about it," she pauses to reframe, "we are just the same as everyone else and maybe our brains work a little differently. But if we're interesting [enough] to be on a podcast or on the cover of a magazine then I certainly think it is our duty to be honest about who we are and where our heads are at because selling a dream is negligent. If you ask eight children out of 10 today what they want to be when they grow up they say 'famous', and that is terrifying. They believe that that will solve their problems, and I did too. I thought when I got famous I would not be mentally ill."

For the record, Sia says lately she's been really good, despite also suffering from Ehlers-Danlos syndrome, Complex Regional Pain Syndrome and Cubital

Tunnel Syndrome, which cause her chronic limb and joint pain as well as fatigue (and the reason she really does take business meetings from her bed). She jokes she semi-retiring because "my body has done enough for 500 years", but in the next sentence rattles off about music that's just dropped or upcoming. It includes *Del Mar*, featuring Ozuna and Doja Cat; *Let's Love*, an 80s-inspired collab with David Guetta (their ninth); the cast soundtrack for *Music*; her own soundtrack with songs she's originally written for the film; and another regular Sia album that's ready to go for 2021. "So that's why I'm lying down at the moment," she says, laughing again.

One track she doesn't mention, but has resonated this year is the single *Together*, which has enjoyed solid airplay since its release in May. Written specifically for *Music*, it's a catchy pop song brimming with hope and positivity that champions a collective charge against the odds. While Sia may not have intended it as the musical remedy for 2020, it has succeeded in offering the world a bright sliver of optimism.

"Living in the present moment there is absolutely nothing wrong," Sia says of where she finds herself right now. "I am totally equanimous with this moment I am having right now ... I am pretty much living my life as a typical person, although that is a luxury because I have an income and most people are suffering because of the coronavirus. I see how privileged I am in that sense. But I am excited for this movie to come out. I am excited to watch my sons grow and learn. I'm in a pretty good place, actually."

Music will be released in Australia in early 2021.

"I have such an overflow of love that I could definitely see myself [adopting] again"



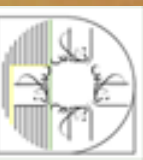
Maison Margiela
coat, \$3,260. Red rose
from Studio Formichetti.

Hair: Danilo
Make-up: Tonya Brewer
Manicure: Teana
Set design: Bette Adams

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all about abbey

The enigmatic creative Abbey Lee is focused on a career on the stage and screen. Her next role: a character study of the season's best silhouettes, from second-skin to exaggerated, and each full of spirit. Styled by Melissa Levy. Photographed by Hanna Tveite.



Abbey Lee wears an Off White top, P.O.A. Wolford bodysuit, \$169. Telfar boots, \$1,280. Her own earring, worn throughout. All prices approximate; details at Vogue.com.au/WTB.

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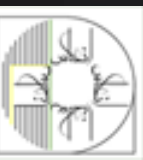


Miu Miu jacket,
\$3,800, and skirt,
\$2,700. Telfar
boots, \$1,280.

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Dion Lee dress
with belt, \$1,490.



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Celine jacket, \$7,100. East Village Hats hat, P.O.A.

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Burberry skirt, \$2,990,
and shoes, \$1,420.
Clyde scarf, \$95.

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Prabal Gurung dress,
P.O.A. East Village
Hats hat, P.O.A.
Telfar boots, \$1,280.



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Cartier earrings, \$18,600.
Tiffany & Co. necklace,
\$23,900. On right hand:
Bulgari rings, \$4,650,
and \$13,500. On left
hand: Cartier ring, on
little finger, \$9,400.
Tiffany & Co. rings, on
ring finger, \$2,750,
\$2,900, and \$4,200.



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JW Anderson dress, \$7,540. Telfar boots, \$1,280.





Maison Margiela dress,
P.O.A., and shoes,
\$1,220. JW Anderson
bolero, \$1,995.

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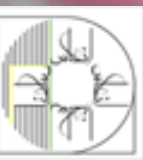


Christopher John Rogers dress, \$20,835.
Fragrance: Yves Saint Laurent Libre EDP.

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Christian Dior dress,
\$18,500, headscarf, \$800,
and shoes, \$1,250.



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Bottega Veneta cardigan, \$4,180, jumpsuit, \$30,070, and boots, \$2,140.

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Gucci top,
P.O.A. Telfar
pants, \$1,485.
Her own belly
button ring.

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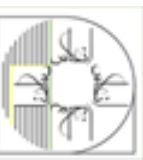
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Prada top, \$3,100, pants, \$3,650, headband, \$720, and shoes, \$2,800.





Giorgio Armani dress, P.O.A.



Louis Vuitton jacket
and dress, both P.O.A.



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Saint Laurent dress, P.O.A.,
and boots, \$1,595.

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Chanel jacket, \$16,400,
skirt, \$4,910, shorts,
\$3,400, and tights, \$610,
from the Chanel boutiques.

Hair: Tina Outen
Make up: Tyron
Machhausen
Production: Counsel



She was the face people knew, but didn't know much about – and though her acting career requires she

Otherworldly". That's the stock word for Abbey Lee. It's bandied about like a persistent halo, along with "ethereal". 'Abbey Lee in an ethereal exclusive' reads a story, another: 'the otherworldly Australian', and now, with a fully formed acting career she's playing 'otherworldly figures'. It's been inescapable for the actor, who at her modelling peak in the late aughts, fitted neatly into the homogenous aesthetic that dominated the scene: mainly Eastern-European, and definitely predominately white, models who wafted down the runways on a tangle of legs with faraway stares. And that was how, for many years, Abbey Lee passed through the collective consciousness: waif-like, a no doubt one-of-a-kind evanescent beauty, with an edge of flighty fragility.

Except that of course she's very much of this world, and she always was. At 33, she retains a doleful innocence, the look that took her through a decade of modelling, but it's in appearance only. "Oh yeah, I've got dozens of stories," she says drolly over the phone from New York. If you ever wondered what was going through her head in the images from that time – aloof on a motorbike captured by Richard Prince or floating down the runway as a Chanel bride – well, there was a lot, like a loop track as she walked for almost every major house and fronted every major magazine. "I don't think the fashion industry always understands that the bubble it lives in doesn't exist in the outside world. It's a very bizarre concentrated group of people in this very extraordinary thing."

Lee has recounted many times the pitfalls of modelling since walking away from it as her full-time career, and the cost of "being thrown on a runway before even shaving your legs", as she was at 15, after being plucked from a Sydney beach by a model scout. In interviews she would be asked to rehash it time and again when she was resetting her sights on acting, and perhaps when she was still reckoning with things internally. "I was in a really great place in my career. I was actually doing really well. I was number two on models.com and I was like: 'Bye.' You know?" she offers by way of understanding the intrigue. "I didn't wash up or sell out and then try and come back. I just ... peaced out," she reflects evenly. Now, five years into her acting career, there's a feeling of resolution when she speaks.

"Well, I think as a model it's not about you. It's really not," she reasons. "It's like you're there to represent the brand, the clothes, the hairstylist, the make-up artist. You're there as a representation of everybody else's vision. They don't give a fuck if you're like: 'Oh, I feel like my vibe is this or my personality is this.' They don't care. That's not what it's about and neither should they."

The distance has honed Lee's self-awareness. "My relevance is different now than what it was seven, eight years ago when I left but I just feel like I can dip in and out now when I want." She accepts modelling jobs now the way an actor does – appearing in *Vogue*, and the odd campaign – recently for Bottega Veneta's autumn/winter '20/'21. "When I go back and model, I'm just more relaxed. I'm like: 'This can't affect me. This is not my scene now.' I hardly do it so I can just go in, do my job and leave."

Her scene is acting. And she's made herself a true student of it. Since her breakout role in 2015's *Mad Max: Fury Road*, Lee has gone on to appear in Australian film *Ruben Guthrie* (2015), thrillers *The Neon Demon* (2016) and *Elizabeth Harvest* (2018) then in Chekhov's

Uncle Vanya at London's Hampstead Theatre in 2019, all the while wanting to finesse her skills. "It wasn't enough to rehearse for seven hours a day. Everyone would go and meet at the bar and have a drink, and I'd go home and keep studying, and keep going over it, and keep trying to figure the character out, and read more Chekhov," she says, with a palpable intensity. "I would literally finish onstage at 11pm and I'd be on the phone with my coach, who I'd paid to watch the show and give me notes, and we'd be talking until one. Then I'd do the show the next day. I just expect a lot of myself."

Lee's latest project, television series *Lovecraft Country*, has attracted the most critical acclaim so far. Produced by HBO, and available here on Foxtel's Binge streaming service, the 10-part series is set in 1950s segregated America and sees her play the wealthy and mysterious Christina Braithwhite, daughter of the leader of a secret white-supremacist sect. "There's something electric about Abbey," says the show's creator Misha Green. "She has a presence similar to Michelle Pfeiffer's. There's something manic and calm about her at the same time. She allows a character to be, without suffocating the character's essence with her own observation." Green notes it's difficult to play the villain, which Lee does, with complexity. "She peeled back the layers of Christina – the insecurity, the ambition, the fluidity."

Star Wars's J.J. Abrams and Jordan Peele, the latter responsible for acclaimed horror films *Get Out* and *Us*, are both producers on the show that combines elements of horror, drama and adventure. The series traverses issues of racism, oppression, gender inequality and the nuances of good and evil through the lens of American history. Lee made it her mission to study up on this, too. "I just keep extending my research and that was the beginning of having my brain fucking explode and my eyes wide open and being like: 'Shit, there is so much that I thought I knew.'" she says. "We've heard things like the Tulsa Massacre or Emmett Till; we've heard these names before and we think we know, and we really don't."

Though she had experience under her belt, she wasn't the first choice. "I did the audition and I actually didn't get through the first round," she admits a little ruefully, in a way that's unusual for actors. After screen-testing other talents (fellow Australian Elizabeth Debicki had signed on before schedule conflicts got in the way), Lee was called up, and in 48 hours she was on a plane from London to LA to start taping. "I was told by the producers that one of the main reasons I got it was because there was such an ambiguity to the way that I played the character," she says. "[Christina] is like a dissertation on the oppressed becoming the oppressor. It's a topic I'm really interested in."

The difficulties she had in modelling, Lee's beginning to realise, can be utilised. "I think that what modelling did was it put some depths in my eyes," she says. "I get so down on myself sometimes because I wish I was this highly trained, highly intelligent actor with all this knowledge and I'm like: 'Well, I've had some experience that potentially the kids who go to drama school will never have.' I'm very willing to drag all of those really difficult experiences out of me and use them as my work. I think a lot of the time I get cast in roles like Christina, who are questionable in their morals and have a dark side, because I have a dark side."

When she booked *Fury Road* she didn't know how an audition worked, yet. "I landed on that set and all those cameras in your face, the technical staff, the lights; I was so at home." Though used to still

take on other personas, there's much more of the real Abbey Lee on show than ever before. By Alice Birrell.

image, Lee found a new energy outside her comfort zone on film. "I'm so hungry for constant challenging experiences, and the things that happen that stretch you. I always had this feeling when I was really little and I didn't really know how to place it or what it meant. I was just always trying to figure out what I was meant to be doing."

Abbey Lee grew up Abbey Lee Kershaw in Kensington in Melbourne, the daughter of Kerry and Kim Kershaw, a forensic psychologist and professional football player respectively. With little material wealth, it was a culturally and racially diverse neighbourhood, "nothing like the gentrified area it is today. I spent a lot of my time hanging out with friends who lived in the commission flats. These poor neighbourhoods were mostly taken up with immigrant families from Somalia, Sudan, Vietnam, China ... She was worldly before she travelled the world. "Our sausage sizzles were halal because most of my peers were Muslim; I ate Abyssinian food that other mothers cooked for me. It wasn't until I got older I realised although we dug the same dirt in the schoolyard and loved each other without judgement of skin tone, and our families may have begun in a similar place economically, I went home and experienced the world as a white girl."

Working on *Lovecraft Country* made Lee reflect on what she didn't know at the time were privileges. "I wonder where those kids are now and what opportunities they have been denied ... I am systematically privileged even though I wanted to believe we were all equal. The realisation of that was the beginning of me understanding the world didn't behave the way I believed my playground did."

Green's series comes in a year of upheaval, with racial inequality thrown into particular relief by a pandemic. "Did [Green] know George Floyd was going to be killed right before this show came out? No, but I think creatives are tapped into what culture is about to experience." She talks of a cracking open of awareness – her own and mainstream culture's.

"I think what art can do is tap into that engagement on not so much a specifically cerebral level, but it can get you at a heart level," she says. "Like white people aren't allowed to just say: 'Well, I'm not that. I'm not a racist.' Because this show is touching on all the nuanced, the very insidious nature of racism."

As someone who used her Met Gala appearance in 2013 to scrawl 'GUN CONTROL' on her stomach, Lee remains politically clued in. For this shoot, she requested a diverse crew, not the kind of request that would have been taken seriously from a model 10, even five, years ago. "I wanted people from all walks of life and I really did want a lot of women on my set. I love shooting with women, female photographers. I didn't want to get on a set and have a bunch of straight white men."

We speak at a time when high-profile models are calling out inappropriate, and at times criminal behaviour on set. Emily Ratajkowski's recent *New York Magazine* piece called time on a little-known photographer who allegedly assaulted her. Lee has

previously called out a male journalist for writing a dumbfounding profile of her in 2014 that focused on her body. "Sets are often ...," she starts pragmatically before finding her target, "they're so male-driven there's all this fuckin' ego ... There are power struggles that happen a lot when there's a bunch of men on set." She makes no bones about it in the film industry: "Every second male in the acting industry has a fucking God complex. It's like a fucking disease."

Has the fashion and beauty industry improved since she began? "It truly terrifies me what the standard of beauty is. When I was starting out you just had to be as thin as possible. You basically had to smoke cigarettes and drink red wine, and it's: 'Hey, you're a model!'" she says dryly. "Now you have to be thin, but you have to have at least C cups, and you have a booty, and you have to have a sixpack, and you have to have giant lips and a tiny nose. It's just out of control. It's a physical impossibility for probably 99 per cent of the population."

"It's so damaging," she continues. "I mean, listen, I walked away with my own guilt and for somebody whose moral compass is very strong. As an adult I've been like: 'Oh, what did I do for girls' body image when I was a kid, when I was modelling?' I didn't know these things and the messages that I was sending out. I'm not exempt from it ... It's damaged me, too."

To hear someone who was at the pinnacle, now in an Instagram-saturated world, reject that system, is reassuring. "One of the things that I really want to do – really, really want to do," she says, "is age gracefully. I do not want to get all contorted and distorted and start doing crazy shit to my face." Currently in New York, but based in London, she's trying to slow down. "I've hit this point in my life where I'm like: 'If I don't start slowing down, I'm going to miss out.' I'm taking better care of my body. I'm being more intimate with my family and friendships." She also wants a family of her own. "Taking a year or whatever to have a baby, I'm down with that ... Can I sit here and plan and have two kids within the next seven years? I mean, I guess I technically could, but I'd rather see if life happens to me and make decisions that I need to."

She's continuing in earnest with acting, appearing last year in *Lux Aeterna*, a short film by Gaspar Noé alongside Charlotte Gainsbourg, and is about to work on M. Night Shyamalan's latest film, *Old*, due out in 2021. For her, acting is coming home. "It takes all of the things that I love about other art forms like rhythm, performance, energy, voice, the mind, the body. All of those things have to constantly be alive. It's an opportunity to look at parts of yourselves and to try and understand things that have happened to you."

She knows what she wants, and she has more of a voice than ever, but Abbey Lee the person sometimes catches herself slipping back into model mode on autopilot. "I think I struggle with it a little bit. It's a bit like growing pains for me. I'm really used to just being told how to look and that's so deeply ingrained in me," she says, after years of being prodded, told how to pose, where to stand, and be someone else's otherworldly vision. "I think I'm still learning to get to sets where I'm being shot as Abbey Lee, and not just a model." ■

"I was in a really great place in my career ... and I was like: 'Bye.' I didn't wash up or sell out and then try and come back. I just ... peaced out"

The lady

Life is soon to be transformed for young British actor Emma Corrin, who plays Diana, Princess of Wales, in the latest season of *The Crown*. So what was it like to be cast as one of the most beloved women of the 20th century? Giles Hattersley finds out. Styled by Poppy Kain. Photographed by Charlotte Wales.



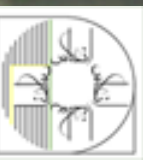


Opposite: Emma Corrin wears a Chanel jacket, \$6,790, vest, \$5,370, and skirt, \$3,910, from the Chanel boutiques. Celine blouse, P.O.A. Maison Michel hat, \$975. Van Cleef & Arpels earrings, P.O.A. Hermès boots, \$2,520.
This page: Fendi cardigan, \$2,980, and pants, \$2,290. Gucci sunglasses, \$565. De Beers earrings and necklace, both P.O.A. Christian Louboutin shoes, \$975. All prices approximate; details at Vogue.com.au/WTB.

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Miu Miu dress, \$9,600.
Van Cleef & Arpels
earrings, P.O.A. Hermès
boots, \$2,520.

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It's a perfect wig," breathes the publicist solemnly, letting the phrase hang in the air for a moment. We're high up in the dress circle of the New Wimbledon Theatre. It is January, and dotted throughout the cavernous red-velvet space below us are a director, 40-odd television crew members, and 166 extras in dinner jackets and silk gowns – channelling more 1980s pomp than a mid-Thatcher-era fundraiser. It is exactly the sort of razzamatazz you want from a show rumoured to cost more than \$18 million an episode, but beyond the fabulousness, what you really sense is anxiety-level anticipation. We're all waiting for the wig.

Marilyn Monroe and Alexander the Great aside, there is no rival in the historical blonde stakes to Diana, Princess of Wales, so it took more than a year for *The Crown's* producers to settle on the woman who would – who could – carry off her hair's feathery fulsomeness for series four of the hypnotically soapy and successful royal docudrama. Spanning Diana's life from age 16 (when she first met Prince Charles, then dating her sister, Lady Sarah Spencer, at a grouse shoot at Althorp) to 28 (when the marriage was in such a desperate state it will make viewers gasp).

Then, after a strung-out 12 months, that she says were "mad, suspenseful and crazy", a near unknown 24-year-old actor called Emma Corrin – who lives in a London flat-share, has a long-standing Diana obsession, and owns a cockapoo called Spencer – was offered the once-in-a-generation role, to play alongside Olivia Colman, Helena Bonham Carter and the great and the good of British acting royalty.

The papers duly went mad, before secrecy descended. During the lengthy shoot for the upcoming series, the paparazzi only managed to get a handful of long-lens snaps of Corrin in full Diana garb.

Back in Wimbledon, a hush descends as the crew's walkie-talkies crackle, "Emma to set." By the time Corrin emerges from the wings, I am actually holding my breath. With minimal fanfare, she removes a long puffer jacket, revealing a divine replica of the bias-cut ivory silk dress that Diana wore to dance – with ballet dancer Wayne Sleep – to *Uptown Girl* at the Royal Opera House in 1985, as Prince Charles (now played by actor Josh O'Connor), by then her husband of four years, gazed on curiously from his box.

Watching the stage, it's surreal to hear Billy Joel's song start to play. Even more surreal, Corrin's body suddenly seems to lengthen, her chin drops and her shoulders take on a tiny, telltale hint of nerves – the precise stance you may recall from watching Diana's wedding day or her minefield walks, all caught in the glare of hundreds of flashbulbs. It gives me serious tingles, a sensation I'm reminded of in June, when Corrin and I meet on North London's Hampstead Heath, and she tells me about the hook words she developed to be able to fall in and out of Diana's accent on demand. "All right?" she says simply, titling her head and gifting the two syllables every last ounce of Lady Di's Sloane Ranger-got-cool realness. It is like seeing a ghost.

I recall thinking: "I hope she's ready for what's coming." Because everyone is soon going to be talking about this performance. And thanks to the 'Diana factor' they are going to be talking about the series like never before, too, with Corrin set to play the whole nine yards of the years chronicled by Andrew Morton. Her knockout debut at Balmoral, early marriage, royal tours and motherhood are all on the table – but so, too, are infidelity, bulimia and the frequently painful psychological extremes of royal life. The script affords Diana a great deal of sympathy – so much so you can almost hear a fresh round of tabloid headlines rumbling into view.

The actor set to play her – who hails from Kent via Cambridge University, where she was a star of the student drama scene and picked up an agent – is not a brash fame hunter. We hung out at *Vogue* UK's Bafta party earlier this year; she was watchful and hesitant amid the hustle of it all, dressed in a Celine men's suit. One wondered if all the looming attention might feel a bit much? But apparently there's a rod of ambition in play.

"I'm excited for people to see it," she says on the heath, many weeks – and a lockdown – after she wrapped filming. It's one of those slightly drizzly, swampy London days, but we decide to go for a stroll, Spencer in tow. Un-Diana'd it is hard to spot the factors that led to her chameleonic transformation on screen. Her neat brown hair framing a face of pure symmetry, wearing jeans and a Marc Jacobs 'I Hate Art' sweater, she is so neutral-looking that you imagine she could play anyone. "Some people are very weird about her," she says, thoughtfully of Diana. "I just have to realise that this is someone who is so universally adored, everyone is going to have an opinion."

She's certainly done the graft. Corrin, the daughter of a businessman and a speech therapist, had just left university and had a job packaging "period-proof lingerie" for an online shop when the initial call came that would change her life. Her agent told her that Nina Gold – *The Crown's* booker and renowned casting director – had been in touch to say that even though they weren't auditioning Dianas yet, would Emma be willing to come in and help out by reading with O'Connor and the five potential Camillas for series three. "She was like: 'I know you're going to get excited. Don't. They just need someone to read with them.'" →



Gucci jacket, top, and shirt, all P.O.A.
Dior Fine Jewellery earrings, \$17,000.
Van Cleef & Arpels brooch, P.O.A.

Halfway through the day, the director asked if she wanted to “just work on some Diana stuff”, and they put her on tape. It was the summer of 2018, nine months before a decision would be made known, and yet, an obsession took hold. On the one hand, she says, “It was like: ‘One day I want to go to the moon – that would be fun.’” But she felt a deeper connection to the role, too.

Despite being only a year old when Diana died, Corrin had long been drawn to the legend of the People’s Princess and was fascinated by old photos of her – “There was a joke at school because my mum looks a lot like her.” In fact, her mother helped her when the time came for her formal audition. “My mum and I used to sit in cafes, run lines and do the voice.”

It’s not an easy one to master, she explains. “She’s Sloaney but not just posh. She has a sadness to her voice that’s quite authentic.”

Once she’d watched the documentary *Diana: In Her Own Words* “about a hundred times”, she was ready. The day came to meet writer and creator Peter Morgan and all the bigwigs. “Honestly, I think it was one of the best two hours of my life,” she says. She morphed into Diana as gangly teen, Diana at a brittle lunch with Camilla Parker Bowles, Diana as emerging megastar. She promised them she could dance, and at one point had to sing along to a backing track of *All I Ask of You* from *Phantom of the Opera*. Soon, she was summoned to “some mad manor house” for a chemistry read with O’Connor, but within moments of arriving, the costume department was taking her measurements and everyone was beaming at her. They offered her the role right there on set.

It was March 2019, and her career had started buzzing, with parts in 1970s-set Miss World dramedy *Misbehaviour* with Keira Knightley, and the crime series *Pennyworth*.

But Netflix wanted to wait to reveal its Diana. “I didn’t tell anyone for a while,” she says. “I love my mates but I think it would have got out.” Apparently she was behaving so battily, they eventually guessed, and later, “my friends from school did this incredible thing, where they made me a scrapbook filled with all of the screenshots from our group WhatsApp, where I had said: ‘Oh my god, guys, I’ve been invited to read.’ Or a random conversation we’d had four years ago when I said: ‘Isn’t Diana amazing!’”

But then, of course, she had to actually play her: one of the most famous women of the 20th century, still passionately present in many minds and making headlines. “She has the most enduring celebrity presence,” says Corrin, as we meander across the heath towards her flat for a cup of tea. “She had this incredible mesh, this synergy of extraordinary grace and happiness and joy, but also a huge underlying mystery of sadness. I think that’s why people were drawn to her. She gave a lot but also you could sense that maybe there was something else there. Something else that I couldn’t quite put my finger on.”

Pre-filming, the movement coach Polly Bennett visited Corrin’s flat. “I remember us asking: ‘Who is she? Let’s find an animal to get us hooked on to her personality and her movement.’” At first, Emma thought Diana was a deer – “a deer in the headlights” – but Polly felt that was a little obvious, and pointed out that Diana wasn’t scared all the time. It took a while for it to click. “But I suddenly said: ‘Polly, she’s a cat!’ I ended up watching a lot of cat behaviour videos.

“I feel I’ve got to know Diana like you would a friend,” she continues. “I know that sounds really weird, but I get a great sense of companionship from her. I suppose, over time, you kind of start to patch together a sense of empathy and a sense of understanding.” Is it true you spoke to her therapist? “I didn’t speak to her therapist. I spoke to her private secretary, Patrick Jephson, who said that she was so funny and so happy so much of the time – I loved that.”

Like Diana, Corrin has now had the *Vogue* treatment, with the common thread being the princess’s favourite hair genius, Sam McKnight. “I was like: ‘These hands have touched Diana’s hair,’” she marvels of the day. Naturally, they started chatting. “She got him the filthiest birthday cards ever. And he would ask: ‘Di, where did you get these?’ And she’d say: ‘Oh, I have some people.’ I just love that. Her sense of childishness. I really relate to that.”

More often though, says Corrin, the filming process was impossibly moving. Capturing the toxic she-said-he-said marital fractures took its toll, as of course, did the bulimia scenes. “It was very difficult,” she says of doing her best to treat the issue with care.

“You have to go to a really dark place, understanding that there’s a lot of management and routine that goes into it. It becomes quite ritualistic.” Then there was the wedding morning. “It was incredible, because of the significance of what I was wearing. But the effect it had on everyone in the room was quite terrifying,” she says. The replica dress was utterly precise. “The Emanuels, who designed the original, gave us the patterns, and then it was made for me. We were filming the scene when you first see her in the wedding dress, and I had a team of about 10 people helping me put it on, because it’s massive. I walked out and everyone went completely silent. More than anything else I wear in the series, it’s so ... It’s her. There was a reverence. I hadn’t felt strange before. We’d done lots of intense scenes, but this was the first

time where it was: ‘Woah.’ It was like a presence.”

It’s one she has now left behind. The part has been recast for the next series (Elizabeth Debicki will be taking up the wig). Having arrived at Emma’s place she makes tea and we sit on the balcony off her bedroom. It’s that rare moment when you catch a person in the last days of an old life, just before they’re snatched by fame. Everything about her conversation feels on the cusp. She talks about the first time a photographer followed her and her ex-boyfriend through Soho; of how work pressure meant the relationship didn’t survive lockdown; of the low-level rumble of her anxiety; of how she’s getting advice from her new friend and mentor Helena Bonham Carter, whose house she had spent the previous day cackling in; of how excited she is to be working with the stylist Harry Lambert; of all the amazing fashion she’s going to wear, all the directors she’s Zooming, all the messages, all the dazzle, all the promise.

The parallels have not escaped her. The paparazzi swarmed *The Crown*’s sets, desperate for shots of her, just as she was attempting to channel a woman going through the same adjustment. She appreciates hers is on a much smaller scale, but says: “It was very strange.”

She quietly gazes out across the rooftops of north London. So are you nervous for what’s coming, I ask? She nods. “But I’m excited as well. I’m really excited.”

Series four of The Crown will be released on Netflix on 15 November.

“She had this synergy of extraordinary grace and joy, but also a huge underlying mystery of sadness”



Ports 1961 coat, P.O.A.
Alberta Ferretti
blouse, \$990. Dior
skirt, \$3,200. Van
Clef & Arpels
earrings, P.O.A.
Hermès boots, \$2,520.

Hair: Sam McKnight
Make up: Val Garland
Manicure: Adam Slee

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Marine Serre uses face coverings (like this upcycled sweater from autumn/winter '20/'21) in her collections, evoking everything from the burka to balaclavas something which has provoked both praise and criticism.



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Is fashion political?

Always, but now more so than ever. As the world undergoes a radical transformation, Maya Singer looks at how the industry is reckoning with momentous and much-needed change.

“There are decades where nothing happens, and there are weeks where decades happen.” The famous Lenin quote is acutely resonant in 2020, amid a global pandemic that has killed hundreds of thousands and ongoing protests sparked by the deaths of Breonna Taylor and George Floyd and the shooting of Jacob Blake. Borders are closed, millions are unemployed, and whole industries have been decimated. Meanwhile the strangest and perhaps most consequential presidential election in American history is upon us.

What does any of this have to do with fashion? Everything, it turns out. Fashion is a planet-spanning US\$2.5 trillion business that employed more than 3.384 billion people globally. Its touch extends from the starry realm of the red carpet to sweatshops as far-flung as Bangladesh and as near as Sydney. By some estimates, the industry is responsible for as much as 10 per cent of annual global carbon emissions. Fashion also conjures society’s dreams, challenges its norms, and reflects back what it believes about itself. And yet the question persists: Can fashion be political? To which the proper reply must be, wasn’t it always? In the Middle Ages, sumptuary laws prohibited commoners from dressing above their station; during the French Revolution, sans-culottes wore hardy trousers as a badge of working-class pride. Nearer our own era, the Black Panthers used clothing both to seize power and to resist it, adopting a uniform of leather jackets and berets to signify their deputisation as a counter-police force, the ‘Greed is good’ 1980s, power suits and pouf skirts sublimated Reaganite corporate triumphalism – while in Australia the ‘Free the Flag’ campaign, to release the design of the Aboriginal flag from its copyright holders, is playing out prominently on T-shirts bearing those words from Aboriginal-owned label Clothing the Gap. There are countless examples of this kind of intertwining.

“Fashion functions as a mirror to our times, so it is inherently political,” notes Andrew Bolton, Wendy Yu Curator in Charge of The Costume Institute at the Metropolitan Museum of Art. “It’s been used to express patriotic, nationalistic and propagandistic tendencies as well as complex issues related to class, race, ethnicity, gender and sexuality.” What’s radical today, Bolton goes on to point out, is the way social consciousness and environmental concerns are informing fashion: designers worldwide, whether indie start-ups or internationally famed maisons, are incorporating politics at every level of their brands, from the fantasies spun on the runway down to the nuts and bolts of how collections are produced. These designers

aren’t just making clothes – alongside activists and organisers, they’re making change. And that’s a selling point. “Every choice you make as a company will influence the world,” says Marine Serre, one of the designers at the forefront of fashion’s new wave. “What you make, how you make it, how you speak about what you’ve made – for me, everything is politics.”

“I think people are getting it now: politics isn’t binary,” says Virgil Abloh of Louis Vuitton and Off-White. “It’s this system we’re in and all the ways it manifests. There’s the politics on your phone and the politics on your street. And, yeah, there’s the politics of your clothes.” By “binary”, Abloh is alluding to America’s partisan divide,

the polarisation of Republican and Democrat, Fox News vs. MSNBC, that most people refer to when they talk politics. But as he notes, the partisan is only one element of the political, and “the politics of your clothes” today can mean everything from buying one of Off-White’s T-shirts in support of young black businesses – with proceeds going to the anti-gun violence organisation Chicago CRED – to not buying much of anything at all out of a dedication to sustainability. Fashion politics may mean signing the #PayUp petition launched by the organisation Remake in the wake of reports that brands were stiffing factories post-Covid, leaving already vulnerable garment workers in the lurch; it can mean wearing a black gown to the Golden Globes in support of Time’s Up or dressing to affirm a gender-queer

identity – all of which is to say that the politics of fashion are in the eye of the beholder. But they are there, acknowledged or not.

“I’m not about screaming an opinion, but obviously my work is engaged with conversations about race, about class, about justice,” explains Samuel Ross, designer of menswear label A-Cold-Wall*, a 2018 finalist for the prestigious LVMH Prize. “Through the look and feel of my clothes, I’m trying to capture an experience often overlooked by fashion.” Ross points to a childhood spent in part on London council estates of Brutalist structures of poured concrete; in transforming that experience into something aspirational, he’s affirming the dignity of poor and working-class people living in tower blocks today.

Serre, meanwhile, has the climate on her mind. She dedicates at least 50 per cent of her runway collection to upcycled clothes – creating a slick frock out of vintage Fair Isle sweaters sourced from the Netherlands, for example – and her current collection imagines new communities emerging, phoenix-like, from a burning world. It’s a theme of hope and unity that’s also reflected in Serre’s crescent →

“What you make, how you make it, how you speak about what you’ve made – for me, everything is politics”



1939: women with gas masks in boxes worn over the shoulder in London.

1939: wartime dressing – austerity with fabric, and trousers for women.

1950s: Paris and Christian Dior's New Look with post-war exuberance, and plenty of fabric.

1967: Yves Saint Laurent's influential three piece 'Le Smoking' suit for women meant skirts weren't the only choice.

1960s: bohemian drop out chic in a lavish shag pile coat in Vogue.

1965: Joan Baez at an anti-war demonstration in London opposing the war in Vietnam and, above right, a protestor with a peace sign at an anti-draft gathering.

moon logo, made famous by its appearance in Beyoncé's *Black Is King*. "It's an ancient symbol – it crosses East and West; you see it in Arabic culture and in Greek. Anyone can recognise themselves in this logo – and you can appropriate it like I have, because it's totally free."

Serre's moon serves as a riposte to ethno-nationalism – if you choose to interpret it that way. The symbolism is ambiguous by design. Martine Rose's PROMISING BRITAIN tee is more direct. Featuring a cartoon clown emerging from a circle of EU-flag stars, the shirt debuted as part of a spring 2020 collection Rose showed just as the UK was hurtling toward Brexit. "As I see it," Rose says, "fashion in the absence of opinion and argument is just ... merch."

Maria Grazia Chiuri seems to agree. Seizing the reins at Dior in 2016, she opened her first show with a statement of intent, printing the title of Chimamanda Ngozi Adichie's essay 'We Should All Be Feminists' on tees sent down the runway alongside looks that pointedly updated the aesthetic codes of a house built on the femininity of founder Christian Dior's New Look. "Declaring my – and the maison's – wish to step away from the stereotype of women by integrating feminist ideas is a way of keeping Dior's heritage relevant," Chiuri explains. "At this stage, being feminist should be the default."

Feminism, pluralism, eco- and class-consciousness: designers such as Ross, Rose, Serre and Chiuri are joining in crucial debates. For Virgilda Romero Vasquez, however, the intersection of fashion and politics is a matter of life and death. A mother of four, who began working in LA garment factories when she arrived from Guatemala 19 years ago – and who still makes only about \$300 a week – Romero Vasquez was, on July 29, impatiently awaiting the result of the California Assembly Labor Committee's vote on SB-1399, a bill that would eliminate the piece-rate payment system that allows factories in the state to pay sewers well below minimum wage. Romero Vasquez was also recovering from symptoms related to Covid and going to work in a small, airless building where, she told me, it's often too hot

"No matter what clothes you're wearing, someone made them. Do you know who? And how?"

to wear a mask. "We had 40 people working," she says, "and seven of us got the virus, but only six came back – the other passed away." (SB-1399 also includes provisions to make brands legally liable for poor conditions in the factories they've subcontracted to make their apparel. If the concern seems remote, Romero Vasquez may prompt you to re-evaluate: the factory where she previously worked produced almost exclusively for a popular fast-fashion brand with celebrity ambassadors. Meanwhile, she describes the space as rat-infested and says it's common for the rodents to urinate and defecate on the clothes. "I don't know why people think they get clean things from a dirty place," she says.)

Issues of labour exploitation in the fashion supply chain – that of fast-fashion brands in particular – have languished in the shadow of glitzier conversations about what we wear and why. But just as coronavirus outbreaks in LA garment factories drove this summer's explosion of transmission throughout Southern California, the labour question eventually affects everything and everyone else in the industry. "How could it not?" asks Livia Firth, co-founder and creative director of the sustainability consultancy Eco-Age and a forceful advocate for a more ethical supply chain. "No matter what clothes you're wearing, someone made them. Do you know who? And how? The newest form of political fashion is to be able to tell that story."

Questions about labour are relevant whether you're asking if the pro-feminist T-shirt on a mannequin was made by a woman in a sweatshop, or comparing a brand's pro-Black Lives Matter Instagram post with its record of diversity in hiring. Or if – as Chiuri did for Dior's cruise 2020 show – you answer the question by celebrating traditional artisanship, collaborating with Ivory Coast-based studio Uniwax to create expressive reinterpretations of toile de Jouy.

All of this is a necessary part of the budding movement for accountability – the *raison d'être* that unifies everything from eco-activist campaigns for transparency about climate impacts and waste to callouts about cultural appropriation (as when activist



1981: a protest in Brisbane, part of the battle for land rights for Aboriginal and Torres Strait Islanders in Australia.



1970s: activist Angela Davis and the rise of Black Power worked to fight systemic racism.



1980s: power dressing comes to the fore with masculine tailoring and bold shoulders born of the 'Greed is Good' era.



Céline Semaan challenged Serre on her use of Islamic imagery on burka-like face coverings) to initiatives like the 15 Percent Pledge, launched this summer by Brother Vellies founder Aurora James to commit retailers to upping their inventory from black-owned businesses. Talk and empty gestures just won't cut it anymore.

"Give a little money, post a black square on Instagram, then back to business as usual – it started to feel like a big PR push, as though the uprising was just a temporary blip," says stylist Law Roach of the corporate solidarity statements issued amid the Black Lives Matter protests in June. "That hurt," he adds. "That hurt me a lot."

Roach, who works with such stars as Zendaya and Celine Dion, says the demand for accountability extends to celebrities and influencers. "You can't just post a photo of yourself wearing a BLM T-shirt – people are onto that; they'll be up in your comments, like: 'What have you actually done for the movement – and who made that shirt, anyway?'"

"Look – posting those selfies helps normalise previously radical concepts," says Apryl Williams, assistant professor of communication and media at the University of Michigan and a fellow at Harvard's Berkman Klein Center for Internet & Society. "I'm not dismissive of any of that, but I do worry that people overestimate its power. If you're not really engaged with the issues, all you're doing is performing."

The diffusion of politics into performance is, of course, an ever-present danger when fashion takes up a cause. Another is that politics itself becomes "fashionable" and thus subject to fashion's trend metabolism. "What happens when an issue becomes passé?" asks author and activist Naomi Klein, whose seminal 2000 book *No Logo: Taking Aim at the Brand Bullies* anticipates many of the conversations about accountability re-emerging now. "Inevitably, that's what happens, because what fashion wants is novelty – and what movements need is time." As Klein points out, the fight for workers' rights has been building for decades, advancing in tandem with the globalisation of supply chains, and over all this time, the fundamental demand – the right to unionise – hasn't changed. "That's the game-changer," Klein says. "Workers are always their own best advocates, whether the issue is unpaid overtime or unsafe conditions. The trick," she adds, "is how do you force brands to uphold that right?"

One way to ensure that you can "tell the story" of your wardrobe and "be an active citizen" through it, as Firth puts it, is to know who is making your clothes and what values the brands you buy from not only espouse, but practice. A person running an independent business of modest size retains much more direct oversight over their operations than heads of mass-reaching firms with innumerable subsidiaries and stockholders fixated on returns. They are able, as Australian Jordan Wilkes proves, to align their business with values.

Founded in 2019, Wilkes's multi-brand platform Stride is an online destination for ethical fashion where users can filter their shopping choices through core values that matter to them as individuals. Wilkes's operation offers non-binary clothing, vegan fashion, brands that are Australian-made, and those that have inclusive practices, to name a few. Users can shop knowing that a brand promotes both paid maternity and paternity leave (like local label Dorsu), or that they are offering personalised working conditions to best support workers. "Often, consumers think they are powerless to the actions of companies, but the reality is that these brands serve the needs of their customers," he says. "Instead of voting every four years, our customers are economic activists who are voting every single day."

Other new brands have consciously structured their business to give back. Lidia May, a luxury leather-goods line based in Bangladesh, was co-founded by May Yang and Rasheed Khan with the explicit aim of "uplifting the local maker community," as Yang puts it, working with a Dhaka-based grassroots organisation to train women in higher-wage skills like embroidery and hiring them to produce the filigree embellishments on the brand's handbags. (Full disclosure: I am on the Lidia May advisory board.) "We'd like to serve as a model other brands can copy," says Khan. "Most companies come to Dhaka for the cheap wages; what would happen if they started investing in this community instead?"

According to Dorothee Baumann-Pauly, director of the Geneva Center for Business and Human Rights, this mindset is already trickling up to larger brands. One she cites is the French firm →





Pyer Moss spring/summer '19 collection is underpinned with the stories of Black histories and cultures.

Left and above: 2010s: Burberry's autumn/winter '18/'19 Pride collection celebrated LGBTQI culture.

Left: Kerby Jean-Raymond of Pyer Moss. **Above: 2018:** former US First Lady Michelle Obama remains an influential figure in both politics and fashion.



2020: Melbourne label Verner's collaboration with Gunditjmara and Torres Strait Islander artist Lisa Waup.



2020: Indigenous AFL player Eddie Betts wears Aboriginal-owned label Clothing The Gap's T shirt in support of the Free The Flag campaign, aimed at releasing the Aboriginal flag from its copyright.

Decathlon, which makes long-term commitments to its suppliers and collaborates with them to develop business models that allow both brand and workers to prosper. "Savvy companies," says Baumann-Pauly, "see the writing on the wall: you'd better align your practices with what this young generation of consumers is going to consider legitimate."

The health of the planet is one concern weighing on those consumers' minds. In 2020 figures from market data portal Statista, Australian women were expected to purchase 712.9 million pieces of clothing this year. With around 12.6 million women, that's roughly 57 new pieces of clothing bought each. It's a chicken-and egg question whether companies have boosted production to meet consumers' apparently insatiable appetite for new things, or whether that appetite has been whetted by the vast increase in goods on offer (Zara alone produces about 450 million garments each year) – but the follow-up question is the same: what are we going to do with all this stuff?

Second-hand shopping is one answer. Gen Z is flocking to apps like Depop that let them thrift from their peers' closets, and sources from a 2019 McKinsey report predict that the resale market a decade from now could be larger than that of fast fashion – a cheering prospect if you fret about the millions of tonnes of apparel dumped in landfills annually. Other answers include upcycling – retrieving fibres from fabrics to make new ones – and "regenerating," as Marine Serre terms her innovative method of re-crafting old garments and textiles.

Frankly, it feels a bit odd to be writing about the perils of fashion overproduction and overconsumption when, in the midst of Covid, orders have been cancelled, stores are going under, and shoppers are hitting the brakes on spending. But at some point, the global fashion machine will start spinning again – and the industry will have to decide whether it needs to spin as fast and as furiously as it did. Many designers and industry leaders say no: Dries Van Noten, Martin Grant, and The Australian Fashion Council are among those who signed an 'Open Letter to the Fashion Industry' in May that insisted on a collective slowdown, with fewer and smaller collections and clothes delivered in tune with the seasons for which they were produced.

For shoppers, this means fewer discounts and more saving up for beautiful clothes – a forgotten habit we might all relearn. And as designers reorient toward more purposeful pieces with a longer life cycle, expect to see high fashion continuing the process the streetwear revolution began, creatively reimagining staple items and dispensing with the idea that every new collection must erase the last. You can already see this approach on the Gucci runway, where Alessandro Michele evolves ideas and motifs over time – think of his irreverent takes on the GG logo or his continual romancing of the awkward-chic pants-suit, a look he promotes as gender-neutral. Novelty for novelty's sake is out; what's in is happy-making fashion intended for everyone, no matter size, race or gender. "The task that fashion has," as Balenciaga's Demna Gvasalia put it recently, "is to bring excitement to the person wearing it. My upcoming seasons are full of light, even though we're in this deep hole of horrible things. Through the work we do we can talk about this hope – the light at the end of the tunnel." That it will soon seem



par for the course to see boys traipsing down the catwalk with oh-so-cute Hello Kitty bags (as they did recently at Balenciaga) is part of a long-term process of reprioritisation crystallised by the pandemic, as designers consider what matters – beauty, quality, authenticity – and jettison what does not. “We’ve got this moment to stop and reassess,” notes Klein. “Let’s use it.”

Thirty years ago, just before the fall of the Berlin Wall, Francis Fukuyama published an article titled ‘The End of History’. Anticipating the collapse of the Soviet Union and with it the Soviet-style communism that parried with Western capitalism for global dominion, Fukuyama argued that the great political debates had all been settled and that going forward, “politics” would be a matter of tinkering. Fukuyama’s thinking was blinkered in many respects, but his analysis does help explain why, for the past 30 years, a lot of what fashion’s been up to has consisted of looping through vintage ideas at an ever-increasing clip. If we all feel like everything has already been said and done, why even try to say or do something new? Marc Jacobs captured that zeitgeist in his grunge collection for Perry Ellis, shown in 1992 at the peak of post-Cold War exultation, with its thrift-shop aesthetics auguring a fashion epoch premised on reiteration and pastiche.

The exception to this rule is the creative spark lit by diversity, which makes perfect sense: when the world is complete – when there’s nowhere left to go – the “shock of the new” is supplied by outsiders fighting their way in. One need look no further than the disruptive influence of gender nonconformity on fashion to witness this dynamic at work, but you can see it, too, in the gentler provocations of Olivier Rousteing. Nearing 10 years at the helm of Balmain, Rousteing has made it his project to expand the meaning of “Frenchness”.

“Walk the streets of Paris, it’s a huge mix – but you don’t see that reflected in the image of la Parisienne,” he says, referencing the stereotype of the white, well-to-do lady-about-town. “It’s a closed aesthetic – it tells people, ‘You don’t belong,’” Rousteing goes on. “Do we want this old idea to still be going in another 50 years? Or do we want to say something new, which is what fashion is supposed to be about?”

In July, Rousteing marked the 75th anniversary of Balmain by showing his couture collection on a boat travelling along the Seine. The presentation included silhouettes from the maison archives – a retreat that Rousteing positioned as a breakthrough. “I’m showing the public: here I am, the first black leader of one of the first French fashion houses. It was my protest.”

The majority of the designers and creatives interviewed for this story are black. Each of them authors their own version of fashion, and fashion politics, as does Pyer Moss’s Kerby Jean-Raymond, who stunned the industry by opening his spring 2016 show with a 12-minute video about police brutality; Hood By Air visionary Shayne Oliver, whose recent comeback has been enthusiastically welcomed; Grace Lillian Lee, whose wearable art honours her Torres Strait Islander heritage; multidisciplinary minimalist Grace Wales

Bonner; Gunditjmara and Torres Strait Islander artist Lisa Waup, who lent her graphic prints, and subsequently stories of connection to family and Country to Melbourne designer Ingrid Verner’s clothing; Tyler Mitchell, the photographer and filmmaker who recently inked a deal with the creative agency UTA. Calls for greater diversity in fashion have intensified in the wake of the BLM protests; the point of this very abbreviated list is to show that, for the fashion industry, inclusion is not an obligation – it’s an opportunity.

“More black creators means more stories, more ideas,” asserts Abloh, explaining why he’s devoted a fair amount of time of late raising money for a scholarship fund that will send black students to premier fashion schools. “As an industry, we’ve got to find ways to onboard people from the community, which is hard when internships don’t pay and hiring is based a lot on who you know or who your family knows.” (It’s also hard when companies don’t foster an inclusive work environment, Abloh might have added – an issue that another new initiative, First Nations Fashion + Design, launched last year to address inaccessibility for Aboriginal and Torres Strait Islander creatives, addresses.)

More diversity in the fashion industry is a prima facie good. But it’s important to be clear-eyed about what it won’t do, which is cure the sickness of the supply chain. For years, issues of economic justice here – narrowly defined as the right to consume – and the right for garment workers to earn a living wage, have been set in competition with each other, as though insisting on the latter is tantamount to saying low-income people don’t deserve stylish clothes. This is a false choice: the world’s poor and precarious don’t need access to cheap, disposable goods – they need money. They’re in the same quandary as the garment workers, as the economic fallout of the pandemic has laid bare. Where inequality is concerned, money is both the problem and the solution. The rest is noise.

Martine Rose believes that, thanks to Covid, we are now, suddenly, living with a future again. The end of history ended the moment the gears of the world sputtered to a stop – “creating a tear in the fabric of reality,” as she puts it. “It seems like, after so many years of fiddling around the edges of the familiar, something genuinely new could come in.” She points to movements that arose in prior moments of rupture, like Dada emerging from the ashes of World War I or hippie counterculture blazing defiance to the society that produced the war in Vietnam.

A-Cold-Wall’s Ross is more cautious. “I think Covid has surfaced conversations that have been going on below ground,” he suggests. “I don’t believe that means we’ll get a total social reset, but it has created space to ask questions. We can see the system now – and choose to evolve it in a direction that’s more humane. Which makes it an exciting time to be a designer,” he adds, “because you can help drive the shift.”

That shift won’t be the work of one election. It may not even be the work of one generation. But the work starts today, and a key part fashion can play is to use its genius for dream-creation to help people imagine what comes next. “Let’s embrace change,” Rousteing says. “It’s how you make new history.” ■

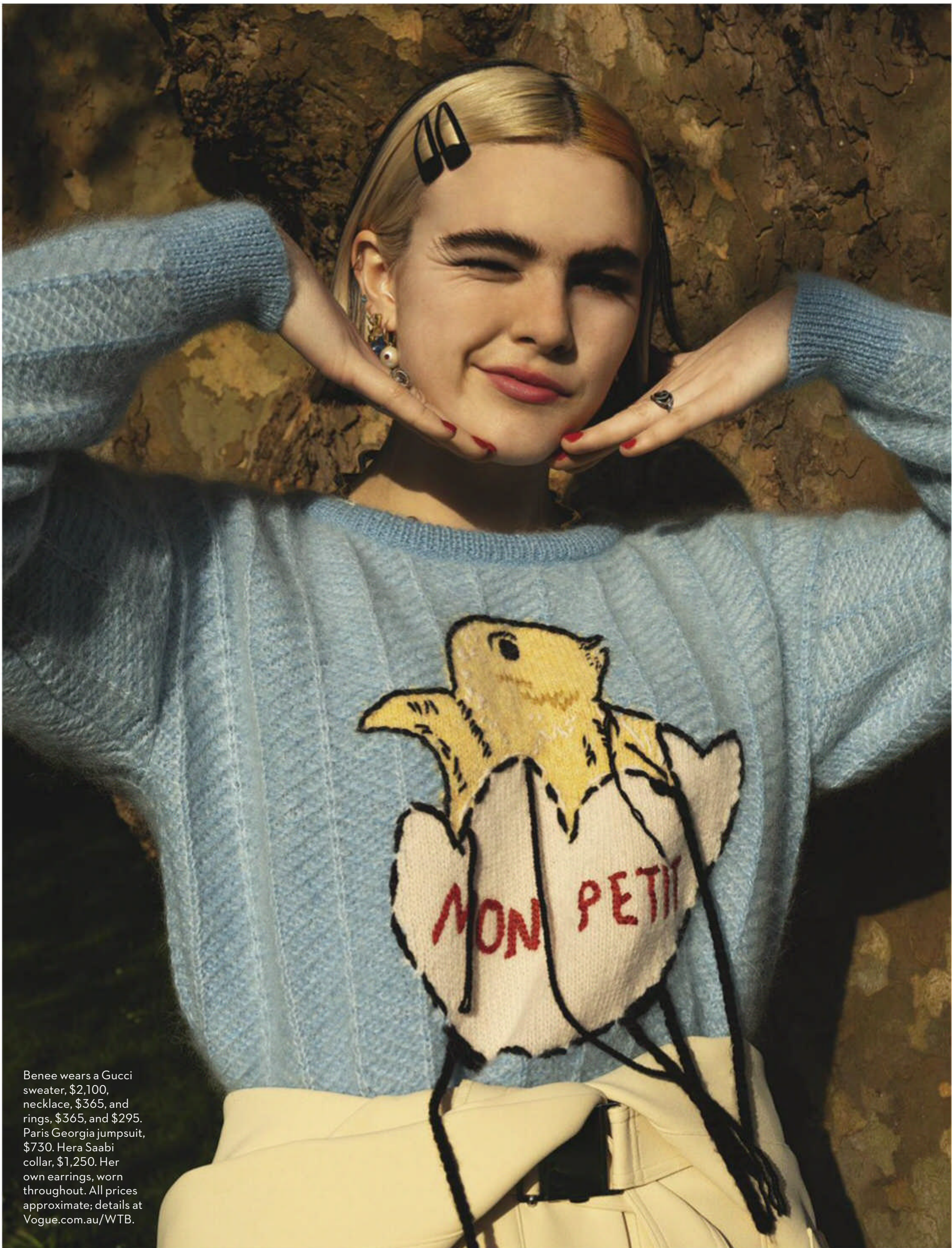
“We can see
the system
now – and
choose
to evolve it in a
direction that’s
more humane”



Feat. Beneé

Her track *Supalonely* has us hooked, and here, endearingly authentic Kiwi singer/songwriter Beneé, chats to Alison Veness about her debut album, friends, family and Elton John. Photographed by Lula Cucchiara. Styled by Paris Mitchell Temple.





Benee wears a Gucci sweater, \$2,100, necklace, \$365, and rings, \$365, and \$295. Paris Georgia jumpsuit, \$730. Hera Saabi collar, \$1,250. Her own earrings, worn throughout. All prices approximate; details at [Vogue.com.au/WTB](https://www.vogue.com.au/WTB).

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Gucci T-shirt, \$580, beret, \$515, bracelet, \$555, gloves, \$515, and bag, \$2,690. Paris Georgia pants, \$560.



TALENT: Stella Rose Bennett aka Benee
BORN: 30 January 2000, Grey Lynn, Auckland
ZODIAC SIGN: Aquarius; Chinese year of the Dragon
SPIRIT ANIMAL: Dolphin
SCHOOL: St Marys College, Catholic girls' school, Auckland
DROPPED OUT: Auckland University of Technology (Because we all need to drop out.)
MOTHER: Tania Bennett FATHER: Ian Bennett
BROTHER: Oliver Bennett, younger by three years (Not annoying.)
DOG: Tui (A native New Zealand bird.)
KITTEN: Pistachio Moobug (Because it's great saying pistachio with an Italian accent.)
INSTAGRAM: @beneemusic 524K

It is 8pm Auckland time and we are on Zoom. Benee is in her new home – she has just moved in with three school friends, only four minutes from her mum and dad, just because. She is wearing her trademark oversized knit and jeans. She has the best smile and so much energy, which is at odds with how she would describe herself to an alien from Mars: “Sleepy, loud and emotional.” We talk about everything Benee/Stella and all that is to come this year and, cautiously, beyond.

AV: How would you describe your music?

B: “Crispy apple. I love the idea of blending genres and creating a new kind of sound.”

AV: Your debut album *Hey U x*, which features 13 tracks, drops November 13. How is it coming along?

B: “It’s going good, it’s getting close, I’m nearly there. They’re all written; still sorting some feats and there’s some mixing to be done.”

AV: Love the opening thrumming beat and instrumental of *Happen to Me*.

If I live to an old age

I would have seen everything change

I understand why people leave

But these things seem heavy to me

I think about these things too much

... Cos what if they happen to me

B: “This song is super important to me. It’s my favourite on the album and it’s the opening track. It’s the first song where I’ve written about anxiety. There’s a line: ‘I understand why people leave’, which is touching on suicide. The lyrics are pretty dark, I have friends ... Life is pretty crazy right now and I think it’s important to talk about this kind of stuff and I appreciate it when other artists speak about stuff that makes people uncomfortable. But I wanted a pretty song that talks about it and have it there as a track on my album.”

AV: I quote you quoting your mum here: ‘The brain is a powerful thing.’ So true. On an off day, how do you pick yourself up?

B: “You can so easily spiral into a weird little hole for whatever reason and your mind can freak you out. That’s what *Happen To Me* is about. So I write music when I’m feeling like shit and it helps me, and I think writing and creating is my kind of outlet. I listen to music, too. Everything music-related is how I pick myself up.”

AV: Where is the best place for writing?

B: “I’m constantly finding new minds, you know what I mean? Outside, in a car, in my room doing nothing and in isolation a lot of inspiration was sparked. I love that I don’t have to create in any particular way. For me, I find that my best writing comes from a

moment when I wasn’t thinking I was going to make a song, and then something comes up and I write it down.”

AV: Are you still working with [producer] Josh Fountain?

B: “Yes, Josh is brilliant, he’s the most genuine guy, he’s sick. I’ve been working with him on all the music, for like three years. He’s a wizard, incredible at producing and he has his own band, Leisure. He’s just got great taste. I think in the studio I’m quite kind of bossy and loud, and he’s quiet and really nice and it just works. He’s taught me a lot about how to craft a song. He’s very patient and I think that helped me a lot when I was trying to find my sound.”

AV: *Same Effect* has your sound – a dreamy, mellow dance sound. How would you describe it?

How about you come round and pick me up

... Don’t wanna be someone who you forget.

B: “I guess it’s more upbeat. I wanted to have a mix of different kinds of songs, polar opposites to one another – kind of dreamy, happy, sad, love song, melancholic – it’s a little bit like *Wishful Thinking* [2019]. It’s actually about my ex-boyfriend who sent me a letter telling me to wait for him, which is really stupid, so I wrote a song about it.”

AV: I love *Winter* featuring Mallrat, too, such a great rhythm.

I crave the quiet

I love the silence

... The winter suits me better

B: “I wrote the song when I was in LA and it was so hot, on the same trip I wrote *Supalonely*. I was there for like a month and I didn’t know anyone and was hating it and kept thinking: ‘I want to go home to the cold, I want it to rain.’ I’m a huge fan of her [Mallrat’s] work. It’s a shame we didn’t get to work in person, it was all online over lockdown that I reached out to her. There’s something about her lyrics and I had this song and didn’t have a second verse to it and then I thought: ‘I want a lady on this track.’ She made me love it. Sometimes I can doubt the music. She really lifted the song.”

AV: If you had to predict it, hard I know, but which song from *Hey U x* will light up TikTok next?” [*Supalonely* currently has 250 million streams and appears on 12 million TikToks and counting.]

B: “No idea ... you can’t just predict what’s going to happen. What happened with *Supalonely* was organic; it was a 16-year-old girl creating a dance to it. Maybe it will be *Snail* – it’s pretty upbeat.”

AV: How does it feel being part of so many people’s lives, getting them up and dancing?

B: “It’s pretty insane and pretty surreal when someone reaches out to you to say that your music has helped them in some way and in this case ... crazy it was on this scale.” →



Gucci sweater, \$950, and shirt, \$1,050. Paris Georgia pants, \$589.

AV: I know you've had a love of music since you were very young and you play the guitar and saxophone.

B: "I did do some writing on my guitar and the keys over lockdown, but not the saxophone."

AV: How has this year influenced the album?

B: "I've been lucky to still be able to write, it's made me more productive, and because my tour plans were cancelled, I have the album almost ready now. It's definitely made me write a whole lot more sad songs, as that's the vibe of the year with what's happening to the world, and it's been a time to slow things down and really follow what's been going on."

AV: You won four gongs at the New Zealand Music Awards in November 2019: Single of the Year, Best Solo Artist, Best Breakthrough Artist and Best Pop Artist. Do you think this also pushed you along?

B: "It makes you realise people are acknowledging what you are doing and appreciating the hard work you've put into everything. But I dunno ... they're just awards."

AV: And the Elton John effect – how's that been for you and your musical career?

B: "Having someone like that talk about my music is insane and being on his platform [Rocket Hour on Apple Music] in front of his audience is crazy. He is renowned for having good taste in music and an interest in new artists. It's really crazy to me that he was even listening to my music, let alone playing it. I don't like to overthink it. Again, it's surreal."

AV: Favourite Elton John track?

B: "People scream to me *Bennie and the Jets* every time I do a show, so that's it."

AV: How are the music videos shaping up for the album? Are you in charge and is it the same crew?

B: "Literally everything on the creative side I'm fully involved with – the merch, the videos – which is exciting. They are hard work for the whole team and after a day's shoot I'm so tired. I'm definitely loyal to my crew and I worked with Charlotte Evans on a whole bunch of stuff and she directed *Blu* and I love her team, but it's important to work with different kinds of creative people and collaborations with music and art. I love mixing minds in every way. I want to find directors with completely different styles. But I still use the same hair and make-up though, so I'm loyal!"

AV: How has Black Lives Matter awareness and deaths in police custody affected you?

B: "In terms of work, it made me worried to post about things when there are more important things we should be talking about – and here I am promoting a fucking music video. It definitely made me want to pause everything for an amount of time and to be fully present and supportive – and to keep talking about it. The thing I can do is post resources. That's something I find really helpful when I'm on social media, so now that I have an audience, I'm taking advantage of it so I'm going to spread the names of the charities for people to donate to. People listen, so that's something I feel I can actually

do ... and I've marched as well."

AV: Do you set goals, a Grammy?

B: "Yes that would be insane, but I'm not like a goal-setter, although I do like to manifest."

AV: Who do you want to work with?

B: "James Blake and Thom Yorke. I guess I could manifest."

AV: What's your dream stage?

B: "Well, I was really looking forward to Splendour in the Grass, but that's not happening anymore, but there are so many gigs. I want to play the Fuji Rock Festival in Japan."

AV: How important are the clothes you wear and how much do they influence your performance?

B: "Wearing something cool makes you feel bad-ass and I perform better. I'm used to shopping at second-hand stores like SaveMart in Auckland where you can find recycled T-shirts for a dollar, but working with big labels like Gucci ... they make such great clothes."

AV: Anything you want to say to the *Vogue* reader?

B: "Dear *Vogue* reader, I hope that you have a good end of year 'cos this year has been shit. I hope 2021 is better for everyone. I'll be 21 in 2021. Mega. Big night for Stella. All are invited." ■

“I love mixing minds in every way. I want to find directors with completely different styles”

Gucci blazer, \$4,900, shirt, \$750, pants, \$1,050, and shoes, \$1,645. Wynn Hamlyn sweater, \$595.

Hair: Sean Patrick Mahoney
Make-up: Lochlain Stonehouse
Lighting: Matt Hurley

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The big picture

A talented group of Indigenous and First Nations curators has been simultaneously educating the public, honouring ancestors and challenging traditional art institutions. In celebration of five changemakers in this space, we asked prominent Indigenous artists to create a unique piece of portraiture for each. Introduction by Myles Russell-Cook.

For decades, Indigenous people around the world have challenged art museums and galleries to reconsider their engagement with Indigenous materials, ideas, concepts and narratives. The challenge has been to build meaningful and respectful relationships with the communities whose cultural materials these spaces have historically benefited from exhibiting. Since the beginning, art galleries have nearly always been spaces that amplified the voices of a predominantly white few.

In recent years however, particularly since the internet, there has been greater accountability for these spaces to ensure more inclusive stories are being told and that the true diversity of the art world is reflected in what they put on their walls. Groups like the anonymous Guerrilla Girls have built a global reputation as a sort of industry watchdog, holding museums accountable for their gender disparity and racial whitewashing. And while activist artists like the Guerrilla Girls are extremely important, for Aboriginal people this concept of accountability has been around since well before viral posts online.

No Aboriginal person works in isolation. Community relationships and knowledge are ingrained in everything we do. While museums work to create policies and protocols that ensure community consultation is respected, Aboriginal people have been consulting with each other over cups of tea in the backyard pretty much our whole lives. Over the following pages, some of the extraordinary work by curators who are making waves in the art world today will be celebrated, but we must always recognise and acknowledge that we are building on a legacy that our Elders fought for. And that no one person can take credit for the societal changes that are happening around us.

CLOTHILDE BULLEN

Senior curator of Aboriginal and Torres Strait Islander Collections and Exhibitions, Museum of Contemporary Art Australia

In 2017, Clothilde Bullen, a Wardandi (Nyoongar) Aboriginal woman with English/French heritage, joined Sydney's Museum of Contemporary Art Australia after curating with the Art Gallery of Western Australia for more than a decade. Bullen has published extensively and curated a number of independent shows, as well as serving on arts boards in the government and private sector. And yet, despite her considerable achievements as both a curator and writer, she insists what is most important to her is building capacity and sustainability in the sector; creating and holding space for the next generation of arts workers and leaders.

Bullen is particularly proud of two things. The first is the development of an Indigenous writer/mentor program – the Indigenous Voices Program – in conjunction with *Art Monthly Australasia* and supported by the Power Institute at the University of Sydney; the other is being a member of the development committee for the National Gallery of Australia (NGA) Indigenous Arts Leadership and Fellowship program supported by Wesfarmers Arts. The program supports Indigenous arts professionals to deepen their understanding of the art sector and build their network of support. From that program a significant alumni of Indigenous arts workers have emerged who are all making their own extraordinary contributions to the arts around Australia.

"I am so proud to help develop that [NGA/Wesfarmers] program, which sisters like Tina Baum have continued to evolve over the past 10 years," says Bullen. "It is absolutely critical that institutions create sustainable pathways for other Aboriginal and Torres Strait Islander people in the arts to ensure authentic representation and interpretation of ourselves across all forms of our cultural material is mandatory to addressing the imposed identities and histories placed upon us by the dominant culture in this country. It is not just an economic imperative for our arts workers and communities but a political one also."

The painting of Clothilde Bullen (opposite) is by Thea Anamara Perkins, an Arrernte and Kalkadoon woman and emerging artist whose practice incorporates both painting and installation and explores her Indigenous identity as well as conceptual investigations into art-making itself. →





Clothilde (2020) by
Thea Anamara Perkins.

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TINA BAUM

Curator of Aboriginal and Torres Strait Islander Art, National Gallery of Australia

Tina Baum is from the Gulumirgin (Larrakia), Wardaman and Karajarri peoples of the Northern Territory and Western Australia, with Chinese, Japanese, Filipino, German and Scottish heritage, and has been working for more than 30 years in museums and art galleries around Australia. Baum has been curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia (NGA) since 2005 where she most recently curated the *Defying Empire: 3rd National Indigenous Art Triennial*. Baum has also worked on the NGA/Wesfarmers Arts' Indigenous Arts Leadership and Fellowship program since its inception in 2010 as a mentor to the 100-plus alumni – a presenter and organiser who is proud to be a part of a team that continues to strengthen capacity for Aboriginal and Torres Strait Islander arts workers around Australia.

“I'm really proud to work with some incredible Blak leaders and playing a role in progressing museums,” says Braum. “I look forward to seeing what the next leaders like those from the NGA/Wesfarmers program do for communities, artists and the sector.”

Pictured right is an image of Tina Baum produced by her brother, Gary Lee, who is a respected Larrakia/Wardaman/Karajarri artist. Lee described the meaning for the portrait saying that he liked the idea of working with a photo of Baum as a child and reworking it through his own markings to enhance this sense of an enduring essence. Part of this essence is Baum's Aboriginality, which includes her primary Larrakia and Wardaman Aboriginal identities both through her mother and Karajarri identity through her father.



Tina Mina (1977/2020) by Gary Lee.



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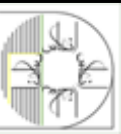
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Pingan (2020) by Naomi Hobson.

SHONAE HOBSON *First Nations Curator, Bendigo Art Gallery*

It's not just big-city galleries that possess the knowledge of Aboriginal and Torres Strait Islander curators – there is also a change occurring at a regional level. In 2018, Shonae Hobson, who is a Southern Kaantju woman from Coen, Cape York Peninsula in Far North Queensland, became Bendigo Art Gallery's inaugural First Nations curator. Since her time at Bendigo, Hobson has curated a number of important shows, including *Piinpi: Contemporary Indigenous Fashion*, the first major survey of today's Indigenous Australian fashion landscape.

"As a young curator working in a regional setting, it is important for me to build deep and meaningful relationships with

community," explains Hobson. "It is my mission to support and profile artists living and working in regional and remote locations through my work."

In the image above, Hobson is interpreted by her mother, Naomi Hobson, an acclaimed photographer and painter of southern Kaantju and Umpila heritage from Lockhart River, Cape York Peninsula. Hobson's painting, *Pingan*, is a representation of her daughter's relationship to Country. The artwork identifies Shonae's story; the native star flower is endemic to Cape York on Shonae's homeland and the name *Pingan* was given to Shonae at birth by her grandmother to identify Shonae to her family and connect her to place. →

KATINA DAVIDSON
*Acting curator of Indigenous
Australian Art at Queensland Art
Gallery and Gallery of Modern Art*

One curator who went through this important NGA/Wesfarmers Arts program, and who is currently working as the acting curator of Indigenous Australian Art at Queensland Art Gallery and Gallery of Modern Art (QAGOMA), is Katina Davidson, who has links to Purga and Deebing Creek Missions and Kullilli and Yuggera people from Queensland as well as maternal non-Indigenous Australian heritage. Before becoming a curator, Davidson trained as an artist at Griffith University's Queensland College of Art (QCA), an important art school

as it has a long-established history of being a place where art intersects with activism. Collectives such as proppaNOW – a Blak art collective founded in 2003, whose current members include Richard Bell, Jennifer Herd, Vernon Ah Kee, Gordon Hookey and Megan Cope, help affirm the important relationships between curators and the communities whose work they represent.

"I am so thankful for the generations of curators, artists and activists before me for creating the opportunities that allowed me to gain institutional experience," says Davidson. "Access to their hive mind and being able to learn in real time from those at the forefront of critical Indigenous curatorial practices internationally has completely propelled my career forwards. In my work I want to continue this legacy of enabling access for our communities, artists and cultural practitioners – so that they may have mutually beneficial relationships with institutions, which is something that we haven't always had. I see this as my inherited legacy and activism."

This portrait of Katina Davidson is by contemporary mixed-media artist Hannah Brontë, who comes from Wakka Wakka and Yaegl heritage. Brontë's work has roots in female empowerment, protest and popular music. Brontë's portrait of Davidson is her way of showing the curator's role as an arts activist and representing her as a "Blak superwoman *tidda*".



Gorn Den Tidda (portrait of Katina Davidson)
(2020) by Hannah Brontë.

MYLES RUSSELL-COOK *Curator of Indigenous Art at the National Gallery of Victoria*

Having started at the National Gallery of Australia in 2016, Russell-Cook has curated where his passion lies, with First Nations contemporary art. Like so many Aboriginal and Torres Strait Islander people, Russell-Cook's professional influence and inspiration comes from his family, particularly his mother and maternal Aboriginal heritage from Western Victoria, with connections into Tasmania and the Bass Strait islands.

"My mother is an extraordinary historian who is proud of her Aboriginal heritage," affirms Russell-Cook. "She has dedicated her career to truth-telling and was one of the first academics to destigmatise family history as a form of historical study."

Family is of the greatest importance, with Russell-Cook often speaking about how his mother has instilled in him the importance of looking backwards and forwards at the same time, and how engagement with all First Peoples communities and cultures is something to take very seriously.

This photograph of Myles, above, was taken by Kuku/Erub/Mer contemporary artist Destiny Deacon, who like Myles, lives on the unceded lands of the Kulin Nation in Melbourne. Myles recently worked with Deacon and her long-time friend and collaborator Virginia Fraser to curate a major retrospective exhibition of her work, simply titled *Destiny*. The show will be opening in the near future, having been delayed twice because of Covid-19. Deacon is known for a body of work that walks the line between comedy and tragedy, so chose for this photo to reflect a sort of "lost boy paste-up". It's Deacon's way of having a joke about the exhibition, which sometimes feels like it's gone missing. ■



Myles (2020) by Destiny Deacon.





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Left and right: Noir Kei Ninomiya jacket and skirt, P.O.A. Tom Ford earrings, \$1,239. Noir Kei Ninomiya x Church's shoes, \$1,320. All prices approximate; details at Vogue.com.au/WTB.

All tomorrow's parties ...

Are just beyond the horizon. Enter looks to make a statement *rentrée* in – or dream about until we can – from *soigné*, to searing brights, that will make the heart sing. Styled by Anna Dello Russo. Photographed by Luigi & Iango.



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Bottega Veneta
dress, \$30,070.
Louis Vuitton
sunglasses, \$1,260.
Tom Ford earrings,
\$1,239. Manokhi
gloves, \$460.



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Gucci dress, \$40,000,
neckpiece, \$1,155,
harness, \$2,980, and
gloves, \$1,955. Tom
Ford earrings, \$1,239.

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Dolce & Gabbana top
and shorts, both P.O.A.
Manokhi gloves, \$460.
Fragrance: Jean Paul
Gaultier Scandal EDP.



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Left: Versace dress, \$3,660. Prada boots, \$2,050. **Right:** Versace dress, P.O.A. Manokhi gloves, \$460. Prada boots, \$2,050..

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Maison Margiela dress,
\$4,715, sleeve and gloves,
both P.O.A. Tom Ford
earrings, \$1,239.

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Loewe dress, \$7,950.
Tom Ford earrings,
\$1,239. Roger Vivier
boots, \$5,400.

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Lanvin coat, \$7,265,
and gloves, P.O.A.
Tom Ford earrings,
\$1,239. Manokhi
gloves, \$460. Roger
Vivier boots, \$5,400.



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Marc Jacobs coat, P.O.A.,
dress, \$1,730, headscarf,
\$570, and boots, P.O.A.
Lanvin gloves, P.O.A.

Hair: Luigi Murenu
Make-up: Georgi Sandev
Manicure: Beatrice Eni
Models: Amar Akway,
Mayowa Nicholas, Shanelle
Nyasiase, Aliet Sarah

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La dolce vita

In 2018, food writer Mimi Thorisson and her photographer husband Oddur Thorisson packed up their home in France and drove to Italy to start from scratch in Turin with nothing but their children and a few cooking utensils. Her new book *Old World Italian* is a tribute to the people, places and family recipes that helped create a sense of belonging in her new homeland. Photographed by Oddur Thorisson.

Castello di Reschio,
in Umbria, an
ancient estate that
has been restored
into a luxury villa.





Mimi Thorisson
with daughters
Audrey (left) six,
and Gaïa, nine.

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FOR EIGHT YEARS I had been living, mostly, in French kitchens, amongst the copper pots and pans and the oily jars of duck fat stacked on swaying shelves betwixt the plum jams of early autumn, the cornichons, and the candied onions. I was happy in those kitchens: I had distanced myself from the city, and what a city it was. Who in their right mind would ever leave Paris? Later, I had no particular reason to leave my French country kitchen either – and 100 good ones to stay. Yet Italy was calling us. After all, it was there where the seeds of our country life had been sown a decade earlier. All those holidays in Italy, by the sea in small, grand hotels with waiters in white jackets and Bellinis before dinner. In rented villas from Tuscany to Umbria to Marche. On road trips winding from north to south and on romantic holidays, including a honeymoon in Rome, Italy called us like a siren to a sailor, and we were powerless to refuse her. For a moment, or forever, we closed the shutters and doors to our magical palace at 1, rue de Loudenne in Médoc. We headed for a new adventure in this blessed, rich land, where the light is magical at any hour, where from north to south, east to west, fruits and vegetables grow with abandon, where the coffee is better and the paintings are older.

We came charging over the mountains in a car filled with children and dogs. We brought some pans, a few good knives, and a painting of a dog to place above our dining table. A dining table we had not yet found. We left almost everything in our house in France and brought very little. In a sense, we were starting over, quite literally without even a pot to cook in. The first night of boiling pasta in Torino saw me running in a side street with a pot in hand, borrowed from a nearby seafood restaurant; and as if to keep to my French roots, I had a bottle of Champagne in the other. That was a beautiful evening; many have followed. There is magic in cooking, and in cooking Italian food there is alchemy. Every region has its dishes and every dish has its story. The story of a nation is a story of food.

It was a conscious decision to leave it all behind and start our Italian lives with practically nothing. We preserved, fully intact, the house we had put so much love into, bringing hardly anything but our open minds and empty stomachs. Well, that was the theory anyway. My husband somehow expected all the kids to speak Italian after two weeks of private lessons, and when they didn't, he said it was "good for them".

We had talked about making an Italian cookbook together for years. It was always in the cards and in the stars. We felt we had travelled enough, that I had cooked enough, been in Italy often enough and long enough to mount a credible attempt. But in the end, we realised we needed to be here full time, as we have always lived our life rather than staged it.

A holiday is when your habits are broken, when you do new things every day, try food for the first time. There is no routine, only adventure.

We headed
for a new
adventure
in this
blessed, rich
land, where
the light is
magical at
any hour



In Turin after a market stroll with Gaïa (left), Audrey (centre) and son, Hudson (right), aged 14.

But living in a place means adapting to a new routine, forming little habits that will take you a long way toward feeling like a local.

We had spent so much time scouring Italy for the best food, the finest restaurants, for professional purposes but mostly for ourselves. I had cooked countless Italian meals, and we had been enamoured of Italian food forever. Yet coming here was like entering the lions' den, climbing the wall where it is highest. It was a little frightening, but only the brave succeed.

The apartment on Piazza Vittorio Veneto in Torino is beautiful: grand high ceilings with old inlaid parquet floors in most rooms and Venetian marble floors in others. A gorgeous fireplace in the living room, a spacious terrace overlooking the bustling square, perhaps the busiest in all of Torino. It was, however, greatly lacking in the 'bucolic sprezzatura' that had become the signature of our rambling old country house north of Bordeaux. I remember waking up that first morning in an almost empty flat, no furniture save for a newly upholstered lounge chair in one corner and a reading light next to it. We had already found the most important furniture of any home: the kitchen and dining tables. For the kitchen, an oval marble design, a little fancy and bourgeois. The other, as humble and gorgeous as they come: a Piedmontese farm table, large enough to seat 12 people



Audrey eyes up the Italian sweet treats.

A basket filled with seasonal produce.



A beautifully time-worn building in Procida, an island off the coast of Naples.



Gaïa, Audrey and their sister Louise, aged 12, in Portofino.

– our family and a guest or two. The dining chairs were a bargain, 20 of them, never used before.

That first morning in Torino, I was left to wonder if we had been too extreme in our ‘out of the comfort zone’ approach. It’s a strange sensation after years of presiding over not one but two dreamlike farmhouse kitchens and cooking feasts for up to 30 people at a time to then find yourself heating water for tea in a saucepan.

Torino was closing down that week – bakers and butchers alike were headed for the seaside, restaurateurs were closing up shop.

Later on that first day, I took a walk on my own in the sweltering heat. I ventured up the columned sidewalk of via Po into piazza Castello where the positive powers of Torino reside. (The city is supposedly protected by the holy shroud of Turin and haunted by the devil himself.) Torino is a city of extremes, full of old families of prestige and power and new ones who came to work for Fiat in the 1950s and stayed even after the work had left. It’s a majestic and mysterious town, full of Italians having coffee in the morning and drinks at night. A real city, not a city of tourists. And that’s why we came here, and also why we’ll stay.

In those days of shuttered shops and restaurants, trips to the Ligurian coast or to the lakes of the Piemonte, walking in a half-

closed city, having too many coffees, endless trips to the bookstore when we had no internet, I had one valuable ally: the farmers’ market in Porta Palazzo that never closed. Almost every morning, I headed there with a huge basket and would bring it back full. Under a cast-iron Belle Époque-style structure, a flock of farmers from Piemonte’s agricultural areas gather every day but Sunday. They look the part, with rough hands and dirty boots, their stalls filled with bountiful produce, honest and delicious.

Sometimes I arrived in a hurry: It was late and I was hungry, or at least the kids were hungry. Other days, I stuck around, listened. I observed, like a food detective, not only what people were buying, but also what they were to cook with it. Everyone was happy to share their secrets with me. Or at least some of their secrets.

In the middle of a hot summer, it was the produce that excited me most, the bottomless pit of vegetables I had until now considered hard to get. What’s more, the guanciale we used to hunt for in France or bring back from Italy, and then savour like a treasure, was now everywhere and for every day. Later, in the autumn, puntarelle, my husband’s favourite, was no longer something you’d have to order in advance from a special purveyor, but rather a garden variety vegetable, a dime a dozen. →



Buying garlic and onions at a local farmer's farm in Cuneo.



The children toss basil leaves to dry them faster. Clockwise from left: Louise and baby brother Lucian, (aged four), Audrey and Gaia.

It was a long, hot summer of some victories and delights, and some disgruntlements, too, but mainly just prolonged and sweaty family time in an empty and hot and elegant apartment. Every day was pretty much about "What's for lunch?" and "What's for dinner?" In the end, after all that, when I was neither winning nor losing in my battle with this book, I had a breakthrough.

In late August, the stores had started to open again. From under sliding metal doors they revealed themselves: the curious retailers and establishments that had been hidden all summer.

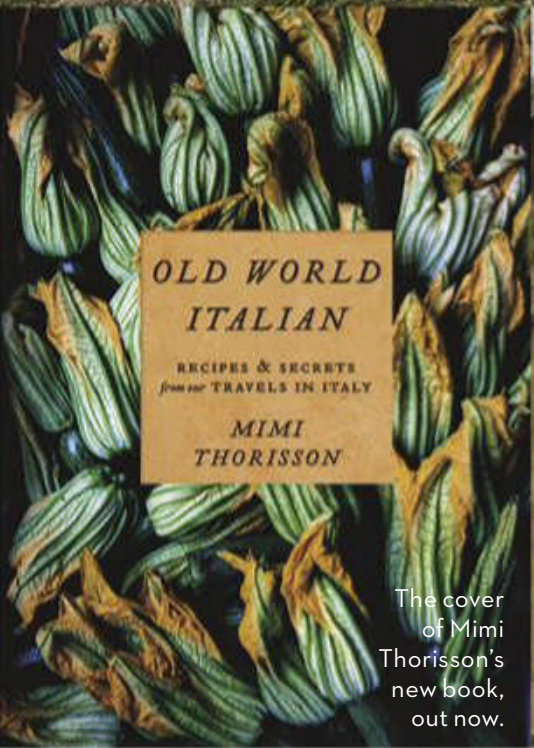
I woke up early one day and heard the older children already fighting over focaccia in the kitchen. Instead of joining the battle, I escaped quietly and ran down the stairs, turned left when I entered piazza Vittorio, and headed swiftly down via della Rocca, or as we call it, "our street". I walked past the incredibly well-dressed gentlemen who would every day out-dress the devil in a store named Lucifer Is an Honest Man, then past the posh little corner store where we send our daughter Louise to get ham every night (and they love her for it). Past two of our favourite restaurants, past the little square with a garden where we had aperitivo almost every night in August. Past the women's shoe store with beautiful Argentinian shoes where I bought a pair in July that I have never

worn. I walked past the beautiful door at No. 29 and past the incredibly expensive antiques and textiles store where we once almost bought a table but didn't because we weren't insane. Past the other stylish menswear shop where I always admire the tailoring in the window and wish for a very brief moment that I were a man.

Finally, I arrived at via Mazzini, the street of butchers, grocers, little restaurants, and a miscellany of other things. One place, very plain looking, had a woman in the window making pasta. She seemed very, very good at it, so I stuck around and after a good while, I became self-conscious, feeling a little weird just staring at her through the glass. Eventually, I ventured inside of what is a little store that sells fresh pasta and a few other items. They have four tables where you can sit, so I went back later that day with my family. Soon the kids were taking pasta classes every Friday and I always tagged along. These may have been the most significant, meaningful moments of my time in Torino up to that point. After months of not sometimes doubting myself, even when I was enjoying my life, I finally understood. Here, little girls and boys (but mainly girls) made pasta in such an effortless and unpretentious way. Mainly, they came with their mothers. Some were part of the family who owns the place. It was natural for them, normal. And for me, it was eye-opening. I saw



Hazelnut harvest at Altalanga Azienda Agricola.



The cover of Mimi Thorisson's new book, out now.



Thorisson with three-star Michelin chef Niko Romito in Abruzzo.



Buying fresh pasta from Anna Giustetto at Pastificio Giustetto in Turin.



Gaïa, arms filled with zucchini blossoms.

my own daughters making such progress. I finally felt at home. It's a family thing, a place where children cook with their parents, where making food from scratch is ordinary, and where the idea is not just to buy but to make. That's the kind of place where I belong.

Eventually, I enrolled myself for more advanced lessons. Whole afternoons of nothing but kneading, sculpting, cutting and filling various raviolis, creating different pasta shapes, strands and strings. I have been fortunate enough to cook alongside and observe some great Italian cooks, both home cooks and celebrated chefs. I have made a career out of going to restaurants, cooking in my own kitchen, inspiring myself, and getting inspired by others. And yet that first afternoon with Claudia opened a door to a new dimension for me. Not because I hadn't made pasta before, but because somehow I was now one of them. The pasta-making ladies in the paintings. The hard-working women who go about their business with staunch professionalism, pride, and knowledge. Some people do yoga, while some have a life coach, a shrink, or a personal trainer. I have Claudia, my pasta coach, and she made me feel like I had finally arrived in Torino. Two months after I had.

This is an edited extract from Old World Italian: Recipes and Secrets from Our Travels in Italy by Mimi Thorisson (Clarkson Potter, \$40).

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LIBRA**23 SEPTEMBER-23 OCTOBER**

Work and personal partnerships have felt full-on lately but things simmer down this month. Show those big personalities in your orbit how it's done, with the subtle kind of charm offensive you exude so well. Keep a check on your money and health now too to handle a home-based challenge.

STYLE ICON: Julia van Os**CAPRICORN****22 DECEMBER-20 JANUARY**

Your recent 'act now, discuss later' approach at home eases off this month. If you've rattled those who share your space, put energy into your career where a toned down version of your dynamic delivery will be a powerful influence. Friends and dreams could go through changes now, and only the strongest survive.

STYLE ICON: Adut Akech Bior**ARIES****21 MARCH-20 APRIL**

Pushing too hard to make things happen has been your MO lately but just letting things be is a better option now. A little nonchalance will revitalise your love-life, and a stalled career plan may restart dramatically too. Life looks good, but avoid big decisions about money until next month if you can.

STYLE ICON: Lily James**CANCER****22 JUNE-22 JULY**

There may be acute emotion around a 'work versus friendship' situation this month. Intense as that may feel, some things simply need to reach a peak and crash so that they can be rebuilt on firmer foundations. To channel your inner calm, home is where to find your equilibrium in a month that's meant for love, not war.

STYLE ICON: Elsa Pataky**SCORPIO****24 OCTOBER-22 NOVEMBER**

It's an under-the-radar kind of month for you but with some possible endings and reversals that could raise the drama factor. Recent intensity around health, work and relationships may escalate but will subside just as quickly by letting things play out rather than by fanning the flames.

STYLE ICON: Rachel McAdams**AQUARIUS****21 JANUARY-18 FEBRUARY**

What's at home or local to you may have lost its appeal lately so use this month to explore new possibilities. Online romance, a long-distance trip (social distancing permitting), or plans to study or teach may hold more allure. As an emotional block lifts, you're on the countdown to one of your most iconic years ever in 2021.

STYLE ICON: Rosamund Pike**TAURUS****21 APRIL-21 MAY**

Your mind could feel close to meltdown as the month begins, with too much information and too many demands on your emotional and physical space. This month, give yourself the time, care and nurturing you clearly need now to feel whole again. Clean living and loving will get you back on track.

STYLE ICON: Gugu Mbatha-Raw**LEO****23 JULY-23 AUGUST**

Your quest to be queen of all you survey at work, could run into some issues now. The old adage 'fail to prepare, prepare to fail' could ring true, so while your natural charm may open doors for you this month, planning ahead is the lesson to learn that will give you the structure and connections you need to succeed.

STYLE ICON: Dua Lipa**SAGITTARIUS****23 NOVEMBER-21 DECEMBER**

Too much down time could lead to frustration now, a state that doesn't sit well with your need for an active mind and body. Throw your energy into collaborations with friends, as good things may come out of it, including romance. The ability to make something out of nothing is your current superpower.

STYLE ICON: Billie Eilish**PISCES****19 FEBRUARY-20 MARCH**

A bold new direction or a life-changing connection could emerge from out of your friends zone this month. Keep things on the down-low until the venture is fully formulated. A merger, financial or romantic, could be part of the arrangement but examine all the pros and cons before you fully commit.

STYLE ICON: Lupita Nyong'o**GEMINI****22 MAY-21 JUNE**

If your work and wellbeing routines have gone to pieces, now's the time to reboot them in a more soul-searching way. You'll send positive ripples through your love-life too, as you explode any limiting beliefs about your self-worth. Recent rendezvous with friends may have been extreme, so add a lighter touch now.

STYLE ICON: Lucy Hale**VIRGO****24 AUGUST-22 SEPTEMBER**

You've got the power! Looking good and feeling fine comes more easily to you now, so lose those caustic critiques of others that, in truth, only mirror flaws you imagine in yourself. You're lucky in love now too, enough to revive a flagging romance or initiate a brand-new hook-up.

STYLE ICON: Zendaya

AGENTS OF CHANGE

When the going gets tough, the tough get creative. In a sign of the times, sustainable, supportive initiatives are springing up at stores, restaurants, cafes and community centres across Sydney.

SURRY HILLS

Home cooking is so hot right now. If you're looking for inspiration, **Yum Tum** offers interactive Zoom cooking lessons with one of 20 world-class chefs. It's a perfect way to learn new culinary skills, make a restaurant-worthy meal for family and friends, and support hospitality workers. Go to www.yumtum.co.

ULTIMO, PYRMONT

With a grant from the City of Sydney and community donations, Harris Connects has created **Chex**, Ultimo and Pyrmont's own sustainable, community gift card. It's a win-win for residents and businesses needing a helping hand. Go to www.chexcommunity.org.au.

ENMORE

During lockdown, the team at **Colombo Social** restaurant fired up the burners to provide hot meals for those in need. The **Plate it Forward** campaign has seen talented chefs and restaurateurs create more than 27,500 meals for at-risk Sydneysiders. Go to www.colombosocial.com.au/plateitforward.



Left: a mask from The Social Outfit. **Below:** take an interactive Yum Tum cooking class with a top chef.



NEWTOWN

Face masks are now a must-have. **The Social Outfit**, a sustainable, social enterprise fashion label, uses bright, beautiful fabric remnants to create reusable three-layer masks. The line is known as B1-G1, meaning for every mask you buy, The Social Outfit will give one to a person in need. Go to www.thesocialoutfit.org.

With more time on our hands, this could be your chance to meet your favourite author, join a book club or curl up with a great read. **Better Read Than Dead** has a variety of Zoom book clubs, including the Better Reader Book Club and Bad Women Book Club, author chats and, of course, the classics and latest bestsellers in store. Go to www.betterreadevents.com.



Far left: book into an event at Better Read Than Dead. **Left:** Plate it Forward creates meals for those facing hardship. **Below:** the Chex gift card helps local residents and businesses.



What are your favourite businesses in Sydney? Share them on social using #sydneylocal. To discover more retail and local favourites, go to city.sydney/local

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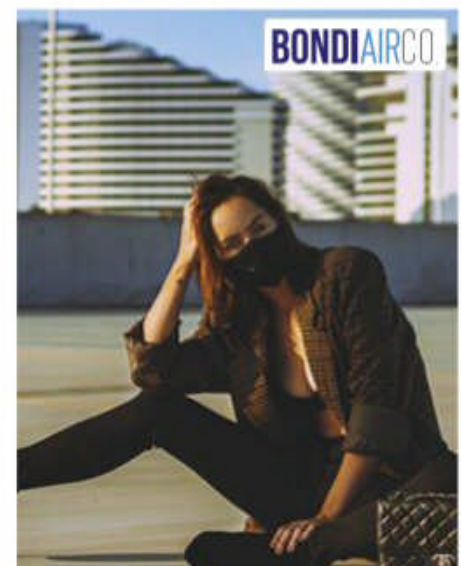
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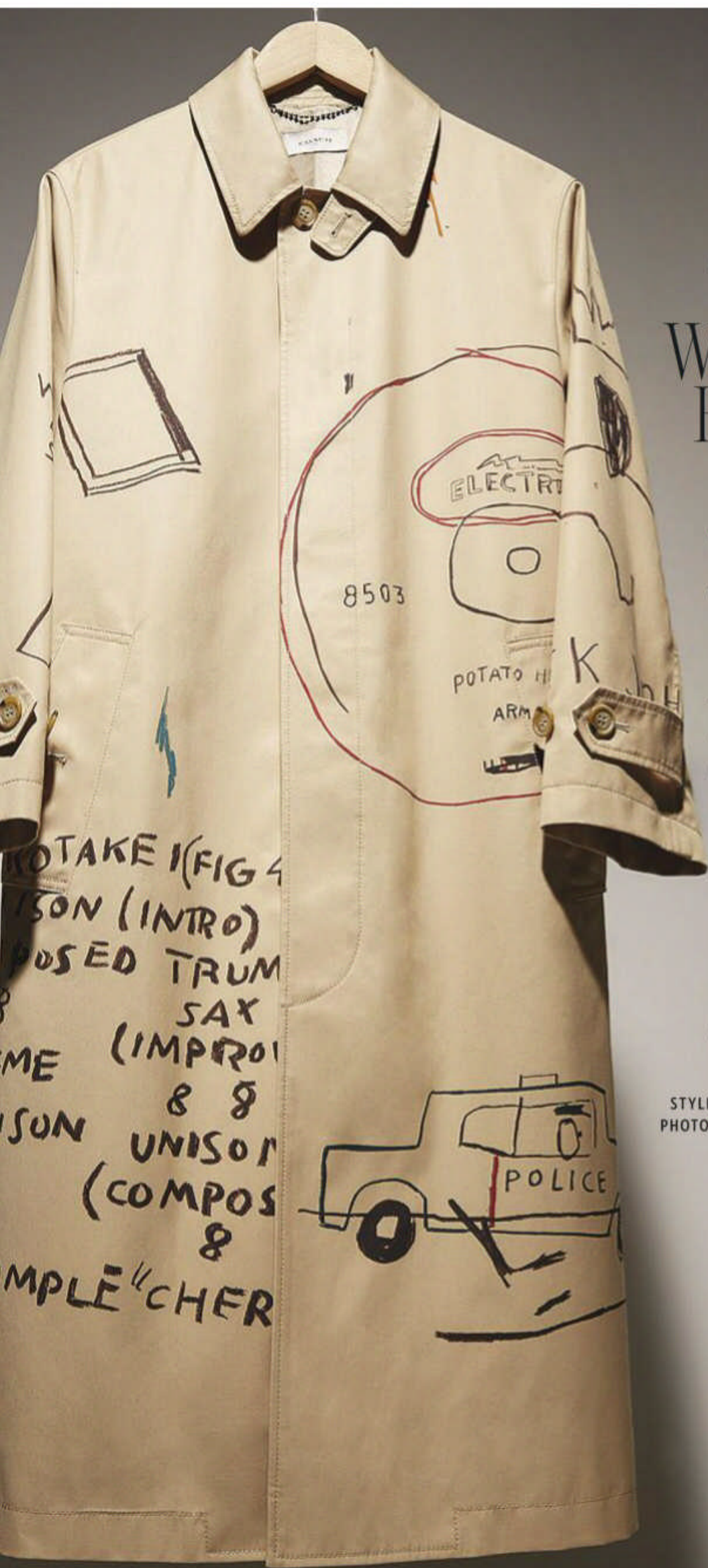
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LAST PAGE

WORK OF HEART

Transforming unexpected objects into high art, the world was Jean-Michel Basquiat's canvas. In this respect, Stuart Vevers stamping Coach's limited-edition trenches with Basquiat iconography would have made perfect sense to the artist - in fact, we imagine he'd call it a stroke of genius.

STYLING REBECCA BONAVIA
PHOTOGRAPH GEORGINA EGAN



Coach x Jean-Michel Basquiat
trench coat, \$3,700.

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