

VOGUE

AUSTRALIA

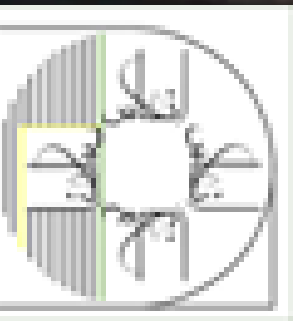
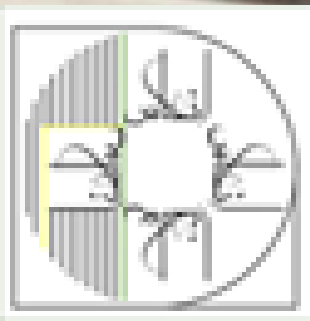
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EILISH
RISES
ABOVE
THE
NOISE**



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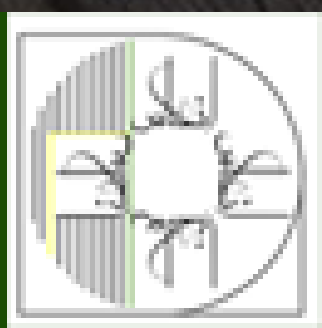


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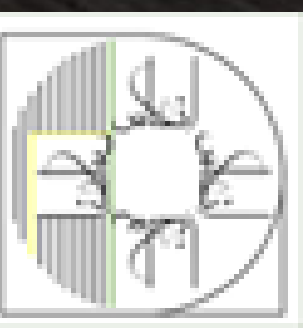
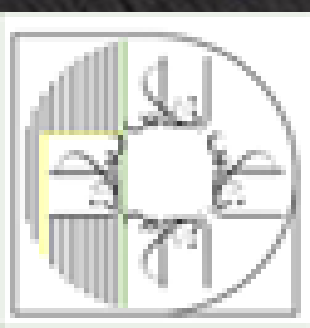


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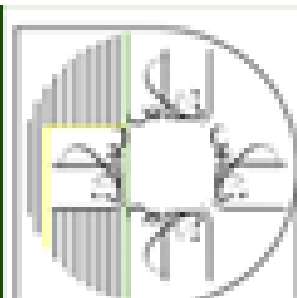
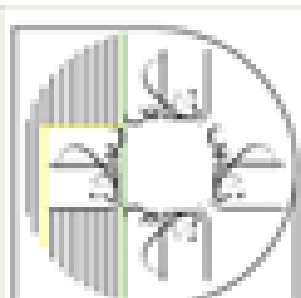
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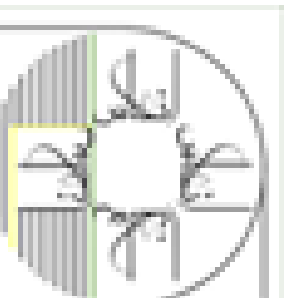
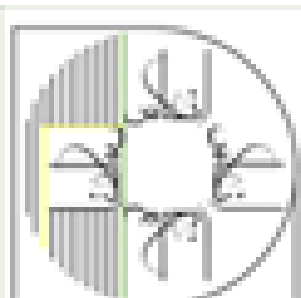
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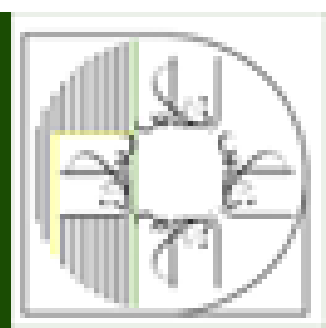
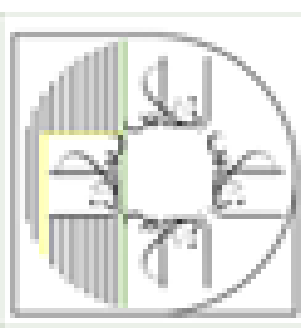
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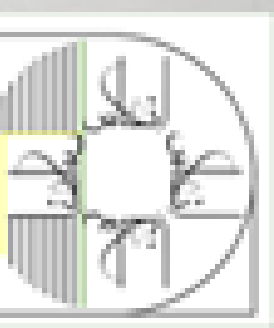
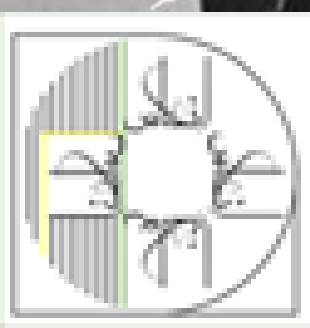


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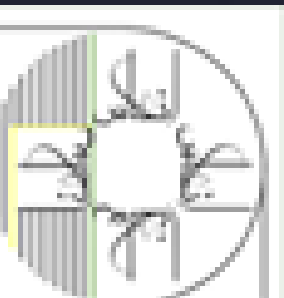
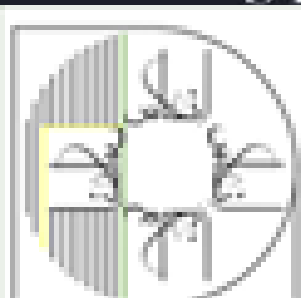


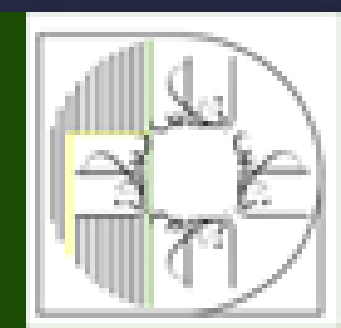
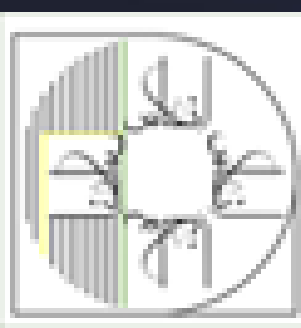
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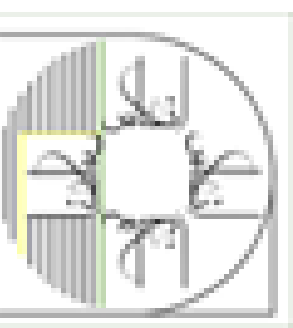
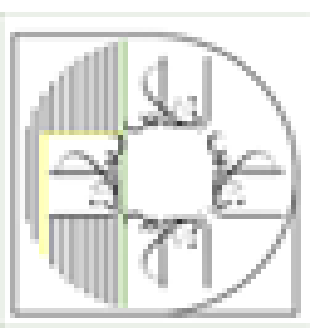
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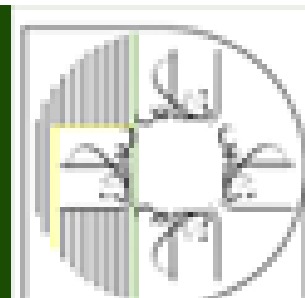
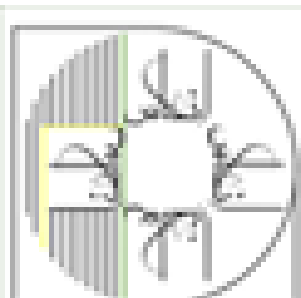
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VOGUE

AUSTRALIA

CONTENTS

AUGUST 2021



Billie Eilish wears a Gucci x Balenciaga jacket. Valentino top. Jonathan Simkhai pants. Gucci gloves and socks. Anita Ko earrings and ring, on left hand. Bulgari ring, on right hand. Balenciaga shoes. Make-up from Gucci starting with Fluide De Beauté Fini Naturel foundation in 270C and Poudre De Beauté Mat Naturel Face Powder in 01; on cheeks, Poudre De Beauté Éclat Soleil Bronzer in 02; on eyes, Stylo Contour des Yeux Eyeliner in Noir and Mascara L'Obscur in Black; on lips, Crayon Contour des Lèvres Lip Liner Pencil in Tendre and Rouge De Beauté Brillant lipstick in Call It A Day.

Stylist: Dena Giannini
Photographer: Emma Summerton
Hair: Benjamin Mohapi
Make-up: Robert Rumsey
Manicure: Ashlie Johnson
Set designer: Robert Doran
Production: Viewfinders
Stunt coordinator: Mindy Kelly

- 18 Editor's letter
- 22 Contributors
- 24 Voice

VIEWPOINT

26 Seeing shapes

What was best-in-season for the arrival of autumn/winter '21/'22? Stand-out shapes that redirected the eye to a plethora of new, and supremely wearable, silhouettes.

30 Pattern piece

Bold prints speak of an artful eclecticism and appreciation for a creative spirit. Musician Maina Doe gives a masterclass in wearing them.

32 Hot fuzz

Take the warm and woolie winter feeling outdoors in a pitch-perfect accessory that packs a (soft) visual punch.

34 Reality check

With virtual runway shows and clothes we'll only ever wear online taking over, is there a future with clothes that don't physically exist?

36 Purple reign

Hot on the heels of pink and green, powdery lilac has become an unlikely contender and a buoying presence in our winter wardrobes.

38 Jean genie

Nostalgia proves an instant mood enhancer in Nicholas Ghesquière's 80s-influenced denim for Louis Vuitton replete with a motif mash-up.

40 Rock solid

Against a backdrop of uncertainty, show-stopper gems are enjoying a moment. Tiffany & Co. draws on its pedigree to lead the way.

43 Curated by: Casey Cadwallader

The American Mugler designer known for his architectural vision at the famously theatrical house, shares his inspirations.

44 Sunshine state

The pandemic forced Lucy Folk home from her travels. Now she's finding rich bedrock in surrounds skirted by beach and bush.

46 Light work

Two local creatives combine making future heirlooms, plus the latest in ethical fashion.

48 Heaven sent

Van Cleef & Arpels' latest high jewellery collection is a love affair with the cosmos.

50 Moral fibre

Discover a clothing label with a deep respect for Australian merino wool and learn about the integrity of the farmers who produce it.

53 Return to form

The style cue to take from interiors: organic shapes that are a salve for winter blues.

CULTURE

54 Turn of events

Susan Armstrong and Michelle Grey are seeking to entertain audiences showing an appetite for intimate, bespoke, art-led events.

58 Comer chameleon

Jodie Comer established herself as a leading lady on television's *Killing Eve*. This year she hits the big screen with two major roles.

60 Time capsule

As a retrospective of the late Linda McCartney's photographs opens in Victoria, we celebrate her most iconic images.

62 Gold dust woman

Monica Saunders-Weinberg, the committee chair for the annual Gold Dinner, shares the family story behind her fundraising efforts.

65 Dreamscape

Fans of Fiona Lowry can now view a survey of her airbrushed paintings from the last 15 years.



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WE MOVE THE WORLD

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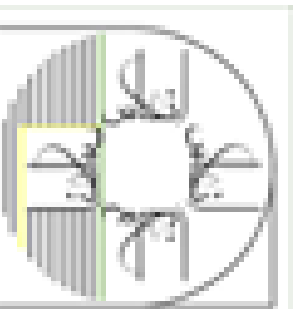
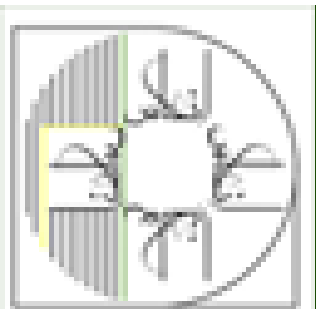
Beauty gives us confidence in who we are, in who we want to be,
and in our relationships with others.

L'ORÉAL

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VOGUE

CONTENTS

AUGUST 2021



66 Fast lane

As swimmer Ellie Cole prepares for her fourth Paralympics, she reflects on her success so far.

BEAUTY

68 Passion project

Press go on the subtle subversion of stop sign-red hues across lips, lids and cheeks.

74 Short (and long) story

The mullet is back. Really. We unpack the appeal of the ultimate bad-good haircut.

76 Hand-picked

Flex your green thumb with a fresh crop of fragrances that bloom with herbaceous notes.

78 World away

Aesop distils space, distance and imagination in three new thought-provoking scents.

80 On the blink

Estée Lauder's newest eye innovation will make you do a double take.

82 Flexy time

Experts are honing in on how stretching can super-charge performance, if done correctly.

FEATURES

87 Flight of fantasy

As Billie Eilish navigates coming of age on social media and the give-and-take relationship with her fans, she rises above the noise.

114 Forget me nought

The noughties are back. See how fashion caught the millennium bug all over again.

116 Sweet but Sycco

For Sycco, the top-ranking debut artist in this year's Triple J's Hottest 100, the best is to come.

122 Star-crossed lovers

Husband and wife Chengwu Guo and Ako Kondo share the stage this month as Romeo and Juliet in The Australian Ballet's production.

FASHION

100 Go figure

The silhouettes of the season are grounded in timeless quality – with undertones of delight.

134 Far horizons

Vogue partnership: Nicolas Ghesquière went back to the greats for Louis Vuitton this season, here modelled by Lara Worthington.

VOYAGE

140 Natural calling

Petersham Nurseries embodies the passions and beliefs of Gael Boglione and her family.

144 Home stays

Five local creatives share their favourite under-the-radar winter escapes – ones you can stay in for your own slice of paradise.

147 Hideaway: Auckland

Designer Maggie Hewitt of label Maggie Marilyn shares the best haunts in Auckland.

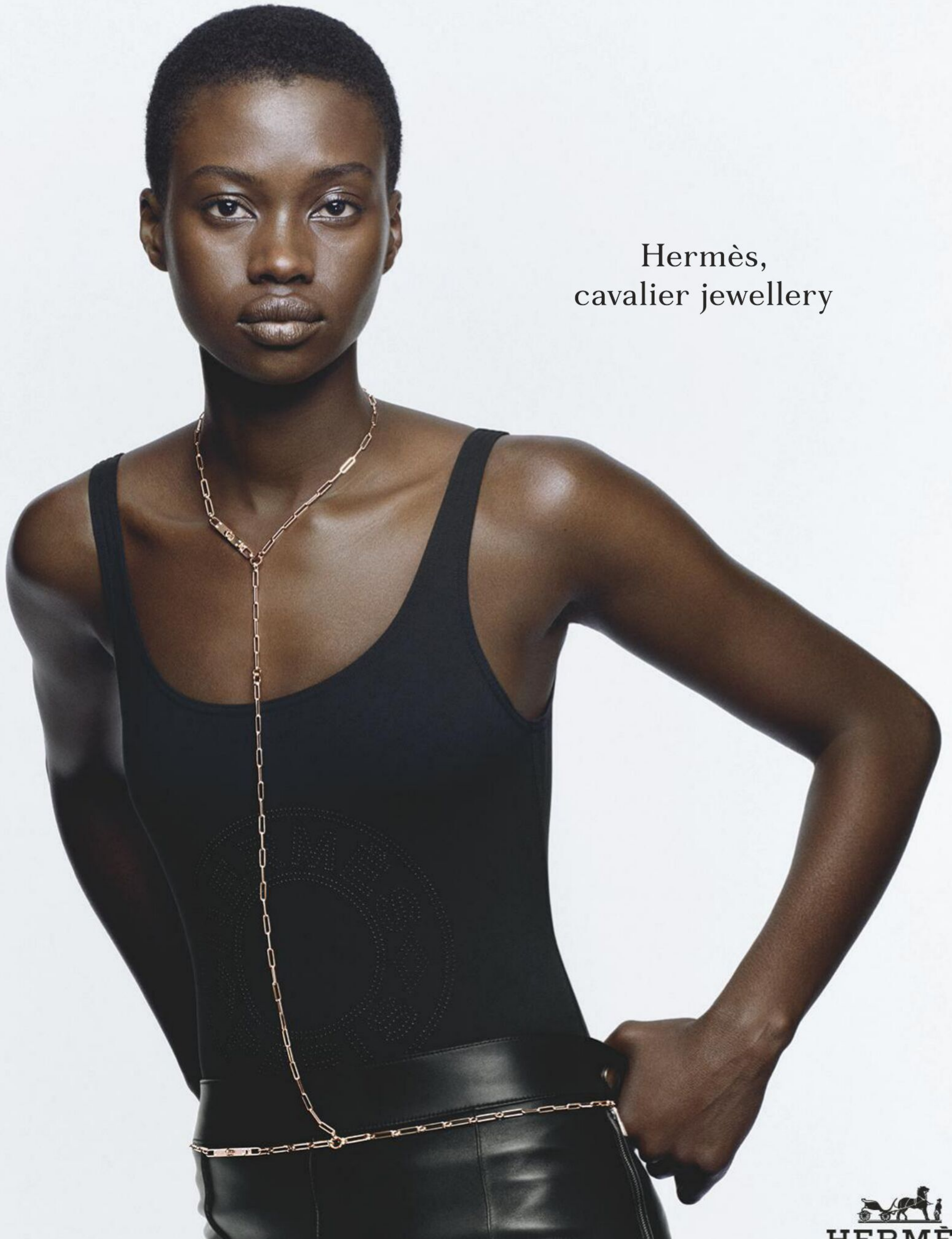
149 Soiree

151 Horoscopes

152 Final note

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Hermès,
cavalier jewellery

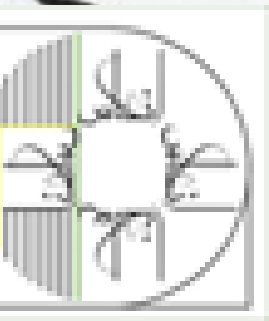
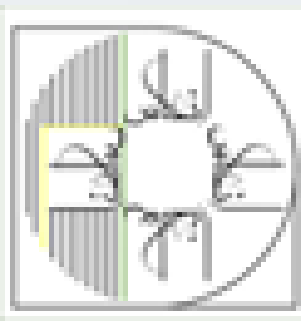


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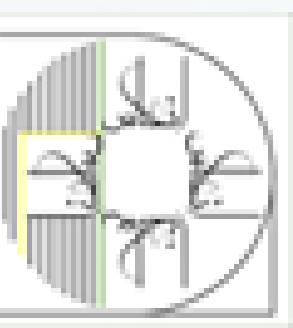
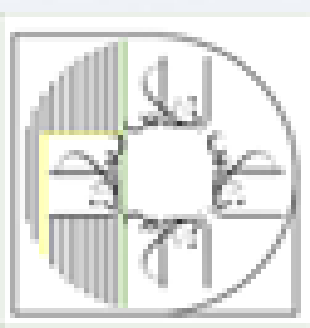
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Hermès,
cavalier jewellery



Elegance is an attitude

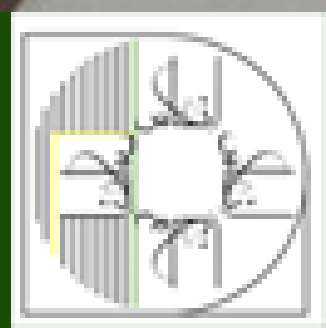
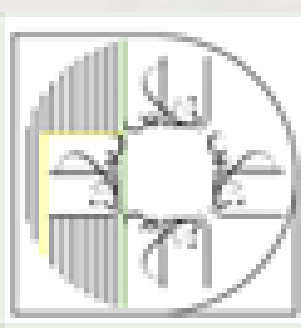
Kate Winslet
Kate Winslet



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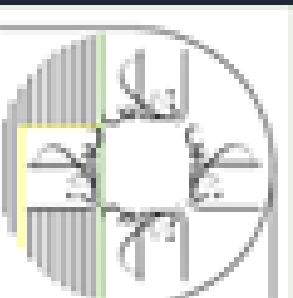
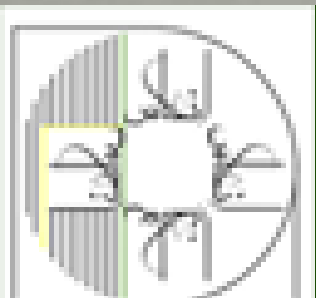
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EDITOR'S LETTER

Vogue is known for fashion but fashion is really the prism through which we celebrate and document the culture of eras in which we live. This issue is brimming with talented performers and artists who are defining our times and is led by Billie Eilish, who has been labelled the voice of Gen Z.

This is Billie's second cover for *Vogue* Australia; the first one was shot in Brisbane while she was on tour and ran in July 2019. The world had no idea of what was around the corner then, and frankly, as a 17-year-old, neither did she. Superstardom followed for her and well, much has happened to all of us since.

This second cover, which was shot by Australian photographer Emma Summerton and styled by British *Vogue's* Dena Giannini, coincides with the release of her highly anticipated second album, *Happier Than Ever*. Billie collaborated closely on the images and she appears almost supernatural in them, floating high above the noise.

Now 19, and having grown up in the public eye and on the internet for all to see and judge, Billie tells Melbourne-based writer Brodie Lancaster that she wishes her critics would acknowledge that everyone is "incredibly embarrassed and ashamed about their past".

Elsewhere in the issue Liam Hess writes about nostalgia for the noughties, which has returned millennium style to the runways. (See page 114). One of the best things about coming of age in the 1990s, aside from having seen Nirvana play live and a Y2K New Year's Eve spent wearing a Michelle Jank lace halter-neck top and low-rise Sass & Bide jeans, is that none of my youthful experiences are online. The internet existed in 2000 but social media did not until Facebook launched in 2004. No one had a smartphone in their pocket to record their own or anybody else's antics until 2007.

It's not just the famous such as Billie who have to relive their teens, including mistakes and haircuts, forever publicly. Anyone born in the 2000s might have to, too. But for Billie it is even more intense given the immense focus on her and the strange sense of ownership so many feel for her.

Alanis Morissette was an artist who came to define my 20s when she released the powerful song *You Oughta Know* in 1995. Inspired by the album on which the track featured, the Australian production of the Broadway musical *Jagged Little Pill* will open next month. Its writer and the Academy-Award-winning screenwriter behind *Juno*, Diablo Cody, writes exclusively for *Vogue* about collaborating with Alanis in *Vogue* Voice (page 24) this month.

Regular contributor Jane Albert takes a look at a brand new local subscription service for bespoke arts and culture events from a former head of membership for Soho House and her equally successful childhood friend in 'Turn of events', page 54, and we highlight the upcoming exhibition of the work of late photographer Linda McCartney at the Ballarat International Foto Biennale, page 60.

This month we've also interviewed actor Jodie Comer, page 58, about her new film with Ryan Reynolds, and feature a beautiful shoot with the real-life husband and wife Ako Kondo and Chengwu Guo, who will play Romeo and Juliet in the upcoming new production from The Australian Ballet. (See page 122.)



And there's another extraordinary 19-year-old featured in this issue: Sasha McLeod. Sasha is better known as the indie pop sensation Sycco, who was the highest ranking first-time artist in this year's Triple J Hottest 100. She had just completed her first sold-out national tour before we photographed her for this issue from page 116, which promoted her first album, aptly named *Sycco's First EP*.

Usually I would encourage you to get out there and support live performance by artists such as Sycco, or attend the ballet or an exhibition, but as I write this letter in early July much of Australia is in lockdown again. I hope this issue inspires you with its rich tapestry of talent, despite the uncertain times in which we are publishing it, and assures you that *Vogue* continues to do what we have always done, which is celebrate and highlight the extraordinary cultural landscape of our times in equally amazing fashion.



Our editors stay across the best in fashion, so we've created QR codes from which you can seamlessly shop the *Vogue* edit directly from the page. Just scan with your phone - happy shopping!

Edwina McCann

EDWINA McCANN EDITOR-IN-CHIEF

WANDERERS

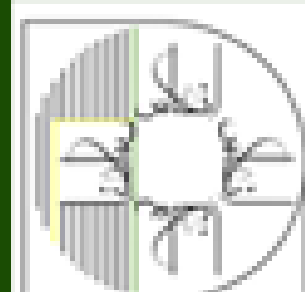
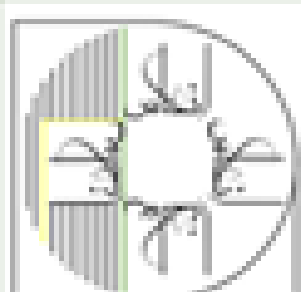
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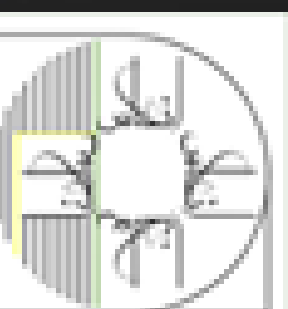
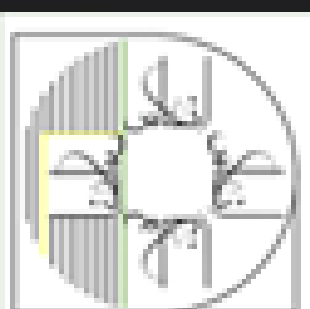
It starts

Ellie Cole

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with yes

Great things in life come from having the commitment, positivity and optimism to say yes



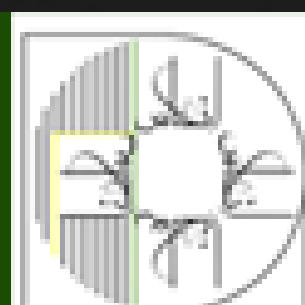
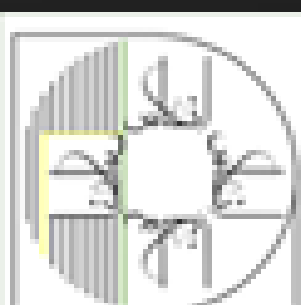
OPTUS



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VOGUE

CONTRIBUTORS



Mindy Kelly

"I haven't worked with Billie before, but she is a bad ass," says Mindy Kelly, the Los Angeles-based stunt coordinator who helped our cover star execute her daring new shoot that gives the illusion of her gliding with the wind. "Billie is a true warrior! She slayed through all the shots without even breaking a sweat and her energy was exactly what I had imagined it would be," says Kelly. Working with Eilish wasn't the only highlight for the stunt coordinator. "It's been a dream of mine for some time to get the opportunity to collaborate and create art with [stylist] Dena," she reveals. "She worked her magic and that's what really made this project so special to me."



Diablo Cody

Writing an essay for *Vogue* is a dream for Diablo Cody (pictured, right, with Alanis Morissette), the Oscar-winning screenwriter of *Juno*. "I had pages from *Vogue* taped all over my apartment in my twenties," she enthuses. An even greater privilege was writing a *Vogue* Voice, on page 24, about Morissette – with whom Cody collaborated on the *Jagged Little Pill* musical opening in Sydney in September – and the power of live theatre. "I have felt so connected to her music for such a long time," she says. "To be able to create a story around it – it's a dream come true."



Dena Giannini

Billie Eilish collaborated with British *Vogue* style director Dena Giannini on her very own look for her sophomore cover of *Vogue* Australia. "While we were brainstorming ideas on what would be fun to do for our next shoot together, she shared with me that she has always loved the wind," says Giannini. Dressing the artist in the likes of Gucci, Chanel and Valentino, Giannini worked to channel "the old Billie" in a series of images that saw her suspended in the air. "We wanted to capture an enhanced version of Billie, slightly surreal and dreamy at times ... her feet never quite touching the ground."



Brodie Lancaster

Tasked with interviewing the indomitable Billie Eilish for this issue, Melbourne-based writer Brodie Lancaster admits: "I was delighted and stunned to have my first piece [for *Vogue*] be a cover story, particularly one on such a significant and fascinating artist." Sitting down with the singer-songwriter over Zoom, Lancaster shares that Eilish was willing to touch on all topics, no holds barred. "It was great to hear a bit about Billie's approach to creating her own visuals," she says. "From collaborating closely on photoshoots to directing her own music videos, Billie's gaze and perspective is an intrinsic part of how we all see her – quite literally."

WORDS: ANGELICA XIDIAS PHOTOGRAPHS: AMANDA CHARCHIAN
BRUCE GLIKAS GRETA PARRY MICHAEL REGAN

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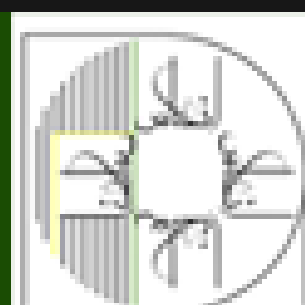
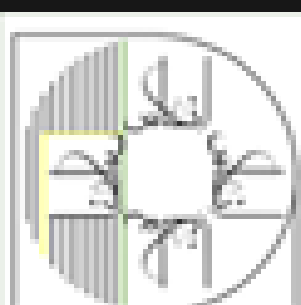
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DIABLO CODY

ON THE POWER OF PERFORMANCE

The Oscar-winning screenwriter of Juno transformed Alanis Morissette's iconic album Jagged Little Pill into a Broadway show. As the musical prepares for its Australian premiere, Cody writes about the way art moves you, whether live on stage or listening to a record in your childhood bedroom.

I can remember the exact moment when I first heard Alanis Morissette's music.

Honestly, in retrospect, it's kind of crazy that I remember it, because I listened to so much music as a teenager. I was 15 and sitting in my bedroom in Chicago listening to the radio. The DJ said: "I'm about to play a song, and I think it's going to blow people's minds." I was surprised – this was a big corporate radio station and they didn't usually talk about the music. I thought: 'I gotta hear this.' And that song was *You Oughta Know*.

I sat there riveted. Because that song is more than a song, it's an exorcism. It builds and builds and builds and it takes you to this place of total catharsis. I remember thinking, who *is* this? A lot of pop music is about escapism; let's ignore what's happening and put our heads in the sand. That kind of music serves its purpose and I certainly enjoy it in the right environment. The thing with Alanis is she is singing about some uncomfortable and provocative things. She's very earnest and raw and real. Her music is not always happy. Sometimes it is – sometimes it's absolutely joyful. But she has this song called *Wake Up* that is a harsh indictment of people who refuse to acknowledge when bad things are happening. That resonated so much with me that I now have 'Wake Up' tattooed on my arm. I love my family, but I grew up in a house where we were encouraged to keep our feelings inside and to not talk about the bad things that were happening, whether it was addiction or abuse. I think Alanis grew up in a similar environment. Her music is calling out that culture and saying, actually, we can't heal until we acknowledge that something is wrong.

Alanis and I are basically the same age and I feel like I grew up with her. As she evolved into an adult and then a mother, I was right there on that path with her. Then, in our 40s, we somehow intersected. At the time I was approached to write the *Jagged Little Pill* musical, I had just had my third child and written a movie called *Tully*, starring Charlize Theron, about postpartum psychosis. I assumed I would try writing more films. My first reaction, I have to confess, was a little confused. Alanis's songs are so emotional and so real that I didn't know how that translated to Broadway. I was picturing *The Lion King* – a big spectacle. Then I heard that Diane Paulus – who is absolutely brilliant – was going to be directing the show. And I thought: 'I love this music. I trust this director. I think I have to try.'

I tend to be a realist about these things. I knew that getting a show to Broadway was a huge task and not a guarantee, and that it was going to require a lot of time and a lot of effort and a lot of luck.

I went into it thinking, let's just see how this goes. Even if nothing happens with this project, I will get to meet Alanis Morissette and hang out with her.

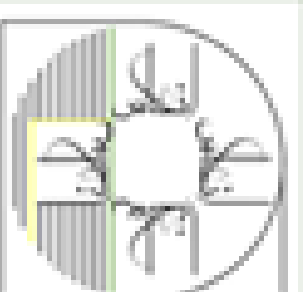
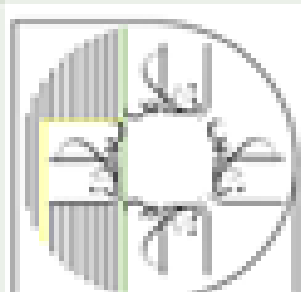
After that first meeting, I was totally locked in. She's the most incredible person, the most generous, the most intuitive, the most empathetic. She gave me what I needed and nurtured me as a writer, and at the same time allowed me the freedom to go wherever I wanted with the story. I really could not have asked for a better collaborator. She is a role model as a mother who's never stopped making art, because that's always a challenge for me. Sometimes I just want to give up because I'm so tired. She's inexhaustible.

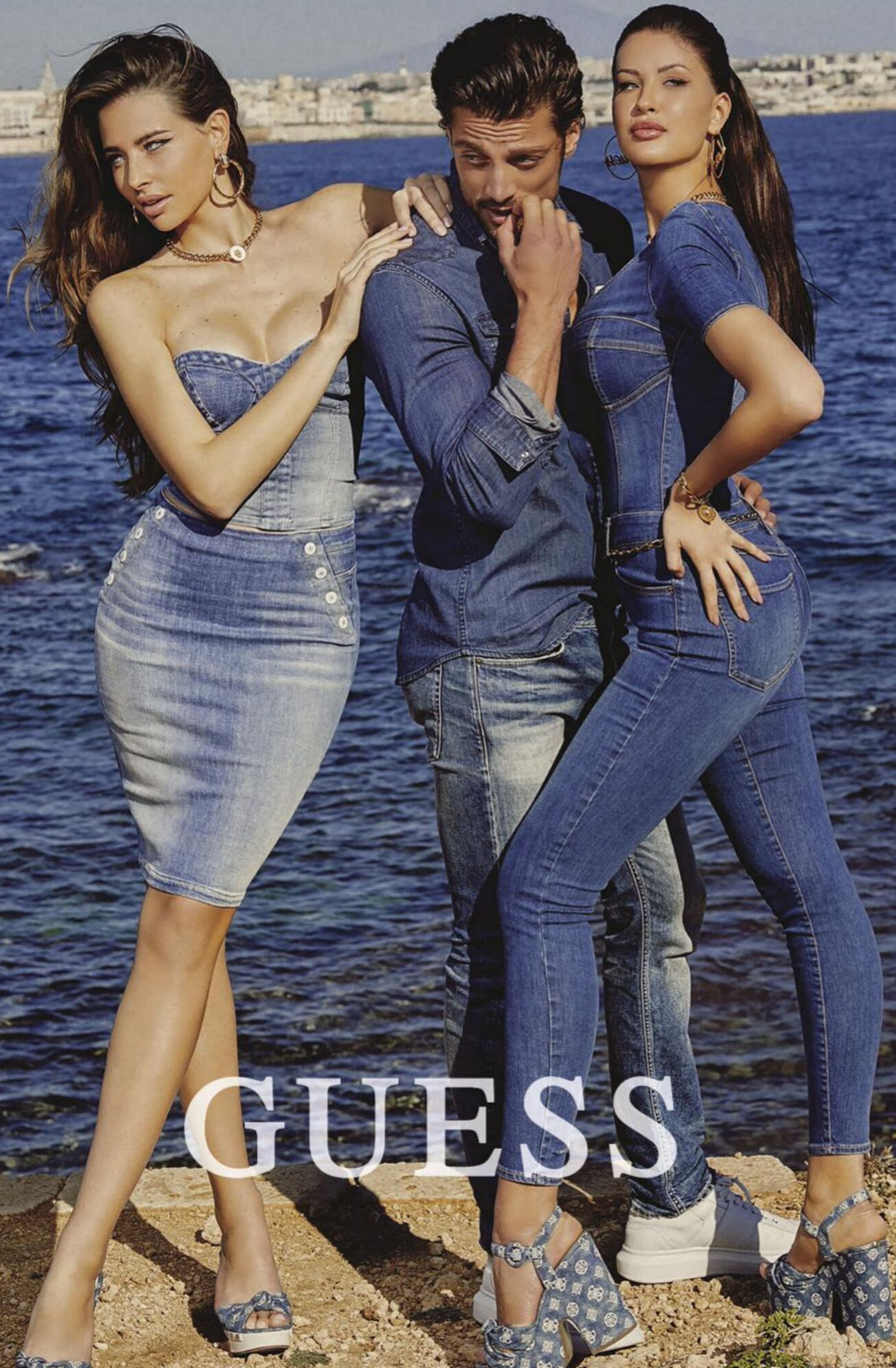
The first time I ever saw *Jagged Little Pill* with an audience I was shaking. It was terrifying. I just couldn't stop thinking about how much was at stake. There are so many people involved: cast, crew, the audience who have bought tickets and who want to be entertained. I thought: 'God, if this sucks, it's my fault.' The stakes are high with a film too, but this was an advanced level of frightening. I still feel that way. Every time I see the show, and I have seen it hundreds of times, it rattles me. They would make fun of me in the theatre because I had a bad habit of pacing in the back during the show. I wasn't aware that people could see this happening. One of the ushers got concerned, because he didn't know I was the writer. Who is this woman constantly pacing around? What is wrong with her? I wish I knew what was wrong with me. Anxiety!

Theatre is primal. It has to be one of our earliest collective experiences as humans. I don't know when the first play was staged, but I'm guessing it was a very long time ago. When you go to see a musical, you know that so many people's dreams are coming true on that stage. And our show is very emotional: we talk a lot about psychotherapy, dysfunctional families, trauma. There are people crying in that room every night and they're responding to a very real thing that is unfolding in front of them. It's a shockingly intimate experience and you feel the collective vulnerability. I've been to many plays and concerts and I had experienced that group energy before. But to go into a theatre every night, as I did during previews on Broadway, and to be able to watch an audience react in real time to this story – for me, it was the apex of experience as a creator. I used to think the best thing in the world was sneaking into the back of a movie theatre and watching people react to a film that I'd written. But a musical goes above and beyond that. I can't imagine anything better.

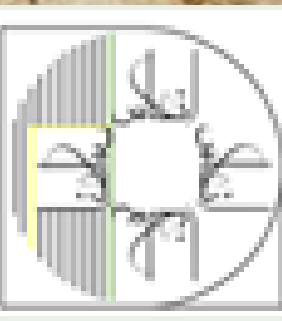
Jagged Little Pill opens September 23 at Sydney's Theatre Royal. Tickets are available now. For more information, go to jaggedmusical.com.

Theatre is
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be one of our
earliest collective
experiences as
humans





GUESS





TREND REPORT

SEEING SHAPES

What was best-in-season for the arrival of autumn/winter '21/'22? Stand-out shapes that redirected the eye to a plethora of new, and supremely wearable, silhouettes.
By Alice Birrell.

BALMAIN A/W '21/'22

DRIES VAN NOTEN A/W '21/'22

GABRIELA HEARST A/W '21/'22

TOD'S A/W '21/'22

MARQUESALMEIDA A/W '21/'22

RICK OWENS A/W '21/'22

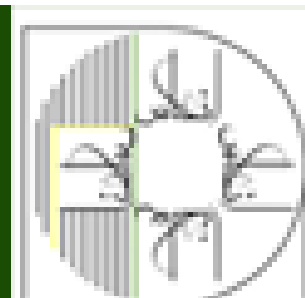
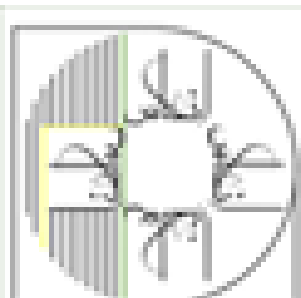
RAF SIMONS A/W '21/'22

MAX MARA A/W '21/'22

OTTOLINGER A/W '21/'22

REACH OUT

A touch grunge, a touch devil-may-care, designers stretched sleeves to finish well past fingertips as embraced in Max Mara's Aran knits, Raf Simons's sumptuous sloppy joes and Sportmax's knee-grazing versions. Even if you don't see the practical side, the surprisingly flattering effect of attenuated arms holds appeal.





HAUTE AIR

As if knowing we're all craving room to move about as comfortably as we have done under lockdown, labels like Louis Vuitton, Loewe, Simone Rocha and Roksanda proffered their takes on bulbous, aerated forms that emphasised the female form like modern sculptures, nipping here and ballooning there for dramatic and surreal effect.



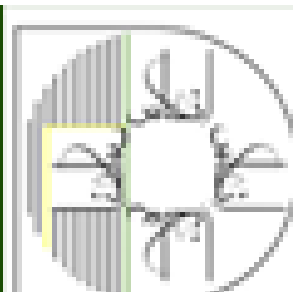
LOW RIDER

The waist has had its moment in the sun so three cheers for designers exalting that hypnotic part of the body – the hips. Anthony Vaccarello lowered waistbands at Saint Laurent, as did the Olsens at The Row and Dion Lee, who hewed to a noughties vibe. Go low.



BLANKET SOLUTION

The *ruanas*, or traditional blankets woven in Gabriela Hearst's native Uruguay and made for her namesake label, were the *ne plus ultra* of the trend this season, and set the tone for the human warmth and safe encirclement provided by designers who cast blanketing overlays in the most inviting of heavy fabrics.





STYLE

PATTERN PIECE

Bold prints speak of an artful eclecticism and appreciation for a creative spirit. With ever-growing eye-catching patterns on the runways, musician Maina Doe gives a masterclass in wearing them. By Alice Birrell.

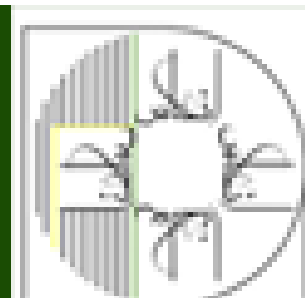
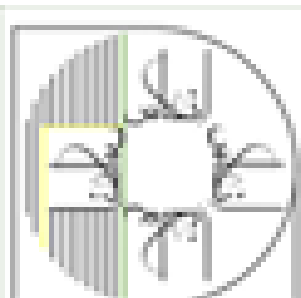
STYLING KAILA MATTHEWS PHOTOGRAPHS DUNCAN KILLICK

FEW THINGS CONVEY energy like a graphic print. This season, those who drew on pattern play reigned supreme, breathing life into wardrobes waking up to the world again. This time however, it's not all about colour. Look to legendary op-artist Bridget Riley, who celebrates the impactful power of black-and-white geometrics. Just as she blends musical influences in her combination of 1990s R&B, soul and electronica, 27-year-old Sydney musician Maina Doe blends prints from tie-dye to animal. Counting among her style icons Cher, Aaliyah and Eartha Kitt, she says she feels like Andre 3000 if she clashes pattern together just right. "Prints just add movement to your walk, your dance and your physique," she says. "It can elevate a simple design and turn it into something unique – it's that extra bit of sauce." Here, she wears them three ways.

Brunch with friends

"As long as the colour palette is right, you can pretty much pair any prints. I'd also keep in mind the busyness of the patterns you're trying to match and the shape you're trying to create for your body. Always pick the print that most suits your aesthetic. Just because it's a print, it doesn't mean it has to be wild."

Holiday The Label jacket, \$230.
Maggie Marilyn dress, \$865.
Chanel shoes, \$2,510, available from the Chanel boutiques.
Holly Ryan earrings, \$660.



Occasion worthy

"[I'd wear] this to a dinner with the girls at a beautiful restaurant or a fashion event. I like to incorporate one or two items with pattern into my evening look. I always want to feel sexy and fun but comfortable when I go out. The jacket is such an unexpected match to the outfit but somehow works. I've also got a huge thing for furry jackets - faux, of course."

Fiercely polished

"I love the cut and line of this dress ... There's something about bold print on simple design that always feels timeless. In black and white, a pattern can actually stand out more because you are focused on the lines more so than the colour. I'd like to see someone try anything funny with me in this outfit."



Chanel jacket, \$9,570, top, \$2,410, skirt, \$3,750, leggings, \$1,120, necklace, \$1,410, bag, \$16,170, and shoes, \$2,510, available from the Chanel boutiques.



Gucci dress, \$4,000, and earrings, \$1,105.

FINE PRINT

Dial up the dash and verve in statement-making patterns.

1. Paco Rabanne hat, \$170, from matchesfashion.com.
2. Paloma Wool jumper, \$205.
3. Holiday The Label pants, \$225.
4. Fendi bag, \$4,290.
5. Marine Serre skirt, \$1,020.
6. Georg Jensen earrings, \$465.



vogue viewpoint

Loewe bag, \$2,500,
from Marais.



Louis Vuitton
bag, \$6,150.



ULTIMATE EDIT

HOT FUZZ

Take the warm and woolie winter feeling outdoors in a pitch-perfect accessory that packs a (soft) visual punch.

ART DIRECTION DIJANA MADDISON | STYLING HARRIET CRAWFORD
PHOTOGRAPHS GEORGINA EGAN

Max Mara Weekend
bag, \$615.

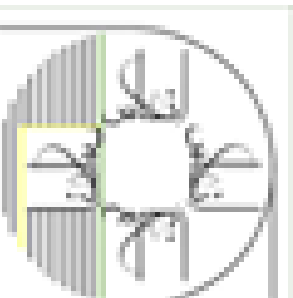
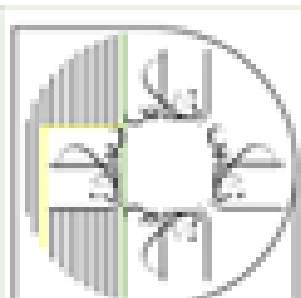


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selected by the Vogue editors.

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Fendi bag, \$6,500.



Chanel bag, \$6,430, available from the Chanel boutiques.



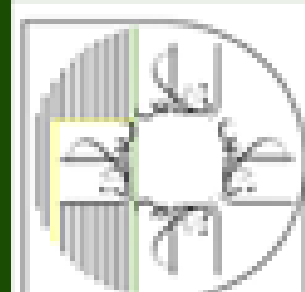
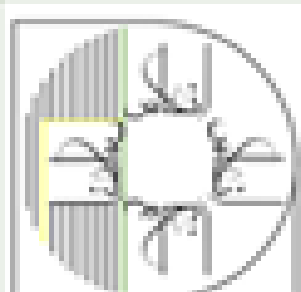
Song for the Mute bag, \$795.

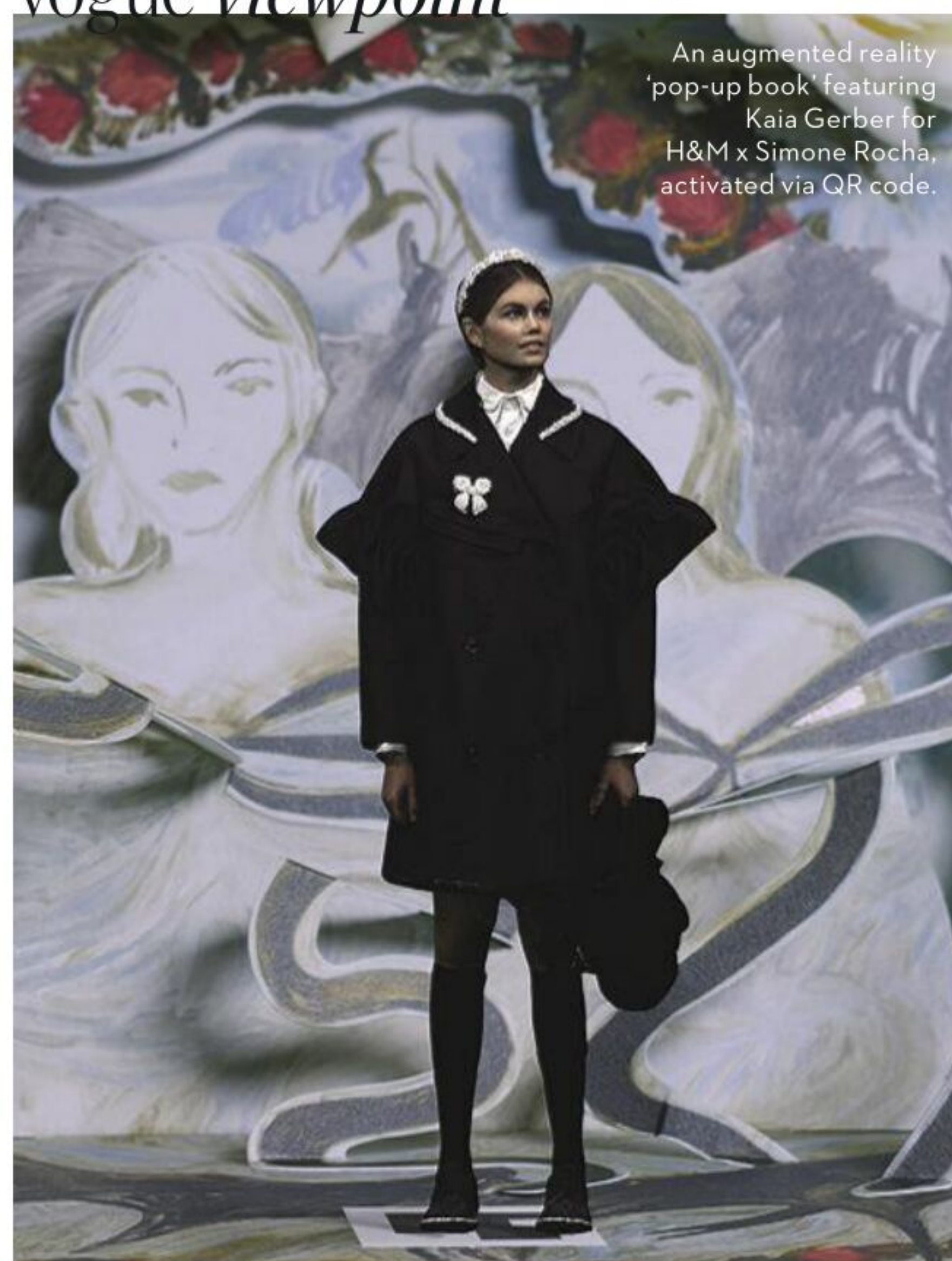


Prada bag, \$1,390.

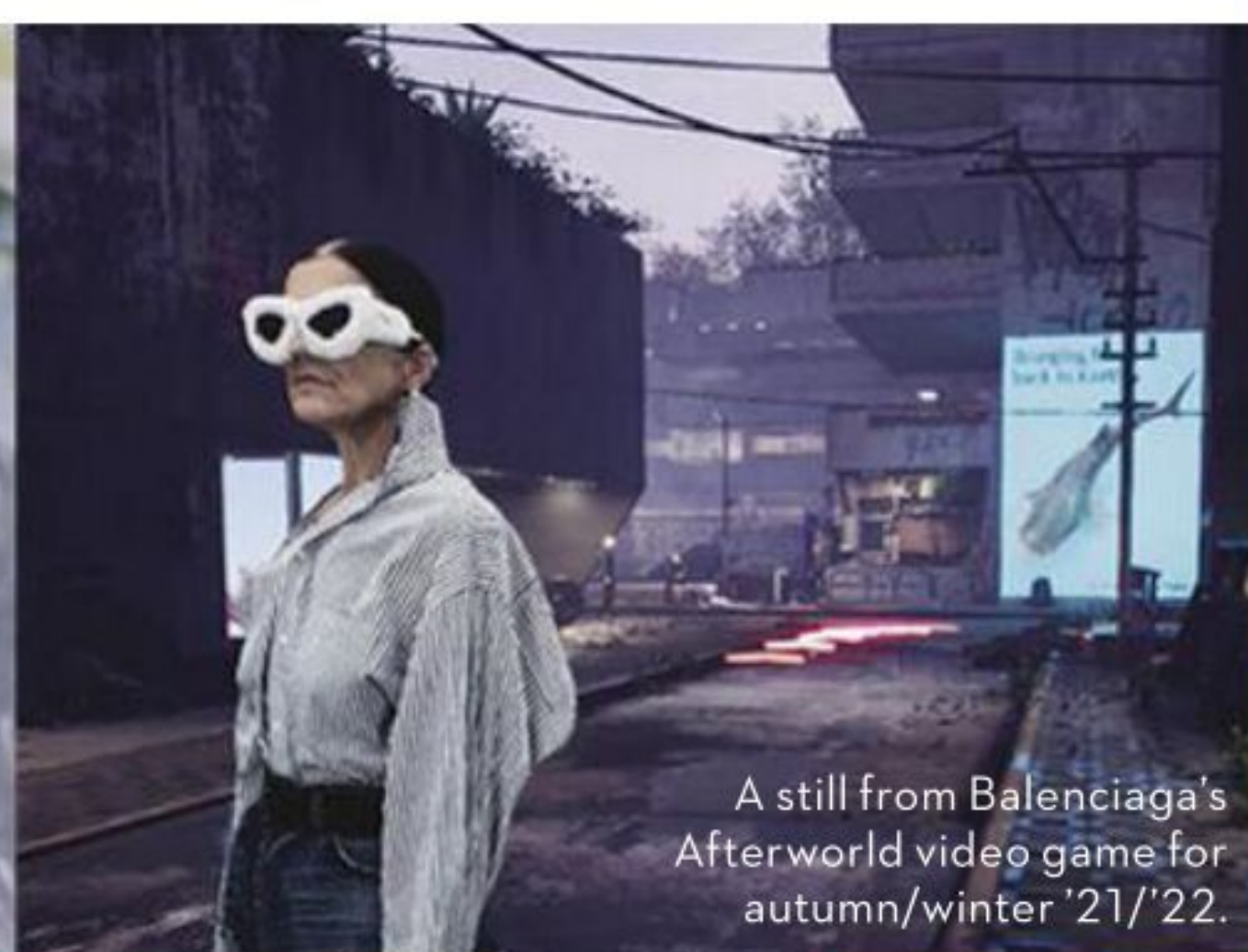


WORDS: ALICE BIRRELL
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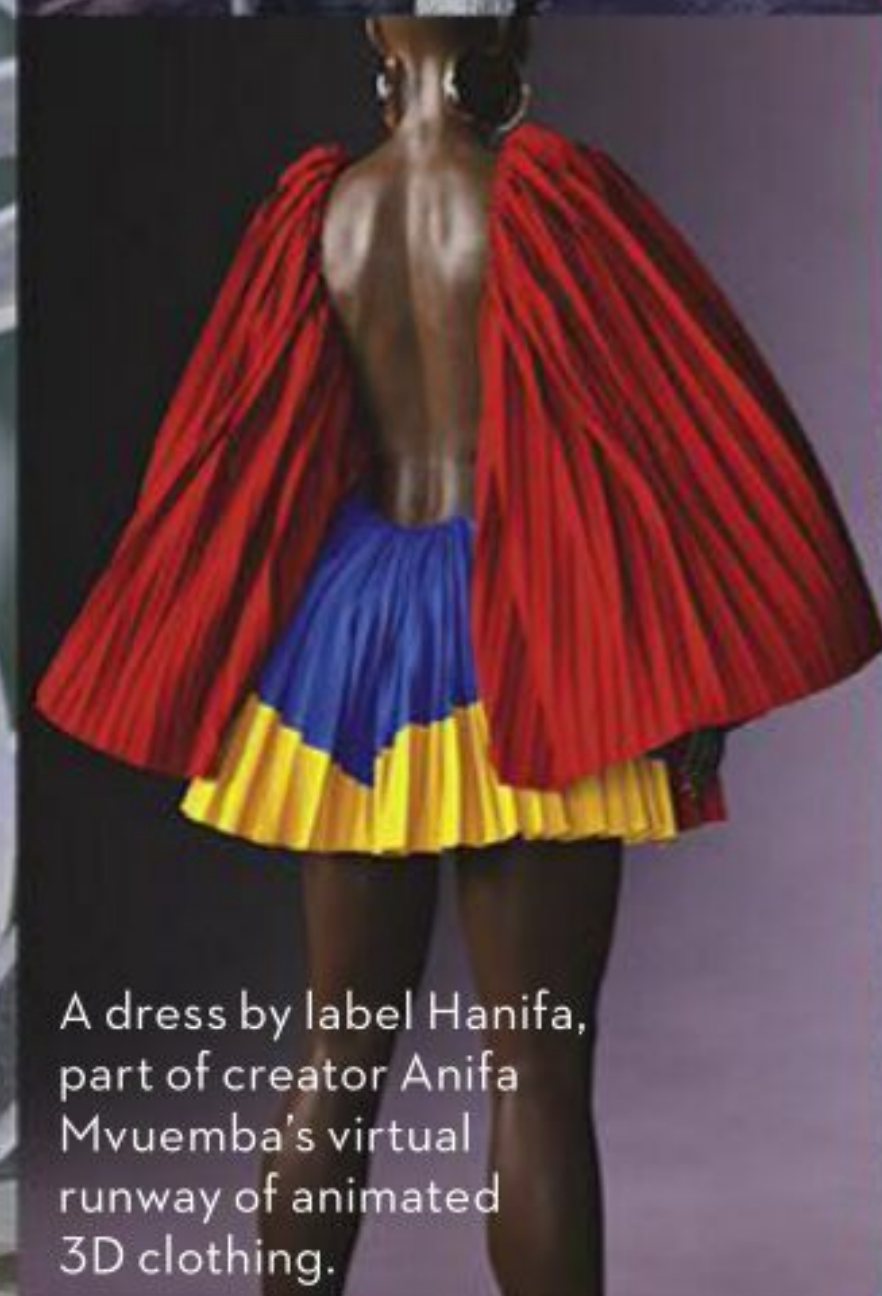




An augmented reality 'pop-up book' featuring Kaia Gerber for H&M x Simone Rocha, activated via QR code.



A still from Balenciaga's Afterworld video game for autumn/winter '21/'22.



A dress by label Hanifa, part of creator Anifa Mvuemba's virtual runway of animated 3D clothing.



A digital-only outfit by virtual creator Maison Taskin for The Fabricant.

REALITY CHECK

The pandemic changed the way we experience fashion – with virtual runway shows and clothes we'll only ever wear online taking over. But, in real life, is there a future with clothes that don't physically exist? Whitney Bauck investigates.

Anifa Mvuemba didn't set out to revolutionise fashion with the digital runway show she created for her brand Hanifa in May 2020. The designer, who was born in Kenya to Congolese parents and moved to the US as a three-year-old, was simply looking to creatively display her latest collection in the face of pandemic-imposed gathering restrictions.

But her show, which featured animated 3D renderings of clothing walking down a digital runway seemingly by themselves, was unlike anything the fashion world had ever seen. The presentation went viral, and Mvuemba officially cemented her place in fashion history.

Though her instinct toward the digital is what set Mvuemba apart, she's ultimately less of an outlier than a harbinger of where fashion is heading. In the past year, Balenciaga presented its autumn/winter '21/'22 collection in a video game, H&M and Simone Rocha launched their collaboration in the form of an augmented reality (AR) pop-up book, while Gucci launched its first digital-only sneaker for AR settings, the Virtual 25. They followed on the heels of other digital developments in recent years, including the rise of CGI influencers like Lil Miquela.

According to Simon Windsor, whose agency Dimension Studio was behind the Balenciaga and H&M initiatives, this move towards increasing digitisation isn't likely to fade soon.

"The pandemic required brands to fast-forward things that were already on their roadmap, because they needed to," he says. "I don't think that that's going to go away. We are at the dawn of a new era."

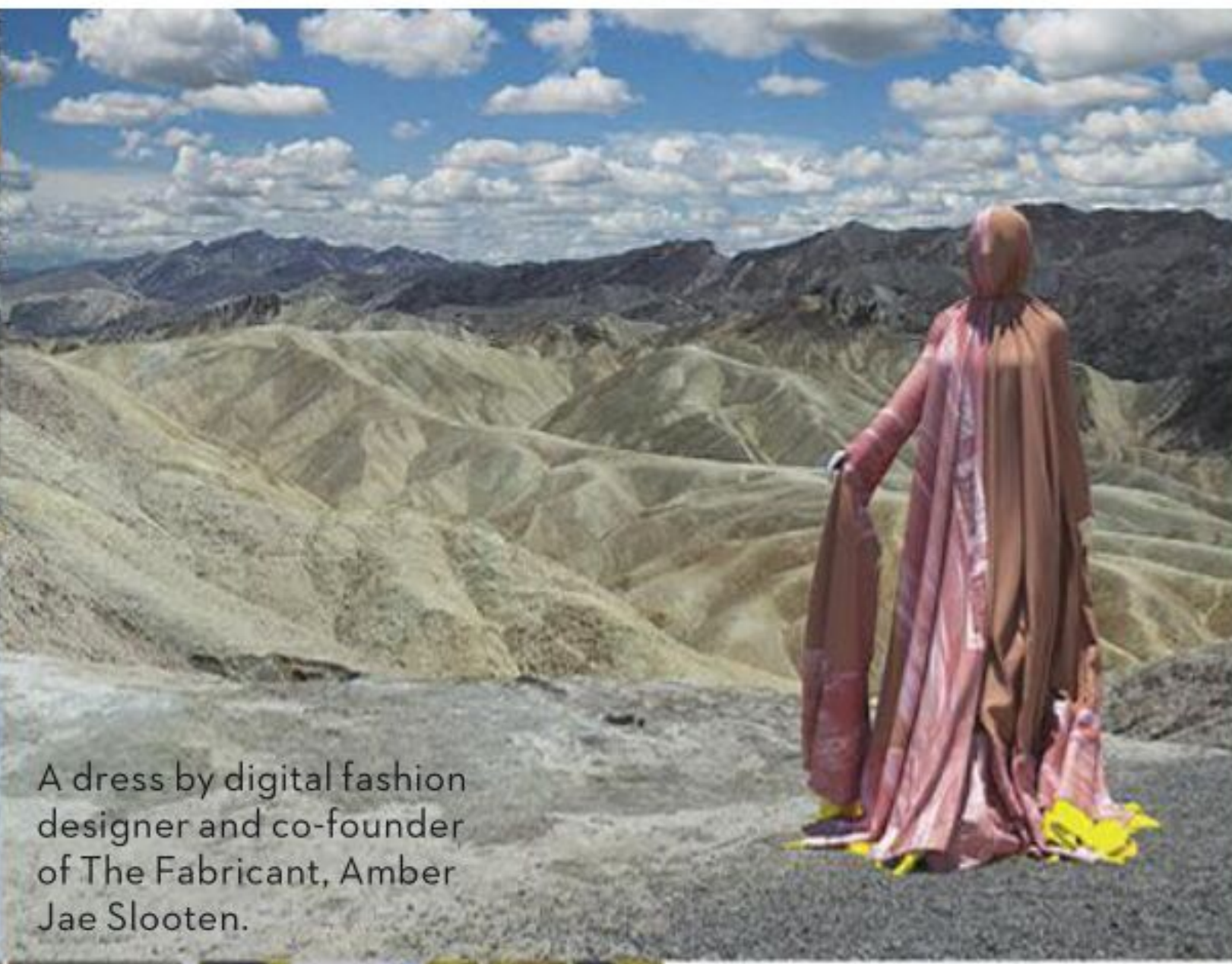
It's not hard to see what he means. Beyond runway shows, the design process is being revolutionised as the 3D modelling technology that Hanifa used on her runway renders physical sample-making obsolete. Samples that once had to be shipped around the world, made and remade to get just the right fit or colour or fabric, can now be altered by designers with the click of a button.

Even what it means to 'wear' clothing is being reimagined as digital-only fashion starts to make serious headway. The gaming community is where this idea first got off the ground: players of Fortnite and League of Legends shell out millions each year for in-game 'skins' to wear, sometimes designed by the likes of Louis Vuitton. The demand for these skins is so high that Fortnite's fashion industry earned \$4 billion in 2018.

Increasingly, the idea of digital-only fashion is also picking up steam outside of games. Companies like Rtfkt and The Fabricant, the latter of which previously collaborated with Tommy Hilfiger, are designing clothing that's only ever meant to exist digitally. Their pieces can be 'worn' on social media, which might seem like a crazy thing to pay for until you think about how many people buy physical outfits to wear once, post pictures of on Instagram, and then never wear again.



Italian singer Rose Villain in a fully digital outfit in New York, created by DressX.



A dress by digital fashion designer and co-founder of The Fabricant, Amber Jae Slooten.



H&M's collaboration with Simone Rocha in augmented reality.

“Digital fashion is about trying on an exciting garment that couldn't exist in the real world”



The Animator Overcoat virtual couture by Melbourne designer Toni Maticevski and The Fabricant for Afterpay Australian Fashion Week.

At Australian Fashion Week in June, The Fabricant also launched Digi_Couture, an experience that allowed attendees to 'try on' a digital couture piece designed in collaboration with Toni Maticevski. After decades of attendees viewing couture from a distance on the runway, the ability to wear digital garments represents a genuine innovation in the way showgoers might engage with designer creations moving forward.

Digital-only pieces also allow fashion designers to get in on the recent craze around non-fungible tokens or NFTs, digital collectibles that have sent the art world into a frenzy. Using a digital ledger known as a blockchain, which records ownership and provenance securely, these pieces' exclusivity is assured (paralleling certificates of provenance in fine art) and they sell for couture prices. The Fabricant recently sold an NFT dress for \$12,600. Meanwhile, Hong Kong-based platform BNV is looking to become the Farfetch of digital fashion by creating a luxury NFT shopping experience.

Many of the major players in this digital fashion space cite sustainability concerns as their *raison d'être*. After all, clothes that only exist online will never end up in a landfill or pollute a river in Bangladesh with toxic dyes. According to The Fabricant, creating a digital T-shirt results in a 97 per cent carbon saving when compared to its physical counterpart.

But digital-only doesn't automatically mean better for the planet, cautions Dutch data scientist Alex de Vries, who runs the site Digiconomist. NFTs in particular can have a shockingly large carbon footprint because of those aforementioned sophisticated blockchain systems. These rely on technology that processes large amounts of data, which in turn needs

powerful computers that ultimately rely on electricity from fossil fuels. According to one estimate, creating an average NFT is equivalent to driving "500 miles in a typical American gasoline-powered car".

"If you put something on such a system, it will have a pretty massive carbon footprint, even if it's just a digital image," says De Vries.

Still, there might be a promising sustainable future in digital fashion if it's disconnected from energy-intensive blockchain formats. That's a big *if* for now, but many companies are banking on it.

Alongside the environmental impacts, it's clear that the advent of digital fashion could have other major ramifications. It's already changing how clothes are designed and fitted with 3D modelling software, and how new styles are introduced and shopped for with virtual runways and stores. It even has the potential to change our understanding of the 'places' we dress for, pointing to a future where more of our work and play exists in the metaverse, an immersive virtual universe that we'll still likely wear clothes to walk around in.

And while it has the potential to upend the status quo around exclusivity – digital fashion makes room for a range of body types and can be easily accessed outside established fashion capitals – it could also drive a greater desire for ever-more-expensive exclusive styles that only one person can 'own', even if just as a digital file.

But perhaps the biggest question digital fashion raises is existential: if fashion is no longer tied to physical needs like protection from the elements or constrained by physical realities like gravity, what might it become?

As far as The Fabricant's Michaela Larosse is concerned, the open-endedness of that question is what makes the space so exciting. "Fashion is an emotional experience, and you don't need physicality for that," she says. "Digital fashion is about trying on an exciting garment that couldn't exist in the real world ... it creates new possibilities for self-expression."

PURPLE REIGN

Hot on the heels of pink and green, powdery lilac has become an unlikely contender and a buoying presence in our winter wardrobes. Vogue editors detail how they're wearing it.



MIU MIU A/W '21/'22

“Okay, puffer all over might only pass on the ski fields but off-piste the lesson is in wearing the it-hue head-to-toe. And yes, that includes accessories; it’s soft enough for the effect not to be overbearing.”

– KAILA MATTHEWS, FASHION AND MARKET EDITOR

“An inviting shade that doesn’t shout for attention, it’s little wonder lilac is finally getting recognition. We welcomed early snippets at Raf Simons last season, but its popularity has extended with Marni and Nina Ricci proving lilac to be an understated wintertime hue, ideal for low-key layering.”

– JONAH WATERHOUSE, FASHION FEATURES AND NEWS ASSISTANT



CHANEL A/W '21/'22

“If you’ve always loved pink but want something with a little more oomph, lilac – a whisper shade of strong violet – has offbeat allure. Working it into your workday office wardrobe is easy in Chanel’s skirt suit. In an exquisitely delicate shade of jacaranda, it’s a complete serotonin boost.”

– ALICE BIRRELL, FASHION FEATURES DIRECTOR

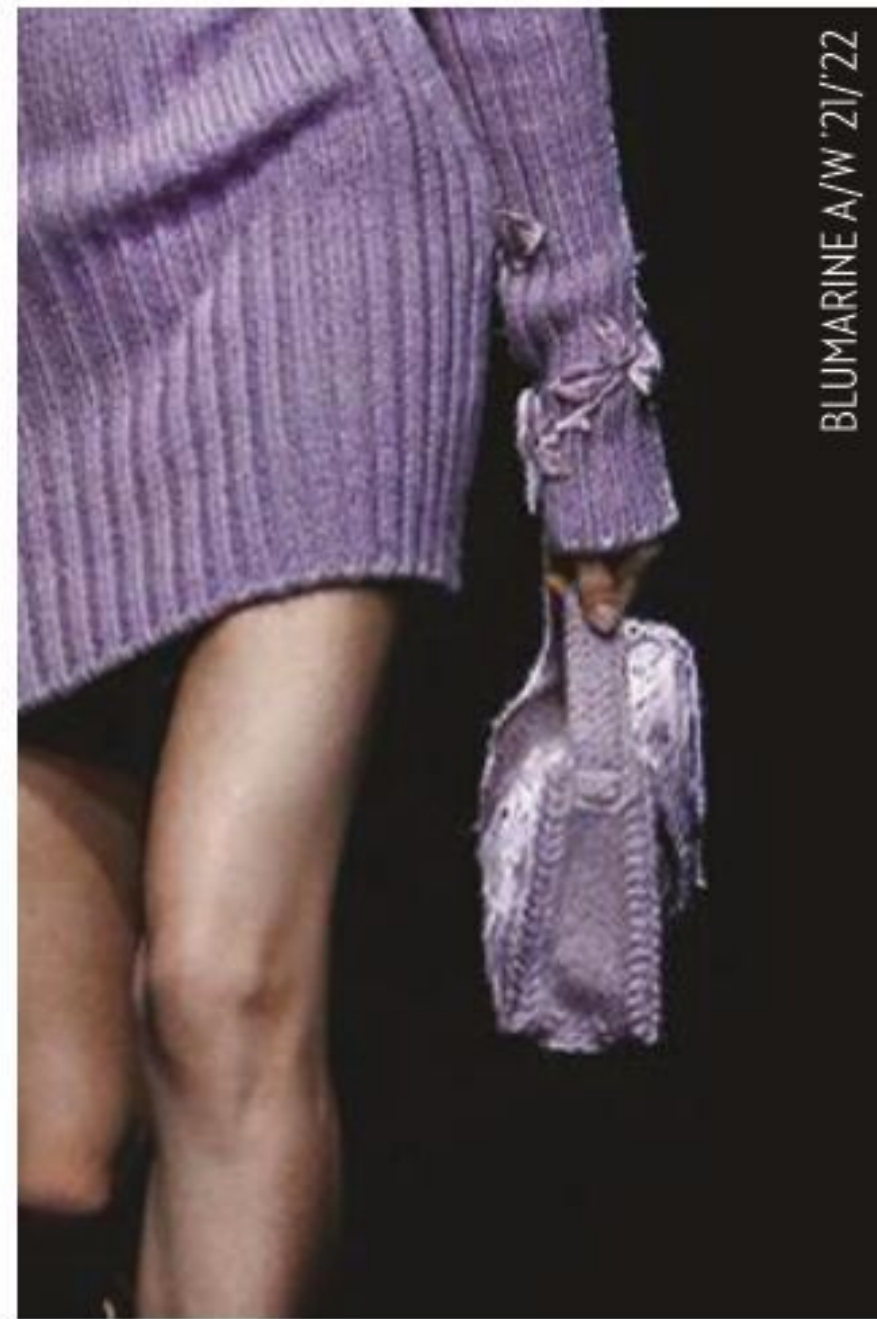


NINA RICCI A/W '21/'22

MARNI A/W '21/'22

MAUVE ON UP

Ladylike lavender is an *au courant* update on dainty accessories.



"I hardly ever wear colour, but have been trying to add in subtle shades where I can. This soft lilac is practically a neutral and not intimidating to add into the tones I wear on repeat. There's something both feminine and comforting about lilac, especially when it comes in the form of a Jil Sander double-breasted coat."

- JESSICA MONTAGUE, DEPUTY EDITOR



"There's an early 00s feel in the colour that injects a bit of youthfulness into the cosmetic-box shade, which is why I'll be opting in as my next purchase for an occasion-ready dress."

- RACHAEL FAIR, FASHION ASSISTANT

Violet femmes
This floral shade of purple adds a touch of levity and undeniable cheer to a wardrobe in need of a lift.



Celine sunglasses
\$600.



Fendi bag,
\$6,300.



The Attico
shoes \$865.



Jil Sander
skirt \$1,359.

Balenciaga
bag \$1,450.



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OBJECT OF DESIRE

JEAN GENIE

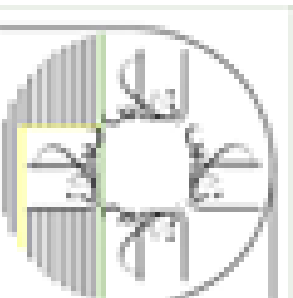
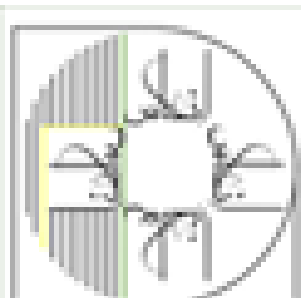
Nostalgia proves an instant mood enhancer in Nicolas Ghesquière's 80s-influenced denim for Louis Vuitton replete with a floral motif mash-up ... like a mixtape of teen memories.

ART DIRECTION DIJANA MADDISON
STYLING HARRIET CRAWFORD
PHOTOGRAPH EDWARD URRUTIA



Louis Vuitton jeans, \$2,940.

WORDS: ALICE BIRRELL
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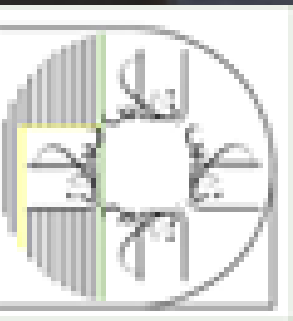
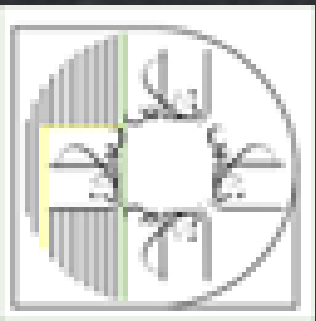
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An oversized oval rubellite of more than 69 carats sits in a platinum and diamond necklace, part of Tiffany & Co.'s Colours of Nature high jewellery collection.

JEWELLERY

ROCK SOLID

Against a backdrop of uncertainty, and against the odds, oversized show-stopper gems are enjoying a moment. Tiffany & Co. draws on its pedigree to lead the way. By Alice Birrell.

Gorgeous shoulders", "elegant", "perfect proportions" – you'd be forgiven for thinking that Victoria Reynolds, Tiffany & Co.'s chief gemmologist and vice president of global merchandising, high jewellery, is describing a supermodel. Rather, she's speaking about being in the presence of another otherworldly beauty, and Tiffany's latest major acquisition, the colossal Empire Diamond, weighing more than 80 carats. "It's sort of difficult to put into words how special it is," she says from New York, the city that the Botswana-discovered, internally flawless, D-colour stone was named after. "We felt that a diamond that was this important, with this much energy, should have a name befitting of it."

On tour in Asia at time of writing, where it's been met with great fanfare, it is the second biggest diamond ever acquired by the 184-year-old American jeweller, after the Tiffany Diamond itself, which weighs 128.54 carats. It tells a curious tale during a time of great challenge: the growing appeal of outsized, outré precious gemstones, the kind that would make an Aga Khan green with envy.

Last year, auction house Sotheby's cited jewellery as one of its highest performing categories online since the beginning of the pandemic with demand for big stones continuing this year, the house selling the largest Kashmir sapphire ever on offer at auction at 55.19 carats in May. In that same month, Christie's set a world-record price at auction for the largest purple pink fancy diamond at 15.81 carats, fetching \$39 million.

While dripping in glittering baubles might feel at odds with the stark realities of this time, Reynolds says the appeal is beyond dollar value. "I often say they really are miracles of nature; they're formed miles and miles below the Earth's surface, taking billions of years, heat and pressure to form," she says. "More than ever, I think it's these types of vibrant gemstones that lift us up and give people a bit of a sense of awe and wonder. And, I think they transport us, especially during Covid."

It is fashion lore that times of difficulty and economic slump fuel an urge for decadence, a bit of cheering colour – buoying moments of escape and optimism (see: Lauder's lipstick index, or the current demand for nail polish). With strong jewellery sales, there's a sense people are placing value in a concrete asset that not only transcends trends, but offers a feeling of permanence and continuity – stability when there is little. A reminder of the grand scheme, perched on our fingers and wrists.

It's why the jeweller has chosen exceptional diamonds and coloured stones as the centrepieces for Colours of Nature, this year's Blue Book collection and Tiffany's annual high jewellery offering. The 128-piece collection has four categories: land, sea, earth and sky, and each puts the stone at the forefront, be it the near invisible

setting on a choker or a marquise-cut diamond pendant. One glittering string of lozenges carrying on the legacy of the single-stone Tiffany setting – made famous in engagement rings – is a rainbow of colours totalling 280 carats of aquamarines, tanzanites, tourmalines, as well as a rubellite and a morganite.

The latter is a precious gem Tiffany had a hand in naming, and, like tanzanite, tsavorite and kunzite, were brought into the design vernacular by Dr George Frederick Kunz (kunzite's namesake) who looked beyond the traditional suite of rubies, sapphires and diamonds. Tiffany & Co. was one of the first major jewellers to employ an in-house gemmologist and in his inaugural position, Kunz sourced stones like a tourmaline from Maine in the late 1800s; alexandrite, an enigmatic stone that changes colour from green in daylight to red at night; and Morganite, named after banker and patron to Kunz, John Pierpoint – or JP – Morgan.

"He was a pioneer of incredible magnitude, and has really left an indelible mark in the world of gemmology," says Reynolds, who is humbled to follow in his footsteps, having been with the jeweller for 34 years.

These legacy stones were artfully arranged in combinations that mimic the colours of a botanic grassy green, a burnished sky at dusk, or the glassy waters of the sea, like a choker of aquamarines and a particular shade of yellow-green pastel beryl that hums. "We've really used gemstones, like a painter uses paints and a canvas," explains Reynolds. Like a watercolourist's wash, the hues of the two stones were achieved in a painstaking cutting process: each gem was cut very thin to achieve a translucence, but not so thin as to lose their delicate colour. They didn't stop there.

"Then we juxtaposed it next to these rock crystal frames that were meant to be like the frame of a painting," she outlays. They took individual diamonds and placed them within the crystal with delicate gold screws on the back to hold it all in place so "the diamonds appear to float, so that you would have this very surreal thing where you couldn't see any of the settings".

Reynolds says this exceptional craftsmanship from the Tiffany workshops and design team is spurred on by the rarity, scarcity and beauty of the gems. "When you have something that special, you know you really have to rise to the occasion and build something extraordinary around it." If the right design doesn't materialise, the stones are kept locked in the vault until the time is right, with less rush in a slower-paced high jewellery world that is engineered to produce keepsakes.

Not that Reynolds pictures pieces of this calibre sitting in jewellery boxes. "It can't be gathering dust. That's not allowed," she says with mock seriousness. "I love when I see women wearing expensive, or just

beautiful, jewellery during the day, wearing it with a T-shirt and jeans. It's one of my favourite things. My husband always said to me: 'Please don't go on the subway with what you're wearing,' because I wear [late jewellery designers for Tiffany] Jean Schlumberger and Elsa Peretti. And you walk around the streets of New York and people don't think it's real, but I love it because ... you put on a great piece of jewellery and it completely transforms [a look]."

As for the new jewel in the mega-stones crown, the Empire Diamond, the house has laid grand plans for it: a reimagining of the 1939 World's Fair necklace, an Art Deco design from the archives, to be unveiled alongside its refreshed Fifth Avenue New York flagship boutique early next year. "When it will be done, it will truly be, I think, one of the next iconic Tiffany pieces."

But, as Reynolds knows, it's not all about the size. "You're presented [with] many large gemstones but, you know, large doesn't mean it's beautiful," she says. "It really has to be about rarity, scarcity and beauty. Every single one of these gemstones that we select has to have that. And if you have that, then it's going to be something that you'll covet for the rest of your life. For something you love that much, you can't live without it – it brings you such inner peace and beauty."



Clockwise from top left: 1967 Tiffany & Co. advertisement from The Tiffany Archives; the original World's Fair Necklace, set with an aquamarine; a sketch of the reimagined 1939 World's Fair Necklace with the Empire Diamond, the largest diamond ever offered for sale by the jeweller; beryl and aquamarine necklace from the Colours of Nature collection with oval diamonds made to float, P.O.A.

MELBOURNE
WINTER MASTERPIECES

FRENCH IMPRESSIONISM

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NGV

Paul Cézanne *The pond* c. 1877–79 (detail) Museum of Fine Arts, Boston.
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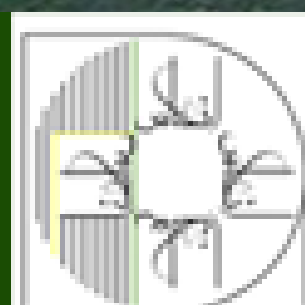
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CURATED BY

CASEY CADWALLADER

We ask fashion's preeminent talents to mine their inspirations and curate their world through style. Mugler's Casey Cadwallader, the American designer known for his architectural vision at the famously theatrical house, shares his.

1. "I think my denim pieces say something special about my approach. Take something everyday and cut them into dozens of spiralling panels that highlight the body ... [Making] something unseen and surprising, that everyone can enjoy."

2. "Some of my favourite designers and artists are Gae Aulenti, Carlo Scarpa, Isamu Noguchi, Jean Royère, Shiro Kuramata, Luis Barragán and Takuro Kuwata, just to name a few."

3. "I love the book *Sapiens: A Brief History of Humankind* by Yuval Noah Harari. It explains all the changes humankind has gone through since the beginning of time: how building homes and not being nomadic anymore, agriculture, industry and science have changed us forever. It gives such a macro context, so that once you learn, you'll never forget."

4. "Madonna taught me about the power of a woman and what it is to push for respect and surpass cultural barriers."

5. "In terms of style, Chloë Sevigny turns it out like no other."

6. "I'm obsessed with art and sculpture. I look at as much as I can and it stays imprinted in my head. When I'm working, I remember these curves and the quality of them, and work to find a place for them on the body. My visits to the Atelier Brancusi in Paris have left me with many silhouettes for sleeves, trouser legs and other elements."

7. "I might never recover from being at dinner in Paris and seeing on Instagram that Beyoncé had opened her London show in a look I made for her. I screamed (very loudly) in the middle of the restaurant and then I think I cried. It was early in my days at Mugler, and was unreal and beyond my comprehension."

8. "Alejandro Jodorowsky's *The Holy Mountain* (1973) left an impression on me. I love a film that can show another plane of vision, or lets you see a total other world."



Casey Cadwallader.

2. Sofa with Arms by Shiro Kuramata.

2. Architecture by Carlo Scarpa.

1. Mugler jeans, \$679.

3. *Sapiens: A Brief History of Humankind* (Penguin) by Yuval Noah Harari.

4. Madonna filming the music video for *Ray of Light* (1998).

2. Ceramic art by Takuro Kuwata.

5. Chloë Sevigny in 1996.

6. Atelier Brancusi in Paris.

7. Beyoncé wears Mugler in *Black Is King* (2020).

2. Gae Aulenti lamp, \$4,500.

8. A still from *The Holy Mountain* (1973).

INTERVIEW: JONAH WATERHOUSE PHOTOGRAPHS: ALAMY GETTY IMAGES GORUNWAY.COM
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STYLE SPACE

SUNSHINE STATE

The pandemic forced designer Lucy Folk home from her inspiration-gathering travels. Now she's finding rich bedrock in subtropical surrounds skirted by beach and bush. By Alice Birrell.

PHOTOGRAPHS DAVID CHATFIELD



LUCY FOLK WAS in the US, leaving for Europe when the pandemic hit last March. "We made the call to head in the opposite direction and come back to Australia," she recounts. Pregnant with her son, Malon, she returned to Noosa and her family's beach house. Inspired by Californian architect Charles Moore, it's become a sanctuary, and a bolthole in a holiday town from which to create.

Fittingly, an off-duty mood ebbs beneath all she does for her label Lucy Folk, which began with jewellery but has metamorphosed into resortwear including post-swim-ready terry robes and slides, accessories and, this year, homewares. Hers is a joyfully unerring, stripped-back vision of summer with a global lilt, drawing on voyages to Morocco and Mexico – though now that's off limits.

Instead, Australia is fuelling her outlook. "Slowing down, staying put, becoming a mother – all factors that have meant I've needed to take a bit of a creative approach to creativity. There's something about the simplicity of how we live at the moment that I'm finding really inspiring and, in a way, I feel more creative than ever."

Books, conversations with customers and local artists, and the landscape are enriching her. "There is so, so much in Australia to tap into," she emphasises.

The space she has created, focused on textures and natural materials, incorporates warm tones – as if everything is bathed in the honey glow of late summer. "It's light, airy, and very much a home," she says.

As she expands on homewares of quilts, napkins and tablecloths and a Paddington store designed by Tamsin Johnson is set to open in Sydney in September, she's finding herself still drawn to the coast. "We are on the fringe of the National Park and I am enamoured by its beauty. We are forever downing tools, and heading across for a swim."



Top: "The green of the sofa is the kind of tone I always gravitate towards – bright, but there's an earthiness to it that's not at all harsh," says Folk. "My dad is a serious fisherman and as a tribute, we have porcelain sconces by Kris Coad moulded from fish." **Above left:** handmade Moroccan plates, a print of a 1930s Picasso ceramic piece from Vallauris. **Right:** a lamp by Marta Bonilla and Asp & Hand glassware atop a Lucy Folk tablecloth. "The daily ritual of setting the table creatively is something we adore."



Who:

Jewellery, clothing and now homewares designer, and founder of her namesake label, Lucy Folk.

Where:

Her family beach house, built in the late 1980s in Little Cove, Noosa, on the Sunshine Coast.

What:

Her current creative coastal enclave, where she lives with her boyfriend, their son and now and again part-time residents, her parents.

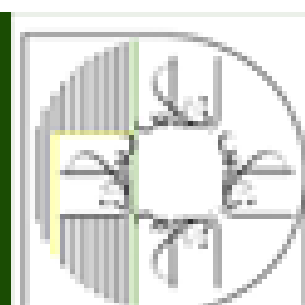
Top left: Folk's workspace with, "incense burning, music playing, fresh flowers or found foliage. It comes with a glorious beach across the road and a lot of sunshine." **Right:** Chinese safari hats are slung on hooks next to Nick Fouquet trilbies from Los Angeles from her travels: "A classic beach-house collection of mismatched hats - I love the lo-fi ritual of just grabbing any of them and heading out in the sun. The bags are from my ongoing collaboration with Corto Moltedo and the camera comes everywhere with us."



Fred Ganim shelves behind Folk and her son Malon hold treasured objects, including, left, a candle holder from Oaxaca, Mexico, and plate by Softedge in Byron Bay. **Bottom left:** "Books acquired from my travels. *The Book of Symbols* is one of my favourites."



"I adore the beach and the lifestyle that comes with it. We spent holidays here growing up and there is a very special energy here for me."





VOGUE FOR GOOD

LIGHT WORK

Two local creatives combine on a low-impact fashion project making future heirlooms, plus patchwork hits a green note and the latest in ethical fashion. By Alice Birrell.

ART DIRECTION DIJANA MADDISON STYLING HARRIET CRAWFORD
PHOTOGRAPHS GEORGINA EGAN

Shilo & Lydia dress, \$1,400.

“WE RECOGNISE THESE antique cloths carry a mystical sense of time and power,” says Queensland creative Shilo Engelbrecht. With Australian fashion stalwart Lydia Pearson – formerly of Easton Pearson – they have founded Shilo & Lydia, a slow-fashion venture that upcycles trousseau-worthy cotton and lace. They also use pieces from clients’ families, transfiguring a grandmother’s tablecloth or a mother’s embroidery into exquisite airy dresses and wafting blouses, in a service they’ve charmingly dubbed Ancestor Worship. It began when Engelbrecht called on Pearson to work on uniforms for the Milan Design Fair. “The connection was so strong ... we didn’t question that we had to keep going,” says Pearson. Now, they are delighting in keeping things small. “The counterculture that has emerged around local, frugal and organic making is speaking to a generation that has grown up with fast fashion,” she says. The splicing of homespun and tailoring creates a tension between warmth and precision that appeals to all genders. “The last time we tried one of the lace dresses on a boy he said it made him feel powerful and gave him a sense of gravitas,” says Engelbrecht. Slow fashion that’s fast appealing.

PATCH PERFECT

Fast trend cycles are typically antithetical to sustainable fashion, but consider patchwork one to opt into with guilt-free gusto. Look to repurposed fabrics in Re/Done’s upcycled range, or bags and jackets made of pre-loved bandanas from French labels Call It By Your Name and La Fetiche. Commit to memory New York label Rentravage, the Bulgarian-English Chopova Lowena and Swedish brand Rave Review, who have built their brands on reworked, vintage material. Crafty.

RE/DONE MARKETPLACE 2021



Rare vintage patchwork denim from LA label Re/Done.



Above: La Fetiche jacket, \$1,560, from Matchesfashion.com.
Left: Rave Review autumn/winter '21/'22.

First Nations Fashion + Design spotlight on: Walking in Two Worlds

Bringing together a selection of contemporary garments and textiles by First Nations designers, multicultural Australian artist Grace Lillian Lee has created a literal platform in the form of a runway for cultural celebration. Involving designers from across Australia and 20 local models, it is part of Brisbane Festival. Go to brisbanefestival.com.au.

ADDITIONAL WORDS: TEAGAN COWLISHAW
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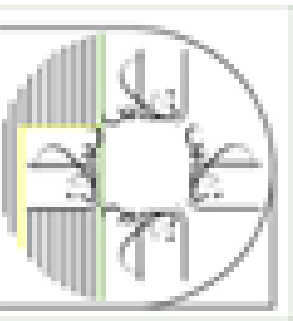
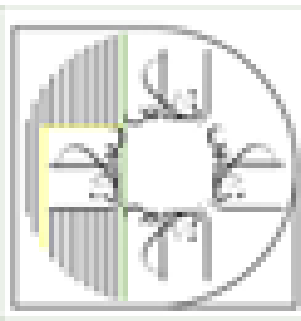
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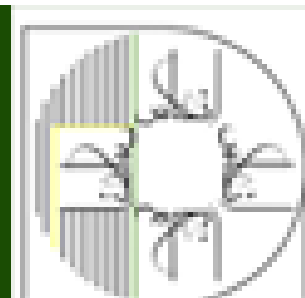
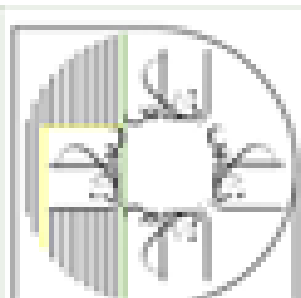
JEWELLERY

HEAVEN SENT

Astronomy has long been a powerful influence on design and Van Cleef & Arpels has been observing the poetry of the skies and constellations for more than 100 years. Its latest high jewellery collection, Sous les Étoiles, is a love affair with the ephemeral and scientific perception of the cosmos, writes Alison Veness.



Van Cleef & Arpels Sous les Étoiles Temple Lapis ring (left), and Temple Fossilized wood ring, both P.O.A.



Planets, a golden sun, the moon's surface, a shower of meteorites and inky midnight skies have all played a part in the rich history of Van Cleef & Arpels since the French jewellery company was founded in Paris in 1896. Now with the release this year of *Sous les Étoiles*, images from deep space of the cosmos are the inspiration and subject of 120 intricate and incredible one-off high jewellery pieces.

Nicolas Bos, CEO and president of Van Cleef & Arpels, instrumental in the creative direction of the maison, says that the idea of space and astronomy is part of the heritage and "has always resonated because it is really something we find in old forms of expressions, to the beginning of mankind. Probably, when we think of this current year, given what has been going on, it was quite a good time to look up and to try to think about something else ..."

The new collection is a considerable distraction, a puzzle of precious gemstones including the mesmerising Saturne clip, inspired by the second greatest mass in the solar system with its ochre colour in hammered yellow gold and gravitating rings of diamonds. Halley's Comet (which last appeared in the inner solar system in 1986), too, is realised, in this instance as a breathtaking necklace designed to create a sparkling impression of movement with the clever placement of contrasting white and yellow diamonds, the head of the comet a fancy vivid yellow diamond weighing 11.29 carats.

The Trésor Astral necklace, with its two octagonal-cut sapphires – one from Sri Lanka weighing 31.17 carats, the other from Myanmar weighing 22.82 carats – is inspired by two stars, Alcor and Mizar, both visible to the naked eye in the Great Bear constellation. It's clever and dazzling.

It is clear that the Van Cleef & Arpels's design studio and workshop have had both challenges and fun creating this collection of celestial wonders, such is the spatial breadth, fiery depth and exquisite sourcing of the gemstones inspired by astronomical photographs.

The design studio worked with Isabelle Grenier, a highly regarded astrophysicist who added her expertise surrounding the scientific phenomenon that helped create these iconic pieces.

Bos says that when Grenier, a university teacher who works with NASA, first looked at the finished collection with her scientist's eye, she saw more synergy than even the jewellery house did initially. "On top of that, a lot of the precious stones and a combination of chemicals actually come from space," says Bos. "When you think of certain precious stones, they actually exist on other planets and galaxies. For us it was to interpret a feeling, but she said we find exactly these materials, probably the same colour, but billions of light years away. With these jewels she found we are giving a three-dimensional version at a human scale you can hold in one hand.

I think she liked that – realistic enough but poetic enough so the idea is not to create a scientific object but to create an emotion and a feeling. She was quite moved by the pieces."

The design studio also referenced literature from the work of Jules Verne, the 19th-century author whose novels inspired the maison's high jewellery collection *Les Voyages Extraordinaires* 10 years ago, to classical author Lucian of Samosata's imagining of a journey into space and Camille Flammarion's 1880 book *Popular Astronomy*.

Since Bos first arrived at Van Cleef & Arpels in 2000 [becoming CEO and president in 2013], he has long encouraged deep research into important cultural works including poetry, art and writing. "Jewellers, for centuries, have been featuring shooting stars and constellations through diamonds, because that's probably the most accurate rendering you can get on Earth of the luminosity and brilliance of the star," he says. "There is this old inspiration ... literature and poetry, and we've been with the team and the designers reading a lot of these books, especially on renaissance or 19th century where there

is almost this half-scientific but half-imaginary vision of the skies."

Both the phenomenal Temple Lapis ring (pictured opposite page, left) with its central lapis lazuli stone surrounded by rose gold, rubies and diamonds, and the Temple Fossilized wood ring (opposite page, right) with a core of fossilised wood supported by yellow gold, spessartite garnets and diamonds, take inspiration from the Earth's magnetic field and also, Bos says, something spiritual or sacred. "The idea of something holy but not necessarily religious," he explains, adding that the materials such as the ornamental stones and petrified wood aren't used frequently by the jeweller. "[Instead] it was about capturing this explosion of colours and really matching some of the images we were looking at," he details. "If we think of the lapis lazuli by itself it is a night sky, and because there are these dots of pyrite that shine in the dark blue – this is why I wanted to include these materials."

Under the careful and nurturing guidance of Bos through education, knowledge and with a respect for fantasy and otherworldly possibilities, each piece of high jewellery – from the raw materials

through to rough stone and polished perfection – keeps Van Cleef & Arpels at the very top of intuitive and expert craftsmanship.

They may be heavenly dreams but they are based in a tangible reality, and now that the collection is complete, Bos says: "I feel reassured ... the sky being this frightening endless universe is something a bit closer and a bit warmer. I feel more comfortable in a way, because of the diversity and the multiplicity of beauty that we find there, which is much more than I originally thought, and that creates some kind of proximity. So it was a good way for us to better connect with the universe above us."

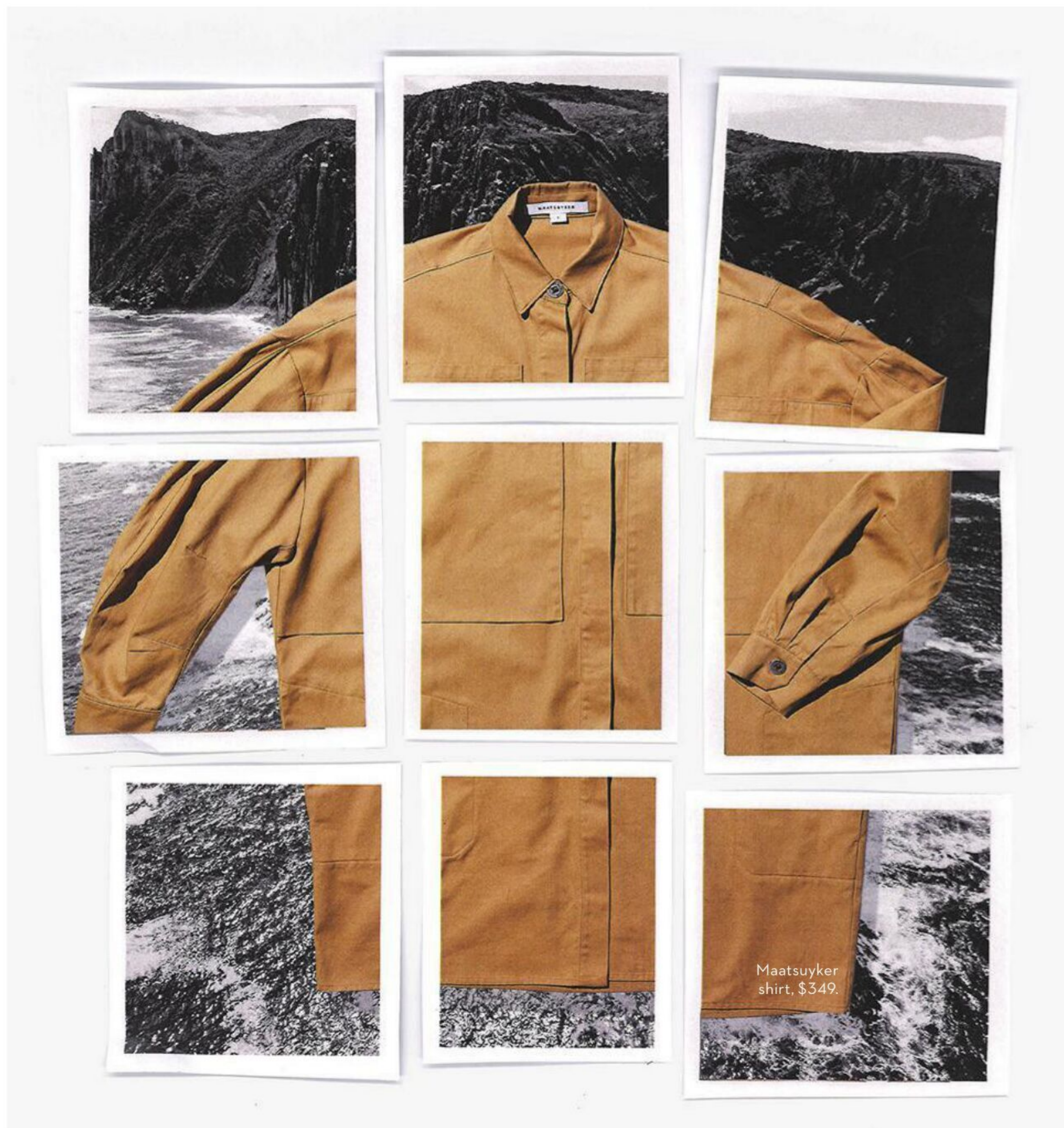
"When we think of this current year, given what has been going on, it was quite a good time to look up and to try to think about something else"



Product card of a Meteor clip, 1955, from Van Cleef & Arpels's archive.

MORAL FIBRE

Natural, biodegradable and sustainable, Australian merino wool is also one of the world's most luxurious yarns. Cushla Chauhan discovers a clothing label with a deep respect for our home-grown fleece and in Tasmania, learns about the integrity of the farmers who produce it.



Maatsuyker shirt, \$349.

It's autumn on Tasmania's Flinders Island and in the town centre of Whitemark a savage wind rips the esplanade spraying salty showers from the churning green sea onto the wharf. Clouds form freaky formations that sweep across the sky like a celestial slide show, and an angry rain lashes sideways. Then, it's over. Blue sky, sunshine, stillness.

For locals on this island in the Bass Strait, the erratic climes are not remarkable. But for visitors to this stunning outpost northeast of Tasmania's mainland, the wild weather along with epic landscapes, bitingly fresh air and rich biodiversity represent why Tasmania as a whole is considered so singularly spectacular.

It's that rugged beauty that John Kellett sought too, the CEO and founder of luxury merino wool apparel brand Maatsuyker heading to the island to shoot his Melbourne-based label's latest collection.

While Flinders makes the perfect backdrop for Maatsuyker's urban-utilitarian cold-weather capsule, it's actually another Tasmanian island, and the brand's namesake (pronounced Mat-sigh-ka) that was the brand's inspiration. Rocky, wind-ravaged and desolate, Maatsuyker Island became home to Australia's most southerly lighthouse in 1891, and today, it's only lighthouse keepers who are permitted access.

"It's got this incredible past, this legacy, and we're sort of inspired by this mythical man on that island," says Kellett. "The landscape informs and frames the design process, so the brand has a strong utilitarian edge, oversized pockets, hard-wearing fabrics, heavier seams, bar tacking and military-style metal buttons."

Though Maatsuyker's design directive is clear, the genesis of the label is unexpectedly rooted in academia. As part of his MBA studies

at the University of South Australia, Kellett developed a strategic plan for Australian Wool Innovation, which owns Woolmark, the peak industry body for Australian merino wool.

From his research emerged the realisation that while Australia produces 90 per cent of the world's fine-apparel wool, local production of fine apparel was somewhat lacking. "Although we have a country-specific advantage, a unique skill in growing this fine merino, we've failed to value-add as a country," he explains.

Maatsuyker, launched in 2017, was born of Kellett's desire to see the supply chain brought closer to home, with the label's Australian merino wool garments proudly designed and made on home shores. Initially intended as menswear-only, it has now moved into womenswear, after the enthusiastic uptake of female customers buying garments for themselves.

There are myriad reasons merino is so prized. As well as being the finest and softest sheep's wool in the world, making up only one per cent of the world's fibre for apparel, it's durable, warm, breathable, temperature-regulating, odour-resistant, 100 per cent natural, renewable and biodegradable. It's also deeply entrenched in Australia's mythology and heritage.

Charles Downie is a sixth-generation superfine merino wool producer who along with his wife, Sally, and their three children, runs Glenelg Estate in Tasmania's Upper Derwent Valley. Inside the family's regal 19th-century sandstone homestead hang photographs of Downie's Scottish ancestors, their stern expressions glaring from the frames. While those faces of yore seem worlds away from the young, warm and laidback family here today, the legacy of the forefathers, the pride, knowledge and sense of place, remains strong.

"While each generation might be a span of 20 or 30 years, that time is just a blink of the eye," reflects Downie of his lineage. "When you

take a step back you realise you're only here for a very short period. All of us want a sustainable business that depends on a healthy landscape and healthy animals. The farm will be here long after you're gone and you want to try and do what you can to leave it in a better position." That ethos of working to preserve, protect and improve the natural resources of a farm is one shared by the 60,000 woolgrowers in Australia, and the reason Woolmark refers to them as custodians of the land.

Downie points out that basic farming processes have not changed radically over the past 100 years, but notes that new technology – such as electronic tags that track a sheep's health and traits such as fleece and body weight – as well as shifts in consumer demand and climate change have meant farmers have had to respond and adapt. "Consumers are interested in the origins of their product and animal welfare is a big thing," he says. "They want to know that the animals are looked after and that the land is looked after."

Kellett, too, acknowledges the growing importance of traceability. "People are increasingly interested in where their goods come from, where the source material has come from," he says.

For consumers committed to buying ethically, the Australian wool industry's policy of transparency offers the assurance that they're able to trace the merino wool back to the property where it was produced.

From a hilltop on a wool farm in Tasmania, the value of that feels especially tangible.

Gazing outwards to pastures dotted with sheep and below to the still calm of the River Derwent reflecting wide sky and blazing autumnal trees, the purity of the environment is visceral. It's a given that merino feels luxuriously soft against the skin, but there's something about connecting to its origins that conveys a sense that it's a more honest and meaningful purchase, too.

WILD SOUTH

A shortcut guide to Tasmania's rugged Flinders Island.

- 1. Stay** At the foot of magnificent Mount Strzelecki, Mountain Seas Lodge is a cosy retreat surrounded by nature. mountainseaslodge.com.au
- 2. Eat** With dramatic views of the Bass Strait, The Flinders Wharf restaurant celebrates the best of the island's produce including beef, lamb and seafood. onislandtime.com.au
- 3. Visit** It's a four- to five-hour return hike to the top of Mount Strzelecki. Enrich the experience with a skilled and friendly guide at Walk Flinders Island. [facebook.com/walkflindersisland](https://www.facebook.com/walkflindersisland)



Maatsuyker jeans, \$299.



Maatsuyker pants, \$349.



Maatsuyker T-shirt, \$59.

Survival instinct

With traditional merino markets such as fine suiting and sweaters shrinking, there's a growing demand for the fine wool's use in streetwear, activewear and near-to-skin garments. Maatsuyker heeds the call, its autumn/winter '21 collection a show of urban style woven with all the warmth, comfort and quality of the born-in-Oz fibre. Loose silhouettes, block shapes and a neutral palette give rise to unisex appeal.

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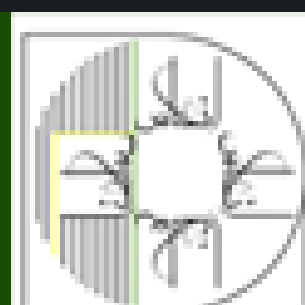
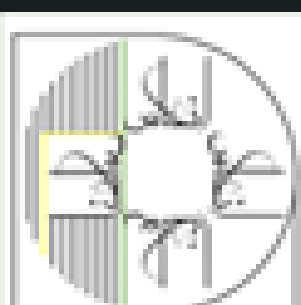
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Matter Made Puffball pendant light by Faye Toogood, P.O.A., from Criteria.

Roly-Poly dining chair by Faye Toogood, \$9,195, from Toogood.



Morro coffee table, \$20,220, from Kelly Wearstler.



Kosa lounge chair, P.O.A., from Ian Felton Studio.

N°001 ewer, \$460, from Softedge.



Large Offering bowl, \$380, from Dinosaur Designs.



Mind the bend

“Adding soft, curvaceous pieces to a very linear contemporary space will produce amazing visual tension.”



Simone Bodmer Turner Stav ceramic vessel, \$1,265, from Matchesfashion.com.

Healing touch

“Opt for matt, tactile surfaces to create a sense of calm within your space.”

Collection Particulière Kafa stool by Luca Erba, P.O.A., from Ondene.



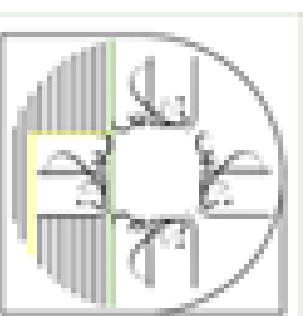
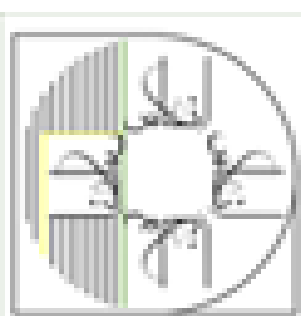
Jam Pebble side table, P.O.A., from Pierre Yovanovitch Mobilier.



Pierre Augustin Rose 190 sofa, P.O.A., from ALM.

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NEHERA AM '21/'22



ART

TURN OF EVENTS

Coming out of Covid, long-time friends Susan Armstrong and Michelle Grey are seeking to entertain audiences showing an increasing appetite for intimate, bespoke, art-led events that fuse culture with creativity. By Jane Albert.

| STYLING HARRIET CRAWFORD PHOTOGRAPH ROBBIE FIMMANO

Susan Armstrong and Michelle Grey are like the ultimate party planners you never knew you needed. The long-time friends and co-founders of Arts-Matter bring that elusive X factor that makes an evening sing, and their sought-after events nourish the brain as well as the body. Chadwick Models agent Joseph Tenni describes it as “edutainment”, while Camilla Franks summed it up during a recent Arts-Matter event: “Everyone is so sick of cocktails and canapés. People want to socialise with a purpose.”

The ‘P’ word is certainly on trend right now, but if Franks’s observation makes the Arts-Matter events sound a little worthy, they’re anything but. As the name suggests, Arts-Matter is built around the belief that culture and creativity are crucial to a thriving society and that the people passionate about these things enjoy meeting and socialising with other like-minded people.

Arts-Matter surfaced towards the end of Sydney’s lockdown in 2020, when photos of its gatherings emerged on Instagram. No launch party or media release, just word-of-mouth and a few social media posts.

A ‘cultural programming and experiential platform’, Arts-Matter invites creatives and a small crowd of compatible people to interesting locations for an evening of conversation, drinks, sometimes dinner, often a creative endeavour and always a rollicking good time.

Recent events include artist-led Pictionary with Archibald Prize finalist Kim Leutwyler; sneaker-designing workshops with multimedia artist Tony Albert; a preview performance of Sydney Dance Company’s Impermanence, and a pasta-making class with Archibald Prize finalist and keen cook Jamie Preisz. Other creatives have included Ben Quilty, Angela Tiatia, Genesis Owusu, Ngaiire and Doctor Cooper.

If that sounds like fun, it is. But you have to be invited. Rather than create an elitist club, Armstrong and Grey are hoping to build a community of like-minded people and recently launched their \$50-per-month paid membership platform. (To register interest, go to arts-matter.com.au/membership-application.)

The idea for Arts-Matter has been brewing for some time. Friends since their late teens, when Armstrong’s older brother was dating Grey, the pair remained close long after their lives took them in different directions. Both Sydney-born, Armstrong studied design at COFA (now known as UNSW Art & Design) before becoming an art director in the fashion, hospitality and lifestyle industries. Regular clients included Bonds, W Hotels, *Vogue* Australia, Ella Baché, Secret Sounds and The Apollo restaurant. In addition to having two children, Armstrong travelled between Sydney and Japan for 15 years running her own Tokyo-based business, Dual, representing Australian, New Zealand and UK labels.

Today she is the art director at creative agency Arc Factory in Sydney’s Surry Hills, and the art director and graphic designer for the global commercial digital art gallery Absolut Art, where Grey is the creative director.

Grey’s background is a little less linear. The first-generation Australian (her parents are American) attended high school in Connecticut (“my parents thought it would straighten me out a bit”) before returning to Sydney to study, of all things, molecular genetics and microbiology. That degree, coupled with part-time modelling in magazines and TV commercials helped her land an on-air reporting gig in London on *Einstein TV*. Back in Sydney she became founding editor of the young women’s fashion, art and current affairs magazine *Yen*, before moving to New York where she met her fashion photographer husband, Manolo Campion.

It was in New York, and after welcoming their first son, that Grey began working with Soho House, a social hub for people in the creative industries – “sort of like a Royal Sydney Golf Club but for cool people”, Grey quips. It was her job to refresh the invite-only membership base that had become diluted during the global financial crisis. Grey got rid of the committee along with 500 members, completely rejigged the membership and overhauled the events programming to create interactive artist-led hands-on audience events. Today membership exceeds 100,000 and there is an international network of Soho Houses from Barcelona to London, Mumbai and Istanbul.

From Soho House Grey moved to New York’s co-working space NeueHouse, transforming it into a cultural space complete with cultural programs in partnership with the likes of Art Basel Miami and talks with everyone from Marina Abramović (“really lovely, quite quiet”) to Ai Weiwei (“so sweet and interesting and sensitive and understated”) and Kanye West (“he was a favourite, but it’s difficult to say that now, post the US election”). She stayed four years, overseeing the opening of NeueHouse LA before moving on to become the creative and programming director of TimesTalks, a division of the *New York Times*, while welcoming a second son and consulting for Absolut Art.

Meanwhile Armstrong was observing the interactive creative talk series Grey was running and devising ways to introduce something similar in Australia. “There was nothing going on here beyond artist-curator talks, but nothing like the inter-disciplinary thing Michelle was doing so well in New York. I thought there was a real gap in the market, so that was always our dream,” she says.

Armstrong tested the Sydney appetite by hosting an intimate conversation for 30 guests with journalist Jennifer Byrne in a private home and was pleased with the enthusiastic response. Armstrong and Grey in turn trialled an event for Absolut Art in March 2020 with an international guest, English-born New York-based artist Shantell Martin. The week-long series included dinner and a light show at Icebergs; a private dinner with Martin for 30 in Paddington including a live drawing performance and an in-conversation with artist Brook Andrew. “We had a very positive response, we jam-packed a lot →

Michelle Grey (left) and Susan Armstrong. Grey wears a Scanlan Theodore coat, \$2,200. Ermenegildo Zegna top, \$1,655, and pants, P.O.A. Armstrong wears a Proenza Schouler White Label top, \$439, from David Jones. Dries Van Noten skirt, \$799, from David Jones. Cartier earrings, \$5,850, and ring, \$13,600. Scanlan Theodore boots, \$900.

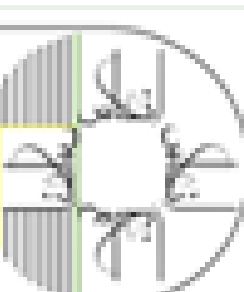


HAIR: PETE LENNON MAKE-UP: CHERRY CHEUNG
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into that week and it showed us that there was a real appetite for that sort of thing," Armstrong says.

The plan was to tour with Martin to Pride in New York and on to Stockholm, but within days the world was stopped in its tracks by the pandemic. Suddenly work and life took on a very different appearance and Grey found the excuse she needed to move her family to Sydney. "We had a really nice life in New York and Manolo had a great career, then [Covid hit and] some of his clients like John Varvatos went bankrupt. But it was mainly our kids – we were staring down the barrel of a year homeschooling. I was always dying to come back and everything in Australia looked like it was still going."

The silver lining was that Armstrong and Grey were now living in the same city and had an opportunity to get serious about Arts-Matter. The concept of Arts-Matter isn't new, harking back to the Belle Époque era of the late 1880s when people would gather in art salons to enjoy evenings of music, poetry and art. Somehow in the centuries since, art forms became siloed and audiences passive consumers, whereas Armstrong and Grey strongly believe there's a hunger for art to be enjoyed in all its forms, often at the same time, while blurring the line between performers and audience.

Their first event was an evening of painting and poetry with Louise Olsen in Grey's father's spacious Point Piper home. Other events included a salon-style performance and talk with Sydney Art Quartet and Grandiflora's Saskia Havekes, and a 'creativity-meets-wellness' retreat in the Southern Highlands. "Almost all our events have a participatory element – it's not just the artist showing slides of their new exhibition – and our artists enjoy the community we bring because they feel they can be more candid with a [small], respectful peer group," says Grey. "It can be intimidating being at a gallery talk if you're not completely immersed in art – this feels more intimate and you're walking away with something other than a hangover!"

The guest list is 'curated' by a membership committee including Quilty, Ngaiire and Alex Zabotto-Bentley in an attempt to draw together a crowd of simpatico people. "Susan has an incredible community of people who have been so supportive. We've had so many events we now have a pretty robust database. And it's inter-generational," explains Grey. "A lot of people make the mistake of thinking they need young people, millennials, and it's never just about that. Don't alienate, cast the net wider."

Upcoming events include a Vivid discussion about diversity and inclusion in the Australian music industry with Ngaiire, L-Fresh the Lion and Barry Conrad, moderated by Alethea Beeston, and an artist-led painting workshop with Perrier-Jouët. "It's a bespoke audience that makes sense for the environment you're trying to create, so we have people interested in the food world, others in music and theatre," says Grey.

At this stage Arts-Matter is being funded by Armstrong and Grey themselves, but as word spreads of the integrity and quality of the events, cultural institutions and brands are lining up to collaborate. Already they have partnered with the Art Gallery of New South Wales, Olsen Gallery and Art Month Sydney, and there are fashion labels, restaurants and alcohol brands keen to follow suit.

"Almost all our events have a participatory element – it's not just the artist showing slides of their new exhibition"

"Using our own resources has meant we can control the editorial direction," says Armstrong. "We're trying to promote and celebrate work, we're not trying to sell anything. And we believe that if you lead with programming you attract a certain kind of person."

At its most basic level, Arts-Matter hopes to create a sense of belonging. "Our passion is culture and the arts, so if we can create a platform where people are inspired and learn something, we'll be happy," says Grey.



Armstrong (left) wears an Emporio Armani coat, \$2,100. Sir the Label top, \$260. Bianca Spender pants, \$465. Cartier earrings, \$5,850. Grey wears a Gucci coat, \$5,200. Christopher Esber dress, \$1,440. Cartier watch, \$16,600. Her own ring.

ROBBIE FIMMANO
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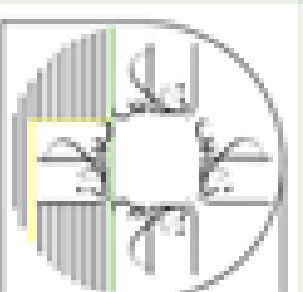
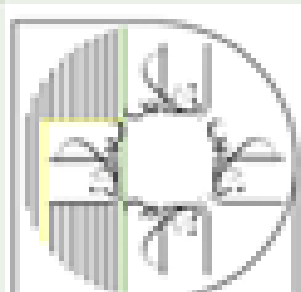
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COMER CHAMELEON

Jodie Comer established herself as a leading lady on television's *Killing Eve*. This year she hits the big screen with two major roles alongside the world's most recognisable movie stars. By Hannah-Rose Yee.



Jodie Comer's laptop is lying to her. The actor squints disbelievingly at the screen, bringing her face – tousled, honey-golden hair tucked behind her ears, sparkling studs winking out – right up to the camera. "My laptop says it's 6.07am, but that's a big fat lie," she frowns. "It's definitely not that early." It is, in fact, a leisurely nine in the morning in New York, where Comer is doing press for *Free Guy*, the high-octane adventure movie that pairs her with Ryan Reynolds and Taika Waititi and is, somewhat astonishingly, also only her very first film role.

Let that settle in for a moment. Comer's presence looms so large over popular culture, courtesy of her diabolical – and indelible – performance as Villanelle in *Killing Eve*, that you might be forgiven for thinking that she is one of those hybrid television and movie stars who effortlessly keeps one finger in the streaming pie and another in cinemas. In fact, the Liverpool-born actor came up in the world of television before a boozy introduction to Phoebe Waller-Bridge at the BAFTAs segued into sparring with Sandra Oh in Waller-Bridge's espionage comedy *Killing Eve*. Comer's petulant, chaotic, Molly Goddard gown-wearing psycho killer is one of the great television characters of the past decade. Now she's preparing to say goodbye to Villanelle when the fourth and final season of *Killing Eve* wraps in London later this year. Comer is "terrified, honestly", she admits. "[It's] bittersweet, but it's also really exciting. I feel like the writers are enjoying the fact that they can take some risks." Still, she senses the pressure that all beloved television series experience to stick the landing; it's the finale curse, and nobody wants to be the next *Game of Thrones*. "It's always the way, isn't it?" Comer reflects. "We've been so lucky to be a part of something that was successful but also impacted and was so personal to people, and then it has to go. But I really hope we can give the fans an exciting way out."

Comer's homework for the next few weeks is to recalibrate her brain from film – one script, one director, one schedule – to the world of television, where basically anything goes, for many, many months. "It's been so long since I've had eight scripts in front of me," Comer admits. "I've still got to get my brain back into working at that kind of speed."

If it feels like she has hurtled headfirst into cinema – first, with this month's rollicking *Free Guy* and then with *The Last Duel*, no less than a medieval epic co-starring three men you might have heard of: Ben Affleck, Matt Damon and Adam Driver – it's kind of the Comer way.

The actor auditioned for *Free Guy* in a daze, going straight from the set of *Killing Eve* to her meeting with Reynolds and director Shawn Levy of *Stranger Things* fame. She was completely exhausted, and spent the entire plane ride from London catastrophising about "all the possible things that could go wrong", she recalls. But there was something about *Free Guy's* story – the tale of a guileless video game character

called Guy (Reynolds), who discovers that he has the power of free will, and his relationship with Comer's Millie, a terrifically cool programmer with confidence in her convictions. The film felt special. Different.

"And then I got to the audition and I met them and they were just so welcoming and so breezy and so energetic," Comer says. "I remember thinking: 'Oh god, I know who Ryan is, but he doesn't know me.' So do I say, 'Hi, Ryan'? Or do I wait until he tells me he's Ryan Reynolds? I was having all these stupid conversations in my head." (By the way, not only did Comer get the job, but Reynolds has called her audition "like watching Meryl Streep in her first film role".)

Reynolds is, Comer shares, as boisterous and engaging as he appears on screen. She loves his "fearlessness and his humility", two things that served him well on *Free Guy*, which was largely stitched together from moments of improvised comedy. Comer has "zero" experience in that area, she admits, her eyes widening in exaggerated horror. "Someone says improvisation and I run the other way," she jokes. Reynolds gave her one piece of advice: Don't be scared to look bad. "You're going to try something and it may flop, and it may not be funny, and it may be a really bad idea – but then no one's going to die," Comer explains. "It's not the end of the world. You can shrug it off and try something new."

Free Guy contains a lot of comedy: both of the earnest, weaponised-charm variety that Reynolds has trademarked, as well as quite a lot of hoodie-wearing tech-bro disdain from Waititi's gaming magnate character. Comer loved watching Waititi at work; there was one day when she stayed late because she couldn't bear to miss a second of his performance. "I was in awe. There was a take that was 10 minutes long!" she enthuses. *Free Guy* has a madcap energy, coupled with an expansive message to live life to its fullest, which is even more poignant given that the movie has endured several delays because of the pandemic. "None of us had any idea what was going to happen last year, yet somehow this film really reflects on that," Comer explains. "At the centre of it, it's about the human condition. It's about heart. It's about all of us feeling, especially during the last year, that we have no control, right? There's this beast above us and we're all at the mercy of it. And then you watch this film where people take control, and they find their worth and their voice. I think that's really beautiful, especially now."

She first saw the movie last year – "I have goosebumps on my arm now, thinking about it," she says – on a break from making *The Last Duel*, which had only just returned to production after a six-month hiatus. These two films are the beginning of the beginning for Comer's movie-star era. *Free Guy*, with its action-hero pedigree, is Comer's first film; *The Last Duel* is her second, a serious – and very Oscar-y – historical drama, co-written by Damon, Affleck and Nicole Holofcener, about a medieval woman who accuses her

"None of us had any idea what was going to happen last year, yet somehow this film really reflects on that ... It's about all of us feeling, especially during the last year that we have no control, right?"



Jodie Comer as Villanelle in the TV series *Killing Eve*.



Comer and her *Free Guy* co-star Ryan Reynolds.

husband's best friend of rape. "I think it's going to be really exciting and thought-provoking," Comer shares. Working with director Ridley Scott was "definitely a pinch-me moment", Comer adds, as was collaborating with her A-list co-stars. "They really included me in the process of character and [asked] if there was dialogue that wasn't working," she recalls. "I felt like I really grew up on that set. But it was also probably the year. I think we all grew in some way, hopefully."

When Covid shut down production, Comer was still green enough about the world of cinema to feel anxious that a Damon and Affleck reunion directed by Scott might never recommence. And then there was her added concern that, as someone who has been performing in one way or another for what feels like her whole life, she might not be able to do this thing that she loves for as long as the pandemic lasts. Comer first began performing as a child, but not in an unspeakable, momager-managed way. "We were laughing about this yesterday, because Ryan was like: 'People from the UK just come out of the womb in tap shoes,'" Comer jokes. "I feel like that's what everyone says – 'I was two and I liked Shakespeare.'"

But Comer *has* been a performer for so long, she isn't sure what else there is. When she was 12, she enrolled in "an hour of singing, dancing and acting" on Saturdays, but dancing was taken off the table after an untimely growth spurt. "I was really long and I lost all my rhythm," Comer says, extending her arm the length of her screen. "I was kind of like a cheese string." So Comer the dancer became Comer the actor, and she started going to auditions, got an agent, and everything fell into place.

"I was always a very flamboyant child," Comer remembers. "I definitely wasn't shy. But often when people have asked me: 'What did you want to do before you want to be an actress?' ... I was 12! I didn't have any aspirations. I didn't want to be anything. So I feel very fortunate – it's hard work, a lot of it's luck, and it's also being in the right place at the right time and being surrounded by good people."

Free Guy is in cinemas on August 12. *The Last Duel* is in cinemas on October 14.



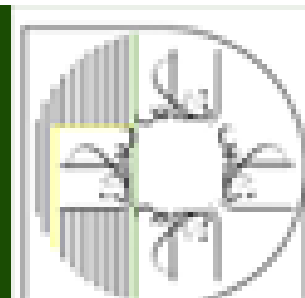
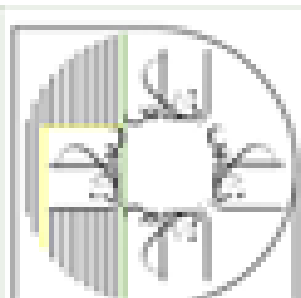
EXHIBITION

TIME CAPSULE

As a retrospective of the late Linda McCartney's photographs opens at the Ballarat International Foto Biennale in Victoria, Hannah-Rose Yee celebrates her most iconic images.

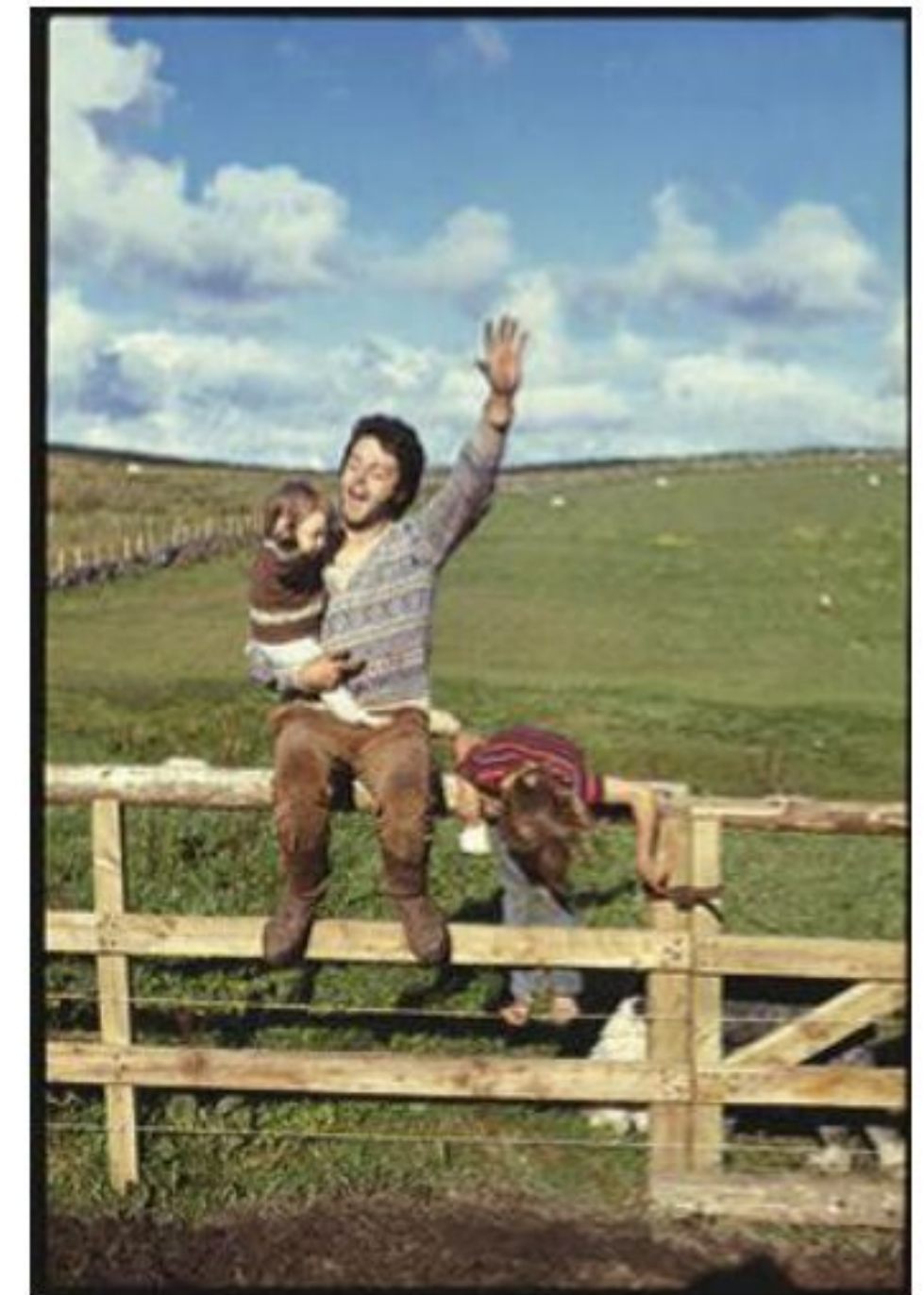
Linda McCartney was not supposed to be on that boat. And yet that's where she was, one day in 1966, the only photographer on a yacht full of journalists jostling for time with Mick Jagger and Brian Jones. The Rolling Stones were in New York at the dawn of their rockstar journey and Linda – then Linda Eastman, a receptionist at *Town & Country* magazine who hailed from a suburb in Westchester County, New York – had never professionally taken a photograph before.

But taking photographs is what she desperately wanted to do after first discovering a camera and film while studying at the University of Arizona. So much so that when Linda opened the mail one morning at *Town & Country* and saw the invitation onto the Rolling Stones' yacht, she dropped it into her handbag, called in sick to work, and turned up on the jetty. That was how she ended up, all "swagger and calmness", her daughter Mary McCartney once described her, capturing two budding legends in a moment of total and uncharacteristic ease. This image of Jagger and Jones in repose would be part of Linda's first published photoshoot. "They are still some of the best pictures she ever took," Mary has reflected.





Opposite page: Linda McCartney (below) is renowned for the tenderness of her images, such as the portrait of husband Paul, and children Stella and James on their farm in Scotland in 1982. **This page, above:** daughter Stella McCartney in Amsterdam, 1989, and the 1966 photograph of Brian Jones and Mick Jagger that kickstarted Linda McCartney's career.



Above: The Beatles at the launch of *Sgt. Pepper's Lonely Hearts Club Band* in 1967; Jimi Hendrix in London that same year; Mary, Paul and Heather, at home in Scotland in 1970.

You can see this picture, along with more than 200 others, in an all-encompassing retrospective of Linda's work on display later this month at the Ballarat International Foto Biennale, Australia's leading photography festival. Curated by the family – husband Paul, daughters Mary, a fellow photographer, and fashion designer Stella – and drawing from her 200,000-strong archive, the selection includes a number of rare photographs from a family trip to Melbourne, late in Linda's life and before her death from breast cancer at the age of 56 in 1998. The exhibition is a celebration of Linda's phenomenal breadth of work, recognised today for its naturalism and for the casual, joyous energy that leaks out of every image like a lens flare. Her portraits of everyone from Jimi Hendrix to Kate Moss are effortless, but it's her family photographs – of husband Paul and children Heather, Mary, Stella and James – that shimmer with love and life. Baby Mary zipped into her father's coat, a young James leaping from a Range Rover as Stella plays in the grass while Paul, wrapped in a trench, poses atop a wooden fence; these are unforgettable images of an extraordinary – yet still ordinary – family. A perfect moment, frozen in time.

Linda was the first female photographer to shoot a cover of *Rolling Stone* – she photographed Eric Clapton in 1968 – and had already established herself as an artist before she married Paul in 1969. In recent years, the McCartney family has worked hard to preserve her legacy through retrospectives such as this one. "I always used to joke that I ruined Linda's career," Paul once reflected. "She became known as 'Paul's wife', instead of the focus being on her photography. But as time went on, people started to realise that she was the real thing."

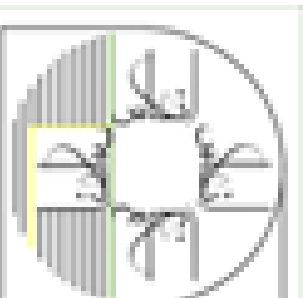
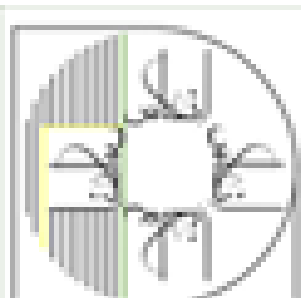
Linda McCartney runs from August 28 to October 24 at the Ballarat International Foto Biennale. For tickets, go to ballaratfoto.org.

PHOTOGRAPHS: LINDA MCCARTNEY
PORTRAIT (LINDA MCCARTNEY); PAUL MCCARTNEY

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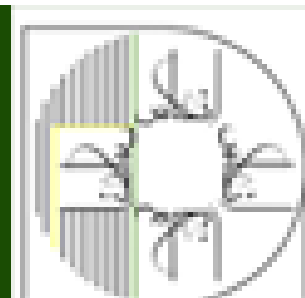
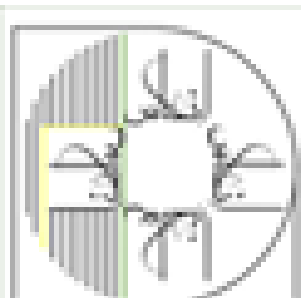
GOLD DUST WOMAN

She may be one of Australia's wealthiest women, but Monica Saunders-Weinberg knows that money doesn't make you immune from mental health issues. The committee chair for the annual Gold Dinner shares the family story behind her recent record-breaking fundraising efforts. By Renata Gortan.

STYLING HARRIET CRAWFORD PHOTOGRAPH ISSAC BROWN



Monica Saunders-Weinberg, photographed at Sydney International Airport, wears an Anna Mason dress, P.O.A. Anita Ko earrings and ring, P.O.A.



Monica Saunders-Weinberg was a woman on a mission when it came to organising Sydney's premier annual fundraiser, the Gold Dinner, held in June. As chair of the committee she was intent on raising a record-breaking amount of money for the Sydney Children's Hospitals Foundation. She achieved just that, garnering \$5.25 million, one of the highest amounts ever secured at a single event.

The five-million mark was always the target and her inspiration was knowing that the money was going towards improving the mental health of children and young adults. "Mental health is at the core of everything," says Saunders-Weinberg. "The drive for me was to break significant ground. Do I have the ability to shine light on mental health as a person who's lived through it and constantly deals with it? One hundred per cent."

As the daughter of John Saunders, who co-founded Westfield with Frank Lowy in 1958, Saunders-Weinberg is one of the wealthiest women in Australia, yet the 42-year-old has been notoriously private of her family, including her older brother Mark, 57, who is living with mental illness. She spoke about him in the lead-up to the event, revealing: "I personally know what it is to live alongside that, to witness it, to feel it and to operate in a world where mental health is more prominent all the time. For me, coming into this world with a brother who's 15 years older than me, who's a long-time, long-term sufferer of mental illness, I understand what it takes to take care of him. I wouldn't change him for the world, but it's a lot. You have to really dig deep and have compassion and understanding."

For her keynote speech, Saunders-Weinberg decided to be publically open about her family's story – and the fact money doesn't make you immune from mental health struggles – after learning that last year there was an increase in the number of children at Sydney Children's Hospital in Randwick presenting with mental health issues.

"When the kids come to the hospital with mental health issues, they sometimes have to be restrained because they are so out of their bodies. But if you think about it, to be restrained is probably the hardest thing to deal with because you're trapped. You're trapped in your body and in your feelings, and there are not enough people or things to help you deal with that. That floored me," she reveals. "I was a vessel for this cause and it took me to understand that if my message was purposeful and of service then I was happy to do it, and that's what landed me in sharing my story."

Saunders-Weinberg's speech on the night was so raw, vulnerable and moving, it encouraged people to donate

more than they had intended. In it, she revealed the pain of her past. As well as witnessing her mother Klara Saunders's addiction, depression, eating disorder and suicide attempts before she died aged 55 "in exactly the way I'd always feared: alone in a dark room next to a buffet of drugs", she had watched her beloved father John, a holocaust survivor, struggle with his son's mental limitations. Saunders-Weinberg didn't emerge unscathed.

"I've known the darkest of days and staying ahead of that darkness requires vigilance and effort," she says. "I view mental health like a job, I show up every day ready to put in the work so I can be the best version of me for my children. And still I'm not immune from anxiety and the occasional panic attack."

Over the past 23 years, the Gold Dinner has raised more than \$35 million for sick children, funding new wings at the hospitals in Sydney's Randwick and Westmead and enabling the purchase of cutting-edge equipment.

With Covid putting a halt to the event last year for the first time since its launch in 1997, the foundation didn't receive the funding it counted on. Saunders-Weinberg

was determined to make up for that loss. To help raise the extraordinary amount of money needed, this year's event was held at a once-in-a-lifetime venue at Sydney International Airport: a purpose-built Perspex structure on the tarmac with views of the city skyline. More than 550 VIP guests attended – including the likes of Rose Byrne and Chris and Liam Hemsworth.

"From an event coordination perspective it went off without a hitch," says Saunders-Weinberg. "It was the coldest Sydney day in decades and trying to serve 500 fussy people, and extremely fussy chefs, the perfect risotto ... we had to be extremely efficient on the run sheet for many, many reasons, but one of them was the risotto," she jokes.

As one of the first high-profile post-pandemic fundraisers, attendees were appreciative. "There's an overarching feeling of gratitude in the air for being in Australia [during Covid], and I think people are looking for an opportunity to give back that makes sense to them. I think mental health and children makes sense," reflects Saunders-Weinberg. "Mental

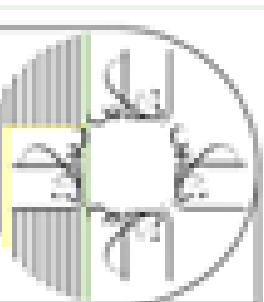
health awareness is strong at the moment because of being locked away. People are more inclined to give back; the world has shone a magic wand on them and they've also seen the suffering of others so hopefully that provoked them to dig deeper."

Saunders-Weinberg approached her target goal of \$5 million with the same strategic objectives she uses to run the family company, Terrace Tower Group, and its philanthropic arm, the Saunders Family Foundation.

"We went in with a clear mandate: everybody gets lubricated in the beginning with oysters and caviar and feels good, and the minute they're sitting on their bums we're getting money out of them – raffle tickets, auction prizes ... then we went into pledging," says Saunders-Weinberg, revealing it normally starts at \$100,000 but she kicked it off at \$200,000 with people still reeling from the emotional impact of her speech.

"It's a business at the end of the day. You have to look at it as people investing in your idea, supporting you, and they want to know the ripple effect, the outcome and the measured growth. If you're going to have people in the room who can give their money anywhere, you have to approach it in a way that speaks to them," she says. "The Gold Dinner isn't just a party, it's for purpose."

“Do I have the ability to shine light on mental health as a person who's lived through it and constantly deals with it? One hundred per cent”



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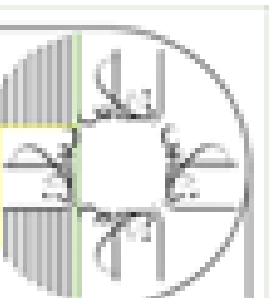
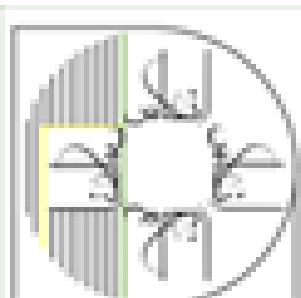
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ART

DREAMSCAPE

Fans of Fiona Lowry's otherworldly artworks can now view a survey of her airbrushed paintings from the last 15 years, in just one of several exhibitions with her creations on display. By Jessica Montague.



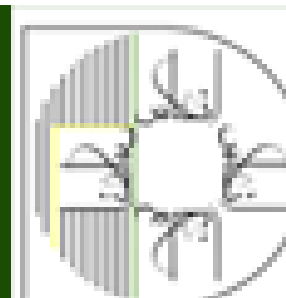
I'd gladly lose you to find me (2021) by Fiona Lowry.

ARTIST FIONA LOWRY is the first to admit it's a little unusual to have her work featured in three Sydney exhibitions at once. Two of those are at the Art Gallery of New South Wales, where her 2014 Archibald-winning portrait of architect Penelope Seidler sits in the *Archie 100* retrospective, while her depiction of artist (and former lecturer) Matthys Gerber hangs as one of the 52 finalists in this year's prize.

But it's at 1 Bligh, Sydney, in the office of law firm Clayton Utz that fans of Lowry's ethereal aesthetic can see a complete survey of her work (including her Cate Blanchett piece that graced a *Vogue* Australia cover last year). "It covers the last 15 years. There are things pulled out from a long time ago, from my collection and other people's collections, and then newer works," she explains, pointing to the landscape seen here.

Another of Lowry's landscapes has just been hung at the National Gallery of Australia as part of its second installation of the Know My Name gender equity initiative, on show until January 2022. Back in the studio, she is keen on a series that explores how masculinity is performed. "I happened to have worked with a lot of men and I really want to explore what that is and how those relationships have unfolded," she shares.

Selected artwork by Fiona Lowry are on display at Clayton Utz Sydney until September (by appointment through 333 Art Projects, 333artprojects.com). The Archibald, Wynne and Sulman Prizes 2021 and Archie 100: A century of the Archibald Prize are on show until September 26 at the Art Gallery of NSW.



CODES

FAST LANE

As swimmer Ellie Cole prepares for her fourth Paralympics, she reflects on her relationships with her sport, her training mates, and her successes so far. By Victoria Baker.

STYLING KAILA MATTHEWS PHOTOGRAPH DUNCAN KILLICK

Ellie Cole has mixed feelings about the Tokyo Paralympics, due to begin on August 24. It's not the swimming she's worried about – after all, she's been preparing for five years with a level of commitment hard to understand for mere mortals. She's in the water at 5:30am five days a week, and swims around 50 kilometres every week. "A swimmer's life consists of training, napping and eating," she says of her highly disciplined routine, designed to create incremental improvements to her already impressive times.

It's the safety and health of the athletes and officials that are causing her concern, with sportspeople and team members from more than 160 nations due to congregate while waves of Covid are still breaking around the world. Every Games has its challenges, but this one feels particularly daunting; still, the Australian organisers have taken precautions including taking their own caterers to avoid athletes mingling in the common dining areas. International spectators are banned, which means Cole's family, including her twin sister Brittany, won't be watching her swim. She's not too fazed by this, pointing out that she'd usually only have a few minutes to spend with them after her races anyway. "I'm just happy they'll be safe and I know they'll be with me every moment of the way," she says.

For 29-year-old Cole, the preparation for these Games has been different; not only because of the pandemic but because of the way she has approached her training. She had, by any measure, stunning success at the 2016 Rio Paralympics, winning two gold, three silver and one bronze, a medal in each event she competed in. But she didn't feel as proud as she wanted to. "After Rio I felt like I could have done better, and even though the results said I was successful, I knew I hadn't put everything in that I could," she says. Her road to Rio had been tough, with two shoulder reconstructions after the 2012 London Games meaning she was out of the pool for months. "I fell out of love with the sport and took two years out of swimming after the London Olympics," she says. "I started coaching young kids and fell back in love with it and I've loved every second of it since that day." The incredibly high standards she has set for herself motivated her to recommit after Rio to the four years of training required for the Tokyo Games (extended to five when the Games were postponed a year) and she started training in Sydney with stars Cate and Bronte Campbell under coach Simon Cusack.

This training relationship has brought a new perspective on her sport. "I've learned so much about swimming from them," she says. "It's easy to get stuck in the monotony of doing the same thing over and over with swimming, so training with Cate and Bronte was a great way to shake things up and try and find what my weaknesses are and try to be a better athlete," she explains. She's modest when asked what she brought to the group, admitting only to adding a larrikin element that helped to lighten high-stress moments. Although Cusack and the Campbells shifted their training location to Brisbane at the end of 2020, Cole has remained close to them and invested in their successes. "We've trained together for 90 per cent of their training block, and I've seen all the highs and the lows," she says. "Watching them race [at the Olympics in July] is going to be one of the most stressful things I've ever done."

So, how *do* you define swimming success when you've already been to three Paralympics and have 15 medals in the trophy cabinet? According to Cole, it's an evolution. "Success means something different to everyone," she says. "I used to think being a successful athlete meant winning medals, and then I won four gold medals at the London Olympics so I had to think about it a bit more. When you start in a sport the organisation pushes performance, but when you're an athlete and you're going through the experiences, you realise it's more than just swimming as fast as you can." Now, her reward comes from knowing she has worked hard to identify her own weak points and work on them, to be the best athlete she can be. "I've shifted what I think a successful athlete is. Now I think it's about trying to do the right things as much as you can, and as much as your body will allow you to. It's more about the process than the outcome," she muses. "I've been pushing myself as hard as I can for the last two years so I can stand on the blocks in Tokyo and know I've done everything to prepare. I'll be proud even if I don't win any medals."

Public awareness of – and support for – paralympic sport has also evolved hugely since Cole started winning medals in primary school. She had been diagnosed with a rare form of cancer at the age of two and after a year of unsuccessful chemotherapy, her leg was amputated when she was three years old. Swimming started shortly thereafter as part of her rehabilitation after surgery. At school, she competed successfully against her able-bodied peers at numerous sports, but says she could never get past the regional level. A primary school teacher told her about paralympic sports – "My eyes popped out of my head, I was so excited!" she recalls – and competing in that category took her to the national level.

"I feel really grateful every single time I get in the pool and think about what swimming has done for me. I didn't even know that paralympic sport existed when I was young and it's now so prominent," she says. "It's so special to be part of that movement, not only for other people with a disability but for the whole community. I've seen such a difference in the way I am treated, compared to when I was a child. People look me in the eyes for the first time in my life rather than looking at my leg first. Para sport has played a really big part in that. You wouldn't have seen someone with one leg in *Vogue* 25 years ago." Her role as an Optus ambassador brings even greater opportunity to increase the profile of her sport. "Optus has always supported the Olympics and Paralympics, but

“I’ve shifted what I think a successful athlete is. Now I think it’s about trying to do the right things as much as you can, and as much as your body will allow you to. It’s more about the process than the outcome”

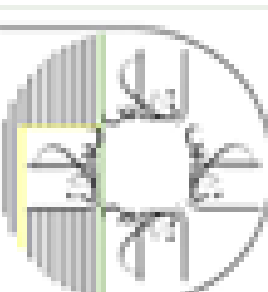
Ellie Cole wears a Sir top, \$280. Camilla and Marc skirt, \$400.

I’ve seen a real difference in these Games with their support of para-athletes,” she says. “Their support means more exposure for the Paralympic movement, which is what I’m all about.”

She’s now friends with her role models including Libby Trickett and Ian Thorpe, another Optus ambassador who has discussed some of the details of paralympic swimming with her for his commentating role at the Games. And of course, she’s a role model herself, with many awards including an OAM in 2014. So what comes next? She’s undecided about her path after Tokyo; it probably depends whether she meets those incredibly high standards she’s measuring herself by. “It’s nice to get to a point where you can choose to retire rather

than being injured,” she says. She has completed a degree in health and exercise science, and is also interested in learning more about disability policy. While she, thanks to sponsor Toyota, has the highest-of-high-tech prosthetic leg designed by the US Army and worth more than \$150,000, she knows her experience isn’t representative of most amputees. “I really want to open up a swim school one day and include a para class for kids who need a bit more attention,” she says. Straight after the Games, she’ll take some time off from the relentless training schedule, but she can’t imagine not being in the pool. “I love it too much. I can’t imagine not swimming.”

Ellie Cole is an Optus ambassador.





Colour in

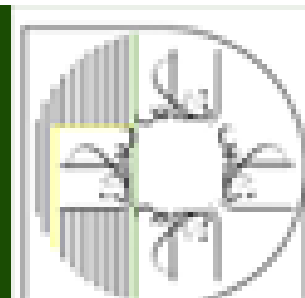
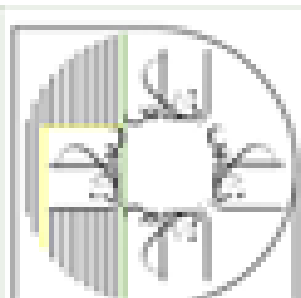
Crimson lips are the beauty equivalent of a power pose. For an extra boost, layer a transparent gloss over your favourite rouge bullet.

Lancôme L'Absolu Rouge Drama Ink Liquid Lipstick in French Touch, \$59. Clinique Pop Splash Lip Gloss + Hydration in Coconut Pop, \$40.

PASSION PROJECT

How to signal a change of pace? Press go on the subtle subversion of stop sign-red hues across lips, lids and cheeks. By Remy Rippon.

PHOTOGRAPHS DAVID FERRUA MAKE-UP KARIN WESTERLUND



The red eye

With the right toolkit - a pencil, palette and paintbrush - you're halfway to recreating this candy-cane inspired look.

Dior Rouge Dior Forever Liquid lipstick in Forever Dior, \$59 (on eyelids). M.A.C Pro Longwear Paint Pot in Sink to a Whisper, \$39. Shiseido Kajal InkArtist Shadow, Liner, Brow in Rose Pagoda, \$38. Dior Diorshow 24H Stylo Waterproof eyeliner in Matte Black, \$45.

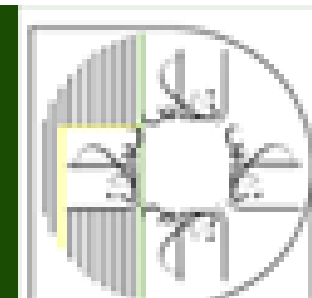
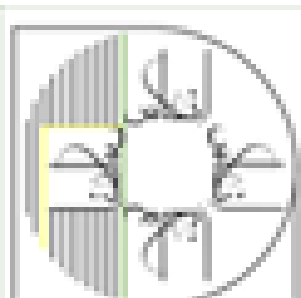


STYLIST: MICHELLE CAMERON HAIR: JOSEPH PUJALTE MODEL: HANNAH SPREHE
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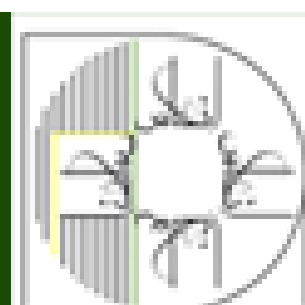
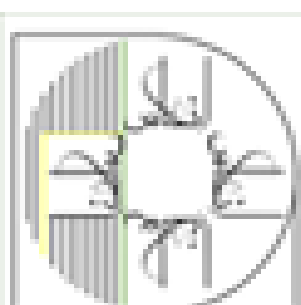




Perfect partners

A neat entry point to colour blocking comes via strawberry lips and a delicate veil of bronze shadow.

Tom Ford Emotionproof Eye Quad in Visionaire, \$122. Estée Lauder Pure Color Envy Illuminating Shine lipstick in Astonishing, \$53. Sacai shirt, P.O.A. Stylist's own scarf.



Spot test

Time to get imaginative: dial up the drama with a smattering of ruby faux freckles, which make-up artist Karin Westerlund adhered to the nose and cheeks with eyelash glue.

Tom Ford Emotionproof Eye Quad in Visionaire, \$122. Make-up artist's own crystals. Y's jumper, P.O.A., and shirt, \$1,755. Model's own earring.

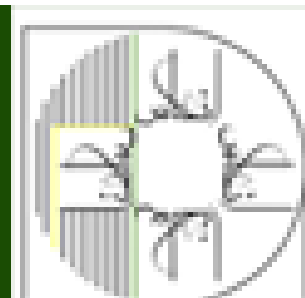
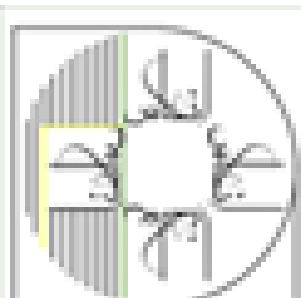


DAVID FERRUA
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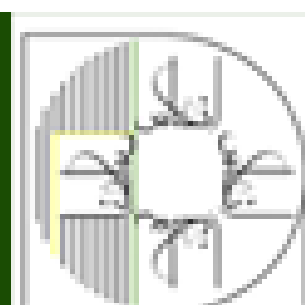
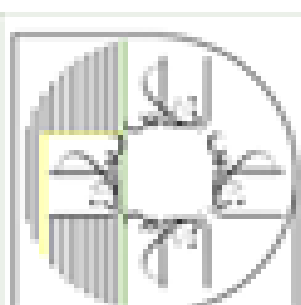




On the blink

A few factors are at play here: brushed-up brows, pared-back skin and the punchiest shade in your kit swatched across the eyelids.

Givenchy Mister Brow Groom in Transparent, \$47. Nars Single Eyeshadow in Fatale, \$29. Marc Jacobs Beauty Highliner Liquid-Gel Eyeliner in Blacquer, \$39. Dries Van Noten jacket and top, both P.O.A. Model's own earring.





Close quarters

The ultimate antidote to barely there make-up, few trends are as enduring as a ruby pout. Pump up the volume with a metallic-gloss finish.

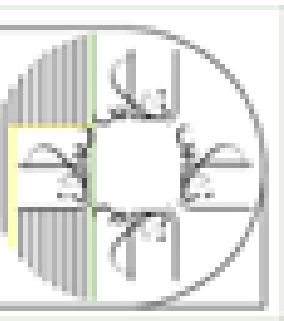
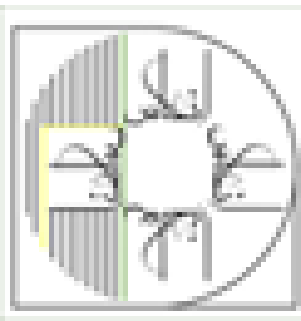
Gucci Rouge à Lèvres Matte lipstick in Goldie Red, \$57.
Clarins Lip Comfort Oil Shimmer in Red Hot, \$37.

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HAIR

SHORT (AND LONG) STORY

The mullet is back. Really. Jancee Dunn unpacks the post-lockdown appeal of the ultimate bad-good haircut.



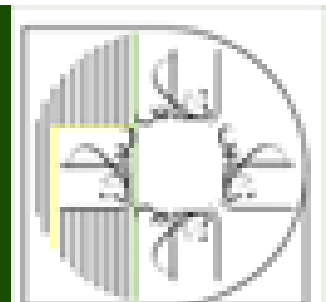
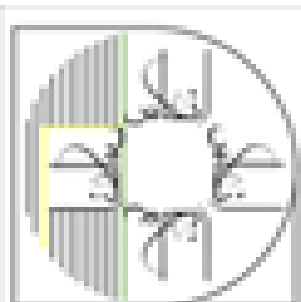
If you type ‘mullets are’ into Google, a compelling list of thought finishers pops up: hot, ugly, weird, cool. Few hairstyles are as polarising as the business-up-front, party-at-the-back optical illusion featuring a straight-on short cut that is quickly betrayed by cascading longer lengths down the neck. It provokes such strong feelings that the look has actually been argued over by legislators – banned in Iran in 2010 and forbidden in a Western Australian school just this March for being ‘untidy’ and ‘non-conventional’.

But unusual times call for unusual haircuts. As the world adapts to a new normal, hairstylists are reporting that their novelty-starved clients, emerging from extended periods of lockdown, are eager to embrace the drastic, statement-making style, which is fast becoming a symbol for this post-apocalyptic era and its promise for rebirth.

“People want to stand out in a crowd, and there’s no better haircut than a mullet to do that,” says celebrity hairstylist Harry Josh, who is perhaps best known for crafting Gisele Bündchen’s ubiquitous golden beach waves in the early aughts, a very different moment from our own. “It’s one of the only haircuts that can be on a man, a woman, or a non-binary person,” confirms Mischa G., effectively describing the diverse clientele at Treehouse Social Club in downtown New York, where she has been cutting about five to seven mullets a week. It’s also surprisingly versatile, adds G. – elegant or punk, Middle Earth or feathery soft, *à la* the “shullet,” a cross between a mullet and a shag. “What makes it cool is its unapologetic effortlessness,” continues G. “A mullet doesn’t have to be maintained like a pixie or a sharp bob. Grow it in for six months and it still looks great.”

This maintenance-free promise only added to the mullet’s budding popularity during last year’s lockdowns, when ersatz stylists had to rely on their own ingenuity – and everything from kitchen shears to craft scissors – while non-essential businesses remained closed. You can count US vice president, Kamala Harris’s stepdaughter, Ella Emhoff, among them. While stuck at home in Brooklyn, the model sculpted her own curls into a helmet-like mullet snipped high and tight above her ears. “I feel like in the past, the mullet was deemed unattractive and kind of odd, and I’m really drawn to that almost ugly-chic look,” says Emhoff, who showed off the idiosyncratic style in her runway debut for Proenza Schouler in February. The internet-breaking moment kicked off a truncated autumn fashion schedule during which few shows were mullet-free: Simone Rocha gave the style a Renaissance spin in London; at Dolce & Gabbana in Milan, the look received an acid-bright rainbow makeover with a blunt micro fringe, while Brooklyn-based hairstylist Holli Smith embraced natural textures at Ferragamo and Sportmax for a fresh and edgy twist. Meanwhile, Anthony Turner mined Vidal Sassoon’s *Mouche* innovations of the 1960s at Raf Simons, adding a futuristic update via frizzy finishes and shocking-pink ombre dye jobs that Turner describes as “quite daring and left field”.

Mullets aren’t new, of course. According to British hair historian Rachael Gibson, they’ve actually been around for centuries. Used as a practical military tactic among Vikings and Romans, long hair in the back kept soldiers warm on the battlefield, while shorter hair in front was less likely to get yanked by an adversary. The style had





PRADA A/W '21/'22



DOLCE & GABBANA A/W '21/'22



SIMONE ROCHA A/W '21/'22

a more recent resurgence in the 70s, when the Ur-mullet burst onto the scene courtesy of David Bowie's spiky red brush cut for his alter ego, Ziggy Stardust – a riff on a cut Bowie spotted in a 1971 magazine spread for designer Kansai Yamamoto and asked his mother's hairdresser to re-create. Now it's being reinterpreted by a new generation of pop superstars, with Rihanna, Miley Cyrus and Troye Sivan all adopting the style in the last year alone.

"I had one option, and I needed it," Cyrus joked last year of the lockdown cut she got from her mother, Tish, who warned the *Prisoner* hit-maker that the lone style she knew how to do was the one she gave Miley's father, mullet icon Billy Ray Cyrus, in the 90s. (Veteran stylist Sally Hershberger later stepped in to mastermind Miley's current feathery shoulder-length shag with a choppy fringe.)

The mullet's shape-shifting potential is a big part of its appeal, suggests Emhoff. "The more you have this style, the more you want to push the limits of how mullet-y you can get it," says the model, whose own mullet was refined by hairstylist Masami Hosono. Hosono, who runs Vacancy Project, a gender-neutral hair salon in New York's East Village, has been perfecting the style for the Brooklyn art school set since they opened their doors in 2016. "Everybody used to make fun of mullets," they say. "Now everybody wants one." Hosono added a shaggy texture to the top of Emhoff's hair while tapering the bottom, taking it "from a square shape to more jellyfish-looking".

But even as it enters the mainstream, mullet-wearing still requires a certain amount of élan, according to Los Angeles-based stylist

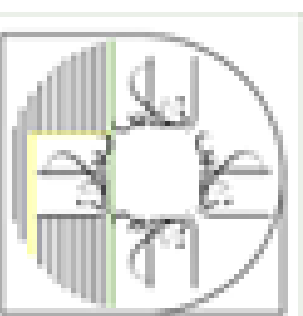
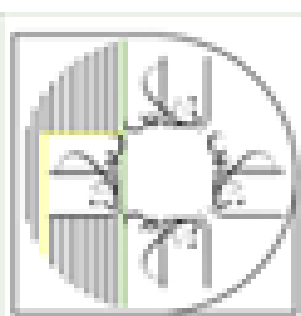
"It oozes: 'I'm this confident being, and I really couldn't care less about what people say, because I know I'm rocking the hell out of this hairstyle'"

Jared Henderson, who outfitted the musician Doja Cat with what he describes as a "soft-serve" mullet – a chic bi-level cut with subtle layers – for her Roberto Cavalli-clad Grammy Awards debut this year.

"It oozes: 'I'm this confident being, and I really couldn't care less about what people say, because I know I'm rocking the hell out of this hairstyle.'" Henderson did have some of his own reservations about the cut, he admits. "It was nerve-racking because we got some side eyes, like: 'Is she really about to go out on her first Grammys with a mullet?'" Instead of winding up on Instagram's The Shade Room, Henderson's work was embraced on the platform, where it was proclaimed one

of 2021's first big hair moments.

Hair historian Gibson is among the social media stans celebrating the mullet's return. "These days, hairdressers bemoan that while hair is still styled, we don't see interesting cuts anymore," she says. "But adversity tends to breed creativity, and a lot more unconventional hair choices are coming out of lockdown." Long may they continue.



UP CLOSE

HAND-PICKED

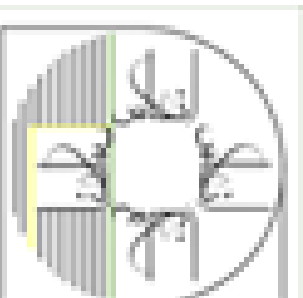
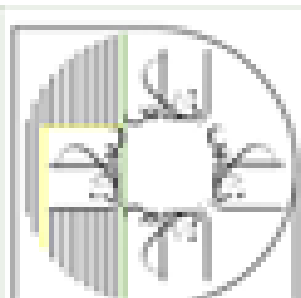
Flex your green thumb with a fresh crop of fragrances that bloom with herbaceous notes.

ART DIRECTION DIJANA MADDISON PHOTOGRAPHS GEORGINA EGAN



Clockwise from top left: D.S. & Durga Coriander EDP, 50ml for \$266; Korres Blue Sage EDT, 50ml for \$73; Guerlain Aqua Allegoria Herba Fresca EDT, 125ml for \$165; Penhaligon's Babylon EDP, 100ml for \$349; P. Frapin & Cie Bois Blanc EDP, 100ml for \$229; Jo Malone Basil and Neroli Cologne, 100ml for \$204; Gucci The Alchemist's Garden 1921 EDP, 100ml for \$495.

WORDS: REMY RIPPON
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A natural way to your own beauty

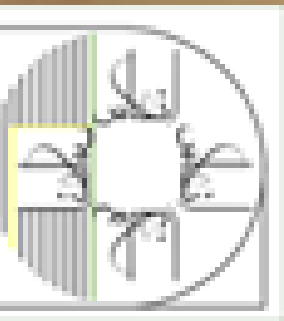
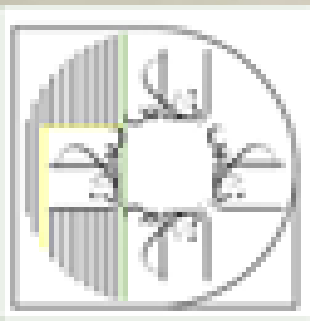
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LAUNCHES

WORLD AWAY

The newest perfumes from Aesop distil space, distance and imagination in three thought-provoking scents. By Remy Rippon.

THE FRAGRANCE WORLD has long had an affinity with travel. Of course, there are literal interpretations – scents that immediately transport the wearer to the Italian coast or French Riviera – but there are also those that take your senses on an olfactive journey and are shaped not by places, but by your own experiences and memories.

Aesop's newest perfume collection, a trio collectively dubbed 'Othertopias', is firmly steeped in the latter. The brand's long-time fragrance partner Barnabé Fillion was inspired by "journeys through spaces" for the three wanderlust-eliciting scents. "I've been collaborating with Aesop for more than eight years now and I've never really received a full brief, it's always been the idea of building the brief together," says Fillion, who also worked on the brand's debut perfume, Marrakech Intense.

The result is three contrasting but complementary scents. Miraceti or 'The Boat' is an ode to the ocean with its warm and woody notes that call to mind seaweed and cedar. On the other hand, Karst or 'The Shore' derives salty notes from cumin and sandalwood while Erémia or 'The Wasteland', strikes a delicate balance between citrus and earthiness. The trio aren't designed to be worn together, but collectively express our longing for exploration and wonder befitting these times.



From left: Aesop Karst EDP, Erémia EDP and Miraceti EDP, each 50ml for \$220.



TEAM PLAYER
Leave it to Chanel to take out the guesswork: each of the tonal shades of its autumn/winter '21 make-up collection work in harmony with each other, and likely the rest of your beauty bag.

Clockwise from left: Chanel Le Vernis Longwear Nail Colour in Rouge Brun, \$42; Joues Contraste Powder Blush in Ombre, \$75; Rouge Allure Velvet Luminous Matte Lip Colour in Low-Key, \$58; Ombre Première Laque Longwear Liquid Eyeshadow in Lamé Pourpre, \$52.



Easy does it

As we retreated indoors over the past year, many of us got acquainted with retinol. The reason? Redness, flaking, irritation and breakouts – commonly encountered as your skin adapts to the prickly ingredient – is much easier to manage when your calendar is clear. If you've pushed through, congratulations: these formulas can be slathered on daily. If not, swap them in once or twice a week until your skin adjusts.

From left: Ultracuticals Ultra A Skin Perfecting Serum, \$145; L'Oréal Revitalift Laser Pure Retinol Night Serum, \$52; Alpha-H Liquid Gold Midnight Reboot Serum, \$129; Sunday Riley Luna Sleeping Night Oil, \$160.

PIN DROP

Ode Dermatology, Melbourne

The first thing you'll notice about Ode Dermatology, the brainchild of dermatologist Dr Shyamalar Gunatheesan, is that it looks nothing like your stock-standard skin specialist office. Situated in a Victorian terrace in Melbourne's Fitzroy, Ode marries cutting-edge medical dermatology (Gunatheesan's specialties include anti-ageing genetic research and treatments for acne scarring and hair loss) with wellness protocols to deliver top-to-toe solutions.

"Ode is here to disrupt the industry," says Gunatheesan of the clinic's mission to combine science and self-care. "We're here to provide world-class clinical care without the run-of-the-mill clinical experience." This includes treatments like the Collagen Regeneration Facial to boost skin plumpness, Follicle Revitalisation to promote hair growth, and Ode's signature Baby Face Restoration: a tailored treatment to counter loss of volume with filler or anti-wrinkle injectables. *Ode Dermatology, 41 Gertrude Street, Fitzroy*

Dr Shyamalar Gunatheesan.



BACKSTAGE INSIDER

THE LOOK: Neo-natural

THE LOWDOWN: The new 'no make-up' is definitely not about doing nothing – it's meticulous," says make-up artist Terry Barber, summing up the mood that descended on beauty for the autumn/winter '21 season. "Naturalness is no longer considered a failure or to have not bothered: it's confident, self-assured and effortlessly cool."

PUT SIMPLY: This season's love for doing less is more than a relic of our stripped-back 2020 beauty routines. At Stella McCartney, Hermès and Chloé, it looked as though hairstylists had skipped the show altogether with models sporting centre-parted tresses that deliberately hit the sweet spot between undone and understated. It was a similar story at Isabel Marant: "We kept the girls very raw, kept the real texture, just a bit of mousse and wax and drying naturally," said hairstylist Damien Boissinot behind the scenes. Which is, in fact, a key call-out of this 'come as you are' trend. With just a handful of double-duty formulas – a tangible mousse, a long-wearing concealer, a clear brow gel – doing less is, in fact, doing more.



PHOTOGRAPHS: OLIVIA MALONE/TRUNK ARCHIVE; GEORGINA EGAN; GORUNWAY.COM; EDWARD URRUTIA; MODEL: ALEXANDRA AGOSTON. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

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ON THE BLINK

Backed by more than a decade of research, Estée Lauder's newest eye innovation will make you do a double take. By Remy Rippon.

SCIENTISTS STRIVE FOR that 'aha' moment. The precise point when all of the hypotheses, unanswered questions and mind-bending theories are wrapped up in a metaphoric bow. For Dr Nadine Pernodet, that moment came in 2017 when she and a team of researchers from Estée Lauder's New York-based labs, made a breakthrough discovery into why the delicate eye area ages more rapidly than the rest of the face.

The short answer is micro-movements. "With every movement and dynamic expression, the skin around the contour of the eye experiences micro-motion," explains Pernodet, senior vice president, Skin Biology & BioActives, Global Research & Development at Estée Lauder Companies. She adds that the face is the only part of the body where the skin is bonded to the muscle; when the muscle

moves, our skin goes with it. "Each time we blink, smile, frown, laugh or cry there are repetitive skin movements, referred to as a micro-movement."

These actions may be small, but the impact is vast. What's more, curtailed sleep, a surge in screen time, and our 'always on' approach to life means that the delicate eye area – and the internal mechanics that power it – are working in overdrive.

"Today, we're staying up later and sleeping less, which means even more micro-movements and therefore, more mechanical stress on the eye area, which it turns out has a lasting impact," says Pernodet, who was surprised to learn in a study that even the bouncy skin cells of a 19-year-old experienced "very significant loss of collagen" when exposed to repetitive micro-movements. "This prolonged stress from increased micro-movements helps explain how staying awake longer directly impacts the delicate eye area, accelerating signs of periorbital [eye] skin ageing across every age we studied."

To say the halo of skin around the eye plays by its own rules is an understatement. Adding to the growing list of cons is the fact that the eye's surrounding skin has very few oil glands and therefore less moisture. "The other unique feature of the skin around the eye is that it's actually extremely thin – about 40 per cent thinner than the skin on the rest of the face," explains Pernodet.

While pinpointing the problem is one aspect of Pernodet's job description, so too is uncovering a solution. Enter Advanced Night Repair Eye Concentrate Matrix Synchronized Multi-Recovery Complex. The newest spin-off of the brand's blockbuster Advanced Night Repair range has been upgraded to include an exclusive new Chronolux Power Signal Technology, which aims to boost collagen, aid elasticity and speed up the skin's natural repair.

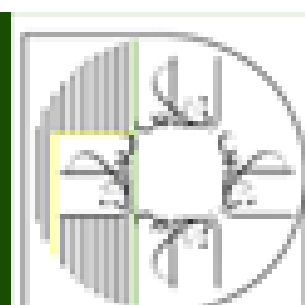
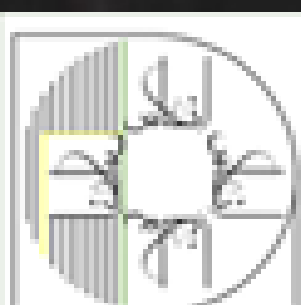
As for those persistent micro-movements, the lightweight formula is laced with microscopic mesh-like networks – or a '360 Mesh

Matrix' – which stretches like an elastic to strengthen and support skin 'bounce back', while hydration hero hyaluronic acid delivers an immediate plumping effect. There's even an Estée Lauder-prescribed massage technique: using the accompanying cryo-steel wand (which satisfyingly cools the skin by two degrees Celsius), the formula works double duty when swept in a half-moon from the inner to the outer corner of the eye before circling back along the brow bone.

Indeed, as much as science underpins each of Estée Lauder's pioneering skincare formulas, Pernodet isn't opposed to skin-boosting protocols that go beyond our beauty cabinet. "Stepping away from your computer and closing your eyes for a few minutes between meetings will really help to lower the level of irritation that we've seen being created by micro-movements." Now that's an 'aha' moment we can all share.



Estée Lauder Advanced Night Repair Eye Concentrate Matrix Synchronized Multi-Recovery Complex, \$125.



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HEALTH

FLEXY TIME

As a host of new stretch-focused studios open, experts are honing in on the way stretching can ward off injuries and super-charge performance, if done correctly. By Remy Rippon.

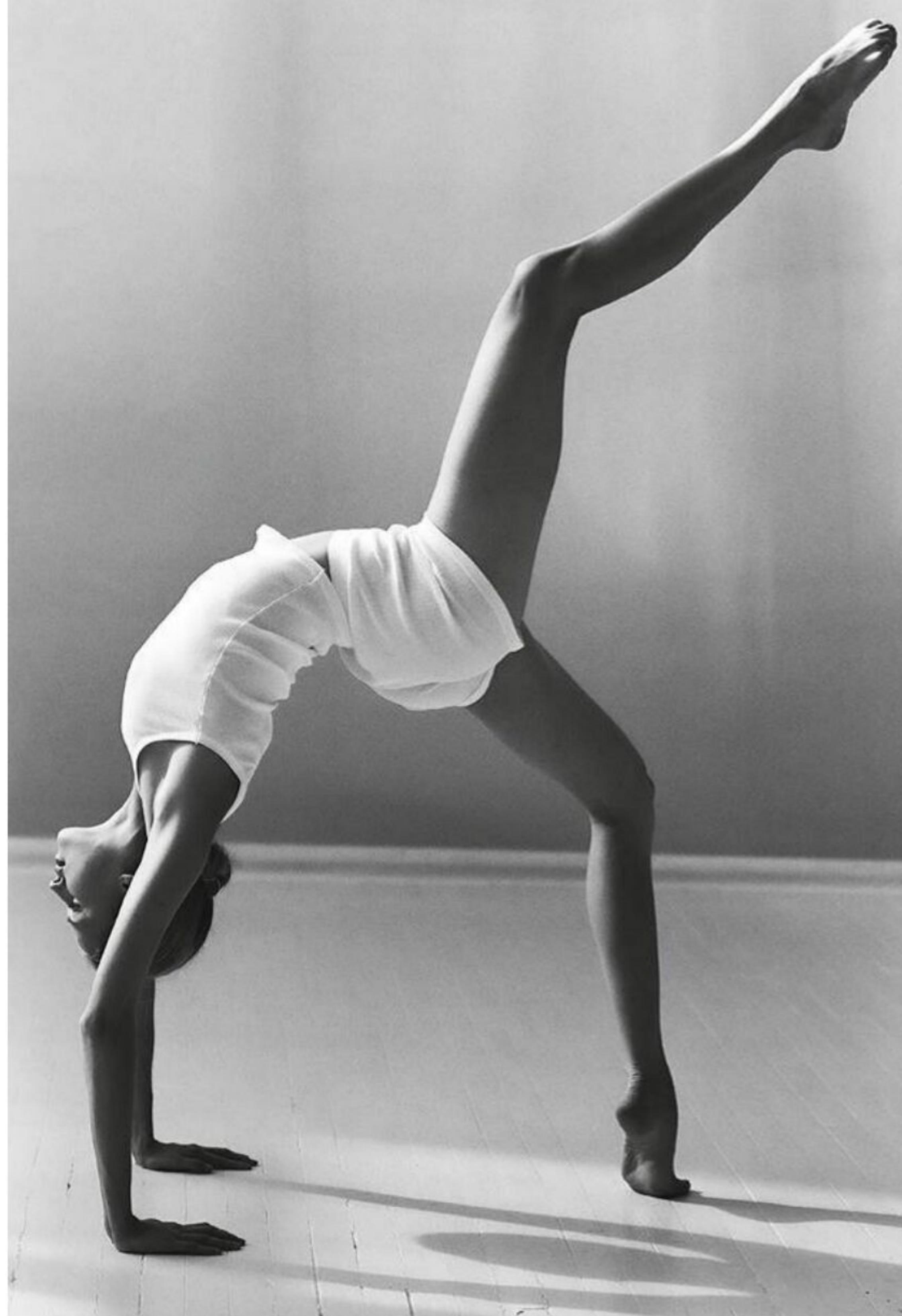
STRETCHING IS A bit like meditation: everyone has the tools to do it, but it takes dedication and some technical know-how to get the most from the practice. Most of us associate stretching with loosening our muscles before exercise to curb injuries, but the benefits go beyond feeling limber. “When things get tight in your body, other parts start to compensate,” says Kayla Alpen, a Sydney-based personal trainer and co-owner of Stretch Studios in the city’s east. “So stretching is bringing that cohesion back into your body so that you can move and function more efficiently, regardless of exercise.”

The best part is, you don’t have to be an elite athlete to get serious about it. “Many of our humanly functions benefit from stretching,” says Dr Alex Hopwood, a chiropractor who co-owns Stretch Studios with Alpen. “The digestive system works better after you’ve been active and moving.” With a few simple tips, it’s easy to increase your flexibility and start stretching like a pro.

ASSISTANCE PAYS OFF

Your yoga or pilates teacher has probably assisted your pose before, resulting in a deeper stretch. This idea that guided practice builds better flexibility and can push the body further in a controlled environment is the basis of a crop of new stretch-focused studios. “The benefits of going to a stretch studio rather than doing it on your own is that not only are you getting a professional who knows what they’re doing, but quite often you’re going to get much better stretch because we understand the timing of it,” explains Hopwood, who specialises in one-on-one sessions from his Double Bay and Darlinghurst studios in Sydney’s Eastern Suburbs.

Hopwood says guided stretching supports proprioceptive neuromuscular facilitation or PNF, the information of motion between your brain and your muscles, which diminishes with age (one of the reasons we’re less flexible as we get older). “We get our clients to contract their muscle while they’re in the stretch,” says Hopwood. “That’s building a better communication pathway between their mind and their muscles so that their brain understands how to use that muscle, in that range, in their everyday life.”



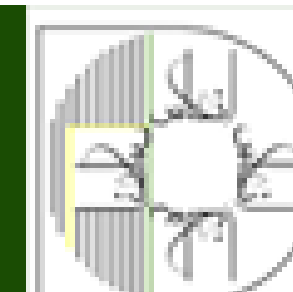
GET DYNAMIC

The static stretches you’d do at the start of a run – a few half-baked quad or hamstring curls – aren’t all that helpful. “Lots of people think that stretching or holding a stretch for about 10 seconds is beneficial, but studies have shown that you’ve got to hold between 30 to 40 seconds for a static stretch to work,” says Hopwood. Better still are dynamic stretches that expand the muscle through movement, like walking lunges. “You shouldn’t do static stretching before exercising, especially if you go to the gym, because you lose about 20 to 25 per cent of your strength if you do,” says Hopwood. “One of the major components of a muscle’s function and its filaments is that the longer the muscle, the stronger it is.”

TUNE YOUR TECHNIQUE

Stretching is beneficial, muscle exertion is not. So how much is too much? Alpen says it’s helpful to keep a check on intensity: on a scale of one to 10, you’re looking to reach a seven for the ‘pull’ of each movement. “If your body is going to relate what you’re doing to pain, it will be on the defence,” she advises. “You want to stay below that so that your body can relax and give you new range.”

And just like exercise, the benefits are cumulative: your muscles will recoil back to their original state if you’re not diligent. “If you’re an office worker sitting down and your hip flexors are in a shortened stationary position, you can regress quite quickly in that aspect,” warns Hopwood. “So we recommended continuing to stretch, even after you’ve reached a level you’re satisfied with.”



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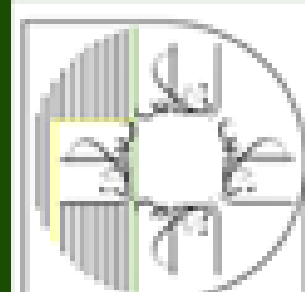
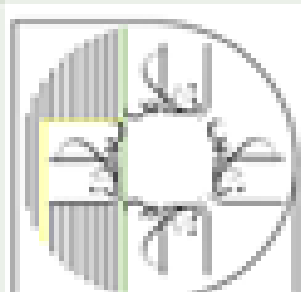
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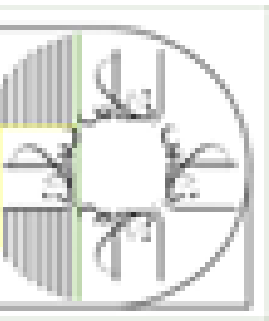
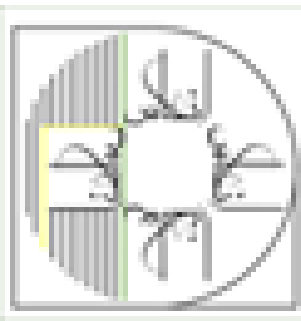
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VOGUE DIARY

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



Eye revival

Our eyes quickly show the signs of fatigue and age. Dior Capture Totale Super Potent Eye Serum smooths, firms and depuffs for a more luminous-looking eye contour. This ultra-luscious, anti-fatigue and age-defying eye serum is formulated with 92 per cent natural-origin ingredients and features a dual-patented 360 Cryo-Flex applicator. For more, go to shop.dior.com.au.



So fresh

Have you been dreaming of blue skies and warmer days? Spring is just around the corner and Dissh is the place to start looking to update your style with statement and staple pieces for 2021's spring and summer seasons. Exaggerated sleeves, elastic frill cuffs, shirred bodices and tiered full-bodied designs in 100 per cent linen are the secret to a luxe and refined wardrobe. Visit dissh.com.au.

One of a kind

You'll want to remember your engagement forever. A Solitaire Engagement Ring by Louise Jean, with a dazzling diamond centrepiece set on a fine gold band, is a special way to mark this milestone. Designed to last a lifetime, each piece is made with conflict-free diamonds and ethically sourced materials, and expertly handcrafted to order in Australia. Visit louisejean.com.

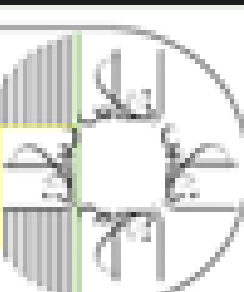


On the move

You just can't have enough zippered compartments and pockets when you're out and about. The Venetian family of leather bags from Wanderer Travel Co is a stylish and practical collection in three sizes. Pick one or more that suits your lifestyle best and you'll have the perfect companion for everyday use or travel further afield. Find out more at wandererstravelco.com.

Fashion forward

Look good while you work out with the sleek Fit Bit Luxe on your wrist. This sophisticated fitness and wellness tracker with a classic peony band is packed with features that examine metrics like activity levels, sleep and heart rate to help determine stress. You can also stay connected when you're on the go, with access to call and text notifications. Find out more at digidirect.com.au.



VOGUE

AUSTRALIA

BILLIE EILISH CLEARS THE AIR

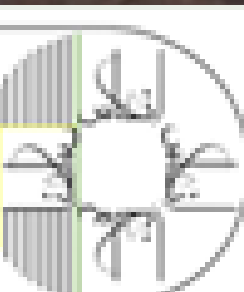
Billie Eilish wears a Gucci x Balenciaga jacket, P.O.A. Valentino top, P.O.A. Jonathan Simkhai pants, \$635. Gucci gloves, P.O.A., and socks, \$235. Anita Ko earrings, \$4,560 each, and ring, on left hand, \$16,000. Bulgari ring, on right hand, \$28,200. Balenciaga shoes, \$1,450. All prices approximate; details at Vogue.com.au/WTB.

EMMA SUMMERTON

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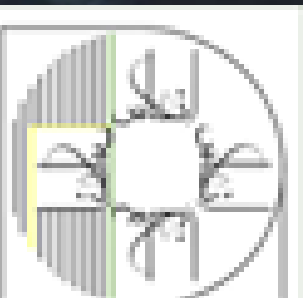
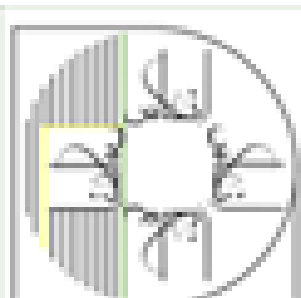
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FLIGHT OF FANTASY

As Billie Eilish continues to navigate the perils of coming of age on social media, her public and private personas, and the delicate give-and-take relationship with her fans, she enjoys a moment of release and rises above the noise. Depicted here as supernatural and strong, with her feet never quite touching the ground, Eilish imagines a world where she can simply float. By Brodie Lancaster. Styled by Dena Giannini. Photographed by Emma Summerton.



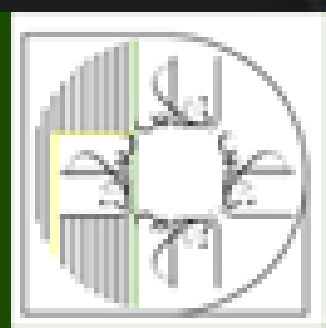
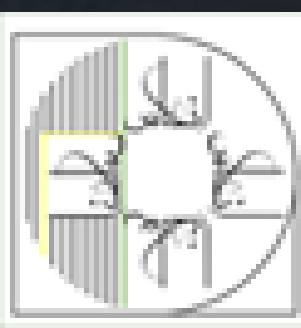


Valentino vest,
turtleneck, top,
worn underneath,
and pants, all P.O.A.
Camilla and Marc
shirt, \$380. Simone
Rocha earrings,
\$545. Moon Boot
shoes, \$400.

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Billie Eilish might hate this interview soon. For the better part of the last six years, the 19-year-old artist has been speaking publicly about her life and music. And now that she's got a little distance, she's able to look back and reflect – and she doesn't always love what she sees.

"I said so many things then that I totally don't agree with now, or think the opposite thing," she says. "The weirdest thing is how nothing ever goes away once it's on the internet. Every interview I did when I was 15 is still out there, and I think about it constantly."

What did she say in the past that she'd like to rewind and retract now? "I did an interview where somebody said: 'What are you doing when you're not making music?' And I said: 'Even when I'm not making music, I'm making music.' And actually – she starts laughing, a devilish cackle in her deep, treacherous voice, – Lil Wayne said that in an interview and I just saw it and said it, too. And it's not even true!"

She thought it sounded cool, and what does a 15-year-old want more – when they're in front of a microphone and an interviewer or audience – than that? "When you're a fucking teenager, you don't really know yourself, so you're trying to figure yourself out. That was the hardest thing for me: I didn't actually know how I really felt. So I just came up with this facade that I stuck to."

Billie Eilish's life has blurred the lines of public and private since before she was old enough to drive. The fact we can watch her reach that milestone – in director RJ Cutler's documentary *The World's a Little Blurry* – is proof of that. Images or even references to the Highland Park bungalow in Los Angeles where she and brother, Finneas O'Connell, were raised and recorded her first album, *When We All Fall Asleep, Where Do We Go?*, conjure comparisons to Dolly Parton's Tennessee mountain home, the two-room cabin that was so integral to her mythology that visitors to Dollywood can tour a replica of it.

We've watched Eilish injure herself and perform through pain; indulge in her most self-critical urges as she and O'Connell made the record in his bedroom; and go on stage in Europe full of sullen teen angst because her friends back home are going on vacation. We've watched her dreams come true and seen how all the success in the world can't satisfy all a person needs.

When Eilish speaks to *Vogue* Australia over Zoom following her cover shoot in LA, she is savouring a moment of downtime, eating chipotle and drinking coffee on the couch, where she's been watching *The Boys*. "It's the two seconds I have off."

Lost Cause, the woozy and playful fourth single from her hotly anticipated second album, *Happier Than Ever*, has just come out and she's feeling torn. She's had a little distance from her phone lately, and it's felt good. But she's also keen to share some sweet behind-the-scenes shots of herself and the bevy of women who co-starred in the video – which Eilish directed – on Instagram.

"You can't really just not go on your phone for a week because you're having fun and you want to be in the moment, because if you do the internet is like: 'Where did she go? She's on hiatus.' I'm like: 'Dang, I'm just trying to have fun.'"

It might sound like an overreaction, but coming of age online and participating in fan culture (she was – and remains – a Justin Bieber diehard) means Eilish is an artist uniquely placed to understand the consequences of her every like and follow.

She was right to be wary – days after our interview, she posted a gallery of those images with the caption "i love girls". With that post came speculation that Eilish was coming out, as well as accusations of queerbaiting her fans. In an early 2020 interview, Eilish remarked the comments on her Instagram were "way worse than [they've] ever been right now", and that she'd stopped reading the comments altogether in an effort to preserve her mental health. She's understandably guarded as we speak, often turning a mention of what she's doing into how she thinks it will be received.

The intimacy that fuels fandom – that draws people in, makes them feel a singular kinship to an artist, and validates both the art and the maker – is a delicate tightrope. A give and take, it can be threatened when one side doesn't want to give everything anymore, or the other feels like they're under appreciated.

"You know exactly how it feels to be him in that situation," O'Connell told his sister, after she first met Bieber and they hugged one another tightly in mutual appreciation born from wildly different contexts. As a fan, Eilish can name the hospital Bieber was born in (as well as the time and date). But as someone with a fan army of her own? She's not sure she wants to give others all of herself. "It's really weird how the world can see every aspect of your life and reminisce about [it]. It's so weird."

"The internet brings up things from everybody's past and I'm like: 'Don't you guys understand that everybody is incredibly embarrassed and ashamed about their past? Like, do you not think about the fact that maybe you're embarrassed of your past, so maybe everybody else is embarrassed, too?'"

It's a question many of us have been asking ourselves for decades – since long before Eilish was born – what does fame do to a person? Especially when it comes during their precious teen years, when they're at their boldest and cleverest, so sure of everything except just how vulnerable they are to outside forces primed to steer them one way or another.

For teen pop singers, the warning signs and cautionary tales are many. Despite their sound and style being a world apart, in many ways Eilish is walking in the footsteps of Britney Spears: a teenager who rose to an unknowable stratosphere of celebrity on the strength of her melismatic singing voice and highly marketable image, whose sexuality was invariably a promotional tool, shield and – eventually – weapon used to destroy her.

**THE INTERNET
BRINGS UP
THINGS FROM
EVERYBODY'S
PAST AND I'M LIKE:
'DON'T YOU GUYS
UNDERSTAND
THAT EVERYBODY
IS INCREDIBLY
EMBARRASSED AND
ASHAMED ABOUT
THEIR PAST? ...
MAYBE YOU'RE
EMBARRASSED OF
YOUR PAST?'"**

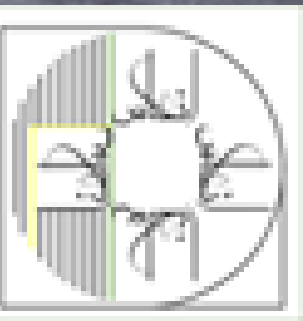
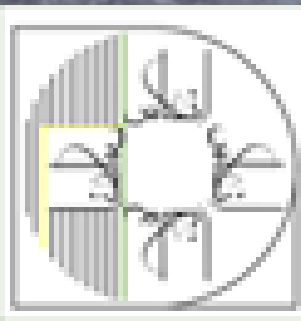


Simone Rocha jacket, \$3,580, bustier, worn as belt, and gloves, both P.O.A. Andreas Kronthaler for Vivienne Westwood shirt, \$1,000. Nicholas The Label pants, \$369. Moncler sunglasses, \$590. Van Cleef & Arpels ring, \$22,100. Moon Boots shoes, \$700.

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Eilish's mother, Maggie Baird, emerges as a kind of hero in *The World's a Little Blurry*. In one scene, she's tenderly rubbing muscle cream into her daughter's strained neck as she viciously advocates for Eilish's right to represent herself truly, without putting too much stock in how people will respond or how her current views might change as she gets older. The conversation is about drugs – specifically Xanax, which Eilish takes a gentle stance on in the album track *Xanny* – but it takes Baird somewhere bigger, into the fears of all parents: "You've got a whole army of people trying to help you not decide to destroy your life like people in your shoes have done before," she reminds her daughter.

"It's really, really horrible what a lot of young women have gone through – I mean, to this day," Eilish says as we discuss the treatment of Spears, who is on the receiving end of a wave of retroactive goodwill since the release of the 2021 documentary *Framing Britney Spears*.

"I didn't have a team that wanted to fuck me over – which is really kind of rare, which [itself] is pretty fucked up. All I have to be is just grateful that I happened to have a good group of people around me that ... didn't want to just take advantage of me and do what people have done in the past."

"I just want to protect her. I don't want her to go through anything I went through," Bieber said, through tears, when discussing Eilish with Apple Music host Zane Lowe in early 2020. He is among the many adult celebrities who see in Eilish a mirror to their past lives. The likes of Katy Perry and Spice Girls' Mel C have taken their moment to hold Eilish by the shoulders – literally or metaphorically – and tell her now what they wish they'd known then.

"I feel like when something like that happens, your body kind of goes into shock and you can't really actually look at it," Eilish says of the advice she's been given from these stars. She wishes she was able to "take it in more", but compares it to the experience of receiving a compliment about how she looks: rather than being able to accept the gesture, she is instead fixated on the fact that someone is perceiving her and her appearance or existence in any way. Eilish doesn't say it, but it's likely these nuggets of advice are less about her and more about those offering them.

"I think about it all the time because people that are like global idols say these things to me and about me that are the most crazy shit I've ever heard!" she says. "I don't know how to process it or believe it, you know, it doesn't feel real to me. When people say, 'Live in the moment', it's really hard ... I feel like whenever I have tried to make it a point to be in the moment, all I'm thinking about is if I'm in the moment or not."

"Her childhood went somewhere a long time ago," her father, Patrick O'Connell, mused aloud – more to himself, than to Cutler's camera – as a newly →



Prada jacket, \$3,000, top, \$3,350, pants, from \$1,470, and earrings, \$1,150, and \$795. Lisa Danbi Park gloves, \$110. Van Cleef & Arpels ring, P.O.A. Moon Boots shoes, \$290.

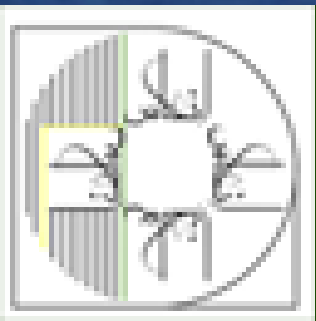


EMMA SUMMERTON

TOP
RIGHT

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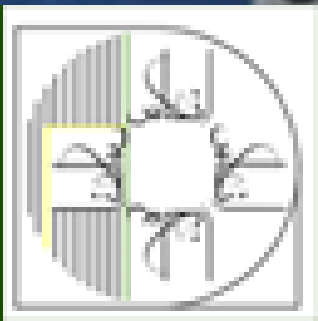
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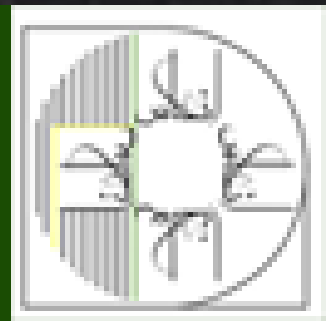
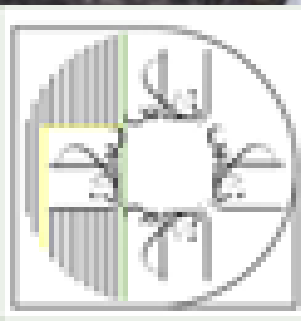


Peter Do jacket, pants
and top, all P.O.A. Van
Cleef & Arpels ring,
P.O.A. Moon Boots
shoes, \$400.

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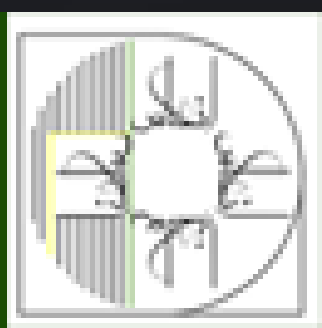
EMMA SUMMERTON

Monot coat and pants,
both P.O.A. Dolce
& Gabbana corset,
P.O.A. Simone Rocha
shirt, \$885. Cartier
earrings, \$9,650. Van
Cleef & Arpels ring,
\$22,100. Isabel
Marant shoes, \$780.

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permitted Eilish pulled out of the driveway of the family home in her new car, on her own, for the first time. That she frequently talks about what she did or thought or said “as a teenager” as if it was far in the past is reflective of how antithetical living in the moment is to someone whose life involves her career highlights being catalogued as ‘eras’, and whose work requires them to interrogate their immediate past and comment on it for interviews like this one.

On the opening night of Eilish’s 2020 world tour, she debuted a short film. Over footage of her emerging from darkness, slowly disrobing and then sinking into viscous, gurgling sludge, she says in a voiceover:

“Some people hate what I wear
Some people praise it

Some people use it to shame others
Some people use it to shame me.”

For years, Eilish disguised her body in oversized layers. Designed to ensure her music – not her body – was the focus, the baggy hoodies and shorts had an unwanted effect, as some used it to hold Eilish up as the more virtuous version of the teen pop star we’ve come to know and expect. (Never mind that she was singing about being the ‘make your girlfriend mad tight/might-seducer-your-dad type’ at the time.) Since appearing on the cover of British *Vogue* recently in flesh-coloured silk, corsetry and latex, the snake has well and truly been eating its own tail, as the ‘new Billie’ has been placed in opposition to her old, streetwear-clad self.

‘... If I wear what is comfortable,
I am not a woman.

If I shed the layers
I’m a slut.

Though you’ve never seen my body,
you still judge it
and judge me for it.’

No matter what she’s wearing, Eilish wants it known that she has been in control all along.

Just as she did with her British *Vogue* editorial, Eilish collaborated with stylist Dena Giannini on her *Vogue* Australia cover. The pair was in dialogue together, this time round translating Eilish’s appreciation for the wind – its inherent poetry and movement, the way it bends and suspends time – into bold visuals. Wearing structural and tailored pieces that reference ‘the old Billie’, the shoot captures Eilish elevated, in between states, hovering – quite literally – until she finds a spot to land her feet. “It’s difficult for Billie to go anywhere without being approached by paparazzi and throngs of people,” Giannini explains, “so we created a dream world in the studio where she could float and fly in different scenes and environments. No matter the setting, or how the seasons or the conditions around her may change, Billie is supernatural and strong.”

“It really sucks for me to have the image be important,” Eilish tells me. “I wish I could just be like: ‘Oh, I don’t care. You guys do it.’ You know? But the thing is that I’ve done that before and it doesn’t make me feel good. It doesn’t satisfy me. So it’s a ton of work to try to control the image and you can only do it so much, because people

are gonna think whatever they think. But it has been so vitally important to have the image that I want, and try to be seen how I want to be seen.”

“Of course, it didn’t really work,” she says resignedly and with a laugh, knowing now that wearing oversized streetwear and couture lingerie will elicit the same waves of analysis and critique, that whether she directs her work or cedes control to other people it’ll be picked apart all the same. “It’s really hard to control the narrative in a position like mine, right?” Eilish says. “You can’t really control it that much, but you can try.”

The desire to tell her story in her own words – and present only the image of herself she wants us to see – were motivating forces behind *By- Billie Eilish*. The photo book, published by Grand Central Publishing/Hachette this year, is an archive of memories and select anecdotes from Eilish’s life, from before her birth right up to early 2020, when Covid forced the cancellation of that world tour.

While actual words on the page are few, the story *By- Billie Eilish* tells is striking. ‘Back when I could use public transportation without being mobbed’, Eilish captions a photograph of herself, pillow pressed against her cheek and hoodie pulled over her silvery purple hair, as she sleeps on a train. A few pages earlier, a photo of her putting pen to paper is given the following context: ‘Signing my record deal! This was after a year of a million boring meetings with adults who had no idea how to talk to a 14-year-old.’ The book paints a vivid picture of a prodigious, era-defining musical talent, who is

enjoying the spoils of fame while remaining wholly sceptical about the price of admission she had to pay to reach it.

At the Grammys in 2020, somewhere between winning her first and fifth award, Eilish was spotted in the crowd mouthing: “Please don’t let it be me.”

“I was very insecure about fame,” she said in a recent radio interview. “I didn’t want any of it, I wanted a normal life. All I did was complain.” That ceremony wasn’t all that long ago – she won a further two Grammys at this year’s ceremony – but in the life of a teenager and the context of a pandemic year, a little hindsight has welcomed a lot of growth.

“I’ve just been self-reflecting for a while – I feel like that’s all I was doing for the last year,” she says.

Her songs always sounded like they were burrowing deep into your brain and trying to dig their way out, but on *Happier Than Ever* that self-reflection has invited in a new kind of intimacy.

No longer just looking into her own past, she’s now got her eyes on the horizon ahead, singing on *My Future*:

‘I’m in love

With my future

Can’t wait to meet her.’

“I’ve just been so much more comfortable in my own skin and confident with my writing and voice,” Eilish says of what the past year – and the process of making a record without deadlines or pressure or being 16 years old getting in her way. “I just have loved growing up and loved changing and getting older. It’s just been the best thing ever to grow up.” ■

**“IT’S REALLY HARD
TO CONTROL THE
NARRATIVE IN A
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RIGHT? YOU CAN’T
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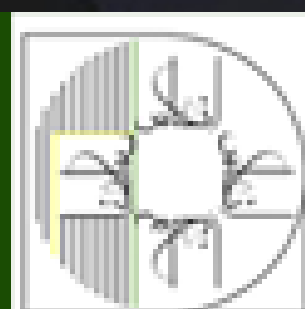
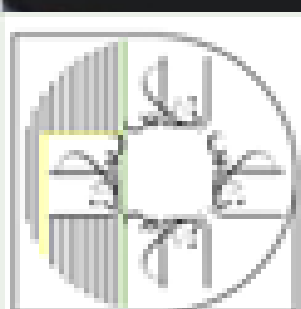
Chanel coat, \$13,175, and coat, worn as scarf, \$16,240, available from the Chanel boutiques. Jonathan Simkhai top, \$130. Balenciaga pants and belt, both P.O.A. Gucci gloves, \$695. Cartier earrings, \$9,650. Van Cleef & Arpels ring, \$22,100. Moon Boots shoes, \$290.
Beauty note: Gucci Stylo À Soursils Waterproof Brow Pencil in Brun.



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Nina Ricci coat, \$1,720.
16Arlington shirt and pants,
both P.O.A. Urstadt
Swan gloves, \$700.
Cartier earrings, \$9,650.
Moon Boots shoes, \$400.

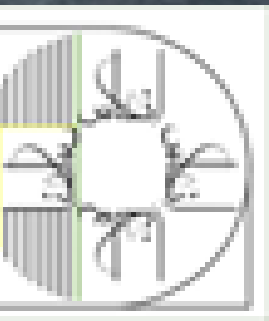
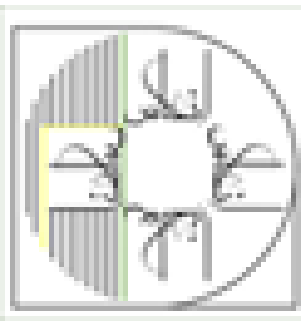
Hair: Benjamin Mohapi
Make-up: Robert Rumsey
Manicure: Ashlie Johnson
Set designer: Robert Doran
Production: Viewfinders
Stunt coordinator/action
designer: Mindy Kelly
Stunt team:
Brittany Graham
David Shreibman
Michael Kelly
Mike Chat

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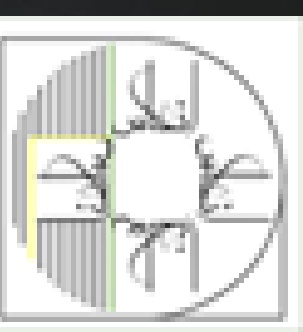
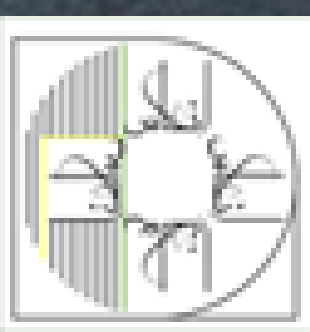




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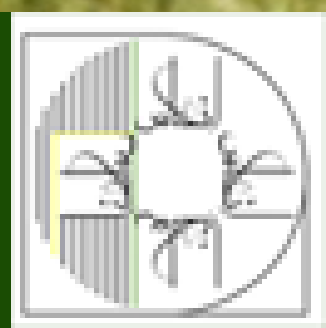
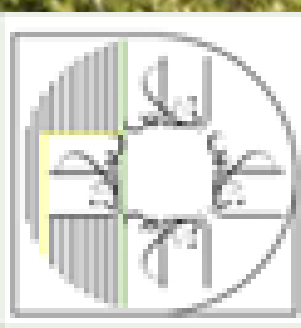
Alexander McQueen jacket, \$3,655, and skirt, \$2,500. Loewe boots, \$3,655. All prices approximate; details at Vogue.com.au/WTB.

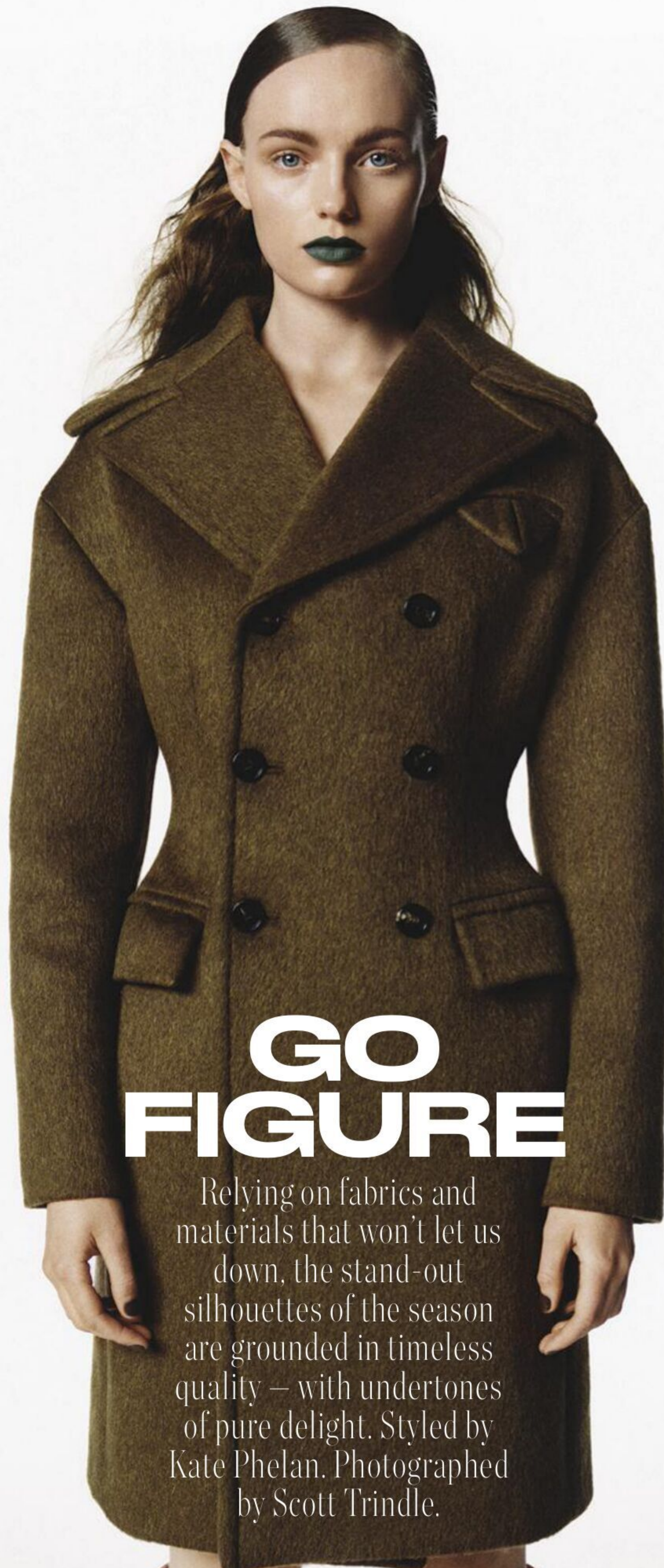


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GO FIGURE

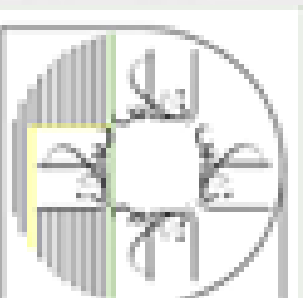
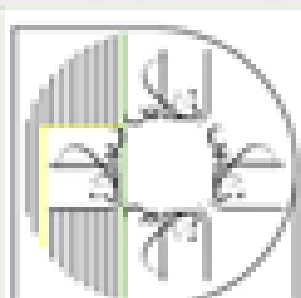
Relying on fabrics and materials that won't let us down, the stand-out silhouettes of the season are grounded in timeless quality – with undertones of pure delight. Styled by Kate Phelan. Photographed by Scott Trindle.

Bottega Veneta
coat, \$4,900, and
boots, \$1,050.

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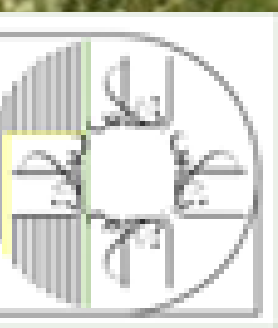
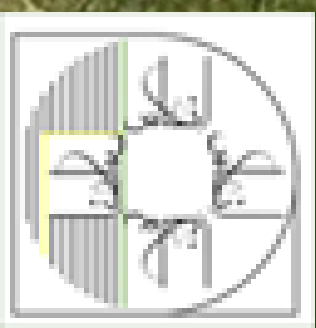
Saint Laurent by
Anthony Vaccarello
coat, vest, top, and
shorts, all P.O.A.
Prune Goldschmidt
and Maison Michel
hat, P.O.A. Ganni
boots, \$425.

SCOTT KRIBBLE

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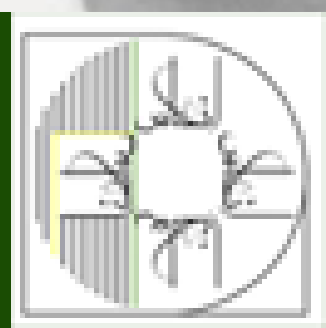
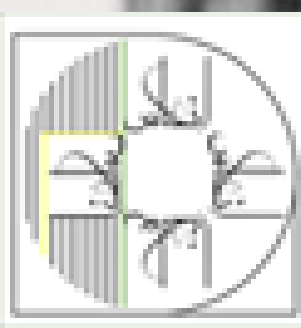


Hermès coat, \$12,690.
Ambush boots, \$710.

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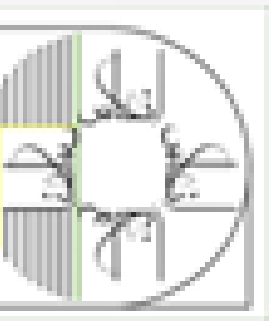
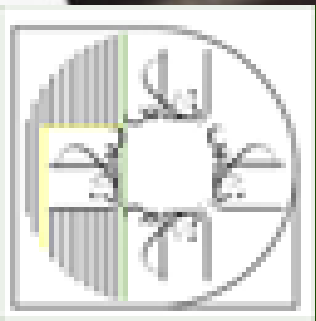
Max Mara cape and
coat, both P.O.A.
Prune Goldschmidt
and Maison Michel
hat, P.O.A. Givenchy
boots, P.O.A.

SCOTT TRINDLE

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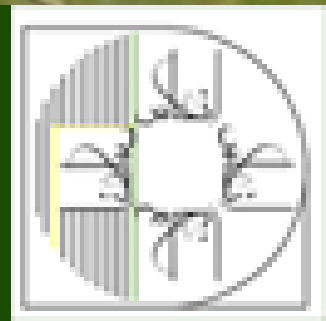
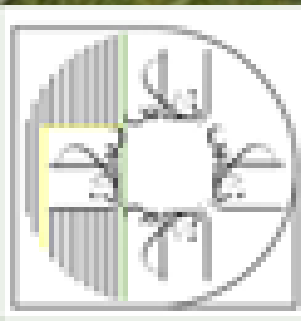
Givenchy jacket,
\$5,550, blazer, skirt
and boots, all P.O.A.
Beauty note: Gucci
Rouge à Lèvres Satin
Lipstick in Cimarron.



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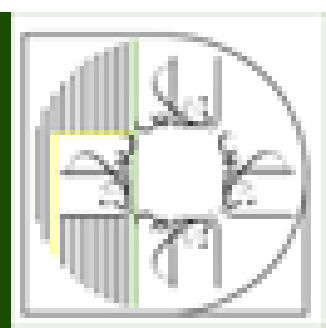
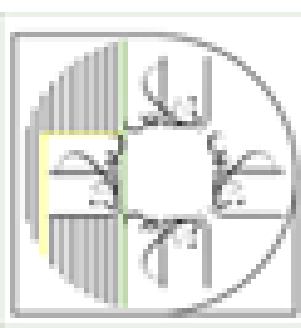
Michael Kors Collection
sweater and skirt,
both P.O.A. Esenshel
hat, \$570. Givenchy
boots, P.O.A.

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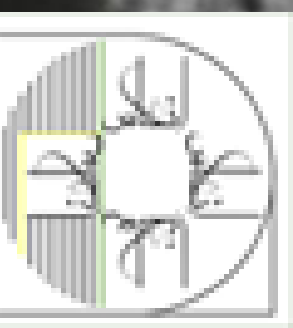
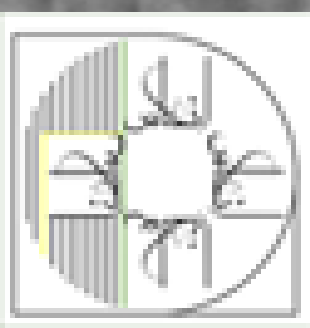


Celine coat, top, skirt
and boots, all P.O.A.

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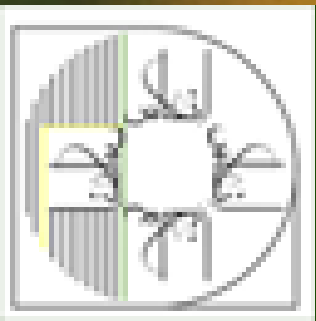
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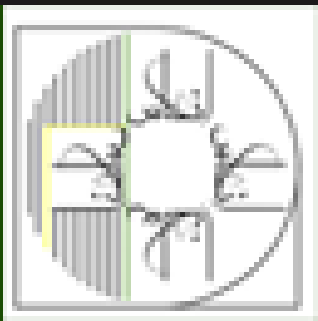
Fendi top, \$850,
and skirt, \$2,690.



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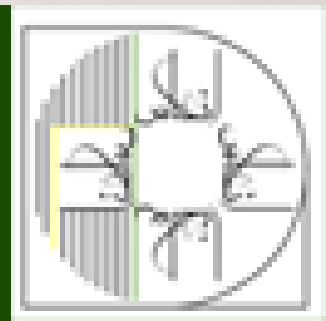
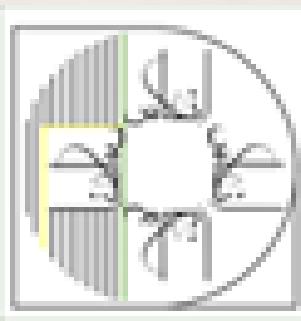
SCOTT TRINDLE

Ralph Lauren
Collection dress,
\$4,399. Crocs shoes,
\$90, and jibbitz,
from \$6 each.

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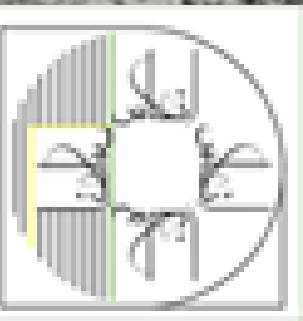
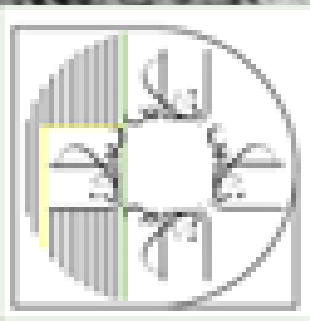


Giorgio Armani coat,
\$6,750, and skirt,
\$10,500. Bottega
Veneta boots, \$2,470.

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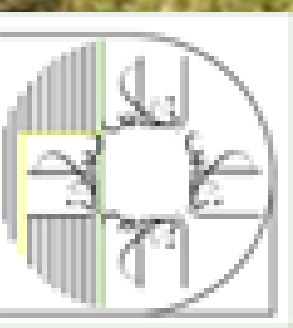
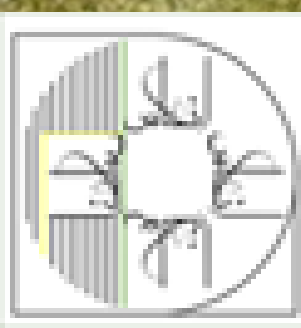
Gucci coat, \$2,270,
and hat, \$385.
Bottega Veneta
boots, \$870.

STYLING: LINDA

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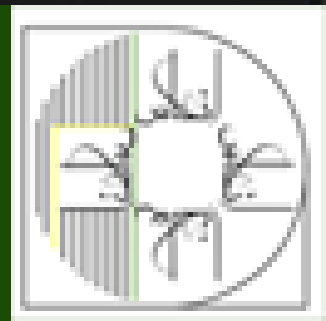
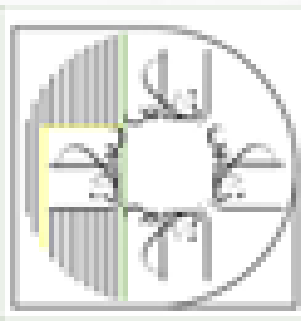
Miu Miu dress,
\$9,100, slip, \$3,200,
sweater, \$1,310,
and boots, \$2,230.



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Dolce & Gabbana coat,
\$4,645, bra, \$449, and
bike shorts, \$779. Miu
Miu boots, \$2,230.

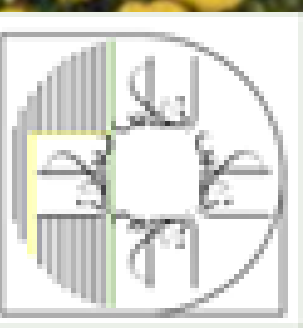
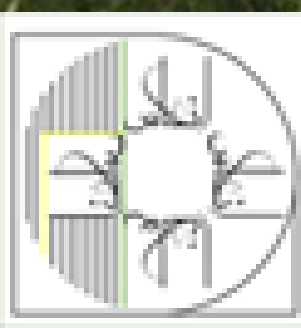
Hair: Ryan Mitchell
Make-up: Ammy Drammeh
Manicure: Charly Avenell
Model: Fran Summers

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FORGET ME NOUGHT

The nostalgia of the noughties has a hold over the style set right here, right now. See how fashion caught the millennium bug all over again. By Liam Hess.

Picture this: a midriff-baring lacy camisole paired with camouflage cargo pants, and a Fendi baguette nonchalantly slung over the shoulder; frayed denim shorts belted by an oversized round buckle, paired with strappy kitten heels and a baker-boy cap; a pair of pink velour trackpants with a Gothic font spelling 'Nasty' in rhinestones across the rear, topped off with a pair of *Matrix*-style sunglasses. What might initially sound like sartorial relics from a bygone era are all looks you will find worn on Instagram over the past year by the biggest models of the moment – and, as of this season, it's a style that seems to have permeated all the way up to the runways.

Yes, you read that right: the 2000s have returned to the catwalk with a vengeance. Whether it was Miu Miu's furry knee-high boots, Blumarine's chokers and crystal-embellished camisoles, or even the grand dame of high-low noughties style, Paris Hilton, appearing in the latest Lanvin campaign, the kitsch glamour and head-spinning eclecticism of this divisive decade in fashion have become all but inescapable. So, too, have some of the decade's most notorious brands, whether the 2020 relaunch of Juicy Couture, or the resurgence of the Ugg through collaborations with the likes of Y/Project and Molly Goddard. Meanwhile, some of the most influential pop-culture phenomena to define post-Y2K style are set to return, from *Gossip Girl* to *Sex and the City*, with the *Friends* reunion having recently aired.

So where did it all begin? Like most trends right now, it started bubbling under – with a little help from Gen Z fashion obsessives – on TikTok, where you'll find e-girls with frosty blue eyeshadow and butterfly clips happily dancing to *Mr Brightside* and lamenting that they were "born in the wrong decade". It's also been a popular tag on every teenager's favourite resale app, Depop, where it doesn't take much trawling to find Miss Sixty jeans (a brand now fronted by Bella Hadid), a Blink-182 T-shirt or a pair of Skechers fetching hundreds of dollars. If this doesn't make you feel old already, the fact that many of them are labelled as 'vintage' might.

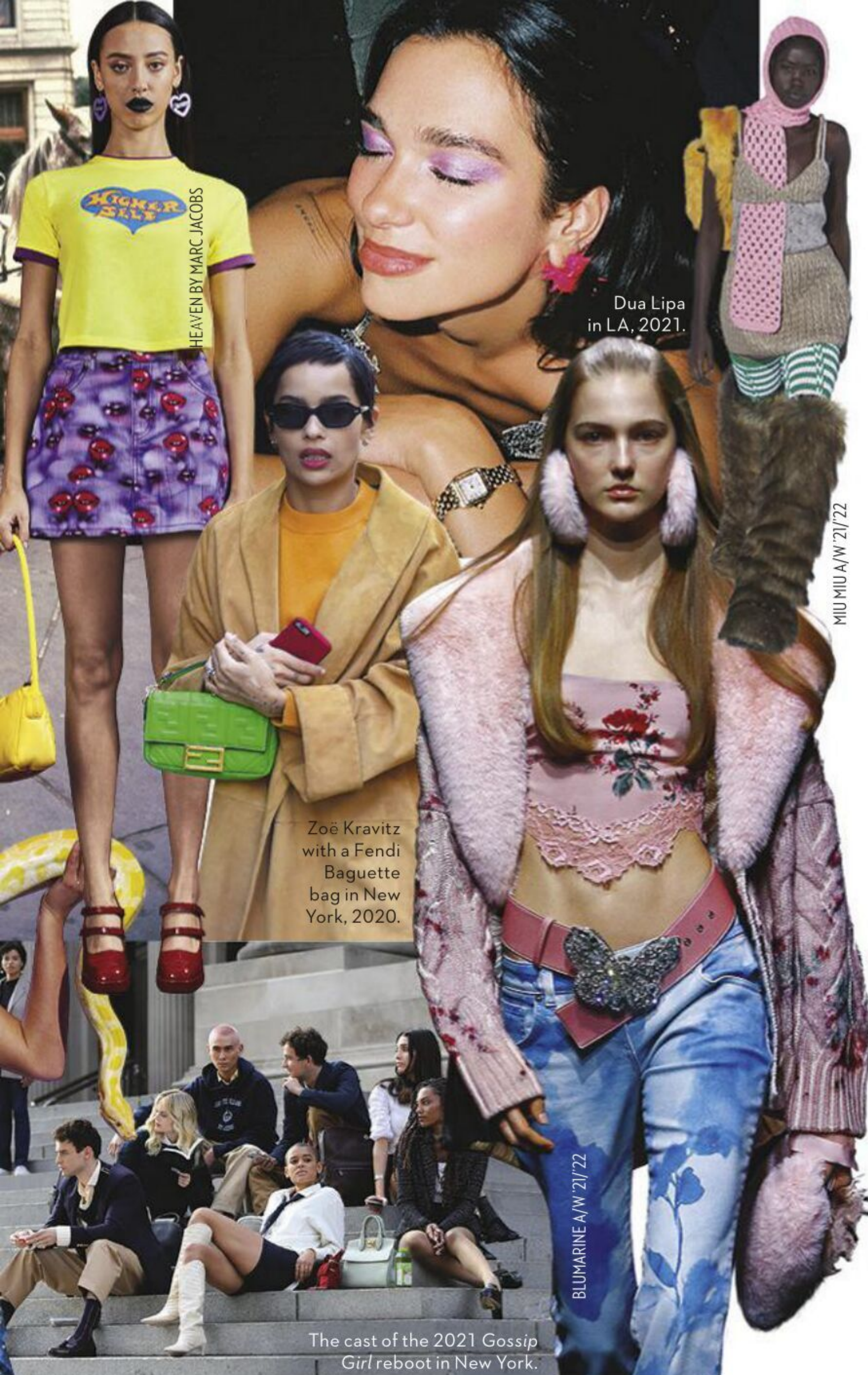
As for its absorption into the upper echelons of fashion, it's perhaps little surprise that Marc Jacobs – one of the industry's most reliable bellwethers for where trends are moving next – was among the first to embrace it. With his Heaven diffusion, launched last year in collaboration with creative Ava Nirui as a more accessible counterpart to his collections, Jacobs returned to a number of formative influences spanning the late 1990s and 2000s, whether the films of Gregg Araki or the Japanese street style of Shoichi Aoki's *Fruits* magazine.



"It's very personal to me, because the first designer items that I owned were from Marc by Marc Jacobs. That was like the pinnacle of luxury for me at the time," says Nirui from Los Angeles, where the pair recently launched their first pop-up store, stocked with not only pieces from the line but also vintage books, magazines and ephemera, many of which are direct products of the noughties countercultural scenes that informed the Heaven aesthetic.

"This is the first trend that I've actually lived through and that I was a teenager for, so I feel super-connected to all of these vintage brands that are being recirculated," she continues.

This nostalgic appeal also holds true for Nicola Brognano, the 30-year-old designer who took the reins at the relatively stagnant house of Blumarine at the end of 2019, with ambitions to return the brand to its 90s and 00s heyday heights. For his autumn/winter '21/'22 collection, Brognano doubled down on the noughties aesthetic in all its outlandish glory, with more pastel-hued faux-fur stoles and lavishly sequined mini dresses than you could shake a stick at.



ALAMY GETTY IMAGES GORUNWAY.COM INSTAGRAM: @DUALIPA

"I feel very close to that period because I grew up in those years, but I wanted to relive it with a modern sensibility," says Brognano. "I wanted to show a collection that touches on happiness, sexiness, freedom. Something that breaks the rules, without being vulgar." While the timing of the current noughties revival neatly fits the theory of trends operating on 20-year cycles, for Brognano it runs deeper than that. "It was the right moment to talk about it because people need happiness and carefree moments in their lives more than ever right now," he adds.

Brognano isn't wrong. Revivalism isn't necessarily about creating a perfect facsimile of a look from a moment in time, but about pulling together a pastiche that reflects our present needs and wants. How we understand the style of a decade comes into focus only with hindsight, and the disparate elements of the noughties that designers are pulling from to form a cohesive picture are largely those of pre-recession decadence and unbridled party-ready glamour. As Brognano puts it, "At a time like this, we're all seeking joy where we can find it."

This is a spirit enthusiastically captured in the campaign video for Lanvin's autumn/winter '21/'22 collection, which offered a carnivalesque celebration of the decade's famed excess. Models including Paloma Elsesser and Sora Choi cavorted around a luxurious Paris hotel suite loaded with Lanvin shopping bags to a soundtrack of Gwen Stefani's 2004 classic *Rich Girl*, before a cameo appearance from none other than featured rapper Eve herself. As Lanvin creative director Bruno Sialelli, 34, is quick to emphasise, though, his approach was lightly tongue-in-cheek. "The lyrics are 'If I was a rich girl,'" he notes. "It's still aspirational."

As Sialelli sees it, the resurgence of interest in the 2000s is simply a natural swinging of the pendulum as a new generation moves up the ranks to become creative directors of some of the biggest fashion houses, revisiting their own youth in the process. "The revival of the 2000s is alive through talents that are from the same generation as me," he says. "To me personally, that era of MTV culture was very important. As a teenager, that outlet was my access to culture. It was the way I discovered fashion, through musicians and actors."

It's hard to disagree: whether it's Nicolas Ghesquière or Raf Simons revisiting the music and style of their teenage years in the 80s, or the edgier corners of 90s style that recur through the work of designers such as Demna Gvasalia and Glenn Martens, it's only natural that a new guard of millennial designers should be working with the nostalgic touchstones of their own misspent youths. "We're in a time where there's shame associated with opulence and being over the top, so it feels almost radical in a way," Sialelli adds.

Of course, this resurgence of interest in the 00s goes further than fashion. The fabulously tacky aesthetic revisited by designers has coincided with a broader cultural re-evaluation of the icons that populated the decade, and the thinly veiled misogyny of the tabloid press of that time. From the recent *New York Times* documentary on Britney Spears, which exposed the ruthlessness of the paparazzi and its impact on her mental health, or the reassessment of the cruel public response to Janet Jackson's Super Bowl wardrobe malfunction, it's clear the lack of empathy afforded to the women whose style defined the decade can sometimes be lost through fashion's narrower lens.

Yet while the less savoury aspects of 00s pop culture deserve to be left in the past, there's a way in which the decade's style makes a strange kind of sense for now. After a year of sweatpants and sneakers, who wouldn't want to get dressed up in the spirit of the noughties' blindingly glitzy, so-bad-it's-good glamour? When lockdown lifts and you're getting dressed for your first night out, could there be a more appropriate outfit than a pair of vertiginous strappy heels and a shimmering mini dress?

Perhaps the reason the decade has made such a full-throated return lies in the simple fact that by the time these collections hit the stores towards the end of the winter, we'll all be seeking some fun from our fashion. Where the Roaring Twenties had flappers dripping with beads and feathers, there's every chance we'll be wearing glittering sequinned crop tops, stick-on diamanté tattoos and jeans slung dangerously low across our hips. So see you on the other side, living our very best Y2K fantasy on the dance floor. After the past year, we've earned it.



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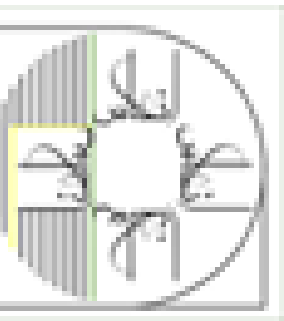
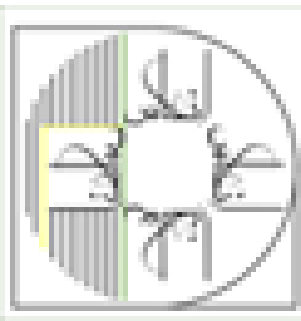


Sasha McLeod wears a Chanel jacket, \$9,140, leggings, \$4,830, and necklace, \$3,270, available from the Chanel boutiques. Alias Mae boots, \$290. Her own earring, worn throughout. All prices approximate; details at Vogue.com.au/WTB.

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SWEET BUT SYCCO

She was the top-ranking first-time artist in this year's Triple J's Hottest 100 countdown. But for indie-pop sensation Sycco, the best is yet to come. By Amy Campbell. Styled by Harriet Crawford. Photographed by Duncan Killick

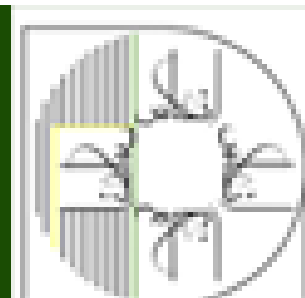
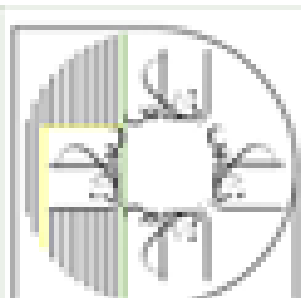


Sportmax dress, P.O.A.
Prada shoes, \$1,400.

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Our teens and early 20s are peppered with milestones, and for many, there's one moment that's particularly memorable: moving into our first share house. It's a sensation that Sasha McLeod, the 19-year-old Brisbane-based musician known as Sycco (pronounced 'psycho'), is currently in the throes of experiencing. She waved her parents goodbye a few weeks back, shifting to the greener pastures of a house with no curfews and bare walls begging to be plastered with posters.

"I'm so excited. I've got vibe lights everywhere and it's just so big and I love it," says McLeod as she gestures to the bedroom behind her via Zoom. "I'm really excited to properly decorate it."

The big move isn't the only monumental event that's recently taken place in McLeod's life. The last couple of years have seen the indie-pop artist tick off one bucket list item after the next, though not in a calculated way. After her bright, shimmery sound and charismatic lyrics caught the attention of and garnered praise from radio station Triple J in late 2019, her bouncy 2020 track *Nicotine* – which puts words to the highly relatable feeling of being obsessed with a crush – was added to pop playlists on Spotify and Apple Music. It made the cover of Spotify's New Music Friday playlist, while Apple Music named Sycco New Artist of the Week.

McLeod played Brisbane's Laneway Festival in January 2020, right before the pandemic, which sparked a very productive lockdown for the artist. She was announced the recipient of Triple J Unearthed's Level Up grant in July last year, right before dropping the wildly catchy single *Dribble*. If *Nicotine* documented the euphoria of young love, in the synth break-up bop that is *Dribble*, those rose-coloured

glasses come off. It surpassed two million Spotify streams in January this year and was voted number 29 in Triple J's Hottest 100, making Sycco the highest-ranking first-time entrant in the entire 2020 poll.

McLeod has just returned from her first national tour, which was sold out, when she books her first *Vogue* photoshoot. She reveals it was only a few years ago that she saved up all her money to buy a MacBook so she could teach herself how to produce her own music.

"It was so unreal, because I thought I couldn't even sell out one of the Brisbane shows. And then we sold out all four, and I was like: 'Who's listening to Sycco in Brisbane, let alone Sydney and Melbourne?'" grins McLeod. "It was so fun because I haven't even played in Melbourne before, and people were singing all of the lyrics."

Aside from Sycco's music being infectious and relatable, McLeod herself is impossible not to like in person. In the same way pop stars like Benee and Billie Eilish come across as authentic on social media (Instagram and TikTok, especially), McLeod appears cute, fun and a little wacky. She's a regular teenage girl being silly with friends, which, to her teenage fans, is arguably just as appealing as the music.

After wondering where all her Spotify and Apple Music streams were coming from, McLeod had a chance to meet some of her fans while on tour. "We did lots of photoshoots in bathrooms. People would ask for photos and I was like: 'Okay, but should we do it here?' And they were like, 'Yeah!' It was pretty cute." Though the artist is hesitant to even use the term fans to describe her followers. "Fans are like ... Billie Eilish has fans. Artists with fan pages have fans. I just have people who come to the shows and listen to the music." But surely being stopped and asked for your photo by a group of complete strangers inside a crowded bathroom is indicative of having fans? "Hmmm, maybe you're right," she ponders.

Every so often you catch glimpses of the self-assured vision that has helped to transform Sycco from a dream born in McLeod's childhood bedroom to one of Australia's most promising pop acts. The name 'Sycco', for instance, comes from McLeod's love of Pink Floyd and its psychedelic music. "That was the inspiration behind the project, because I just love the colour and the texture, and I wanted every Sycco song to be really full of texture and ... stuff," explains McLeod.

When recalling one of her first festival performances, where she coincidentally met her now-manager, McLeod mentions she always imagined she'd manage herself. "I didn't think anyone could like my music as much as I did," she explains earnestly. "So I was like: 'I will never find a manager who can push the project as much as I will.'"

Despite this, McLeod has found herself surrounded by all the right people, including her band who play every Sycco show. Her impeccable taste and creative vision (even though she insists she's "got no idea where Sycco is going"), informs the entire Sycco universe, from the music videos to her zany beauty looks and on-stage outfits, which almost always consist of printed pants and a graphic T-shirt or fun top.

For this *Vogue* shoot though, she took the opportunity to try something new. "I love all the styles the stylist picked out, they were sick. Especially the fuzzy purple and yellow Sportmax dress," says the musician. Did it inspire her to maybe try out a dress or two on stage? "Maybe," she grins.

With her debut EP – endearingly titled *Sycco's First EP* – having just dropped – and a national headline tour scheduled for September, one day soon we might remember this moment as the time before Sycco became a really big deal. Because that's precisely where she's headed. *Sycco's debut EP is out now on Future Classic.*





**“I THOUGHT I
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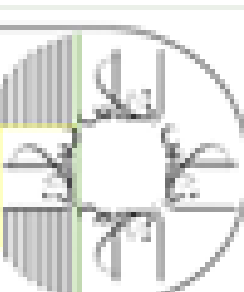
Opposite page: Fendi jacket, \$3,350, and knit, \$1,550. Paris Georgia pants, \$650. Holiday the Label hat, \$50. William Édouard earrings, \$90, and \$160. Ksubi rings, \$220, right, and, \$220, left. Prada shoes, \$1,400. **This page:** Hermès jacket, \$10,450, bandeau top, \$1,625, pants, \$2,055, and shoes, \$1,535. Pared Eyewear sunglasses, \$260. William Édouard earrings, \$90, and \$160.

DUNCAN KILLICK

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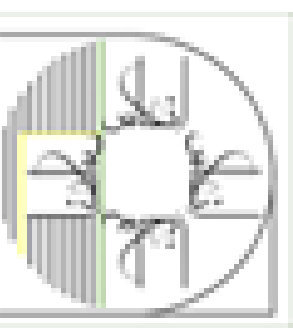
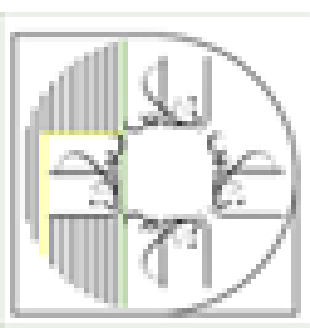


Giorgio Armani jacket, \$9,500,
dress and pants, both P.O.A.
William Édouard earrings, \$90,
and \$160. On right hand:
Bottega Veneta bracelet, top,
P.O.A. Ksubi bracelet, \$260, and
ring, \$220. On left hand: Ksubi ring,
\$220. Prada shoes, \$1,400.

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P.A.M. sweater, \$295. Celine dress,
P.O.A. Ksubi jeans, \$240. William
Édouard earrings, \$90, and \$160.
Prada shoes, \$1,400.

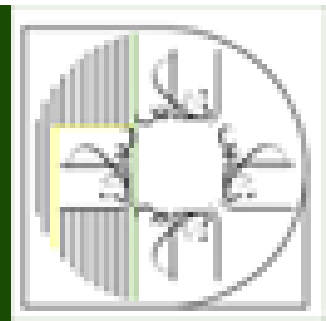
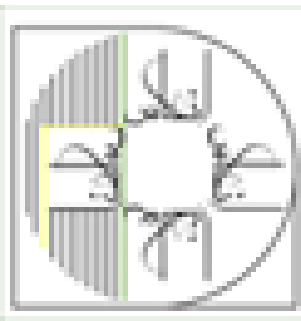
Hair: Rumbie Mutsiwa
Make-up: Filomena Natoli

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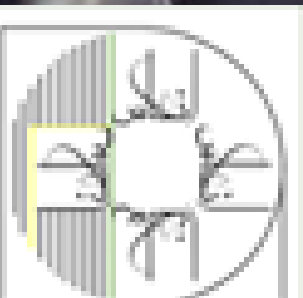
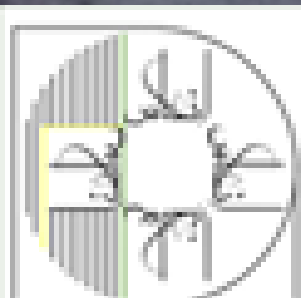
STAR-CROSSED LOVERS

Ako Kondo and Chengwu Guo share the stage this month as Romeo and Juliet in The Australian Ballet's production of Shakespeare's great tragedy. The roles represent years of hard work for the real-life husband and wife, who have built successful careers based on perfectly complementing each other. By Jane Albert. Styled by Jillian Davison. Photographed by Jesse Lizotte.

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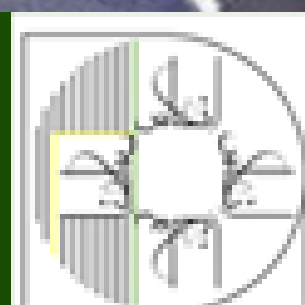
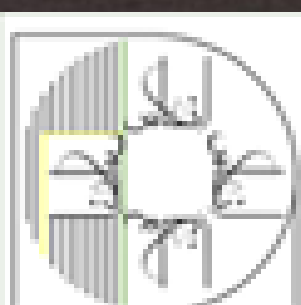
Australian Ballet principal artists and married couple Ako Kondo and Chengwu Guo. Kondo wears a Dion Lee dress, \$1,990. Her own ballet slippers. Guo wears a Dion Lee bodysuit, \$690. Bloch tights, \$60. Gucci necklaces, from top and worn throughout, \$1,180, and P.O.A. On right hand, from left, and worn throughout: Stash rings, all three, \$220 each. Tresors ring, index finger, top, P.O.A. Sarah & Sebastian ring, index finger, bottom, \$600. Stash ring, \$190. On left hand, from top, and worn throughout: Heart of Bone ring, P.O.A. Sarah & Sebastian ring, \$400. Stash ring, \$170. William Édouard stacked rings, \$185 each. Stash ring, \$220. All prices approximate; details at Vogue.com.au/WTB.



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Watching Australian Ballet principal artists and husband and wife Ako Kondo and Chengwu Guo dance on stage together is an inestimable treat. Their technique is flawless, their artistry perfection and their obvious joy at dancing with one another is a delight to behold. They are indeed Australian ballet's poster pair. There was a time when things weren't looking quite so assured, however, at least where Guo is concerned.

The pair got together in 2012 when they were junior ballet dancers with the Australian Ballet, and while their attraction was mutual their attitudes towards dance were worlds apart. "When I joined the company I was quite talented," Guo begins. "But ..." Kondo interrupts, with a laugh. "But ..." continues Guo, "I wasn't working hard enough and I wasn't consistent as a dancer." Kondo leans in and confides: "He was a naughty young boy."

Moving to Australia after winning the prestigious 2006 Prix de Lausanne – and with it a full academic ballet scholarship to the school of his choice – Guo explains that his years at the Australian Ballet School and later the Australian Ballet followed seven extremely demanding years of 'military-style' ballet training at the Beijing Dance Academy in China, where he grew up.

"Because I'd gone through that crazy time I felt I could chill out and pull back a little, show my skills and techniques on stage but [offstage] I deserved a chilled life. That was my mentality," says Guo. He regularly missed ballet class, a compulsory part of any dancer's week. "The company wasn't happy, they knew I was a good dancer but wanted to nurture me to make me the best dancer I could be. I was going against their idea."

If it wasn't for Kondo things might have turned out differently. A determined ballet dancer from the age of three when she began her training in the central Japanese city of Nagoya, Kondo has always been conscientious and driven, traits that only grew stronger once she moved to Melbourne to take up a scholarship with the Australian Ballet School in 2007.

"Ako is here to work, she has no bullshit and wants to better herself all the time, so when we got together I felt she was chasing her dream but I was slacking off," Guo says. "So we just started working together, going to class together every single day [and now] I never miss class and I'm focused for rehearsals. There have been so many positive outcomes and the company keeps telling me how happy they are we got together!"

The couple is speaking to *Vogue* over Zoom during a break in rehearsals at The Primrose Potter Australian Ballet Centre in Melbourne. It is the very building where they first met 13 years ago on Kondo's first day, when the nervous young ballet student who spoke no English was introduced to Guo, then in his first year with the main company. Surprisingly, he greeted her in Korean. "My first impression was that he was very strange – I'm Japanese, why

was he talking to me in Korean?" Kondo says laughing, while Guo explains: "I chose a mutual language I knew she'd understand, because I'm Chinese and she's Japanese, but her reaction was one of shock. It was a little bit awkward."

Nevertheless, two years after Kondo joined the Australian Ballet, a period in which the pair enjoyed "a really chilled, really relaxed" friendship, they formalised their relationship. It was 2012, the company's 50th anniversary, and the pair has never looked back. A wedding proposal followed, aided by Choc, one of their two beloved toy poodles who deposited a ring box at Kondo's feet during a walk around the lake in Melbourne's Albert Park one wet Sunday afternoon. They were married in 2019 in Kondo's home town with a reception that included their respective families and many friends from the Australian Ballet.

Kondo might have been the inspiration for Guo to regain his focus but Guo, too, has continually provided motivation for Kondo, particularly when they had the opportunity to dance together for the first time, as guest artists in the Australian Ballet School's regional tour in 2012. "I was really happy to dance with him for the first time. We were dancing *Don Quixote* which is a love story, but I was a bit nervous," says Kondo. "I knew I had to match his standard – he is so charismatic and so great to watch – but he gave me great motivation. It was very special for us to dance a proper partnership on stage."

The tour was such a success then-artistic director David McAllister invited them to reprise the roles of Kitri and Basilio when the main company performed *Don Quixote* the following year, a major compliment given they were both still junior members. In fact they are not your stereotypical ballet partnership, superficially at least. "It was really challenging for me to do any partnering [with Ako] because she's a bit too tall for me," says Guo, explaining that Kondo matches his height when *en pointe*, completely obscuring his sightline. "But we've made it work in our own way, we took every challenge and practised until we could do it."

The couple is now preparing to take on two of the most technically and emotionally challenging roles that exist in the classical ballet canon: the star-crossed lovers Romeo and Juliet in choreographer John Cranko's production of *Romeo and Juliet*. It is a ballet beloved by audiences worldwide, whether for its tragic love story, exquisite steps, delicate costumes or Sergei Prokofiev's rich, tailored score. It is also notoriously difficult to dance. But for Kondo it is a dream come true.

"The role of Juliet is on my ballet bucket list; it's beautiful and tragic and a pure love story, such a special ballet for a ballerina to dance and I've always wanted to do that ballet with Chen," says Kondo, who fell in love with the ballet when she was a child in Japan and saw Romanian prima ballerina Alina Cojocaru dance the famous balcony scene. For Guo, landing the role of Romeo is another milestone for a dancer who for many years failed to be offered romantic lead roles. →

"WE JUST STARTED WORKING TOGETHER, GOING TO CLASS TOGETHER EVERY SINGLE DAY [AND NOW] I NEVER MISS CLASS AND I'M FOCUSED FOR REHEARSALS. THERE HAVE BEEN SO MANY POSITIVE OUTCOMES AND THE COMPANY KEEPS TELLING ME HOW HAPPY THEY ARE WE GOT TOGETHER!"



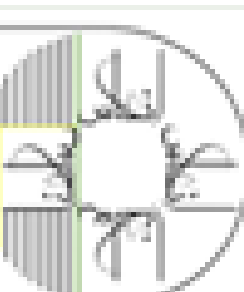
Kondo in the studio with the Australian Ballet's artistic director, David Hallberg. Hallberg wears a Vetements vest, \$2,190. Bassike trackpants, \$320. Kondo wears a Supriya Lele bra, \$1,650. Dolce & Gabbana bustier and leggings, both P.O.A. Van Cleef & Arpels necklace, \$11,000. Her own ballet slippers. Guo wears a Dries Van Noten top, \$850. Bloch tights, \$60.

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Kondo wears a Fendi bodysuit, \$1,690. Supriya Lele socks, P.O.A. Her own ballet slippers. Guo wears a Saint Laurent by Anthony Vaccarello coat, P.O.A. Dion Lee skirt, worn as top, \$490. Bloch shorts, \$50. Sarah & Sebastian ear cuff, \$200. On left hand, from left: Stash ring, \$220. Sarah & Sebastian ring, \$600. Tresors ring, P.O.A., top. Stash ring, \$280, below. Stash ring, \$220.

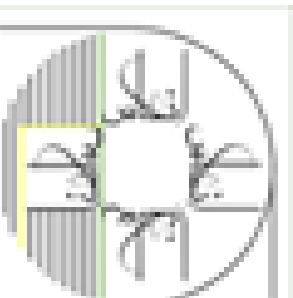
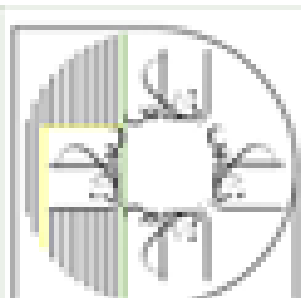


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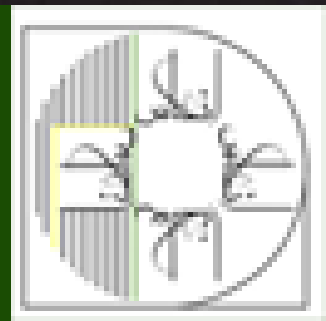
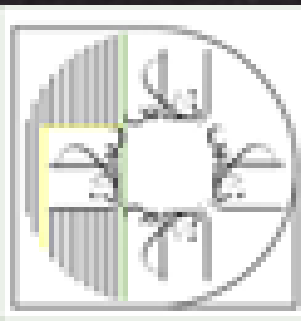


Kondo wears a Chanel dress, \$79,360, from the Chanel boutiques. Alaïa shorts, \$1,330. Camilla and Marc cap, \$80. Adidas sneakers, \$220, from Platypus. Guo wears a Dion Lee skirt, worn as top, \$490. Bassike tracksuit pants, \$495. Sarah & Sebastian ear cuff, \$200.

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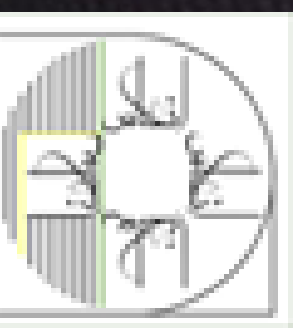
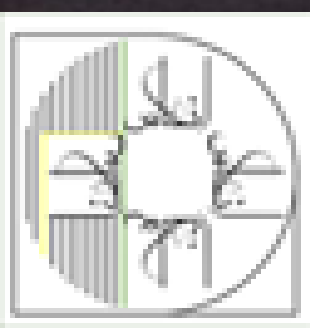


Kondo wears a Celine hoodie, \$1,050. Guo wears a Valentino hoodie, \$1,820.

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Guo wears P.A.M. sweatpants, \$320. Sarah & Sebastian ear cuff, \$280. Celine sneakers, \$1,200. Kondo wears a Vetements top, \$760, and sweatpants, \$690.

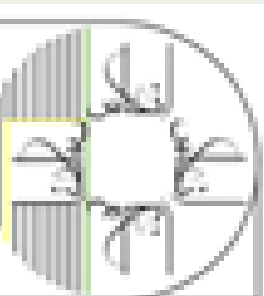


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“When I joined the company I was always used as a technical dancer, not a prince, so whenever those roles came up I wouldn’t be cast even though I wanted to do them,” he says. “But I believe to be a principal you have to be able to do both. Back then I thought, ‘I will never be a Romeo’, but I worked so hard on all the ‘princey’ roles where you have to express emotions and dance beautifully, and I didn’t think I could do it, but I worked my way up. I did Stephen Baynes’s *Swan Lake*, the *Nutcracker* prince, the *Cinderella* prince. And now this *Romeo and Juliet* opportunity comes along and I would trade anything to do it.”

As well as being technically demanding *Romeo and Juliet* requires a huge amount emotionally. Not only do the lead couple have to cast their minds and bodies back to their teenage years, given the age of the doomed young couple – “I’m still a kid,” Guo says with a laugh – but the tragically ironic ending finds them in a passionate but lifeless embrace after they each take their own lives, presuming the other dead. Both Kondo and Guo agree it is a skill that takes years of training to draw enough of the character to give audiences a convincing and fulfilling performance but not take the emotional baggage home at night’s end.

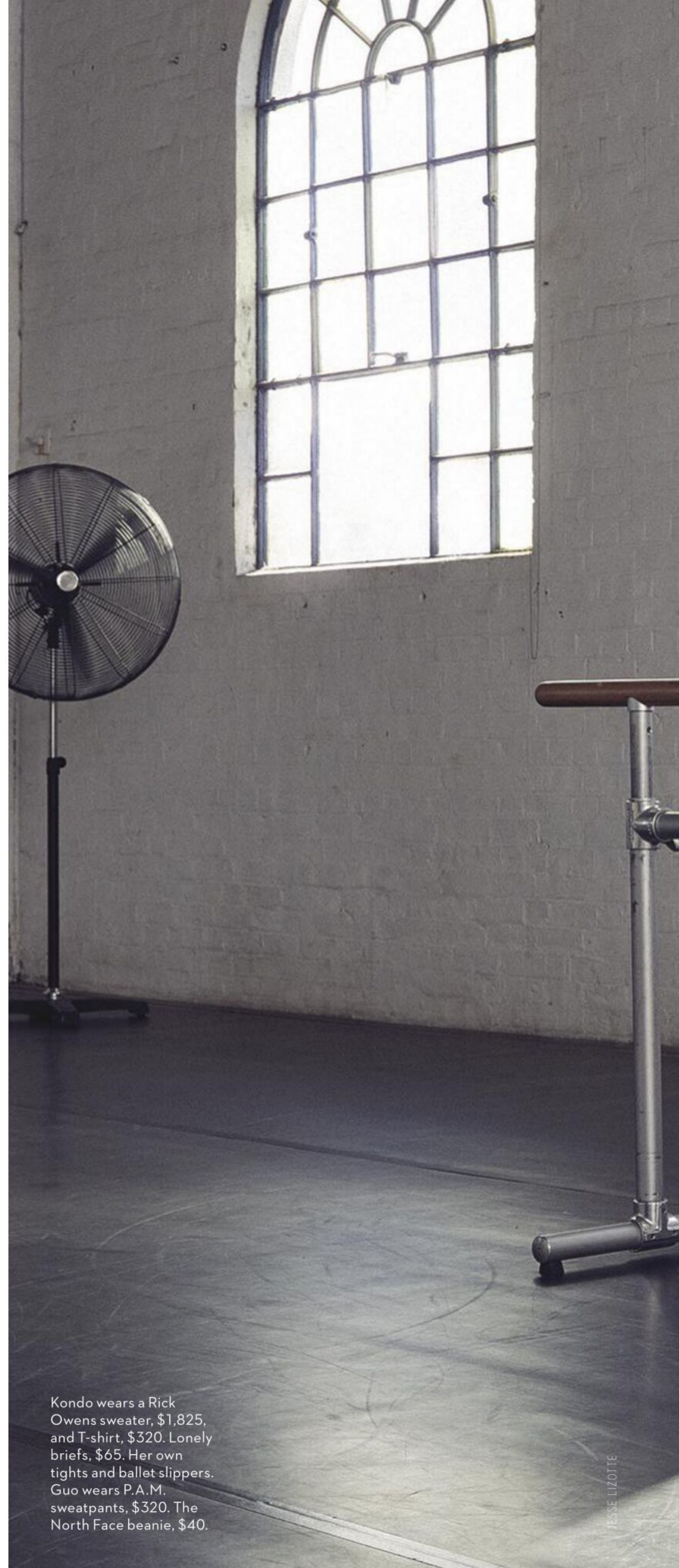
“We need to train ourselves to be able to access our emotions very quickly and get out very quickly. I’ve seen dancers in the past struggle, they can’t get out of character, and I think that’s a problem,” says Guo. For Kondo, the sound of the curtain dropping at show’s end is her signal to come back into herself. “I do feel energy draining at the end of the show but when the curtain comes down that’s the sign for me,” she says. “And it makes me appreciate Chen, that we’re having a good life as a couple. We don’t have the parent issues of *Romeo and Juliet*. Especially since I’m Japanese and he’s Chinese it could have happened to us, but we live in an [era] when everyone’s so open. We’re so lucky.”

Given the decades the pair has spent training they no longer practise at home, although they always go through the day together, nutting out what they could have done better and what to work on the next day. They clearly revel in relaxing in each other’s company – with their cherished dogs of course – visiting the dog park and savouring any number of Melbourne’s brilliant cafes.

Guo finds video games quite meditative, preferring exercising his brain to what he deems the mindlessness of social media. “It keeps my brain sharp and if I spend time on Instagram a whole hour can pass and it feels very unproductive.” Kondo is currently busy when offstage finishing a five-year part-time diploma of dance education offered through the Australian Ballet School that Guo has already obtained. Given the career of a professional dancer is so brutally short, the pair is mindful of preparing for life beyond dance, at least in terms of performing.

“We want to pass on the knowledge and experience we have as principal dancers, but being a good dancer isn’t enough to be a good teacher. You also need to learn,” says Kondo, adding they’re both open to where that future may take them – be it Australia, China or Japan. “Even though we’re not going to quit ballet now, one day it will come and we think and talk about it a lot,” says Guo. “The thing with Ako and I is we don’t want to settle for mediocre. We want everything to be the best, and we want to use our ability to its fullest so we can make it as good as we can.”

The Australian Ballet performs Romeo and Juliet at Arts Centre Melbourne August 27 to September 4, and the Sydney Opera House from November 5-24.



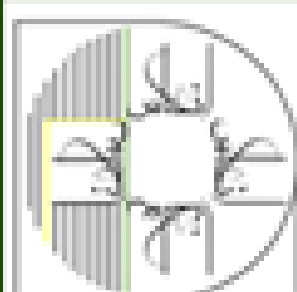
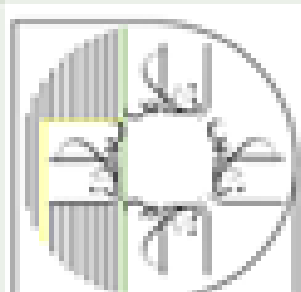
Kondo wears a Rick Owens sweater, \$1,825, and T-shirt, \$320. Lonely briefs, \$65. Her own tights and ballet slippers. Guo wears P.A.M. sweatpants, \$320. The North Face beanie, \$40.

FUSSE LIZOTIE

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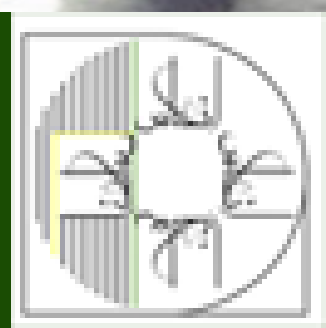
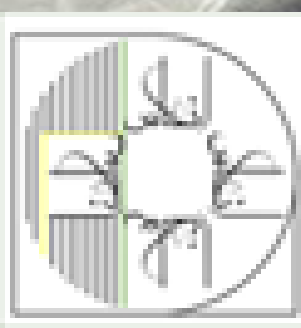




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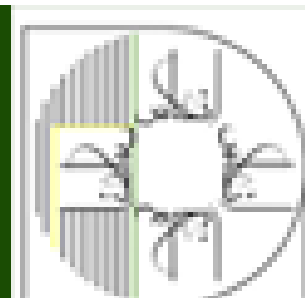
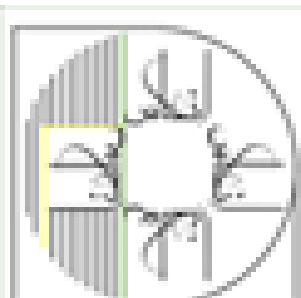
Guo wears a Dior Men suit, \$7,100. Sarah & Sebastian ear cuff, \$280. Prada socks, \$130. Kondo wears a Versace dress, \$2,180. Toni Maticevski bodice, \$1,950. Lonely briefs, \$65. Van Cleef & Arpels necklace, \$ 11,000, and rings, from top, \$10,400, \$1,120, and \$1,840.

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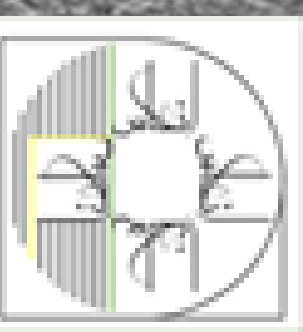
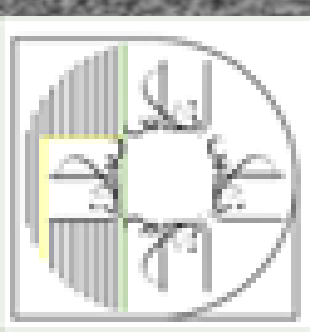
Kondo wears a Prada dress, \$4,300. Bassike hoodie, \$495. Balenciaga cap, \$525. Isabel Marant boots, \$1,800. Guo wears a Celine jacket, \$26,900. Homie T-shirt, \$55. P.A.M. sweatpants, \$320. Nike sneakers, \$150, from Platypus.

Hair: Joel Forman
Make-up: Stoj

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Louis Vuitton jacket, dress and pants, all P.O.A., bag, \$8,500, and boots, \$3,400. All prices approximate; details at Vogue.com.au/WTB.

FAR HORIZONS

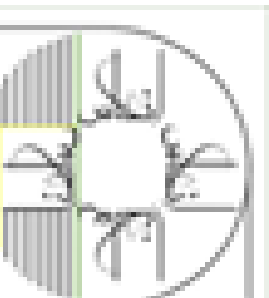
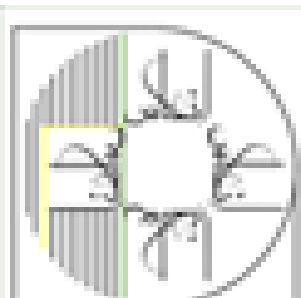
Nicolas Ghesquière journeyed back to the classical greats for Louis Vuitton autumn/winter '21/'22, and took in era-spanning inspirations to bring into sharp focus a vision of the future. Here, eternal beauty Lara Worthington wears a time-travelling collection for the ages. Styled by Kaila Matthews. Photographed by Isaac Brown.

WORDS: ALICE BIRRELL

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VISIONARY HAND

An ode to famed artist Piero Fornasetti, distinct black-and-white prints appeared as classical Italian *architettura* on the house's Capucines BB bag (opposite page), underscoring Ghesquière's experimental spirit seen on this page in open sleeves - all the better to hold the Capucines Mini.

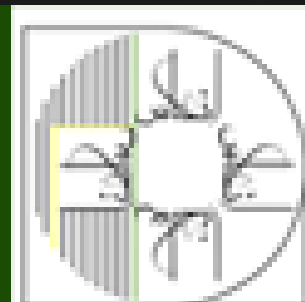
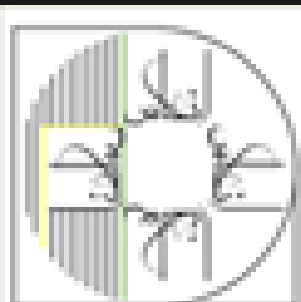
Louis Vuitton jacket, shirt and pants, all P.O.A., bag, \$7,900, and boots, \$4,100.



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LOOKING FORWARD, LOOKING BACK

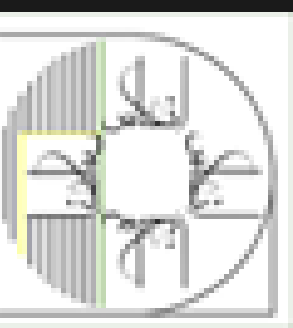
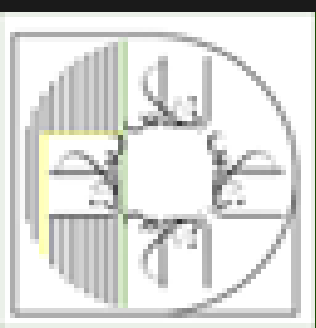
Ghesquière creates a synchronicity between historical references, like the trompe l'oeil effect of Fornasetti faces on ancient coins, and a future feel, like the precise lines of this modern shift.

Louis Vuitton dress, P.O.A., bag, \$9,150, and boots, \$4,100.

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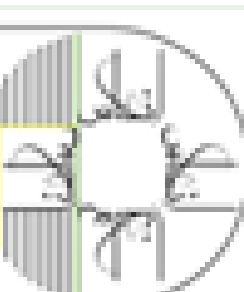
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FUTURE CLASSICS

The functionality and simplicity of a suit in enduring black will hold its appeal for decades to come. Complement with another icon - the Capucines MM, named after the Parisian street where Louis Vuitton first opened shop - in limited-edition braided raffia.

Louis Vuitton jacket and skirt, both P.O.A., and bag, \$9,000.

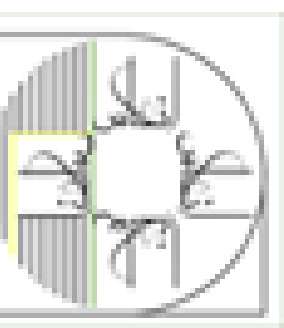
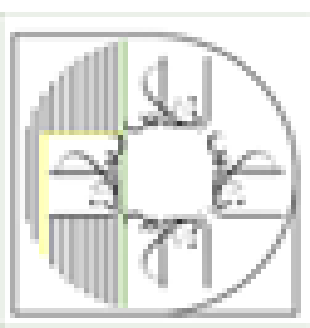




SHINING BEACON

Fine shimmering beads are expertly embroidered into graphic shapes that nod to old-world Hollywood glamour but speak of the parties ahead, clutching the Capucines Mini no less.

Louis Vuitton dress, P.O.A., bag, \$7,400, and boots, \$4,100.



FACE TOMORROW

Taking cues from couture outerwear, the pillowy sleeves of a cocoon-like jacket dial up the comfort, and confidence, to look ahead with optimism.

Louis Vuitton jacket, dress and pants, all P.O.A., and bag, \$7,400.

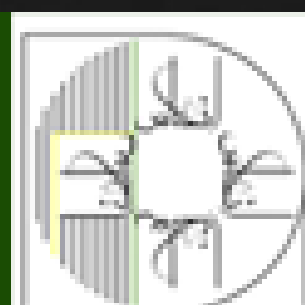
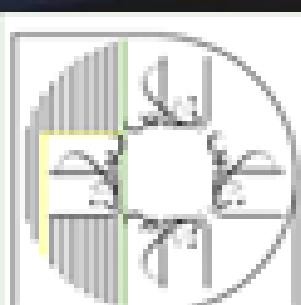
Hair: Joel Forman
Make-up: Stoj



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NATURAL CALLING

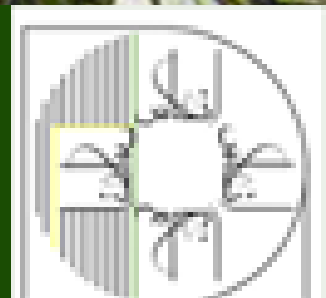
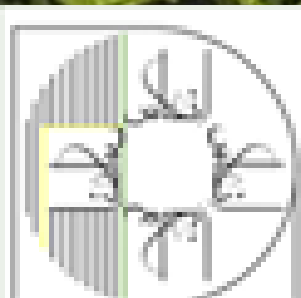
Located just outside London, horticultural dining destination Petersham Nurseries embodies the passions and beliefs of Australian expat Gael Boglione and her forward-thinking family. By Katrina Israel. Photographed by Andrew Montgomery.



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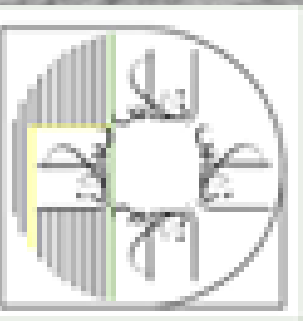
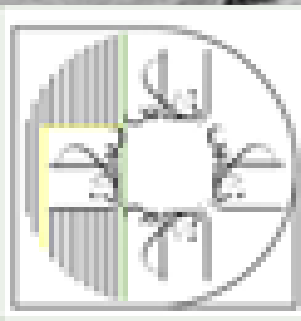


The Boglione family dining at home. **Opposite page:** the Boglione family home, Petersham House is a 17th-century hunting lodge flanking the property's nursery.

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A stone's throw from London, between Ham, village-like Richmond, and the banks of the River Thames, lies Petersham Nurseries. The garden centre, glasshouse restaurant and Edenic retreat is a 20-year labour of love from Australian expat Gael Boglione, her Italian husband, Francesco, and their extended family. The venture bloomed from a small nursery at the bottom of their garden into an internationally renowned destination. Now a new book, *Petersham Nurseries*, charts its flowering from humble beginnings to lifestyle brand.

"We certainly weren't planning on running a garden centre, and would have been surprised had anyone told us that it lay in our future," writes Boglione in the lavish volume that combines the family's narrative with season-focused recipes and exquisite photography by Andrew Montgomery.

At the time of this story, Boglione is sequestered at the 15th-century Tuscan home of her eldest daughter, Lara (now Petersham's managing director), as they await the birth of her third child. "I wrote the book for us, and for posterity in a way, because I'm very proud of it and wanted something to show our grandchildren," she says. "It's such a family business. All my children are involved."

More than just a botanical paradise and wunderkammer of eclectic antiques and interior treasures plucked from around Europe, the nursery serves as a meeting place and platform to showcase the family's ideas about sustainable food and farming. A pioneer of Britain's slow-food movement championing chemical-free, ethical agriculture, its renowned cafe draws inspiration from the changing seasons. "Since I was 17, I always cared about what I ate, about produce, about the planet," Boglione says. "Petersham is all part of what we have done in our lives in a way." She is equally passionate about design. "Normally I'm in there every day changing things. I go really over the top sometimes. I set a table at dinnertime and no one can see each other," she says, laughing.

Boglione's curiosity about style is precisely where the Petersham story begins. "I was actually watching cricket at Mick Jagger's house," she recalls. "I never understood cricket, and Mick said to me: 'There's this house down the road that's really interesting, but I've just done this house and quite frankly I can't be bothered.' It was a three-minute walk. I'll never forget it. I pulled myself over the high fence and fell in love with it. I had four kids in central London and being Australian I just wanted space."

The purchase in 1997 saw the family relocate from South Kensington and begin a painstaking five-year renovation of Petersham House. Built circa 1640, it had been a hunting lodge for the nearby Richmond Park. "It was beautiful even then – those Georgian houses with simple bones. But inside it was a mishmash. The previous owners thought it would be fabulous to have great swathes of fabric, so you could barely see out the windows. We simplified everything with new plumbing, new electrics."

Six years later the small plant centre at the end of their garden came up for sale. "It was a working nursery, with concrete floors and incredible vegetables growing, but it wasn't aesthetically beautiful," Boglione recalls. "Somebody did want to buy it and put in a bungalow, and we were rather nervous about that."



Clockwise, from left: Petersham Nurseries Cafe; Gael Boglione's son Harry supplies organic produce to the business; signage at Petersham Nurseries; cakes on display in the teahouse.

"IT'S SUCH A FAMILY BUSINESS ... PETERSHAM IS ALL PART OF WHAT WE HAVE DONE IN OUR LIVES IN A WAY"

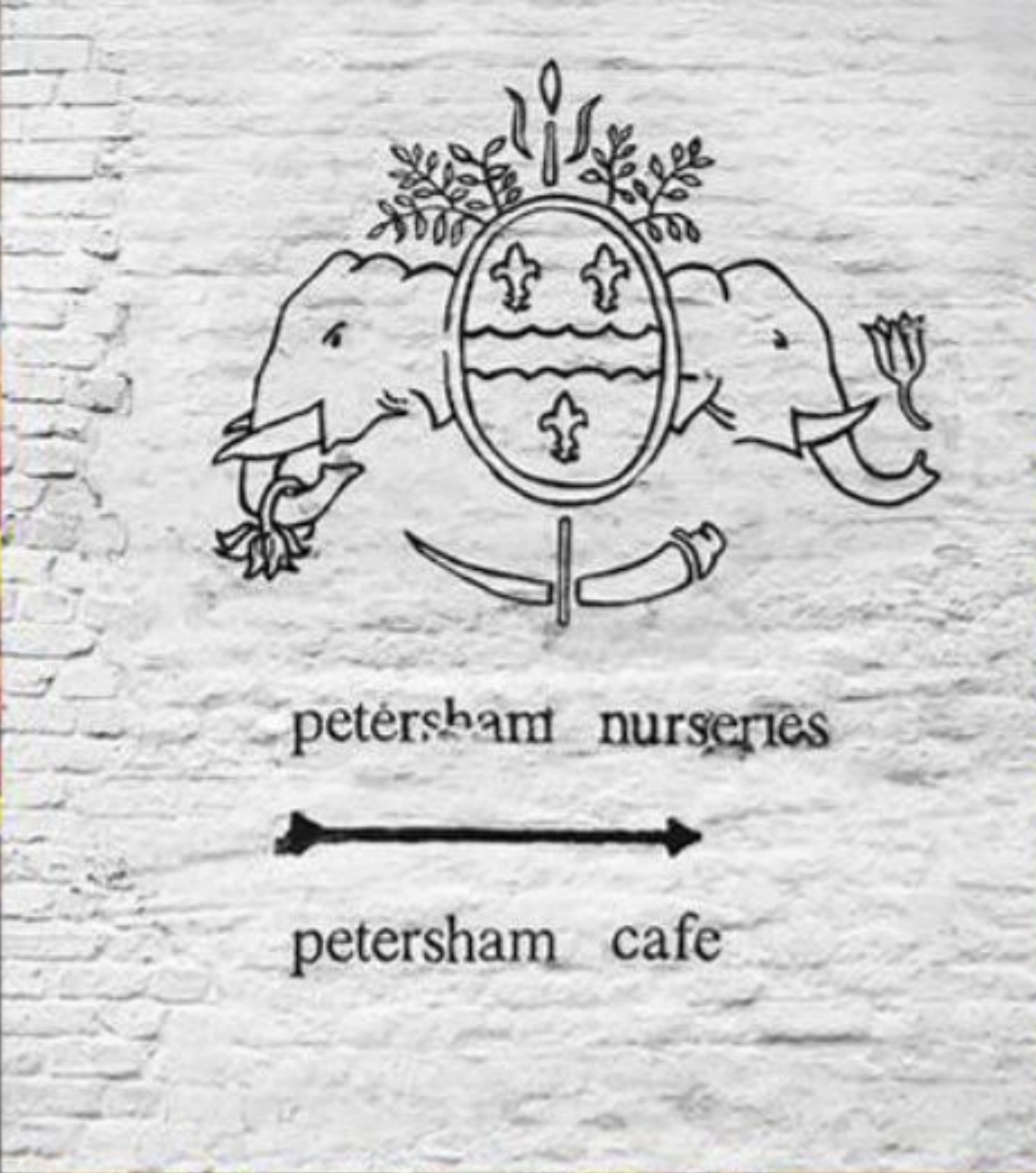
Did she have a green thumb? "No, I have the vision of green thumbs," Boglione says. "I love planting, but I'm not a horticulturist."

Her husband was an insurance broker at Lloyds at the time. "When we were about to buy it I said to Francesco: 'This is a bit mad!' I was relieved when the previous owners said that they would stay on for a year and oversee it."

Initially, they fumbled their way through. The concrete was replaced with Petersham's now-signature hoggin floors, while the garden centre's greenhouses were painted greenish-black. They now house the cafe, nursery, homewares and furniture shop and teahouse. Francesco's love of antiquing helped foster the centre's reputation for vintage collectibles.

You're greeted by a retired horse-drawn cart planted with perennial blooms. In the greenhouses, bougainvillea, jasmine and weeping wisteria vines jostle for sunlight, while zinc-topped tables and mismatched metal chairs encourage impromptu groupings. Outside, the kitchen garden grows chicory, dandelion leaves, borlotti beans and pansies.

Boglione grew up in Melbourne and moved to Paris just shy of her 18th birthday after winning a modelling competition to work for fashion designer Nina Ricci. "It was very daunting, but I always had an adventurous spirit," she says. "I was doing house modelling for people like Jackie Onassis and having a terrible time – my eyelashes wouldn't stay on and my hat would fall off. It was not me at all."



Perennial blooms in a retired horse-drawn cart at Petersham Nurseries.

A six-month stint in Morocco followed, before a visit to London led to her putting down roots and an introduction to Francesco. "He was a businessman on first appearances with his tailored suits handmade in Italy," she says. "I was friends with wild musicians, but was fascinated by him because he was very different." As it turns out, appearances were deceiving: "He did have a huge past of being an extraordinary traveller and a bit of a hippie in those days. He drove all the way from London to Afghanistan and was based in India and Kabul for five years. We found that we were quite similar in our love of travelling and really being in a place and living it."

This shared appreciation of cultures and a mutual concern for the planet are at the core of the Petersham experience. "I'm seriously anti-GM sprays and I've always fed my children organic food," Boglione says. She was part of Parents for Safe Food founded by Pamela Stephenson, Billy Connolly's wife. "It's a passion of mine," she says. "So there was only one way to do the nursery." Her son Harry now has a certified organic farm in Devon that uses agroecology (sustainable farming that works with nature). He has been supplying the business for the past four years and also helps with sourcing additional produce from other small farms in England.

The initial idea for the restaurant itself was just as organic. "I said to Skye (Gyngell, then a private chef): 'I want to do a beautiful English teahouse. Maybe you have some thoughts on it?' She said: 'Forget a teahouse. Let's do a restaurant.'"

The Australian-born chef, who helmed the kitchen for seven years, describes it as a pivotal moment for her. "The minute I saw it I fell in love and offered to cook there," reflects Gyngell. "It is such a magical

location." They started with three dishes and 25 seats. Months later Francesco's vintage Ferrari got evicted from a shed to create a kitchen. The project grew to 25 dishes, 60 covers and a waitlist.

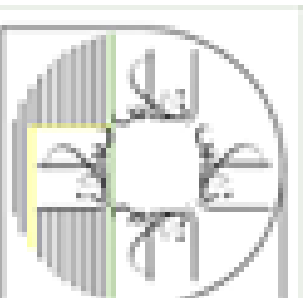
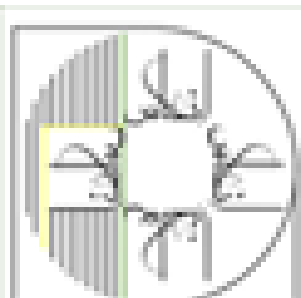
In 2011, with 120 covers, the cafe was awarded a Michelin star. "Something like Petersham Nurseries comes around for a cook once in a lifetime," says Gyngell. "It changed everything for me."

The success in Richmond inspired an offshoot, Petersham Nurseries Covent Garden, in 2018. "My daughter said: 'Mama, I don't want to work at the back of our garden for the rest of my life.' And I said: 'Fair enough!' Lara put it together," Boglione says of the London oasis that spans two restaurants, a delicatessen, florist, shop and cellar. "It's a huge amount of work because it's more of a corporate situation, with landlords and rates that we don't have in Richmond because it's ours."

That said, community and family remain at the centre of each project the Bogliones take on, whether building a sensory garden for children with special needs, or supporting Refugee Action, The Prince's Trust or their late friend Mark Shand's Elephant Family charity. "There's no point to life if you can't do things like that," she says. The family has also had plenty of fun taking Petersham on the road to the Wilderness music festival and Frieze Art Fair in Regent's Park. "I would adore something in Sydney," she says, of the harbour city where they have a home in Palm Beach.

But as London reopens, Boglione is absolutely content in her nursery. "I wouldn't have opened a restaurant without the plants," she says. "And it's just getting more and more beautiful. I'm never bored. It gives me joy, every single day of my life."

The Bogliones' Petersham Nurseries (Pimpernel Press, \$150) is out now.



Travel
+ LUXURY

HOME STAYS

Given our country's vast expanse, finding a secluded vacation spot means knowing exactly where to look. Here, five local creatives share their favourite under-the-radar winter escapes – ones you can book a stay in for your own slice of paradise. By Jonah Waterhouse.



From left: the tranquil bathroom at Slow Beam in West Hobart, Tasmania; and inside one of its bedrooms.

TASMANIA, Slow Beam

LAUREN BAMFORD, PHOTOGRAPHER

Melbourne-based photographer Lauren Bamford's work has the ability to guide the viewer to a more zen-like place. It's little wonder then that Slow Beam, the guesthouse Bamford owns in West Hobart, is one of the most serene lodgings you can find on the southern side of the Bass Strait. As she puts it, "it's hard to do anything *but* unwind at the house".

Nestled in a hill overlooking Hobart, each of the residence's floor-to-ceiling windows give way to views spanning to the waters of the River Derwent, as well as the forest. Furniture by Grant Featherston and artworks by Esther Stewart compete for attention, while the charcoal interiors with pops of colour work to soothe the soul.

"Family trips to Slow Beam are always special, as the slower pace gives us an opportunity to spend quality time together, without the distractions of our regular busy lives," Bamford shares.

LORD HOWE ISLAND, Island House

CHLOË MCCARTHY, INTERIOR DESIGNER

It only took one visit to Lord Howe Island for Chloë McCarthy to be sold; she's since decamped to the Tasman isle with her partner and children. Covid might have halted coast-to-coast venturing, but when McCarthy needs a break, she can get it within the island's confines at Island House, a sumptuous property with two equally luxurious villas. McCarthy has a special connection to Island House, too: her builder partner was initially summoned to the island to redevelop the property, culminating in the uber-luxe space.

"The owner is an avid mid-century furniture and Indigenous art collector. Each house is filled with 50s and 60s design pieces, many of which were hand-picked in Copenhagen," says McCarthy of what she loves about the space.

Given the natural playground setting, the roster of activities is endless, too. "Children can be so free, there's a lagoon full of marine life at your doorstep, wi-fi and mobile reception don't exist, and weekends typically involve hikes to rockpools and fishing," says McCarthy. "It's a bit like living in a time warp."



Outside Island House, fringed by palm trees.

MORNINGTON PENINSULA, Jackalope Hotel

PASCALE GOMES-McNABB, INTERIOR DESIGNER

Victoria's Mornington Peninsula is known for its viticulture scene and unforgettable boutique getaways for anyone looking to explore the region's wineries. The Jackalope Hotel is one of them and few are better acquainted with the renowned retreat than interior designer Pascale Gomes-McNabb, who helped fashion the Jackalope's old-meets-new aesthetic. In her words, the stay is "a brave venture and much-needed destination design hotel".

Guests can shack up in vineyard-view suites, a handful of which feature charcoal-coloured bathtubs looking onto the Peninsula's frequently cloud-shrouded hills. Award-winning restaurant Doot Doot Doot is naturally among the offerings, and the onsite gallery features artworks by the likes of Rick Owens and Tracey Emin. Wine tasting is a priority for many visitors, and the neighbouring Willow Creek Vineyard provides tasting tours of the century-old property for guests.

Gomes-McNabb's key to winding down is simple: "Filling the bath up right to the top with just enough room to hop in, then gazing at the view with a glass of estate wine in hand."



The view of Willow Creek Vineyard from the Jackalope Hotel.



A Luxury Bush Suite at Spicers Sangoma Retreat.

BLUE MOUNTAINS, Spicers Sangoma Retreat

MARY LOU RYAN, CO-FOUNDER AND DIRECTOR OF SUPPLY CHAIN AND SUSTAINABILITY AT BASSIKE

Nestled in the Blue Mountains in New South Wales are various little-known escapes, often utilised by Sydneysiders looking to escape the big smoke.

For Bassike's Mary Lou Ryan, it comes in the form of Spicers Sangoma Retreat, located at the foothills of the Sydney basin before the expanse of Blue Mountains National Park.

"My partner and I managed to have two nights away from the juggle of work and our children," she says. "It was really special to just be together and make the time to connect, it doesn't happen often."

Each of the luxe, oversized rooms are ideal, but the Tent Suite is one to bookmark. Redefining 'glamping', the space offers a living room with fireplace, and main bedroom complete with a freestanding bathtub that overlooks the forest canopy.

An infinity plunge pool awaits for those brave enough to swim in the cold, while the retreat itself is surrounded by walking tracks. Ryan also praises the stay's "heavenly" spa treatments.

TASMANIA, Satellite Island

SIBELLA COURT, FOUNDER OF SOCIETY INC.

When *Vogue* reached out to stylist and designer Sibella Court for this story, she was actually sequestered at Satellite Island in Tasmania. Court notes that it takes six modes of transportation for her to get there but upon arrival "you instantly unwind and settle into the season and rhythm". A private island available for hire, Satellite Island is located between Bruny Island and Tasmania's east coast. The private Boathouse, on the crisp oceanfront, is a dream for escape-seekers. And when it comes to the island's self-sustaining amenities, Court says: "As the island is self-catering, once you have all your pre-ordered food and wine delivered from Hobart [and] pick up fresh bread, cheese and oysters from Bruny, the rest is fresh from the seasonal and ready-to-pick garden."



Satellite Island.

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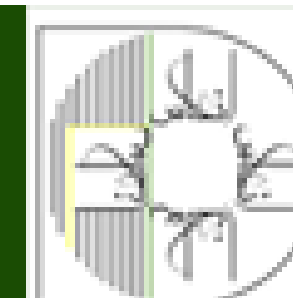
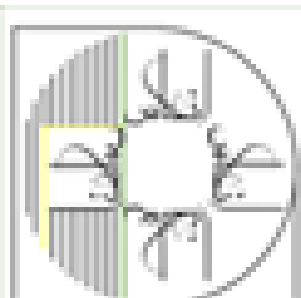
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HIDEAWAY

AUCKLAND

With the trans-Tasman travel bubble renewing antipodean connections, New Zealand will forever entice Australians in need of escape. Designer Maggie Hewitt of label Maggie Marilyn shares the best haunts in Auckland and its surrounds.

Go-to coffee spot: "It depends where I head when walking my dog, Honey, – either Five Loaves in Herne Bay, or Daily Bread in Point Chevalier. Daily Bread is known for its breads and pastries but its coffee is also amazing, so I head there when I want a treat alongside my coffee."

Best dinner: "Alma, which recently opened in Britomart, is a Spanish-inspired tapas restaurant with small plates perfect for sharing. I also love Pici on Karangahape Road, a cosy pasta and wine bar tucked away in St Kevins Arcade."

Slice of nature: "Driving out to Muriwai Beach to see the gannet colony and watch the surfers. It takes about 45 minutes to get there but there's something about the smell of the ocean that immediately shifts my perspective."

Local grocer: "If I'm up north at my childhood home in Kerikeri, we're lucky enough to be close to some of the freshest locally grown seasonal produce, cheese, preserves and free-range eggs, all of which you can find at the Kerikeri Farmers' Market on Sundays."

Ideal Saturday morning: "Mornings are my favourite time of day. I'll usually walk my dog then grab a coffee, fresh sourdough, and maybe a sweet treat."

Best way to spend a laid-back evening: "Curled up on the couch at home with girlfriends sharing wine and pizza from Umu in Kingsland. I love Umu's focus on supporting local growers and artisans – the cheese is sourced locally and the veggies are picked from an organic farm close by."

Retail therapy: "[My brand, Maggie Marilyn's] first bricks-and-mortar store is designed to feel like a sanctuary in the city suburb of Britomart. It's a place to slow down the shopping experience."



Maggie Hewitt.



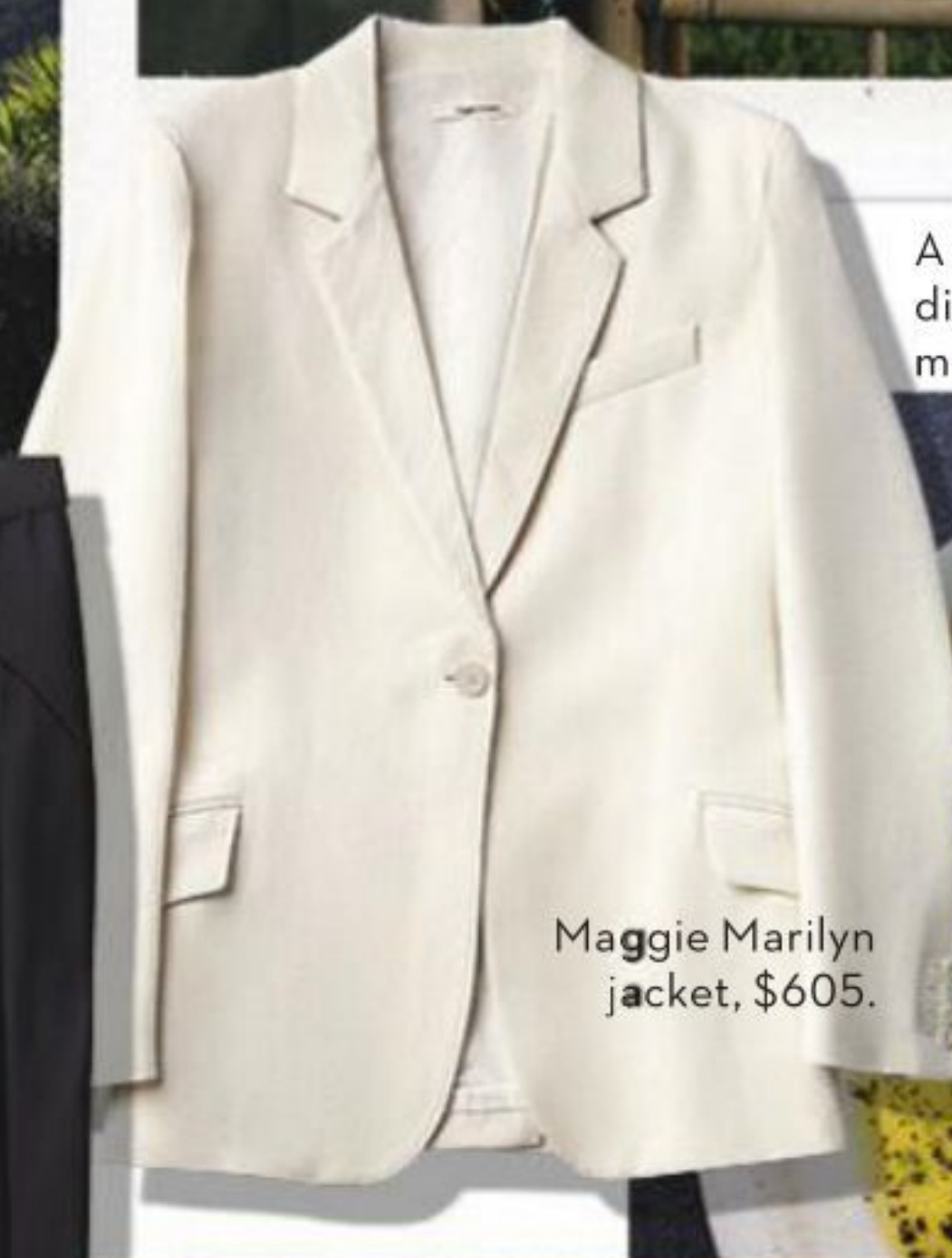
The vista from Tasman Lookout at Piha, just outside Auckland.



Aperol at Coco's Cantina in central Auckland.



Daily Bread's knotted cardamom morning bun.



Maggie Marilyn jacket, \$605.



Maggie Marilyn leggings, \$180.

A Hawkes Bay chicken dish on the ever-changing menu at Amano.



Must-have brunch:
"I love brunch ... in terms of where, it's got to be Orphans Kitchen for avo on toast or Amano, Britomart."

A view from Kerikeri in the Bay of Islands.



VOGUE DIARY



True blue

In 1981, the Marciano brothers founded Guess and, inspired by a European influence, presented the world with their definition of denim in the form of stonewashed, slim-fitting jeans, the iconic three-zip Marilyn. The label soon became synonymous with a young, sexy and adventurous lifestyle. For the full range of denim, apparel and accessories, visit guess.com.au.



Skin saver

Modern life can take its toll on our complexions, and Estée Lauder is fighting back with Advanced Night Repair serum. A deep- and fast-penetrating hydrating serum that goes to work to leave you with smoother, more radiant, even skin, thanks to its ability to strengthen the skin barrier in four hours and provide eight-hour antioxidant power plus 72-hour hydration. Visit esteelauder.com.au.



Inner truth

Whoever said 'true beauty lies within' knew what they were talking about. The new Marine Collagen Plus Minerals supplements, by Australian NaturalCare (ANC), are science-based beauty products designed to help improve skin elasticity, strengthen nails and increase hair growth, courtesy of therapeutic doses of minerals like zinc. For more information, visit a-n-c.com.

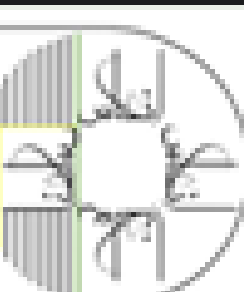
Pure magic

Each one-of-a-kind piece is intricately crafted by hand at Bond Street Jewellers. Highly skilled artisans with meticulous attention to detail ensure that every stage of the creative process is carefully considered. Whether you choose a classic or contemporary piece, you can be sure it will remain exquisite for generations to come. Visit bondstreetjewellers.com.au.



Point in time

Did you know watches that don't have round faces are called form watches? Patek Philippe's Gondolo collection brings together most of its form watches, whose strong lines, timeless style and geometric simplicity are a contemporary interpretation of art deco style. To find out more about the Gondolo collection, visit official Patek agent J Farren-Price at jfarrenprice.com.au.





Rose Byrne.



From left: Lucy Damon, Lauren Phillips, Elsa Pataky, Chris Hemsworth, Gabriella Brooks and Liam Hemsworth.



From left: Michael 'Wippa' and Lisa Wipfli, Hamish Blake, Zoë Foster Blake and Suzy Eskander.



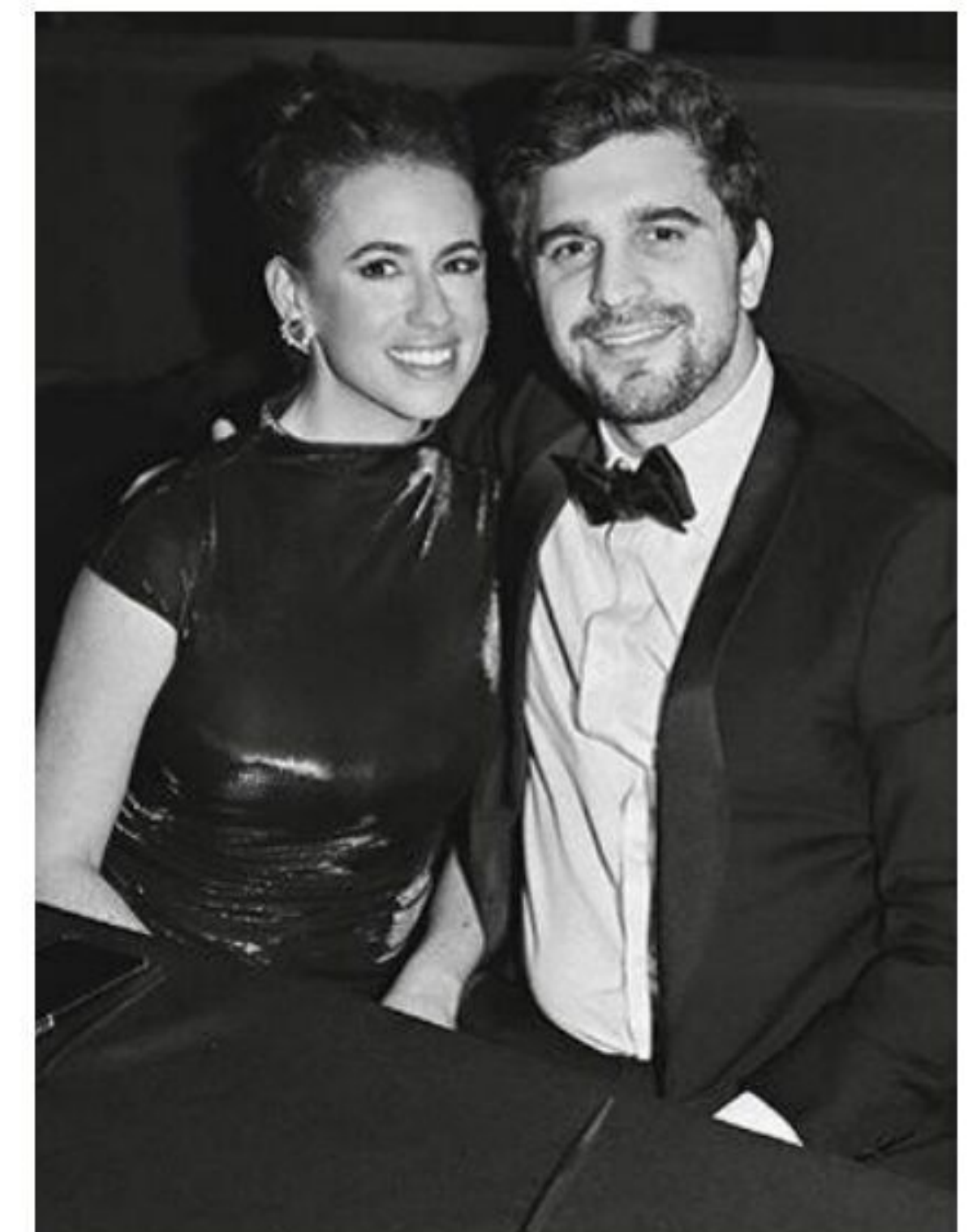
From left: Monica Saunders-Weinberg, David Topper and Camilla Freeman-Topper.



David Panton and Julie Bishop.



Budjerah onstage at the event.



Gabrielle Molnar and Nick Molnar.

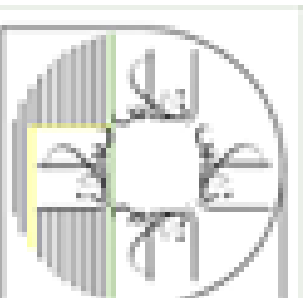
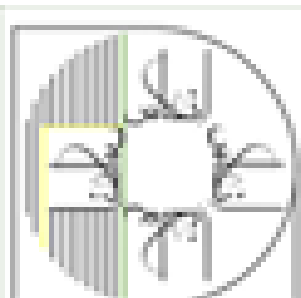


Tom and Hoda Waterhouse.

SKY-HIGH

Sydney Airport was the surprise destination for the Gold Committee and Sydney Children's Hospitals Foundation annual Gold Dinner held in June. Upon arrival at the show-stopping gala, guests – who were each issued an invitation to the \$1,500-a-head event – were then placed into buses and taken to a purpose-built marquee for charity's night of nights.

The exclusive gathering saw the 550 guests – from celebrities to politicians, business leaders and philanthropists – rub shoulders on an operational airfield while raising an incredible \$5.25 million for the Sydney Children's Hospitals Foundation. Presenting partner Crown Sydney and key sponsor Scape, ensured attendees were well looked after with the Bollinger flowing.





DERMALYANA

Lien Rogers honed her survival skills avoiding landmines in central Vietnam in the early 1980s. Here she cultivated her ambition and relentless determination to improve her family's prospects. Moving to Australia and gained a degree in Economics & Commerce, an MBA and qualifications in beauty in skincare. Passionate about Australian made products, in 2017 Lien realised her life-long ambition and founded the Dermalyana brand with a range of high quality cosmetics products that work.

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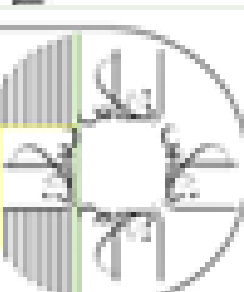
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LEO 23 July–23 August

Refresh your image and invest energy in something (or someone) that could truly stand the test of time. A relationship may deepen or you might find someone who truly shares your values. Work feels less frazzled, and while a passion project could become an obsession, your current magical way with words can soothe every situation.

STYLE ICON: Cara Delevingne

LIBRA 23 September–23 October

New friends may enter your life and old friends could surprise you in good ways. Set intentions around your ambitions as you have more chance of seeing them work out. A romance or a creative project could peak, so consider where you go from here. Usually, you're the one who compromises, but you have the upper hand in relationships now.

STYLE ICON: Kim Kardashian

SAGITTARIUS 23 November–21 December

You might think you know enough to get by in life, but you'd do well to increase your knowledge, skills and understanding. A new opportunity could surface that has an impact on your career, and an important partnership may emerge or an ongoing liaison could go even deeper. Try not to make this all about money as friendship is the real key.

STYLE ICON: Billie Eilish

AQUARIUS 21 January–18 February

Close work and personal partnerships get a new burst of energy, so it's possible for duos to start over or to form new power alliances throughout the year. Things could get intense, with financial or romantic commitments under scrutiny and up for negotiation. Home life feels more stable though, making it a good time to put down roots.

STYLE ICON: Rosé

ARIES 21 March–20 April

A healthier approach to your physical and emotional state as well as to your romantic status begins now. A near-perfect new romance could begin or a current liaison may blossom. Put the sparkle back into your life by redefining what friendships and pleasure mean to you. How you value both may reveal a way to move things forward.

STYLE ICON: Shay Mitchell

GEMINI 22 May–21 June

Home, family and what makes you 'you' are in the spotlight. *Chez vous* is the best place to consolidate a love match and, since you may be feeling more needy and greedy, channel some inner Zen through your artistic side and with people who soothe you. Switch up your local connections, too, as what's close to hand has more value.

STYLE ICON: Abbey Lee

VIRGO 24 August–22 September

This looks like a stellar month for you. Love is looking up, your mind is focused and there are also likely to be financial gains. The only thing to avoid now is a tendency to be a little selfish or 'grabby' at work. You might also reach a health goal or decide to start on a new routine this month. Go for it, as you're blessed with extra energy to see fast results.

STYLE ICON: Blake Lively

SCORPIO 24 October–22 November

Your career gets a reboot and what you end up doing could be quite different from your current role. You might start a side hustle or hook up with others to turn a daydream into a dream team. Home life may feel neglected, but your relationships are likely to feel calmer, so if you're happy at work, things should become happier *chez vous*, too.

STYLE ICON: Gemma Ward

CAPRICORN 22 December–20 January

There's a fresh start with your finances that could see you seriously 'in the money' in six months' time. Aim to look beyond your usual areas of interest to include investing in yourself via study, or within a close relationship that has the power to expand your world. Your career may hit an harmonious (or romantic) high this month, too.

STYLE ICON: Angourie Rice

PISCES 19 February–20 March

Relationships are extra-dynamic this month and you could meet someone special or make a partnership official. Health gets a boost, too. That means making self-care fun, so seek soulful sessions or dance options. Overwhelmed? Detach from jarring emotional situations, as calm discussions will resolve issues around intimacy and money.

STYLE ICON: Amanda Gorman

TAURUS 21 April–21 May

You're picky about love, and that plays out favourably now because holding out could pay off. You might meet 'the one' or realise you're with 'the one' already. A chance to reboot your lifestyle emerges, and a career concern could make you question your priorities. A recent unsettled phase eases, making more rational life choices easier.

STYLE ICON: Katherine Langford

CANCER 22 June–22 July

Your ambitions are more focused this month and money's also on your mind, so new ways to earn, save and spend could arise to help boost stability. Communicate with passion and conviction as a link to learning could bring you romance. As home life feels loved up, beautify your abode to match the vibe. Cranky friends are calmer now, too.

STYLE ICON: Phoebe Tonkin

FINAL NOTE

TO THE POINT

ART DIRECTION ARQUETTE COOKE STYLING HARRIET CRAWFORD
PHOTOGRAPH GEORGINA EGAN

IT ALL STARTED WHEN ... Giorgio Armani's work blossomed in 1970s Milan, and his quintessentially modern Italian designs became go-tos for his clientele. The Giorgio Armani brand has come to embody a quietly commanding timelessness, and the understated kitten heel fits with this *modus operandi*.

Designs like Armani's 'Tosca' shoe is a prime example – the name shared with the play, and subsequent world-famous Italian opera. When used as a girl's name, Tosca translates from Italian to 'from Tuscany' – the north-western region in Italy where Mr. Armani also partly resides.

Any doubt about the Tosca's wear-forever status is quashed by the burnished calf-leather composition, which is soft to the touch but has quality that will endure beyond the whims of the trend cycle.

Every considered wardrobe should be a mix of joy and wearability. With these slingbacks, Mr. Armani proves it's possible to get the balance right – point made.



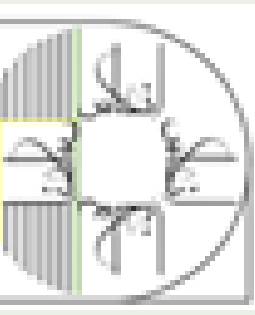
Giorgio Armani
shoes, \$1,550.

WORDS: JONAH WATERHOUSE
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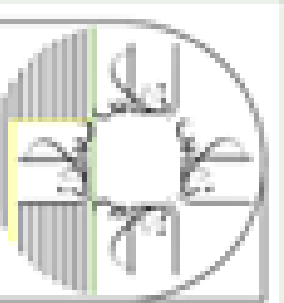
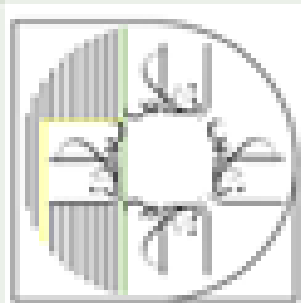
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