

# VOGUE

AUSTRALIA

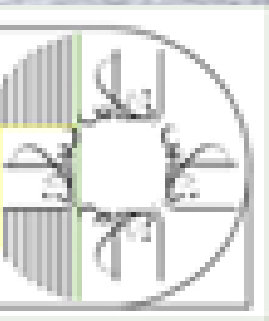
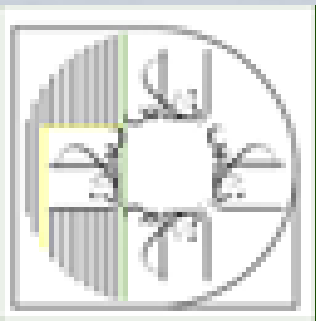
## GLOBAL SUPERPOWER

PRIYANKA CHOPRA JONAS  
& HER PLEA FOR INDIA

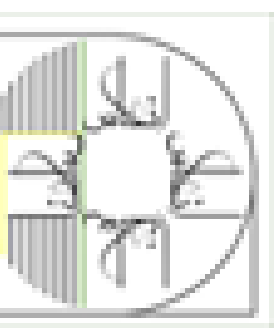
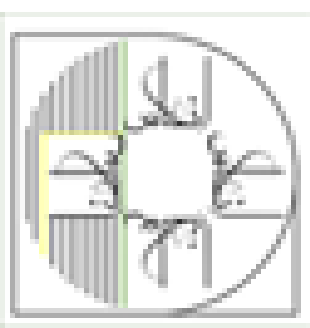
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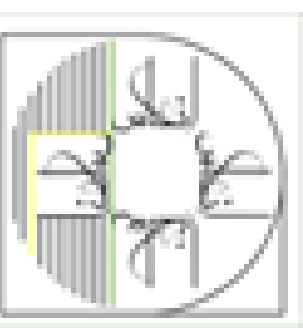
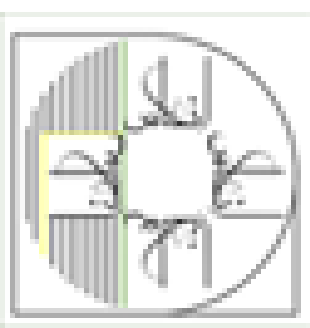




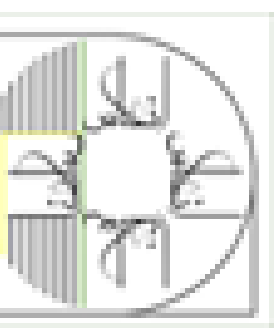
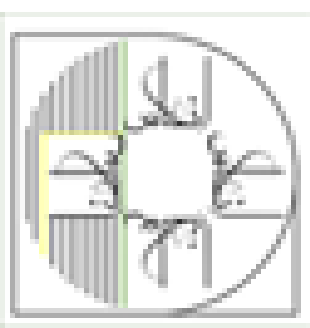




LOVE  
*Cartier*



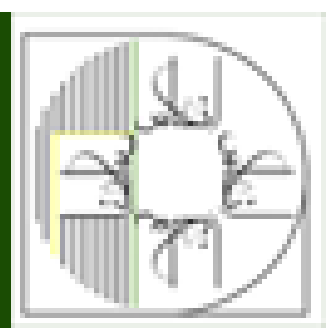
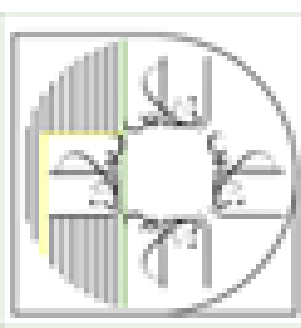








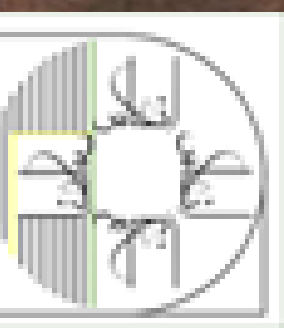
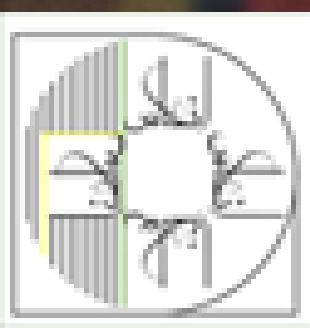
**JUSTE UN CLOU**  
*Cartier*





# PRADA

## THE GALLERIA





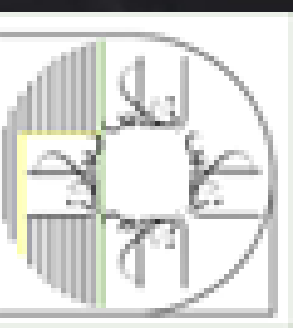
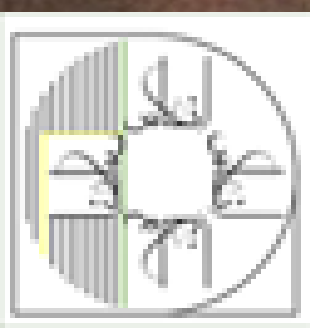


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**+18%\*\***  
*RADIANCE*

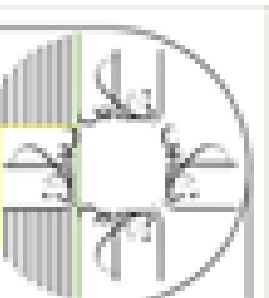
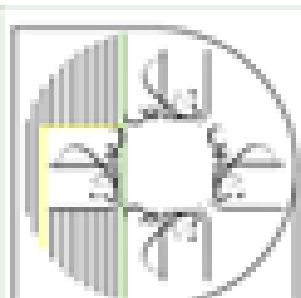
**-21%\*\***  
*FINE LINES*

**+52%\*\***  
*SMOOTHNESS*

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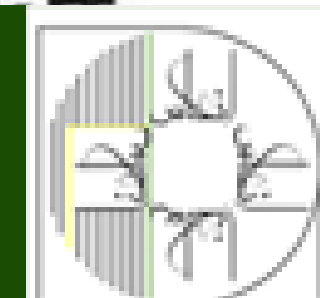
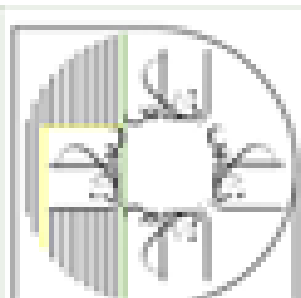
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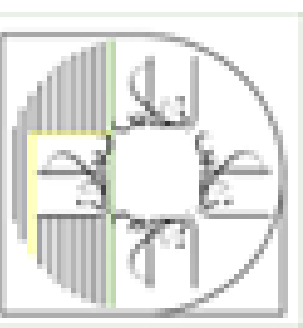
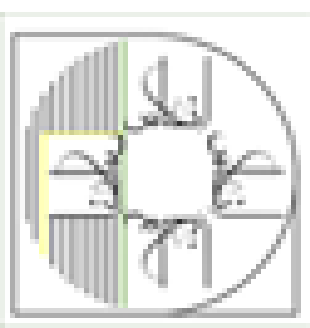
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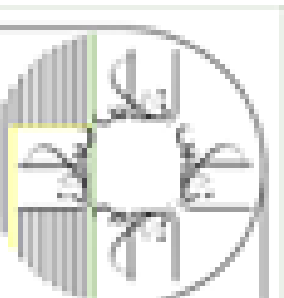
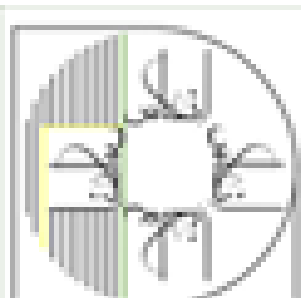


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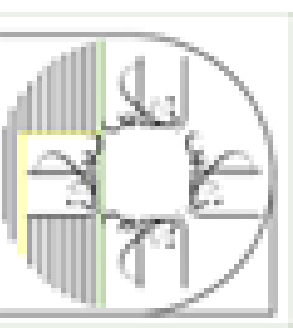
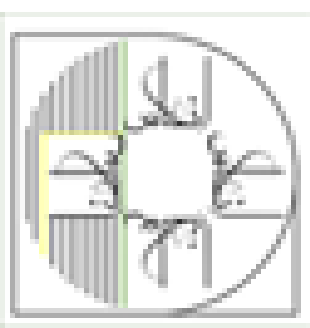


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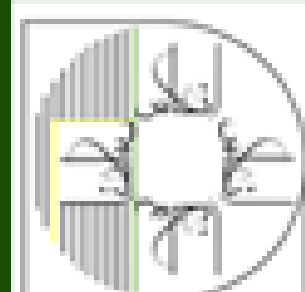
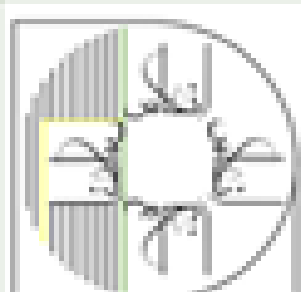


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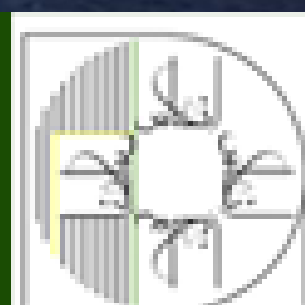
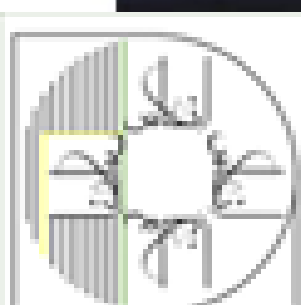
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KAIA'S  
CHOICE



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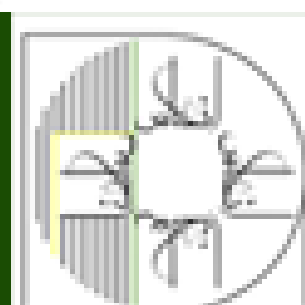
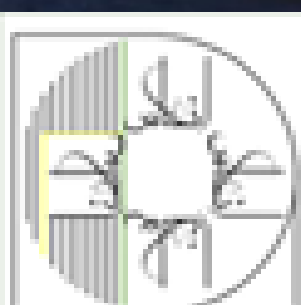
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**6 YEARS**

 Public charging\*

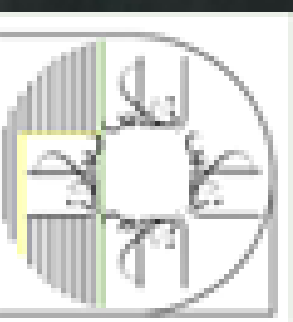
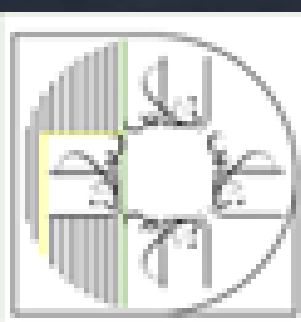
 Scheduled servicing\*

 Roadside assistance\*

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The all-electric Audi e-tron.

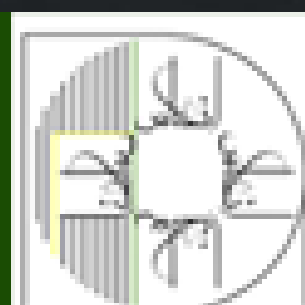
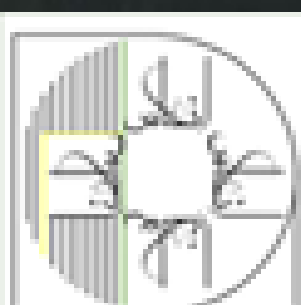


#FutureIsAnAttitude

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# VOGUE

AUSTRALIA

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## JUNE 2021



Priyanka Chopra Jonas wears a Chanel vest. Bulgari ring. Make-up from Chanel starting with Les Beiges Healthy Glow Foundation in B50 and Les Beiges Healthy Glow Luminous Colour in Medium Deep; on eyes, Le Volume Stretch de Chanel mascara in Noir and Les Beiges Healthy Glow Natural Eyeshadow Palette in Intense; on lips, Rouge Coco Flash lipstick in Dawn; on nails, Boy de Chanel Le Vernis matte nail colour in Black.

**Stylist:** Kate Phelan  
**Photographer:** Bibi Cornejo Borthwick  
**Hair:** Sam McKnight  
**Make-up:** Wendy Rowe  
**Manicure:** Michelle Humphrey  
**Production:** Ella Moore, Rosco Production  
**Set design:** Roxy Walton

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Fall for these winter wardrobe heroes that have versatility in spades, without skimping on the excitement factor of a new season.

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Man-style coats transcend traditional gender divides with strong lines and fuss-free design.

#### 34 High line

Knee-high boots have cemented their place as the shoes for this winter.

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Emma and Richard Jarman's men's label Commas is upping the ante for resortwear.

#### 40 Global network

The world's top buyers nominate designers who represent the best in fresh talent.

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The knitter behind sustainable handmade knitwear brand Rutt, shares her eclectic mix.

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Supple leather lends an elevated feel to winter. Yasmin Suteja mixes in vegan renditions.

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Cartier's new Double C de Cartier bag.

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**HERMÈS**  
PARIS

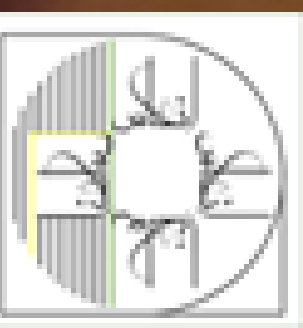
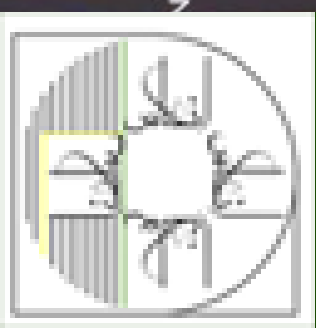
**HERMÈS,  
BEAUTY IS A GESTURE**



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### 130 Raising the barre

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## 134 Let's talk about Flex

She is the ultimate multi-hyphenate: DJ, podcaster, social media star, TV host – and now Flex Mami has added author to her resume with her new book about success.

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## 120 Air time

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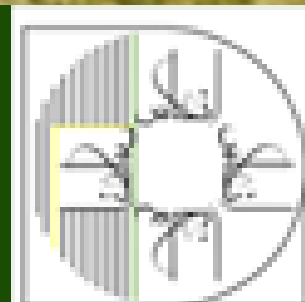
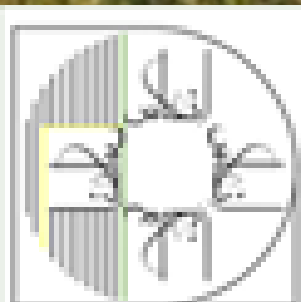


# GUESS

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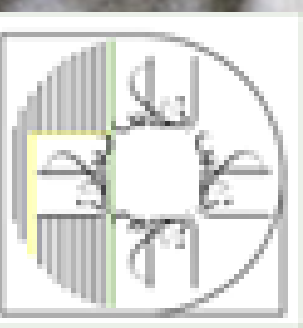
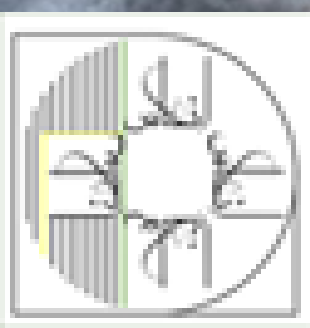




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For more than fifty years, we've stood for values and things that last.  
Things that are timeless and enduring – that never go out of style.  
What we do is not a constant race for what is next, but rather an appreciation  
for what has come before, so that we may work together to inspire our  
dream of a better life and create the heritage of tomorrow.

This is our most important work.  
This is the quality of life I believe in.  
These are the things I wish to preserve.

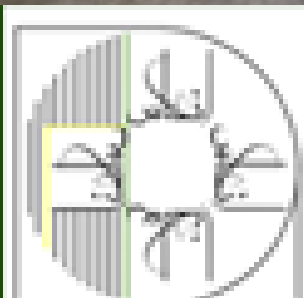
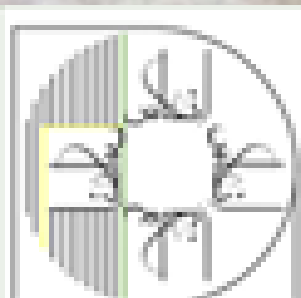
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Edwina McCann

Editor-in-Chief [editor@vogues.com.au](mailto:editor@vogues.com.au)

Deputy Editor JESSICA MONTAGUE

Fashion Director CHRISTINE CENTENERA  
Creative Director (Condé Nast Australia titles) JILLIAN DAVISON  
Visual Director ALISON VENESS

**ART** [art@vogues.com.au](mailto:art@vogues.com.au)  
Art Director MANDY ALEX  
Deputy Art Director DIJANA MADDISON  
Designer ARQUETTE COOKE

**FASHION** [fashion@vogues.com.au](mailto:fashion@vogues.com.au)  
Senior Fashion Editor and Market Director PHILIPPA MORONEY  
Fashion and Market Editor KAILAMATTHEWS Junior Fashion and Market Editor HARRIET CRAWFORD

**BOOKINGS** [bookings@vogues.com.au](mailto:bookings@vogues.com.au)  
Executive Producer and Talent Director RIKKI KEENE  
Senior Producer LAUREN BARGE Producer DANICA OSLAND

**FASHION FEATURES** [vogue@vogues.com.au](mailto:vogue@vogues.com.au)  
Fashion Features Director ALICE BIRRELL  
Fashion Features and News Assistant JONAH WATERHOUSE

**FEATURES** [vogue@vogues.com.au](mailto:vogue@vogues.com.au)  
Prestige Features Editor HANNAH-ROSE YEE Prestige Features Writer AMY CAMPBELL

**BEAUTY AND HEALTH** [beauty@vogues.com.au](mailto:beauty@vogues.com.au)  
Senior Beauty and Health Editor REMY RIPON  
Health Editor at Large JODY SCOTT

**COPY** [copy@vogues.com.au](mailto:copy@vogues.com.au)  
Copy Editor and Lifestyle Writer CUSHLA CHAUHAN  
Managing Editor LOUISE BRYANT

**DIGITAL** [vogue@vogues.com.au](mailto:vogue@vogues.com.au)  
Director of Digital Strategy and E-Commerce FRANCESCA WALLACE  
Head of Digital Content and Growth MAHALIA CHANG Head of Brand [vogues.com.au](mailto:vogue.com.au) ANNIE BROWN  
Head of Shopping and Travel ANGELICA XIDIAS Digital Content Editor ANA EKSOUZIAN-CAVADAS  
Digital Content Editor PEMABAKSHI Digital Content Editor GLADYS LAI

**CONTRIBUTORS**  
KATE DARVILL (Fashion Editor) ALICE CAVANAGH (Paris)  
VICTORIA BAKER (Vogue Codes Editor) JENNY HAYES (Special Projects Producer)

**EDITORIAL ADMINISTRATION AND RIGHTS**  
Digital Assets and Rights Manager TRUDY BIERNAT Digital Assets and Rights Coordinator KATRINA TRINH

**ADVERTISING – SALES AND STRATEGY**  
General Manager, Sales *The Australian* & Prestige Titles NICOLE WAUDBY 0431 270 074.  
Group Commercial Integration Director *The Australian* & Prestige Titles AMANDA SPACKMAN 0438 266 373.  
Head of Product *The Australian* & Prestige Titles HANNAH DAVID WRIGHT 0411 753 665.  
Commercial Creative Director *The Australian* & Prestige Titles ADELINA CESSARIO 0416 244 688.  
Group Product Manager CATHERINE PATRICK (02) 8045 4613. Commercial Manager GARINEH TOROSSIAN 0410 742 745.  
Prestige Sales Managers CHEYNE HALL (02) 8045 4667. KATE CORBETT (02) 8045 4737. JENNIFER CHAN 0433 610 198.  
Senior Commercial Integration & Strategy Manager ELISE DE SANTO 0422 080 755.  
NSW Commercial Integration & Strategy Managers ADRIANA HOOPER 0421 207 999. SOPHIE GALLAGHER 0449 767 447.  
IZABELA GOWER 0478 661 794. ALEX WILSON 0404 061 435.  
Project Manager – Partnerships KATE DWYER (02) 9288 1009. Campaign Implementation Manager MATILDA McMASTER  
Campaign Implementation Executive JORDAN LOZINA  
NSW Client Service Executive EUNICE LAM 0420 703 702.  
Victoria Commercial Integration Manager NADINE DENISON 0402 743 884.  
Victoria Commercial Integration Specialist JO CONSTABLE 0410 558 673.  
Victoria Client Service Executive ISABELLA PIRRIE 0451 533 396.  
Classifieds Sales Manager TEJAL CHABHADIA (02) 8832 1939.  
Classifieds Account Managers GEORGE CHERIYAN 1300 139 305 SKYE CORSAR (02) 8832 1946.  
Classifieds Creative Designer KYLIE McGRATH Asia: KIM KENCHINGTON, Mediaworks Asia (852) 2882 1106.

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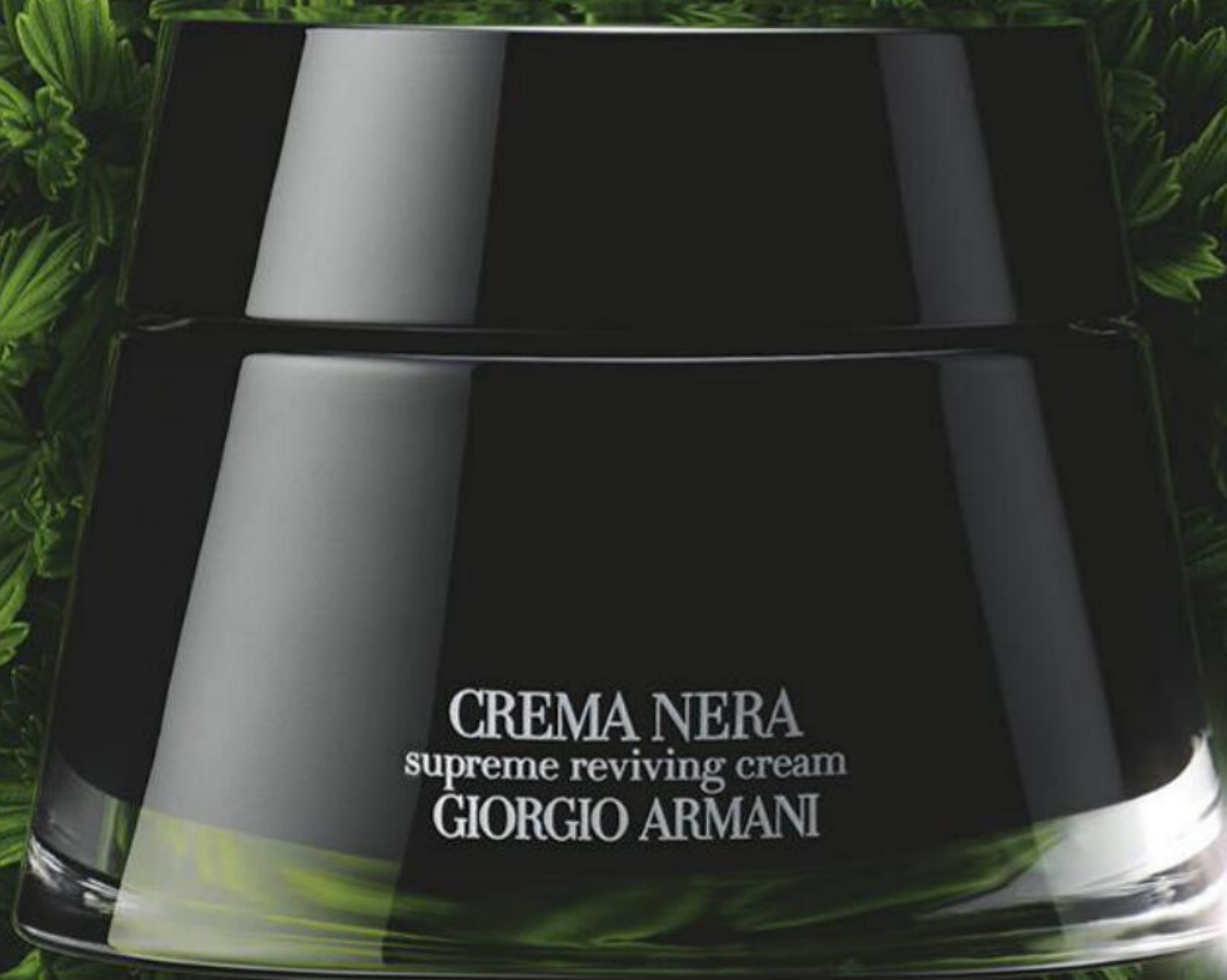
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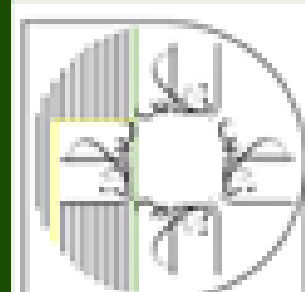
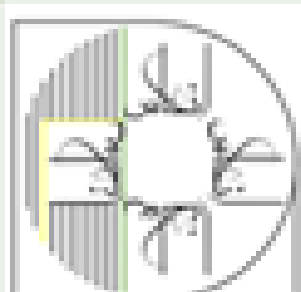
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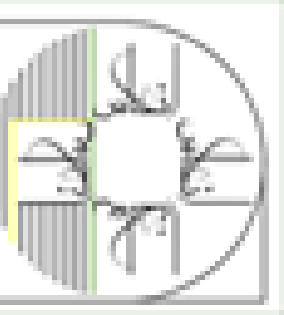
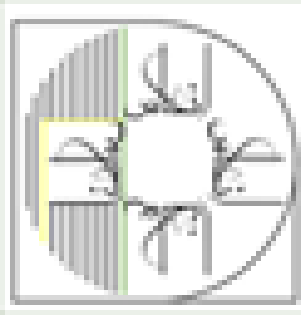
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VOGUE

## EDITOR'S LETTER

When we photographed Priyanka Chopra Jonas in London during a break in her filming schedule, we intended to feature her on our cover to celebrate her hard-earned career and the fact she is leading a host of Hollywood productions, creating her own scripts and has recently penned a memoir. But that was before Covid took hold in India with such tragic consequences.

Today, it seems timely to spotlight one of India's most famous women, one who is so passionate about her homeland where there is ongoing suffering at a terrible scale. Her advocacy has shone a light on how we, as a global community, might help. We've learnt how truly influential Priyanka's voice is as she has highlighted the unfolding situation in India, calling for donations, alongside her famous husband Nick Jonas, through her Priyanka Chopra Jonas Foundation's 'Every Breath Matters' campaign with GiveIndia.

The campaign highlights the long-term needs of children who have lost one or both parents to Covid, requiring financial support to keep them in the education system when their economic needs might necessitate them giving up. While there is an immediate crisis that demands our compassion and generosity, the impact of Covid ravaging through India now will last lifetimes. "India is my home," she says, "and India bleeds ... unless everyone is safe, no one is safe."

Priyanka has a special love for Australia, just as Australia has a special connection with India. In another life she would have moved to Melbourne to study aeronautical engineering. In her interview with Hannah-Rose Yee, we learn that her university scholarship application was made around the same time as her brother entered his sister in a local beauty pageant (in a bid to assume ownership of her bedroom, no less). After taking out the title, she progressed to a regional pageant, a national contest and then ultimately, Miss World, which launched her acting career. But at *Vogue*, we are equally inspired by her desire to study engineering as we are by her achievements in the film industry.

With *Vogue Codes* returning for the sixth year this month, thanks to presenting partner Optus and supporting partners Audi and Estée Lauder, we look forward to encouraging more young women to be empowered by technology and the possibilities a career in STEAM can offer. Our *Vogue Codes* Summit features a particularly impressive line-up of thought leaders, founders, tech experts and CEOs who will advise on career pivots, founding and funding a business and scaling an enterprise. Turn to page 58 to see a selection



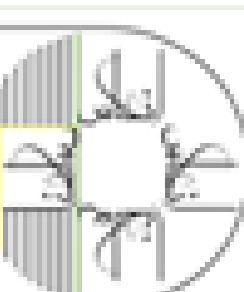
Priyanka Chopra Jonas captured for her feature story from page 101.

of remarkable women speaking both virtually and in person at this year's event on June 18.

It seems apt that *Vogue Codes* coincides with Priyanka as our cover star, a woman who once aspired to attend an Australia university and pursue such a future herself.

*Edwina McCann*

EDWINA McCANN EDITOR-IN-CHIEF





VOGUE

# CONTRIBUTORS



## Bri Lee

"This book deals with some big problems and while writing it, I had the sense I might have bitten off more than I could chew," admits Australian author Bri Lee of her new release, *Who Gets To Be Smart*. Touching on "how race, class, and gender impact the way we allow some people to be smart but not others," Lee says she set out to "make complex concepts and issues really readable." She hopes the extract about bilingualism and its effect on the brain in this issue (see page 96) achieves that.



## Pete Lennon

"Dynamic" is the word Sydney-based hair stylist Pete Lennon uses to best describe the look he created for 21-year-old Olympic hopeful, skateboarder Poppy Starr Olsen, who makes a stellar turn in 'Air time', from page 120. "Watching someone so young at the top of their field is incredibly inspirational," says Lennon, who worked to create a "light, natural texture" for the action-packed shoot captured at Sydney's Five Dock Skatepark, ahead of the Tokyo Games. "Poppy was super easy to work with – she gave Joel and I free rein in regards to hair and make-up."



## Harriet Crawford

"As my first shoot for *Vogue*, it began as a roller-coaster of nerves and excitement," says junior fashion and market editor Harriet Crawford, who was tasked with styling DJ, social media influencer, podcast host and now author Flex Mami for the feature 'Let's talk about Flex', from page 134. "Working through concepts with the team, and with their support and encouragement, it became a fun project." The former GQ Australia fashion assistant shares that the ultimate multi-hyphenate inspired the looks on the day. "I wanted Flex to feel comfortable and to feel like herself in what she was wearing – in that way, she influenced the pieces I picked out for her. Flex is a boss and knows what she likes."



## Jessie Tu

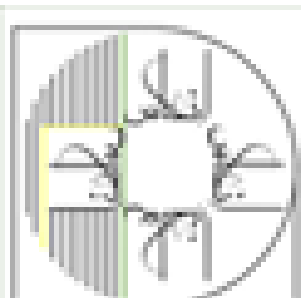
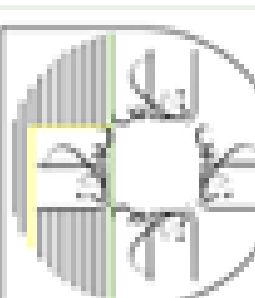
For this issue, writer and journalist Jessie Tu interviewed author Lisa Taddeo, who is best known for her critically acclaimed non-fiction book *Three Women*, released in 2019. "I was super nervous, I could barely sleep the night before," she says of speaking over Zoom to Taddeo about her debut novel *Animal*, which explores female rage. In the resulting conversation (from page 64), Tu shares that she set out to show readers just how "incredibly down-to-earth" the American is. "Fame has not changed someone who is really just trying to make the world a safer, more nourishing place for women to express their sexuality and desires," she says. "She was so friendly and lovely and warm-hearted."

WORDS: ANGELICA XIDIAS  
PHOTOGRAPHS: SARAH WILSON SASKIA WILSON

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# THE AUSTRALIAN BALLET

“There are as many kinds of love as there are hearts...”

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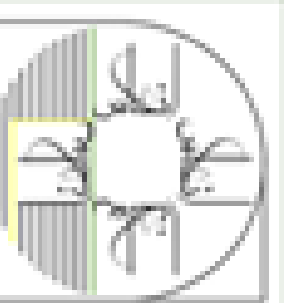
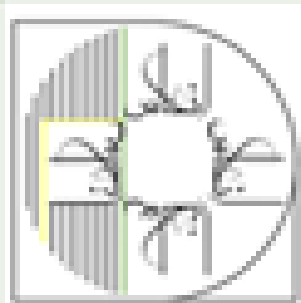
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# VIRTUAL WORLD

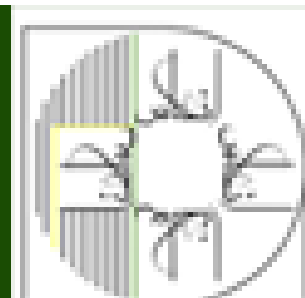
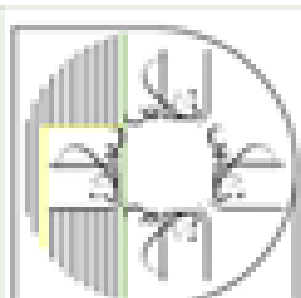
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“In the lead up to the Tokyo Olympic Games, we recognise the power of connection and camaraderie through sport. Our athletes continue to inspire not only the next generation, but the wider community with their passion, resilience and ability to overcome challenges. There is optimism for the future and the time to come together is now.”

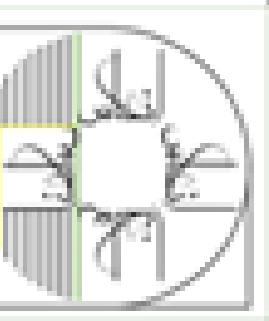
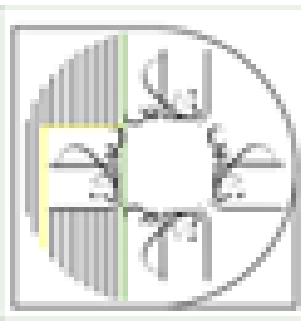
EDWINA McCANN, VOGUE AUSTRALIA EDITOR-IN-CHIEF

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# It starts with yes



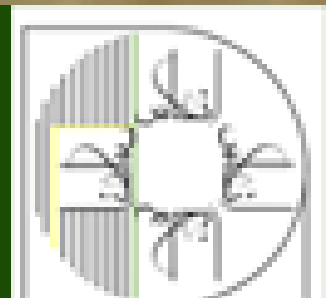
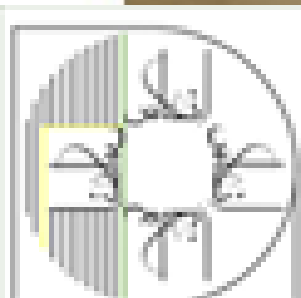
Poppy Starr Olsen

Aspiring Australian Olympian & Olympic Ambassador

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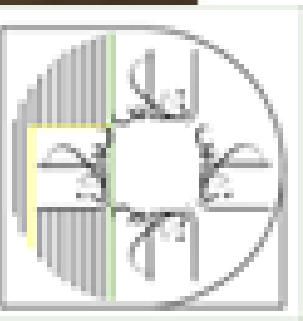
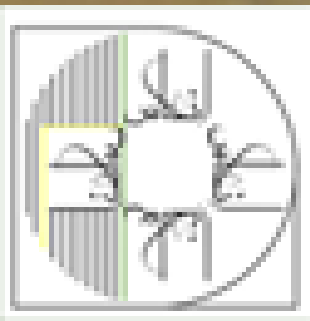


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“Our Olympic and Paralympic athletes embody the spirit of yes. Yes to setting goals, working hard, going the extra mile and pursuing their dreams. We’re so proud of what they’ve achieved and can’t wait to join their journey with our support, admiration and the mantra that anything is possible when you start with yes.”

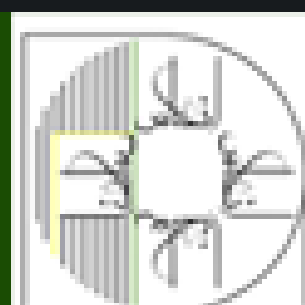
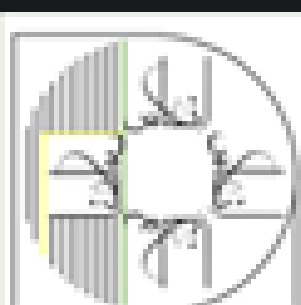
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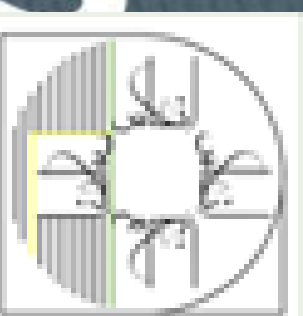
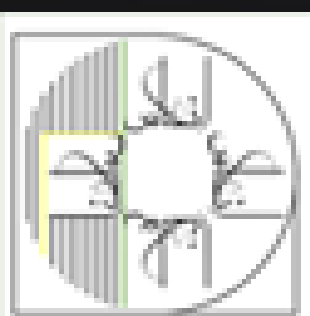




# It starts with yes

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# CATE CAMPBELL

## ON PRESSING PAUSE

*When the Tokyo 2020 Olympics were postponed, swimmer Cate Campbell was forced to stop and, for the first time ever, question why she used constant movement as a coping mechanism. With nothing to strive for, she sat deep within her discomfort and learnt to live life more fully – a lesson she takes into the next Olympics and beyond.*

It's March 23, 2020, 12.39pm and I'm at the supermarket check-out feeling on edge. It's been a weird day; rumours have been dancing across my brain like dust devils, leaving a haze of uncertainty in their wake. My phone buzzes and I frantically check it.

I'm not sure how long I stare at the screen – three seconds, three minutes, three hours? Time has lost all meaning, but dimly I become aware of the check-out lady. "I'm sorry," I mumble, "what was that?" "I said," she replies, loudly and slowly, "is that all?" The twinkle in her eye hardens to a glint. How could she know the world is suddenly a very different place? I pick up my bags and shuffle outside in a daze then re-read the message: 'We're not going to Tokyo. There is likely to be a 12-month postponement, but no one is sure.' The full impact of those words hit with a physical force, almost flooring me. My life suddenly seems meaningless – what now?

I'm going to give you an insight into what it's like to prepare for an Olympics: six days a week, no public holidays, countless weekends. Screaming muscles, gasping lungs, churning stomach. Get up before sunrise and repeat for years on end. Missed birthdays, weddings, Christmases. Moments of arms raised in victory, followed by shoulders slumped in dejection. It's a never-ending roller-coaster: thrilling, terrifying, exhausting, exhilarating.

Then comes the final push. In the last few months leading into an Olympics, life looks a lot like lockdown. We usually stay in one place; extra-curricular activities are limited; we avoid large crowds or places where we can pick up germs. Life shrinks down to a monotonous cycle of sleeping, training, eating and recovering. A merciless, punishing cycle that leads to one small sliver in history, like a shaft of light peeking through a stormy sky when years of preparation and luck have to collide for a brief magical moment. The win-lose margins in my sport are hundredths of a second. At the 2016 Olympics in the 50-metre freestyle, I placed fifth – but I was seven one-hundredths off the gold medal – the blink of a human eye is six one-hundredths. My approach to the 2020 Games was I am not going to let that happen this time. The years of constant movement and unrelenting standards are going to be worth it. I just have to get that little bit better, faster, stronger. Keep moving, keep pushing. Always. That is until that text message grinds my world to a jarring halt.

Everyone has a moment when Covid became real to them. In the hours following the news of the indefinite postponement of the Tokyo Games, Australia enters an eight-week lockdown. We lose access to training facilities immediately and indefinitely. My world goes silent and not in a peaceful way, in a shell-shocked, eerie, ear-ringing way. I feel naked, exposed, vulnerable. For the first time in my life, I am

forced to stand still. There is only an empty, desolate plain of uncertainty stretching endlessly in front of me. I am completely lost.

In this moment, I choose to do something I have never done: I choose to sit down, to stop moving, striving and looking for that next thing. Progress has always been my drug of choice. I used constant movement as a coping mechanism; a way to suppress my emotions. It's why I chose a sport with an objective measure of success. Sure, progress is sometimes frustratingly slow, but the possibility is always there. My identity wasn't just comprised of my sporting achievements, it was comprised of the dogged determination I exercised in pursuing them. Suffer a setback? Change tack, pivot, reframe, refocus. But never, never stop moving.

But this time I'm exhausted. With the pandemic and lockdown, I have no goal. I am forced to sit in the discomfort and uncertainty of the present. And so I sit. And as I surrender to the immobility, all the

emotions I have been running from catch up to me. At first, they threaten to overwhelm me. Like dogs on the scent who have finally caught their prey, they jostle around me, deafening me with bays of victory; a swirling, writhing, terrifying mass. And yet I remain still in the eye of the storm. I reach out and grasp hold of the people closest to me, anchoring myself to their love and support. Waiting for the storm to pass.

And it does pass, with many tears and sleepless nights. With many outbursts of frustration, anger and above all, lamentations of grief. The winds abate, the sky clears and the sun comes out. It may seem an overly simple lesson, but during the lockdown when

our worlds literally shrank, my world expanded. I suddenly had the time and energy to pursue things I'd always wanted to do. I planted a veggie garden, refurbished old furniture and photographed too many sunrises to count. I faced the things I had been running from all my life. I've learnt that I love the chase, the challenge, the relentless 'something'. But I have also learnt that it's okay to stop, to catch your breath, to be still. To do things simply for the joy of doing.

When I look ahead to Tokyo – the start of my fourth Olympic Games – I am no longer afraid of what life will look like afterwards. I know that if I decide to swim on for a fifth Olympic cycle, I can make that decision safe in the knowledge that if I want to retire, I will be fine. Often, I have wondered if I continue to swim out of fear or love. 2020 taught me that it used to be a bit of both. Now it is love. Swimming has always really been my first love, we just lost our way together for a while. But now I have nothing left to prove. As I enter the last, final push towards the Games, I am beyond excited. More than any other Olympics, these Tokyo Games will be a moment in history, and I am so grateful to be a part of it.

Progress has  
always been my  
drug of choice.  
I used constant  
movement as a  
way to suppress  
my emotions



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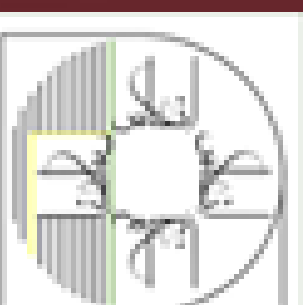
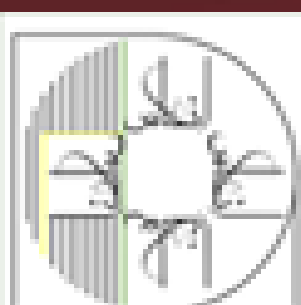
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EMILIO PUCCI PRE-FALL '21

ALBERTA FERRETTI PRE-FALL '21

JIL SANDER PRE-FALL '21

OSCAR DE LA RENTA PRE-FALL '21

FENDI PRE-FALL '21

KHAITE PRE-FALL '21

GIAMBATTISTA VALLI PRE-FALL '21

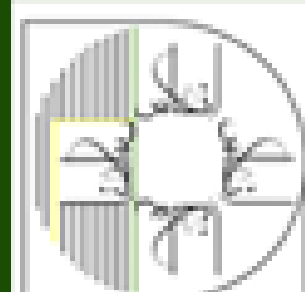
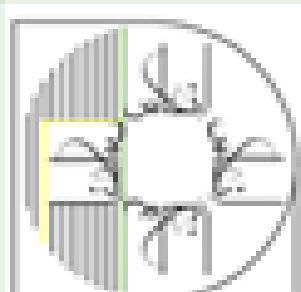
TREND REPORT

# LOVE IN A COLD CLIMATE

*Fall for these winter wardrobe heroes that have versatility in spades, without skimping on the excitement factor of a new-season update, all worthy of your investment. By Alice Birrell.*

### The pink pick-me-up

Pink is the warmest colour – in idiosyncratic shades of flamingo, dusty peony and quartz to bruised hues of sweet pea and magnolia. Investing in one winter piece in the colour is licence to mood-boost to get through the coldest part of the year.





### A knit for all occasions

Designers took the homely associations of traditional intarsia knits and flipped them on their heads, showing off the pieces' colourful credentials for day or dressed up for night. A heady dose of hyper-saturation gives sedate Argyles and sweetly bucolic Fair Isle knits a subversive edge, and is the style thread to follow.



31 PHILLIP LIM PRE-FALL '21

SACAI PRE-FALL '21

PHILOSOPHY DI LORENZO SERAFINI PRE-FALL '21

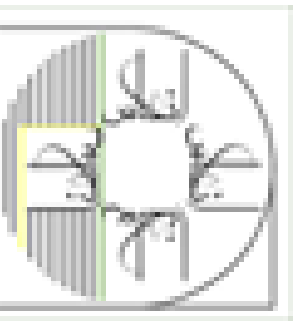
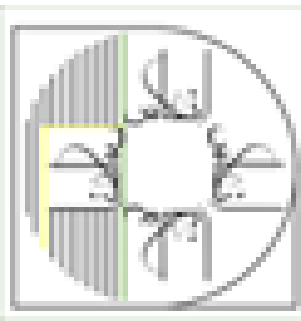
CHANEL METIERS D'ART '20/'21

CHRISTIAN DIOR PRE-FALL '21

STELLA MCCARTNEY PRE-FALL '21

NANUSHKA PRE-FALL '21

ALBERTA FERRETTI PRE-FALL '21





**The all-weather dress**

When winnowing down a whole pre-fall season into key pieces, look no further than the queen of versatility: the go-everywhere dress. With long sleeves in the main, tending mid-to-ankle length, the dress satiates a growing hankering for throw-on all-in-ones – albeit heavy on the lady-like polish.



BURBERRY PRE-FALL '21

PETAR PETROV PRE-FALL '21

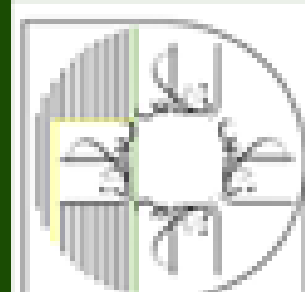
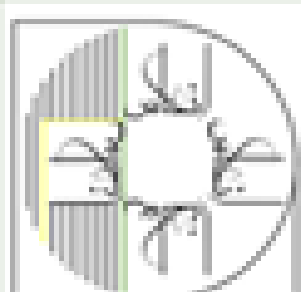
JW ANDERSON PRE-FALL '21

NANUSHKA PRE-FALL '21

PROENZA SCHOUER PRE-FALL '21

SPORTMAX PRE-FALL '21

DEVEAUX PRE-FALL '21







**The indoor-outdoor  
comfort piece**

Louis Vuitton's Nicolas Ghesquière spoke of focusing on the fundamentals. After a year of comfort dressing, they look more akin to sporty tracksuits, spongy fleeces, windbreakers and dependable hoodies, though they've been given the high-fashion treatment in elevated versions that look as at home indoors as out. The hybrid garments of the future.

LOUIS VUITTON PRE-FALL '21

STELLA MCCARTNEY PRE-FALL '21

BALENCIAGA PRE-FALL '21

GIVENCHY PRE-FALL '21

ELLERY PRE-FALL '21

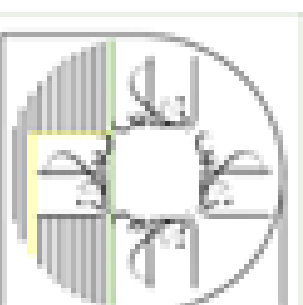
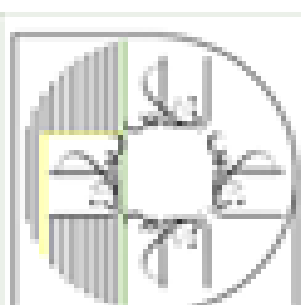
EUDON CHOI PRE-FALL '21

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# YOU'VE GOT MALE

*Man-style coats transcend traditional gender divides with their classically focused strong lines and straightforward design – which is a universally appealing concept. Here, Vogue editors select the best.*

“I love the blanket fringe detail and exaggerated lapels on Christopher Esber’s coat which gives its roomy, oversized silhouette a decidedly outdoor feel for chilly weekend days in the fresh air.” – **RACHEL FAIR, FASHION ASSISTANT**



CHRISTOPHER ESBER PRE-FALL '21



MAX MARA PRE-FALL '21

“Traditionally, men’s coats prioritised practicality – until women demanded it too, something Max Mara’s Achille Maramotti gave women in post-war Italy. Today it is visible in the Italian house’s peaked-lapel, warm-as-toast wool overcoat in timeless dove grey.” – **ALICE BIRRELL, FASHION FEATURES DIRECTOR**

## Over & out

Really want to buy into the trend? The grandpa coat is a more exaggerated take and captures a nostalgia for old-fashioned propriety. Look for an overblown shape, double-breasted style, and long sleeves with classic loops on the cuffs.



NINA RICCI PRE-FALL '21

“Some days you just need a coat that can be wrapped around you like a blanket. A tailored duster, like this one from The Row, is the evolution of your trans-seasonal jacket to buy into for winter. Wear doubled over a blazer on the daily commute.” – **DIJANA MADDISON, DEPUTY ART DIRECTOR**



THE ROW FALL '21





NANUSHKA PRE-FALL '21

"A straight up-and-down silhouette, slightly elongated sleeves, and a heavy woollen fabric are the key to getting the borrowed-from-the-boys look. Try a printed turtleneck or layering over leather pants for a more current way to wear it." – **KAILA MATTHEWS, FASHION AND MARKET EDITOR**



SPORTMAX PRE-FALL '21



GUCCI PRE-FALL '21

"During winter, it can be easy enough to get caught in the trap of continuously wearing black, brown, grey and navy. In retro-inflected tablecloth check, this Gucci coat adds a fresh touch to any outfit and sets you apart from the crowd." – **HARRIET CRAWFORD, JUNIOR FASHION AND MARKET EDITOR**

## HOMME RUN

The pick of timeless menswear-inspired coats to be worn on the oversized side.



Isabel Marant  
Etoile coat, \$980.



Proenza Schouler  
coat, \$4445, from  
Farfetch.com



Camilla and  
Marc coat, \$850.



Wardrobe NYC  
coat, \$3,085, from  
Matchesfashion.com.



Dolce & Gabbana  
coat, \$3,300.

## MASCULIN FÉMININE

Complete the look with accessories that convey a timeless masculine energy, without the machismo.



Saint Laurent by Anthony  
Vaccarello bag, \$3,390.



Jil Sander shoes, \$1,505,  
from Farfetch.com.



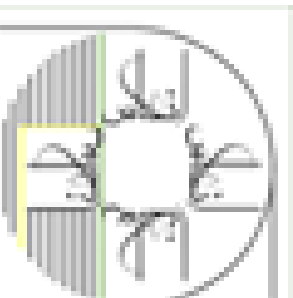
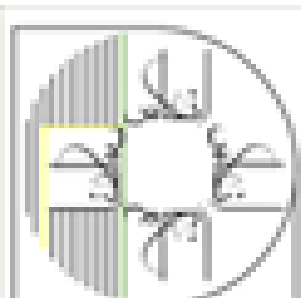
Omega watch,  
\$11,550.

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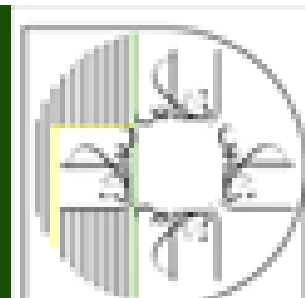
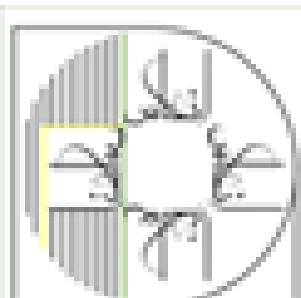


ULTIMATE EDIT

## HIGH LINE

*Drawing the eye along the natural shape of the leg, knee-high boots have cemented their place as the shoes for this winter. Wear peeking out beneath a lean-line skirt or under a sleek coat for instant kick.*

ART DIRECTION ARQUETTE COOKE STYLING HARRIET CRAWFORD  
PHOTOGRAPHS GEORGINA EGAN



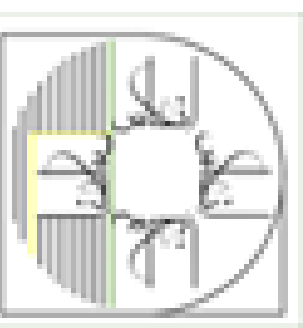
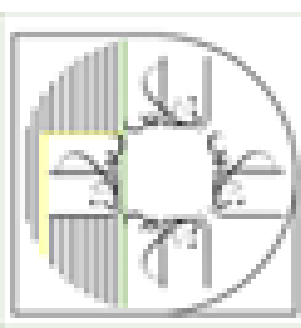




**Opposite page:** Chanel boots, \$3,400, from the Chanel boutiques. **This page, clockwise from top left:** Saint Laurent by Anthony Vaccarello boots, \$2,270; Scanlan Theodore boots, \$1,200; Jimmy Choo boots, \$1,895; Celine boots, \$2,950.



WORDS: ALICE BIRRELL  
ALL PRICES APPROXIMATE DETAILS AT YOGUE.COM.AU/WTB





TALENT

# BREATHING SPACE

*Emma and Richard Jarman's men's label Commas, with a name denoting meaningful pause, is upping the ante for resortwear – and women are won over too.*  
By Alice Birrell.

STYLING HARRIET CRAWFORD  
PHOTOGRAPHS TIM LO



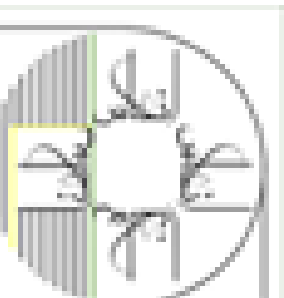
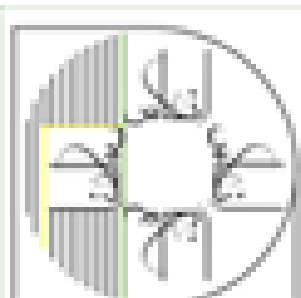
Emma and Richard Jarman of Commas. Emma wears a Commas robe, \$530, and pants, \$585. Her own shoes. Richard wears Commas shirt, \$510, and pants, \$430. His own shoes.

PORTRAIT: SEAN SLATTERY PHOTOGRAPH (RIGHT); TIM LO HAIR: KYEE MAKE-UP: FILOMENA NATOLI  
MODEL: LISA FATNOWNA ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

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I'm laughing," says Emma Jarman, one half of local label Commas, seated in the brand's Sydney studio, recalling a memory from its beginnings. "Because, to give you a picture, we were in Florence and we had Bergdorf Goodman coming in and Mr. Porter coming in – all of these stores – and we genuinely had no idea what we were doing. They were asking, 'And how much is this?' And we'd say, 'We'll get back to you about that.'" Richard Jarman, partner in life and work with Emma and Commas's creative director, nods in agreement. "We didn't have a line sheet; we didn't know our numbers. We really didn't have our heads around anything."

They were at Pitti Uomo in 2017, the twice-yearly showcase of men's fashion, only a year after the brand's launch. Although officially a men's fashion label, Commas has attracted a loyal female clientele through its clean-lined unisex camp-collar shirting and linen pants in chalky natural tones from the start. When Woolmark selected them to represent the country as part of an Australian showcase back then, the brand, and the couple's partnership, were new. "I was dating him for six months in his showroom and thinking, 'I don't even know what fabric this is,'" says Emma, who is now head of communications and wife to Richard.

They had to learn fast, as Damien Paul, head of menswear for international e-retailer MatchesFashion, divined the brand's potential immediately. Paul called Matches's then owners Ruth and Tom Chapman and told them he'd never seen anything like Commas's laid-back but sophisticated brand of Australian resortwear and swimwear and that they had to be their first stockists. His support set the wheels turning, fast. "We went out to dinner with him and chatted everything through." It all seemed too good to be true, something Richard feared when, having a picnic on Valentine's Day at Bronte Beach, a call came in from the major retailer. "I was panicking, thinking: 'Oh, something's gone wrong. This is terrible. It's all over.'" It was another Matches buyer. She wanted more stock straightaway; it had been selling so well. "I said, 'How quick do you need it?' She said, 'As soon as you can.'"

More European-based stockists followed before expanding into Canada and the Middle East, forming an enviable roll call of retailers including MyTheresa, SSense and Harvey Nichols. It has culminated in a momentous last 18 months: Commas was selected to show on the official Milan Fashion Week schedule (digitally, owing to Covid) and just months into 2021, picked up Australia's National Designer Award and Honourable Mention for Sustainability.

After selling well-formed breezy clothes embodying an Australian coastal pace to the world, the couple is now working a bigger foothold back home. Commas will hold its first Australian Fashion Week show as this issue goes to print, backing up a sell-out capsule collection with Byron Bay hotel Raes on Wategos last August.

Along with hard work, a bittersweet kismet has been acting upon the label. As the pandemic rages on, the idea of the name – Commas, a byword for a pause, breaking for breath – captures both the switch-off brought on by holidays, and, unintentionally, the state of inertia many have been plunged into. The circuit breaker of Covid-19 triggered this period of introspection in which fashion is examining its own flaws, a factor that has worked in the couple's favour, among others. "Australian travel just peaked, and people were looking to support local, whether it was restaurants, hotels, brands. I feel like Who Made My Clothes started to boom, that movement of people wanting to see [where clothes were made], and we've made back here since day one," reflects Richard. "It highlighted all these other things we'd never spoken about, like sustainability."

That includes swimwear made from upcycled polyamide, with a five-year repair warranty, a recycling program, and that the designs – minimalist painter's shirts, louche lounge shorts, fuss-free robes for poolside or out to dinner – are versatile and timeless, with superfluous details stripped out. "We're the brand that does two considered collections a year. We're really classic. We don't do avant-garde fashion and it's not about performance in that way, it's more about a feeling," says Emma. Linen is sourced from Italian mills and cotton from Japan. Commas's keepsake prints, from abstract patterns of wine bottles, gestural painterly patterns and hand-sketched ionic columns, are commissioned in-house. →



Commas poncho, \$1,055, and pants, \$520. Lucy Folk bracelet, worn as necklace, \$225, and rings, \$195 and \$275. Camilla and Marc boots, \$800.





**Left:** Commas shirt, \$515, and pants, \$675. Dinosaur Designs bracelet, \$105, and rings, \$250 each. **Right:** Commas robe, \$530, and pants \$540. Lucy Folk necklace, \$590. Dinosaur Designs bracelets, \$245 each, and rings, \$170 and \$235.



“We do two considered collections a year. We don’t do avant-garde fashion and it’s not about performance in that way, it’s more about a feeling”

Production in Australia came about, Richard admits, from a practical standpoint first. As a student of property development, unsatisfied with a lack of creative stimuli, he gravitated towards architecture and fashion (see aforementioned Greek columns), eventually taking his work in property with him out to garment factories, where he could sit and learn about fashion firsthand. “We tried everyone who had a good reputation in terms of makers. We’ve been with [ours] almost since the beginning. So it’s been really cool to grow with them.”

The rise and reign of comfort dressing can’t be discounted in Commas’s growth, either – the label doubled in size last year. Embodying the brand themselves, the Jarmans have strong ties to the ocean and consider it their muse. “I lived down in Cronulla. Emma lived on the North Coast,” Richard says of their childhoods. “Both our parents live in the water.” Emma’s father teaches marine biology, living near the Great Barrier Reef. Now, before work, the couple swim at sunrise together. A coastal lifestyle “definitely motivates us,” she says.

Not that Commas pieces are limited to a beach setting. “Remember when we saw that girl in Paris wearing one of the silk shirts out to a club?” Richard prompts. “That’s the great thing about Instagram,” says Emma. “Your customers tag you and you can see where they are, what they’re doing. You see it in such different contexts, it’s amazing.”

The new lookbook has been shot on a woman for the first time, a nod to the label’s universal appeal. Orders come now from both women’s and men’s retailers for the pieces which, in the main, can be considered unisex. There’s currently no

women’s swimwear though, something asked after by many, including Emma. “It’s not something we could do overnight, but we’d definitely consider it in the future,” says Richard. “Except that’s the piece that’s missing because I wear head-to-toe Commas!” says Emma.

While Richard usually mines holidays together for inspiration – from Italy to Spain, where they got engaged – highlighting European inflections and influences like *The Talented Mr. Ripley*, (both the 1960 and 1999 film adaptations), that’s now not possible. It’s another reason why the new autumn/winter ’21 collection captures a reflective mood. Richard asked himself: “If you got your chance to travel tomorrow to anywhere in the world, what would you want to do? And I feel like now no one wants this itinerary where you’re chopping and changing each day and you’ve got a race to be in another place. You want to try and understand a culture, you want to be there.” Earthy hues, a paisley print in tobacco tones and a Japanese jacquard are the result, less about Instagram moments, than the richness that comes from experiencing a place, perhaps agenda-less, or completely off-grid.

Instead, the pair will next travel to Broome for a break. Judging by what being anchored at home has given them in a short space of time, it will no doubt be a fruitful experience for the brand. “It looks so incredible and I feel like Australia is one of the most inspiring places in the world. It’s just not neglecting that I guess, and diving back into it,” says Richard. And no doubt they’ll make an even bigger splash upon their return. ■



# WANDERERS

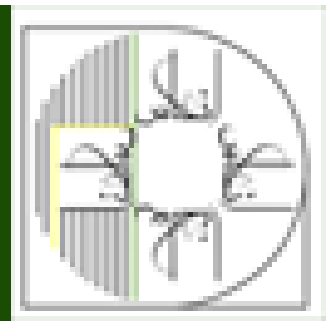
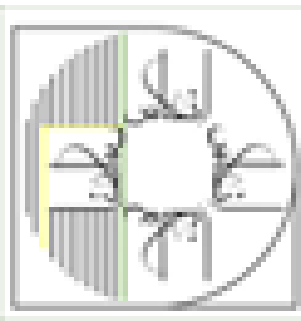
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INSIDER'S GUIDE

# GLOBAL NETWORK

*In the spirit of global connectivity, emphasised by an unprecedented Olympic Games, the world's top buyers nominate a league of designers who each represent the best in fresh talent from their region. By Jonah Waterhouse.*



## COLOMBIA

**Brand: Kika Vargas**

"We found Kika on Instagram and were immediately drawn to her unique, dreamy aesthetic. Locally crafted in Colombia where Kika was born, her collection has an ethereal feel that will instantly put a smile on your face."  
- **Ida Petersson, womenswear and menswear buying director at Browns Fashion**



## VIETNAM

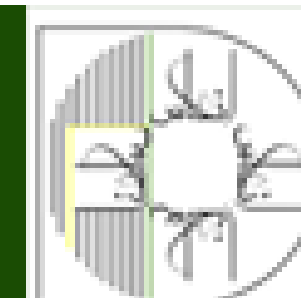
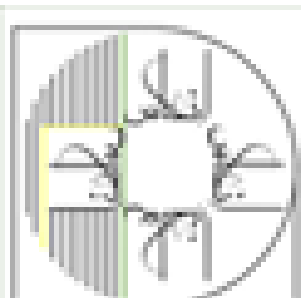
**Brand: Gia Studios**

"We originally found Vietnam-based Gia Studios on Instagram and fell in love with designer Lam Gia Khang's refined approach to reinventing the everyday wardrobe. Khang embodies the simplicity and elegance of Vietnamese culture in a way that feels fresh and innately feminine, drawing on traditional Vietnamese craftsmanship to deliver precise tailoring and distinctive designs."  
- **Lisa Ruffle, buying manager (ready-to-wear) at Moda Operandi**

## AUSTRALIA

**Brand: Deiji Studios**

"Deiji Studios has recently launched on Net-A-Porter and does effortless everyday linen pieces."  
- **Libby Page, senior market editor at Net-A-Porter**







## 📍 UKRAINE

### Brand: Bevza

"It is exciting to see designer Svitlana Bevza capture her personal upbringing in Ukraine and the power of women in her collections. Her exploration of craft in material and silhouettes makes things even more intriguing - crochet, handmade ceramic details and elongated silhouettes. I feel her pieces are for the collector; they are special and well thought-out."

- Giselle Farhat, director and head buyer at My Chameleon



## 📍 GEORGIA

### Brand: Mach & Mach

"We love this new brand from Tbilisi, Georgia, which celebrates the party girl in all of us. With a return to 'event-ing', our customers are looking for any excuse to put on their best shoes and have fun - this footwear is the perfect statement for any celebration." - Bridget Veals, general manager of womenswear, footwear and accessories at David Jones



## 📍 SOUTH AFRICA

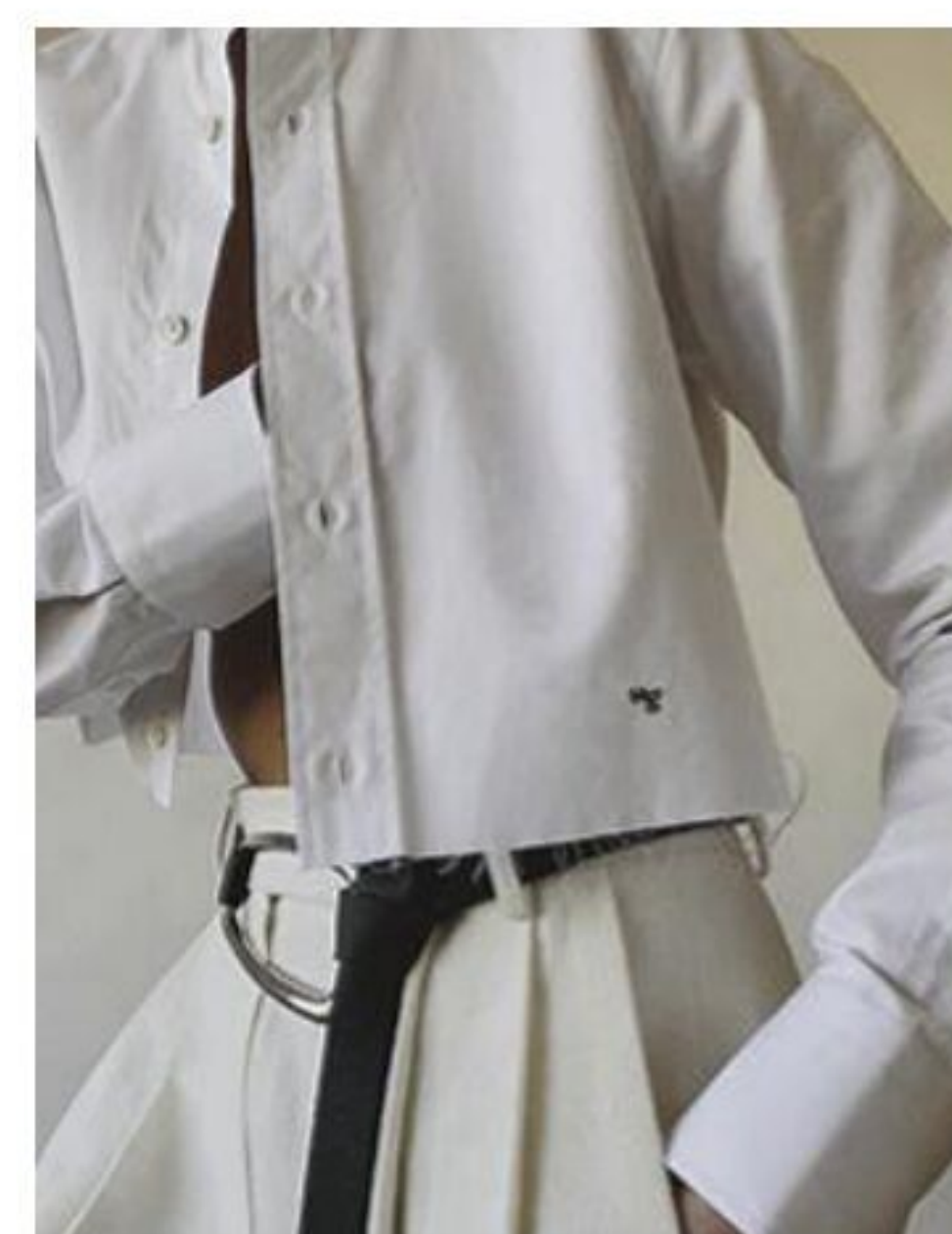
### Brand: Sindiso Khumalo

"South Africa-based designer Sindiso Khumalo creates modern sustainable textiles with a strong emphasis on African storytelling and female empowerment." - Libby Page, senior market editor at Net-A-Porter

## 📍 UNITED STATES

### Brand: Hommegirls

"Net-A-Porter recently launched Hommegirls, the direct-to-consumer brand designed by Thakoon. Its effortless men's inspired underwear and shirts are sure to become our new everyday uniform this season." - Libby Page, Senior Market Editor at Net-A-Porter

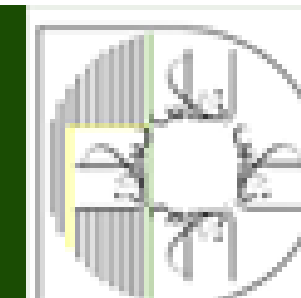
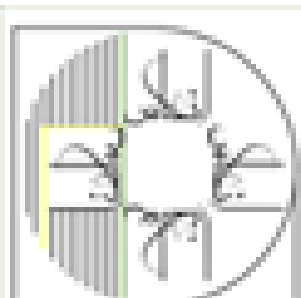


## 📍 SOUTH KOREA

### Brand: We1ldone

"Seoul-based brand We1ldone (pronounced 'well done') designs modern reinterpretations of bygone silhouettes. Founders Dami Kwon and Jessica Jung's collections are athleisure and streetwear-inspired, merged with shapes that reference the 90s and early 2000s. Subtle nods to Korea are felt through the nostalgic shapes and embellishments."

- Robert Ferris, head buyer at Harrolds





CURATED BY

# RACHEL RUTT

We ask fashion's preeminent talents to mine their inspirations. Rachel Rutt, the model, designer, artist and talented knitter behind sustainable and handmade knitwear brand Rutt, shares her eclectic mix.

**1.** "Louise Bourgeois's art always grabs me for its ability to find a balance between heartbreak and true love, pleasure and pain. To me, she somehow manages to not be restrained by her medium, which I think can be quite difficult when working with textiles, as she often did."

**2.** "In 2011 I drove around Lebanon and visited Beirut with friends, staying with their local family in various locations. Always I remember the kindness of each person I encountered ... and the cuisine is heaven. After the disaster last year, I was reminded of the deep resilience of its people, how often they have encountered severe strife in their long and rich history. My short time there left a great imprint on the way I view how life should be led, how small daily tasks done thoughtfully are intrinsic to the beauty of the whole."

**3.** "I learnt to knit at age 15, my first year living in Australia [after moving from Japan]. My teacher put emphasis on the versatility of knitwear and its innate ability to rebirth. Once an item is outgrown or outdated, it can be undone and renewed – that was what sparked my interest. Later I came across the work of Kenzō Takada and Jean Paul Gaultier, which showed me that knitwear could also playfully instigate dialogue through colour and pattern."

**4.** "Australian poet Lucy Van's new book, *The Open*, has been a joy to read. I find the wisdom and humour of her words on cross-cultural dilemmas, unknown or forgotten family histories, and generational colonial impact offers a sense of empathy to anyone who has experienced displacement."

**5.** "I like Martino Gamper's *100 Chairs in 100 Days and its 100 Ways*. I love the idea of don't think just do, cutting out some of the nonsense with an added splash of comic relief."

**6.** "British fashion artist Louise Gray's mantras always nourish and provoke my personal sense of responsibility to action when it comes to sustainability. 'Wanting What You Have', says it all."



**1.** *Maman* (1999) by Louise Bourgeois in London.

Rachel Rutt

**2.** Hand-knitted intarsia 'Beirut?' sweater, made by Rutt while in Lebanon.

Rutt pants, \$325.

**1.** Andy Warhol and Louise Bourgeois in 1987.

**3.** A look from Kenzo autumn/winter '94/'95.

Rutt in a campaign for her brand.

**4.** *The Open* (2021) by Lucy Van.

**5.** Pages from *100 Chairs in 100 Days and its 100 Ways* (2010) by Martino Gamper.

Rutt bag, \$200.

Rutt one-off top, \$200.

**6.** Artworks, left and above, by Louise Gray.

INTERVIEW: JONAH WATERHOUSE PHOTOGRAPHS: ALAMY GETTY IMAGES  
GEMMA DE MARIA INSTAGRAM: @LOUISEGRAY  
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Go beyond.  
Weather  
or not.

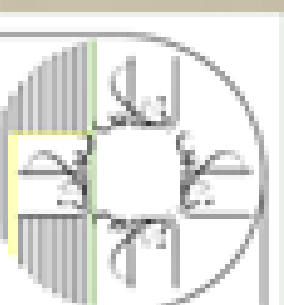
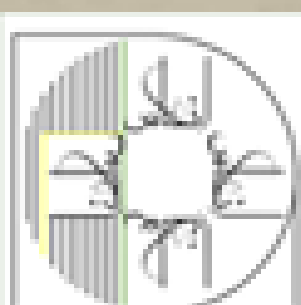
 Lululemon

2021 Outerwear Collection  
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STYLE

# SURFACE INTEREST

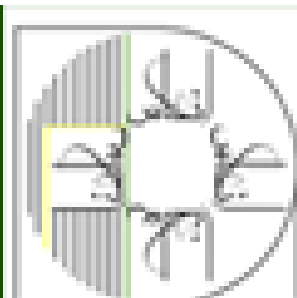
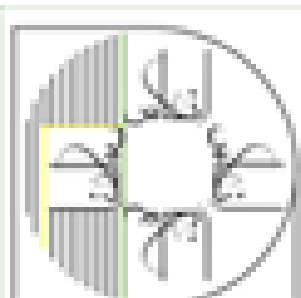
*Supple leather lends an elevated feel to winter dressing. With a mind for the impacts of over-consumption, photographer and creative director Yasmin Suteja mixes in vegan renditions, styled and shot by her.*

Few other fabrics capture both refinement and rebelliousness like leather. Beloved by counter-culture movements through the ages, today it retains its subversive undercurrent, albeit in modern iterations. Its ability to mould to the wearer's body and its array of patinas – from a warm depth to slick wet-look patent – appeal to Sydney-based 29-year-old creative Yasmin Suteja. The founder of agency and studio Culture Machine, Suteja wears many creative hats over the course of her day, including photographer, so opts for versatile pieces that are as at home on set shooting as in downtime. With the collective mindset turning to the future, vegan substitutes or faux leathers – just as satisfyingly pliable as real leather – step into the fold, something Suteja favours. "There has been a movement to a more conscious consumer behaviour," she notes. Here, how she wears it.

## Winter days

"I like to make a statement with my outfits. The tattoo print gives an edge, the gold boots give me height and a sparkle that you can't miss. The coat is practical for the cold but it also ties into the earthy tones."

Yasmin Suteja wears her own Incu Collection trench, Paloma Wool top, Beaufille pants and Area boots.







Ganni jacket, Paloma Wool top and pants, and Gucci bag, all her own.

### Day to drinks

“I love the colour combination here. There are bits of burgundy in the Paloma Wool print that I’ve picked up in the jacket. I love the utility of the jacket, too, with all its pockets – great for rolling into a night of drinks after a busy day at work.”

### Work meeting

“There’s a very distinct silhouette and rigid structure to this jacket that makes me feel really strong, ready to take on the day. Some simple gold hoop earrings finish this look off.”

Ellery jacket, shirt and pants, all her own.



### Off-duty

“I’m wearing a pair of Song of Style faux-leather pants with a Dion Lee bralette, combining textures. The beige tones give you a softer daytime vibe.”

All clothes, her own.

## IMITATION GAME

Feel pulled together but not tied down in winter pieces in faux leather that are as soft as the real deal, and a touch lighter.



Stand Studio jumpsuit, \$650.



Coperni bag, \$525, from MyTheresa.com.



Staud shirt, \$320.



Stella McCartney boots, \$1,135, from Farfetch.com.



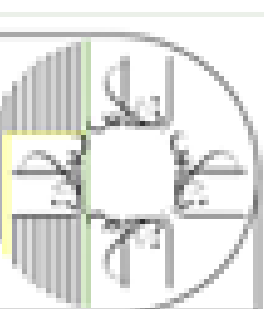
Nanushka jacket, \$1,225.

WORDS: ALICE BIRRELL  
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WATCHES

# TIME IS PRECIOUS

*A treasured icon of watch design celebrates its 90th anniversary, by harking back to its functional, and exuberant, roots. By Alison Veness.*

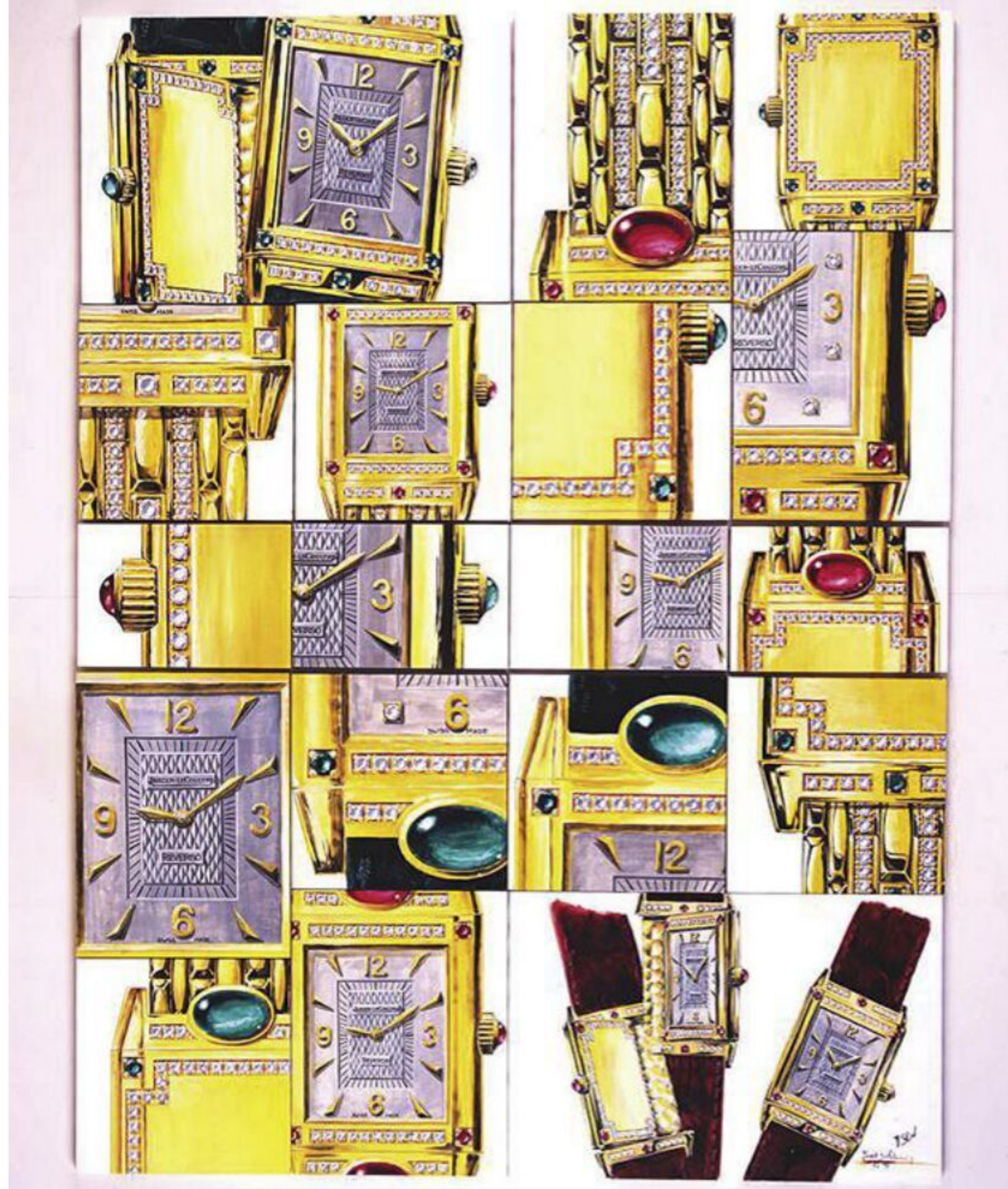
**CATHERINE RÉNIER, CEO** of Jaeger-LeCoultre is talking to us from the frozen and snowy depths of Vallée de Joux, the headquarters of some of the finest watches in the world. We are discussing the latest iterations of Jaeger-LeCoultre's iconic rotating Reverso watch with four new designs of the Reverso One called Precious Flowers, each snow-set with diamonds and enamelled and hand-engraved with delicate flowers. "We are so excited as these pieces are just out of the workshop," Rénier says, sharing glimpses of their intricate complexity.

That Jaeger-LeCoultre has chosen to release precious, jewelled, highly decorative versions of the Reverso as part of the watch's 90th anniversary speaks to the hunger for exceptional timepieces that are both prized heirlooms and a collector's joy.

Rénier has been CEO since 2018 having started her career with Cartier then Van Cleef & Arpels. She knows her precious stones and has read the room alongside the design team headed up by Lionel Favre, Jaeger-LeCoultre's product design director. The new Precious Flowers collection, with its heartbeat of arts and craft flowers intertwined with the original 1930s Art Deco curvaceous geometry of the Reverso case, speaks to the feminine, signalling the growing number of serious female watch collectors seeking elaborate and jewelled timepieces and reflecting a renewed appreciation for nature.

The Reverso was born from the request of the Swiss watch collector César de Trey, who, having seen the dial of a wristwatch smashed during a polo match in India in 1930, commissioned a robust solution. The result: a reversible case with its swivelling flip-and-slide mechanism. The watch was quickly embraced by clients attracted to the purity of the seamless Art Deco design and the possibilities of individualising the back of the case so that when swivelled, it made an equally elegant statement. Famously, Amelia Earhart's historic 1935 flight from Mexico to New York was lacquered and engraved onto the case of her Reverso – being among a slew of famous women who've worn the watch, from Catherine Deneuve to Princess Diana and Meryl Streep.

"The femininity of Jaeger-LeCoultre has always been there," says Rénier. "In 1931, the Reverso was designed



Jaeger-LeCoultre's Reverso Joaillerie watches from the watchmaker's archives, showing the tradition of adorning the Reverso timepiece like jewellery.

as a timepiece for both men and women, which was very unusual. Even before the Reverso, in the 1920s when ladies were starting to free themselves and wear a discrete watch, Jaeger-LeCoultre invented the Calibre 101, which today remains the smallest mechanical calibre. This enables the watch to become a bracelet, a jewel, really. The watch is hidden ... this was all developed for women. So, this inspiration was really all here," she says, "embedded in the identity."

The starting point for the new pieces has also come from the 1920s, which, post World War I, was a design era that exploded with pattern, print, geometry, the glamour of craftsmanship and striking new colour combinations. In fact, the rectilinear shape of the face itself comes from the d'Orsay Gate entrance to the 1925 Art Deco Exhibition held in Paris to showcase cutting-edge modern design, igniting fervor for futuristic designs worldwide.

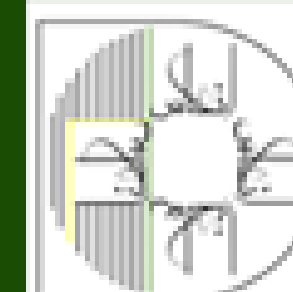
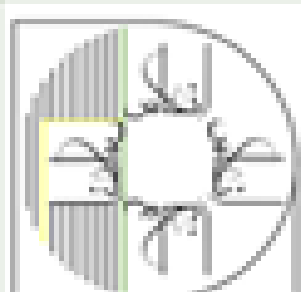
Today, a total of 40 pieces of the Reverso One editions have been made, 10 of each design: White Lilies, Pink, Purple and Blue Arums – the latter of which alone required 30 hours of enamelling and 95 hours of gem-setting. "The creativity of the maison is blossoming – the idea is to keep this series small, limited-edition and then to let the designs evolve," Rénier continues. "The Reverso is a blank canvas but this time it is about the language of flowers. I think during this time we have looked at what is around us and taken the time to be a lot more present. During Covid, nature has taken a whole other place; the protection of nature and appreciation we have of our surroundings."

And what better way to celebrate a milestone birthday during a global pandemic than with the simplicity and wonder of beautiful flowers delivered in a watch with a dial and bracelet in perfect harmony?



Jaeger-LeCoultre Reverso One Precious Flowers Blue Arums watch, P.O.A.

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MELBOURNE  
WINTER MASTERPIECES

FRENCH

IMPRESSIONISM

FROM THE  
MUSEUM OF FINE ARTS, BOSTON

4.6-3.10

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G  
V

Claude Monet *Grainstack (snow effect)* 1891 (detail) Museum of Fine Arts, Boston. Gift of Miss Aimée and Miss Rosamond Lamb in memory of Mr. and Mrs. Horatio Appleton Lamb (1970.253) Photography © Museum of Fine Arts, Boston. All Rights Reserved

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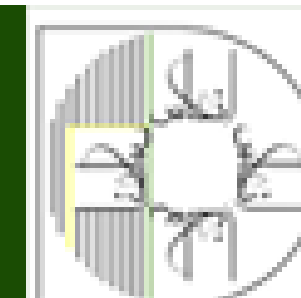
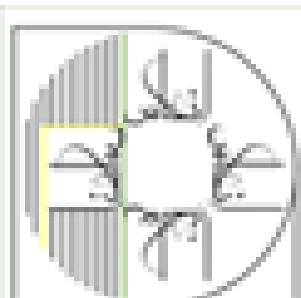
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OBJECT OF DESIRE

# SEAL OF APPROVAL

*In the Cartier tradition of rendering all it touches precious, the new Double C de Cartier bag takes a 1910 monogram wax seal, recasting it in gleaming gold and signature red. The mark of a future classic.*

ART DIRECTION DIJANA MADDISON STYLING HARRIET CRAWFORD PHOTOGRAPH GEORGINA EGAN



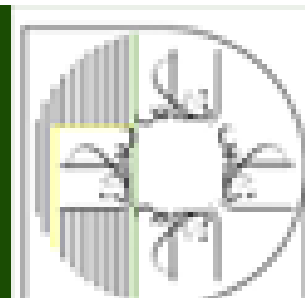
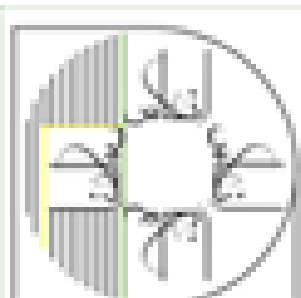
Cartier bag, \$3,550.

WORDS: ALICE BIRRELL  
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## OLD LOVE

*Vintage is now part of the way we shop and luxury fashion houses, in an unprecedented way, are getting in on the act. By Alice Birrell.*

There was once a time when vintage stores – with a charmingly disorderly treasure-trove feel and a hint of musty cloakroom – and the gleaming beacons of luxury that are high-fashion boutiques, were worlds apart. Thumbing through a jumble of nubbly homespun cardigans and plucking a solitary featherweight heel from a Rem Koolhaas-designed shelf to try on were incomparable. The person who went to one didn't seem to have a place in the other.



But a seismic rethink has happened. What was once the preserve of thrifty bowerbirds, vintage's presence is being keenly felt in the upper realms of luxury fashion and it goes beyond the stuffed chesterfields and traditional tassels you're likely to find adorning a Gucci store today. "There has been a change in perception around pre-owned, recognising the value these items can carry," says Celenie Laura Fleur Seidel, senior womenswear editor at Farfetch. "[They] have a history and a story, with many pieces being collectors' items."

So much so that the rate of growth in the resale sector is staggering. Currently valued at around USD\$30 to 40 billion dollars, a 2020 survey by Boston Consulting Group predicts it to grow by 15 to 20 per cent annually and also estimates that by 2023, 27 per cent of our wardrobes will be made up of vintage or pre-owned clothing. Some commentators see resale overtaking retail within 10 years. If that wasn't enough, Kering, parent company of Saint Laurent, Gucci and Bottega Veneta, took a five per cent stake in luxury resale platform Vestiaire Collective for 178 million euros this March.

In quick succession, designers and heritage fashion houses are embracing vintage in a way and at a scale not seen before. In January, the Olsen twins' bastion of minimalism The Row offered customers a curated selection of seemingly museum-quality Chanel, Comme des Garçons, Martin Margiela and Madame Grès. Dries Van Noten, when opening his LA flagship late last year, gave over two 'archive rooms' to older pieces by the Belgian designer. Stores like Selfridges and Nordstrom have added vintage to their buy while Vestiaire Collective has initiated its Brand Approved service – whereby brands, in the ultimate blessing, invite top clients to sell their preloved pieces, receiving store credit with the label; Alexander McQueen and Mulberry have signed on. Gucci, Burberry and Stella McCartney are working in partnership with TheRealReal to do similar with online shop-in-shops.

Where previously, hesitancy reigned, with luxury houses reluctant to encourage the resale of their items fearing damage to a brand image exercise they weren't in control of, or a devaluing of product, instead they've discovered a new way to commune with shoppers. "Brands are considering resale as integral to maintaining value to their consumers," notes Fanny Moizant, co-founder and president of Vestiaire Collective. "By buying and selling a brand both new and second-hand, consumers are increasing their engagement with the fashion house ... There is an opportunity to communicate the quality of the fashion house pieces by how they stand the test of time. The high-quality materials and well-constructed details ensure that they will maintain condition and value."

"It can mean speaking to a new customer and therefore expanding your audience," agrees Seidel. That a vintage Hermès Kelly ranked as number two in online search platform Lyst's 2021 Q1 Index can only be good for desirability.

Digital reach and capabilities have also made it easier for brands to take part. "There is much more ease searching for vintage onsite than at your local vintage shop," says Moizant, who was ahead of the curve

in realising patchouli-laced stores selling prairie dresses was just a portion of the market. "Having access to vintage online has increased the value of collectable, heritage and hard-to-find pieces. Consumers are moving away from the idea of fast fashion and are starting to think about investing in high-quality pieces that are still going to be valuable 10 years from now rather than impulsively buying."

The sustainable appeal of buying vintage has undoubtedly furthered the embracing of it by luxury brands as customers demand lower-impact fashion. "Something like 60 per cent of Gen Z shops second-hand, and I can speak from personal experience; that's what my teenagers do. They love the hunt," says Jen Sey, executive vice president and president of Levi's. After a collector approached the denim brand with nearly 50,000 vintage Levi's, the team was quick to recognise how sought after its pre-owned pieces were, acquired the

collection, and began selling it as Levi's Authorized Vintage. Being able to authenticate and list pieces detailing fit, wash and fabric meant users could buy quality 501s without the headache of trawling markets trying on pair after pair.

"They feel they get something a bit more unique when they are shopping vintage and, in this age, when 80s and 90s retro looks are in, they prefer to buy the real thing. They love the discovery, finding something that can now be uniquely theirs, that they don't see everyone else walking down the street in," Sey says. That individuality is another part of the growing appeal, with Gen Z hankering after individuality, railing against internet-instigated homogeneity.

But can it square with fashion houses that pride themselves on pristine products of exceptional quality, not battered band T-shirts? Moizant thinks so. "Vintage pieces will always stand the test of time because of their classic styles and exquisite level of craftsmanship, which are attributes that define luxury." Miu Miu might be the ultimate example. Upcycled by Miu Miu in collaboration with Levi's, launched in May, sees preloved 501s and trucker jackets given the Miu

Miu treatment. Encrusted in hand-embellishment crystals, pearls, white-lace collars and silk duchesse turn-ups on jeans, it jibes with the brand's playful subversiveness.

Seidel points out retailers can give their clients a premium preloved experience, offering hard-to-find rare gems if they were to employ vintage experts to hunt down edits for their elite clientele. "There is [sourcing work] required that looks very different to the traditional buying and wholesale process," she says.

So there is little reason left for high fashion not to bring vintage fully into the fold. For Sey, it's imperative. "Participating in resale is critical to staying relevant." Not to mention the environmental benefits. "If we all chose to buy a used pair of Levi's instead of a new pair, it would save 80 per cent of CO<sub>2</sub> emissions, and about 1.5 pounds of waste. And that's something we can't ignore."

And as for that giddy frisson we get when we buy something brand-spanking new? "There is something to be said about the definition of 'new,'" muses Moizant. "The purchase of a pre-owned item is still new to you." What's new, it seems, can be beautifully old. ■



Upcycled by Miu Miu in collaboration with Levi's.

**"Participating in resale is critical to staying relevant"**





Deborah Sams at home with her dog Butch, wears Bassike pants, \$395, and her own Bassike shirt.

**Who:**  
Deborah Sams, co-founder and creative director of Bassike since 2006.

**Where:**  
Home in Avalon and Bassike headquarters in Warriewood, both on Sydney's Northern Beaches.

**What:**  
A 1930s-built Spanish mission-style house near the beach in Avalon, and a light-filled office space.



"This is a Halyard chair by Hans Wegner in my living room at home. I don't sit in it often but my husband does when the fire is going."

STYLE SPACE

## DOUBLE VISION

*For Bassike's Deborah Sams, the serene feel of her Avalon home doesn't end when she exits the front door, but continues into the brand's nearby headquarters. She guides us through both havens.*

PHOTOGRAPHS DAVE WHEELER

**ALTHOUGH DEBORAH SAMS** insists that it "wasn't deliberate" that both her home and office share the same aesthetic, the two could almost be confused for being the same space. While work and home represent different things for the Bassike creative director, there's a visible symmetry between both her personal and professional arenas located on Sydney's Northern Beaches.

After co-founding Bassike in 2006 with Mary Lou Ryan, Sams created the first bricks-and-mortar store in Avalon, the beachfront suburb where she also resides with her husband and son.

Originally serving as a retreat for Catholic priests and nuns, her home is "a hidden, gem – very private, and has a lot of history and character". Cire Trudon candles and B&B Italia furniture fill rooms, and work by *Vogue* photographer Richard Bailey hang on the walls, while Butch, the family's 13-year-old Pomeranian, also serves as an important fixture.

If Sams's life were a jigsaw puzzle, her open-plan Bassike office, in the nearby suburb of Warriewood, is the all-important final piece. A central atrium allows harmony between inside and out. "I love this space and love coming to work every day; I feel very grateful for the business we have and the people who work for us," she says.





**Top left:** "I use this space a lot - it's a beautiful place to sit and read in my home. Above is a photo by Richard Bailey - his wife Gillian gave it to me, so that's very special." **Right:** "These porcelain bowls are from Hermès's Rallye collection. That's my favourite perfume, Sisley's Izia La Nuit, an homage to the night."

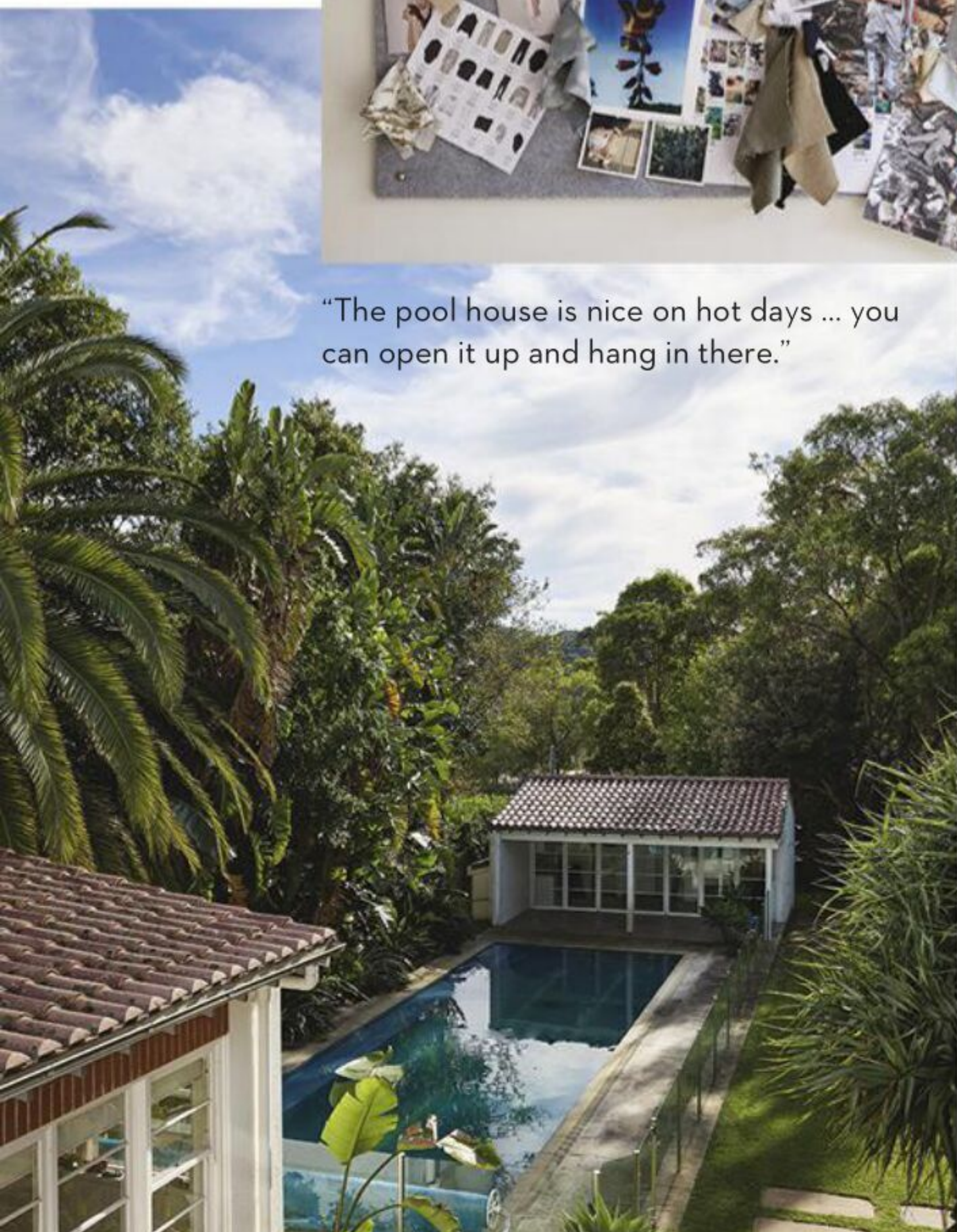


Bassike shirt, \$595, pants, \$395, and shoes, \$540.



**Left:** "I try to storyboard everything for Bassike each season and put down references and fabrics and any other stuff I'm loving. This is actually hanging in my home office." **Above:** "We purpose-built our office and designed our own spaces with Kelvin [Ho] from Akin Atelier. I had a lot of involvement in the shape of my desk, the bookshelves, the finishes."

"The pool house is nice on hot days ... you can open it up and hang in there."



**Above left [office]:** "We open up all the doors of the atrium so it all becomes one space, and put tables out there for lunch." **Right [office]:** "I love collecting books - anything from photographers to vintage Hawaiian T-shirt books, to books on Naoshima Island in Japan."



# WE ARE ALL BODIES OF WATER

*La Mer Blue Heart*



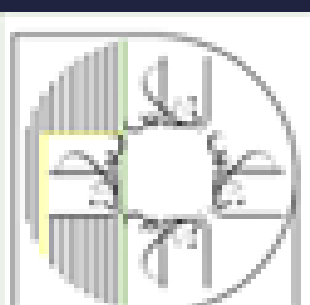
Our blue planet, our beating hearts: Water comprises both in almost-equal amounts, a proportion so perfectly aligned that it's impossible to call it coincidence. Faced with this fact, it's clear that we cannot separate ourselves from our seas. The ocean's wellbeing is our wellbeing, and protecting it ensures a bright future for us all.

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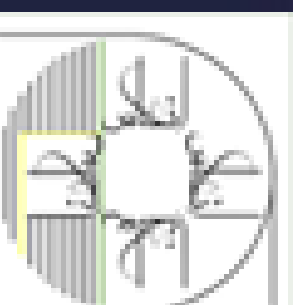
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VOGUE FOR GOOD

# GREEN SHOOTS

*As fashion grapples with greenwashing, a new ecommerce platform comes into the fold, plus the latest in ethical fashion. By Alice Birrell.*

ART DIRECTION ARQUETTE COOKE STYLING HARRIET CRAWFORD  
PHOTOGRAPHS EDWARD URRUTIA



Rich Cast of Characters boots, \$435.

Dear Frances boots, \$875.

## Tread lightly

It's leather weather, which means heavier shoes are on the style agenda, but not necessarily heavier impact. Choose a shoe label that puts thoughtful consumption first, like Rich Cast of Characters, which does a slow-fashion limited-order take on the boot in understated black and white that would make a modern-day Nancy Sinatra proud. Or look to Alohas and Dear Frances, Barcelona and London labels respectively that use sustainable materials and work with trusted artisans in Spain and Italy.

## First Nations Fashion + Design (FNFD) guest spotlight on:

The inaugural fashion performance, presented by FNFD, at the 2021 Barunga Festival in Katherine, Northern Territory, on June 12 and 13. Along with art centres from the territory, FNFD will invite two to three young women to the festival, where they will model as part of a unique fashion performance specifically designed and presented by founder of FNFD Grace Lillian Lee and board member TJ Cowlshaw. Art centres include Injalak Arts at Gunbalanya, Bábbarra Women's Centre at Maningrida, Merrepen Arts at Nauiyu and Djilpin Arts at Beswick. Go to [barungafestival.com.au](http://barungafestival.com.au).



House of Sunny cardigan, \$229, from Prochaine.

**WITH ALL THE** best intentions in the world, it can still at times seem difficult to know if you're shopping sustainably for a wardrobe. Enter Prochaine, the new ecommerce venture from co-founders Katy Watson and Elizabeth Ehrman that only stocks fashion labels that show a responsibility to people and planet and act on it. Launching with a dreamy roster of buzzy new and established labels – Alexachung, Sleeper, House of Sunny, Peony and Par Moi – with the latter few being Australian. The duo, who met while working in fashion together, bonded over a mutual frustration at the industry's glossing over environmental shortcomings. It all goes live on June 7. Go to [prochaine.co.uk](http://prochaine.co.uk).





Eva Galambos wears a Mother of Pearl top, \$725, and pants, \$825, from Parlour X.



Parlour X at St John's Church on Oxford Street, Paddington.

## CAREER

# EVA GALAMBOS

*The buyer and owner of Sydney multi-brand designer destination Parlour X reflects back on the trials and triumphs of 20 years in fashion retailing.*

**VOGUE AUSTRALIA:** You founded Parlour X in Paddington in 2001 as an independent, luxury fashion retailer, which it remains today. No mean feat. Can you explain your strategy?

**EVA GALAMBOS:** "When we launched, Sydney did not have a high-end multi-brand boutique with collections straight from the catwalk. Twenty years ago, Australians were receiving collections six months later. I changed that. I also had a desire to introduce and curate contemporary collections that many Australians had never heard of before. I have always believed that Australians are progressive by nature and we are early adopters of technology, and my mission has been for Parlour X to reflect this. Hence, we were the first Australian-owned luxury fashion retailer to migrate online."

**VA:** How crucial was your early adoption of ecommerce?

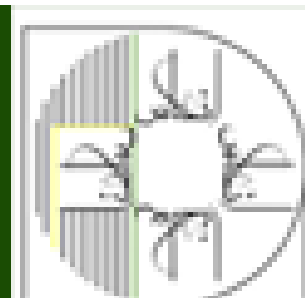
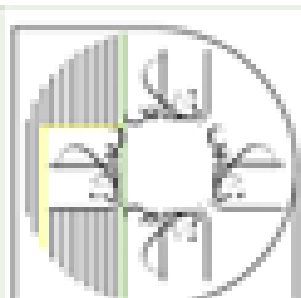
**EG:** "Over the last decade, other businesses were growing their store network, while we were growing our online business to compete within a global market with overseas retailers. There is no way we could compete today with the online giants if we didn't have an established and robust ecommerce presence."

**VA:** Relocating from Fiveways Paddington to St John's Church on Oxford Street was a landmark move. What did it mean to the brand?

**EG:** "It was monumental. We transformed this nearly 200-year-old building into a focal point for fashion and cultural activities. This unique physical presence positioned Parlour X among the most iconic boutiques in the world, helping elevate Australia's retail pedigree in the eyes of the major fashion houses."

**VA:** How important is it to you that Parlour X holds its own on a world stage?

**EG:** "It is critical. We have developed solid relationships with the major European houses and they seek Parlour X as their custodians to represent their collections. Our buying strategy gives every







collection the best chance of representation and being well received by our clientele.”

**VA: You have always had a unique buy. Looking back, what have been some of the most rewarding moments for you as a buyer?**

**EG:** “My very first Comme des Garçons showroom experience in 2006. I now buy five lines from this iconic Japanese fashion house, so I customarily spend an entire day in its Place Vendôme HQ. I love seeing Rei Kawakubo inconspicuously float around, surrounded by her uber-cool Comme muses in all their sartorial splendour. Also being invited to the Alaïa showroom in 2007, and Mr Alaïa proudly showing me his newly gifted Marc Newson chair and connecting us as Australians, while Naomi Campbell and Anna Wintour waited to receive his reception.”

**VA: And as a businesswoman?**

**EG:** “Winning the Best Australian Retailer at the Australian Fashion Laureate Awards and helping foster many of today’s design talents as a judge for the Next Generation Award at Australian Fashion Week and a Finalist judge for the International Woolmark Prize.”

**VA: Did you ever want to do anything aside from fashion?**

**EG:** “I studied art and was one of the first employees at the MCA. If things turned out differently, I could have become a curator.”

**VA: What attributes have assisted you in running a successful fashion business?**

**EG:** “Being focused, disciplined, agile, open and having an ability to balance risk and reward. And I love to embrace change.”

**VA: What have been some of the key learnings for you?**

**EG:** “When I do not trust my first instincts, I have made mistakes. I wouldn’t call them failures, rather learning experiences, which are the best experiences of all. I believe that when problems arise in situations at the beginning, they won’t improve and it reflects the end result, so I am now very quick to cut my losses and move on.”

**VA: Multi-brand retail was already having a hard time before the pandemic. How challenging has it been to keep international brands enthusiastic about wholesaling?**

**EG:** “It’s very difficult. The larger online retailers have created a new model for luxury retail, which is based on higher volume, lower margins and deep discounting. With private equity entering the fray, growth has become an obsession and the pandemic created a glut with terrible consequences. The grey market [where products are unofficially bought and sold] boomed, discounting increased and even authenticity came into doubt as customers started to question the provenance of their purchases. Many brands are now rethinking wholesale as a result, especially if they have a robust direct-to-consumer model. They can therefore retain control of distribution and pricing, and ultimately protect their brand’s goodwill.”

**VA: Pricing remains a big issue for independent retailers – how do you stay competitive?**

**EG:** “Online retail creates pricing transparency. Customers compare prices, so you cannot be more expensive, not even if a competitor undercuts the brand’s RRP [prices]. This challenges margins, so it’s critical to operate a lean business and seek out exclusive collaborations. For example, for our anniversary, we have an exclusive leather partnership with Bassike and an archive collaboration with Ellery.”

**VA: This period has highlighted many of fashion’s failings. What do you hope we will learn from this time?**

**EG:** “Fast fashion, contemporary fashion, luxury fashion and haute couture have recently merged into the same ‘fashion’ category. They

should now be separated again to stimulate creativity, reinvention and newness. Commentators now talk in terms of billions instead of millions, making the measure of success more unattainable and forcing genuinely creative and talented people out of the business. The obsession with logo-branded styles mirrors the insatiable appetite for inflated profit. I would like to see individuality prevail. I hope to see true creatives expressing themselves in fashion again, rather than conforming to homogeneous looks that are, quite frankly, boring.”

**VA: What advice would you offer anyone wanting to pursue a career in buying?**

**EG:** “To become a truly exceptional buyer you must first obtain significant retail and sales experience, while possessing a natural eye for fashion. You cannot study buying at university. If I see a resume of a career salesperson with years on the sales floor, having worked in the one business for a considerable period of time, I am excited.”

**VA: What keeps you motivated?**

**EG:** “I set mini goals for myself and ambitious annual forecasts for the business. Apart from 2020, Parlour X had not missed a revenue target since the GFC.”

**VA: How do you define success?**

**EG:** “Receiving awards and plaudits are a great honour, but success is very personal and only comes when I feel I have achieved something truly unique and possibly against difficult odds. For me, it is also about making a positive contribution.”

## WORK IT: Galambos’s wardrobe heroes



“Slouchy leather pants – leather pants always look polished. I wear mine casually or dressy, which is the best thing about them.”

Proenza Schouler leather pants, \$1,795.



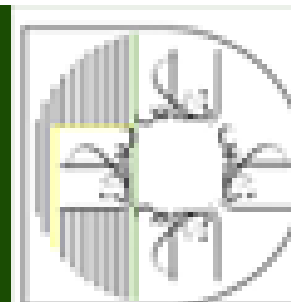
Maison Margiela bag, \$3,195.

“A large tote – I carry my computer everywhere so I love an understated statement bag. Sound like a contradiction? That’s because it is!”



“A comfortable yet chic blazer suit – I love a suit with a twist and wearing them as separates, too.”

Nina Ricci blazer, \$3,675, and skirt, \$1,825, from parlourx.com.







# VOGUE

AUSTRALIA

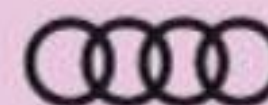
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FUTURE  
FEMALE  
INNOVATION

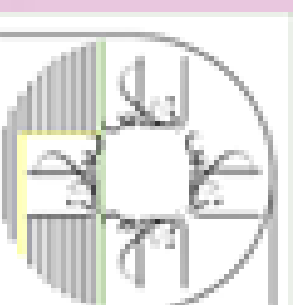
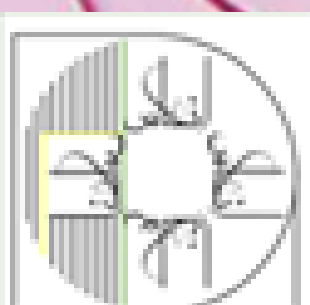
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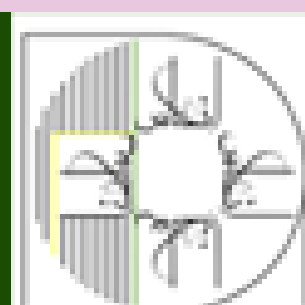
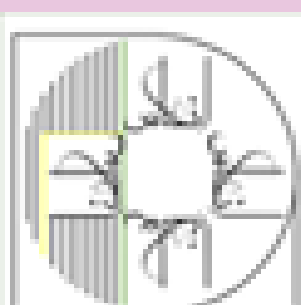
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Children of smoke (2020)  
by Deborah Kelly.

EXHIBITION

# DIVINE INTERVENTION

*Artist Deborah Kelly was searching for a different way to amplify the conversation around climate change. She never expected it would lead to her most creative project yet. By Amy Campbell.*

Deborah Kelly is squinting at her phone. “I just received some new work from my animator,” says the Australian artist. “Do you want to come and take a look?” She hits play and the screen erupts with colour as Kelly’s collages – tiny nymph-like creatures she’s cut up and pieced together using old encyclopaedias and, not insignificantly, books on ‘the history of white male art’ – twirl and tango to the spellbinding tune of a piano scale. When the music stops, there is a childlike twinkle of excitement in Kelly’s eyes. “We’re the first people to see it,” she grins. “What do you think?”

If it seems unusual that an artist who’s exhibited all over the world would share this sneak peek with someone she’s never met, let alone ask for an opinion, it sort of is. But collaboration is at the heart of Kelly’s practice, and in particular, her latest interdisciplinary artwork *Creation*, a queer, insurrectionary science-fiction, climate change religion she is hoping to have registered. The work is currently on display at Sydney’s Museum of Contemporary Art as

part of *The National 2021: New Australian Art*. The animation will form part of the second phase of *Creation*, which was installed at the MCA this month.

“It’s completely serious,” insists MCA chief curator Rachel Kent of the project. “It’s very playful and engaging in some ways, but Deborah is serious, because the ideas behind the religion – climate change and environmental destruction, the way we interact with the planet and with each other – are all very serious. It’s a response to the faith-based logic that seems to dominate politics today.”

In a sense, Kelly has been preparing for this work her entire life. She spent 13 years at convent school and, for a while there, she was set on becoming a nun. She’s not exactly sure when she began to rebel against the establishment, but according to Kelly, “by the time I was 17, I was a rabid anti-Catholic. So, maybe I’ve been training to make this work since then?”

It sounds more straightforward in hindsight. But unlike many of her contemporaries, Kelly didn’t go to art school. She worked →



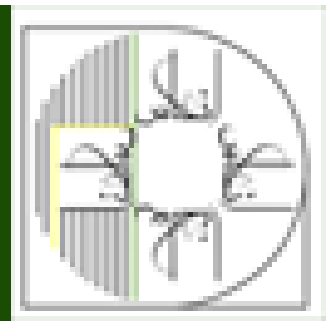
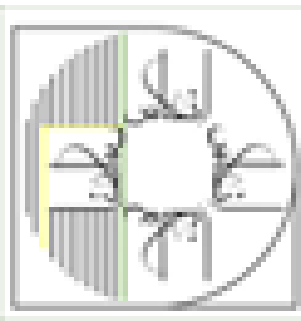
Speculation7 (2021) by Deborah Kelly and Angela Goh.



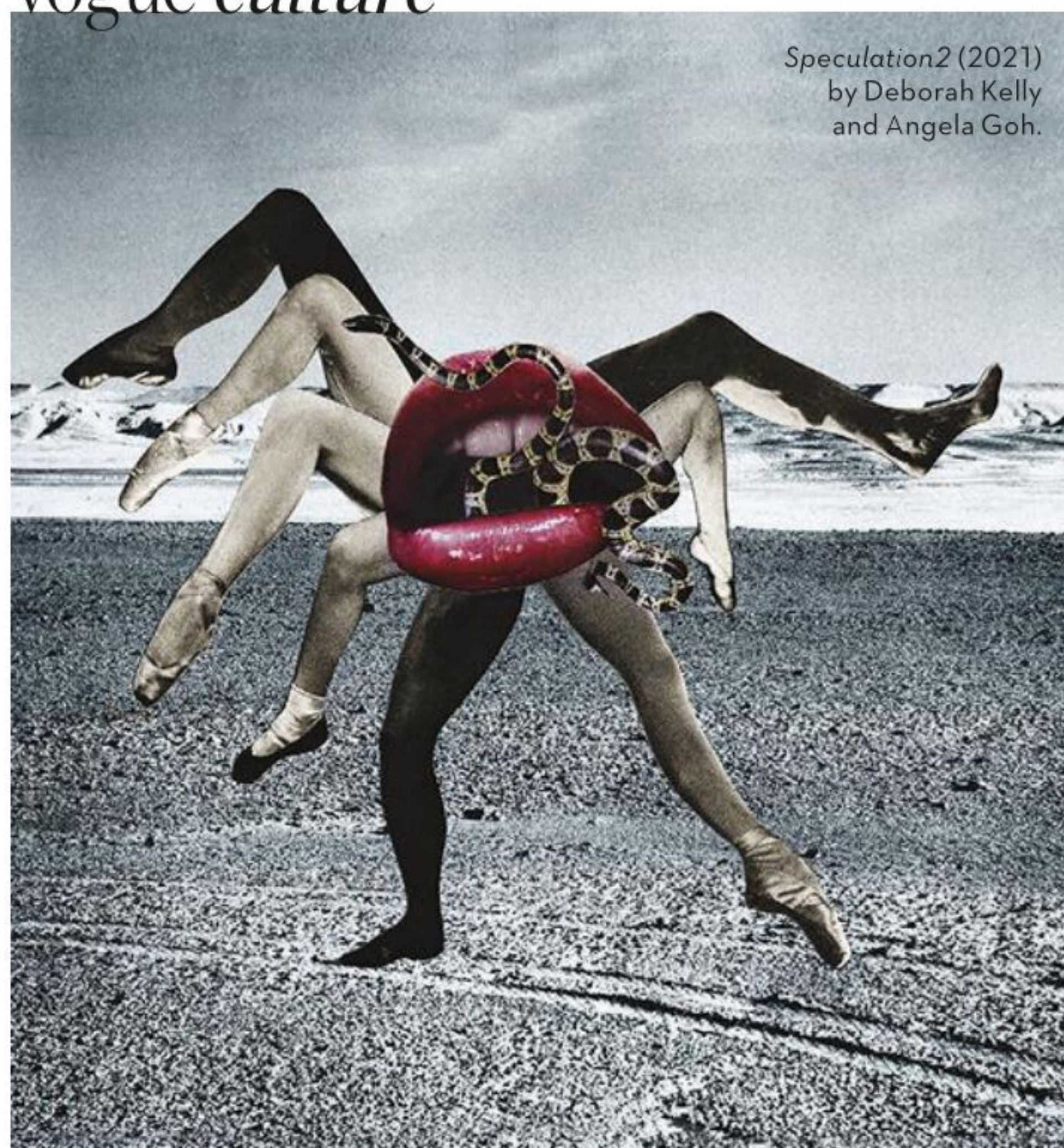
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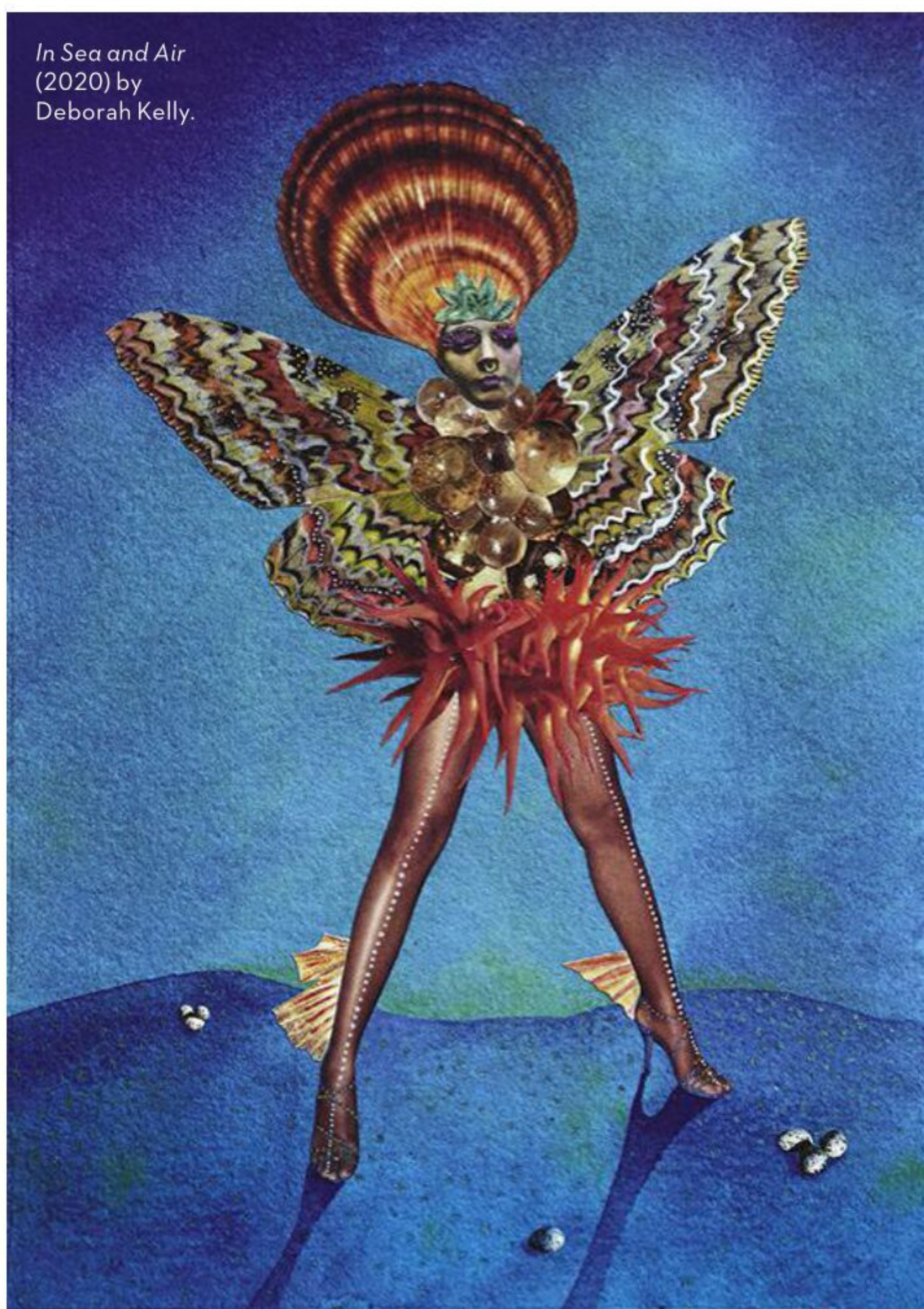
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Speculation2 (2021)  
by Deborah Kelly  
and Angela Goh.



In Sea and Air  
(2020) by  
Deborah Kelly.

as a cartoonist at a newspaper in Melbourne in the 1980s, when a meeting with Yorta Yorta artist Lin Onus (the paper was short-staffed, so Kelly found herself interviewing him for a story) got her thinking about the power of art to revise histories. She began to work more in photomedia and collage, and exhibited her work *Beware of the God* at the 2008 Singapore Biennale. Kelly's collages, however, have become something of a signature.

"I really do believe I think with my hands. Sometimes the collages tell me things," she explains. "But sometimes I'm just destroying the actual substance of white men's domination of the world. I'm cutting it up and trying to put the pieces back together, to help imagine a world I can live in."

In recent years, Kelly's work has become more collaborative and multidisciplinary. There's also a heightened sense of urgency to her most recent projects, *Creation* especially. Kelly says the work was inspired by "climate-change deniers" in her own family.

"They are completely immune to science and scientific evidence. No matter how many facts I would spout at them, it just had no impact whatsoever." It got her thinking. "Maybe we need to be more hysterical? Maybe avoiding planetary destruction requires something very bold and kind of hysterical, with dancing and really great songs? Not to be too epic about it – but it is on the cards."

Kelly says she didn't set out for her work to evolve the way it has. Rather, her quest to find "the boldest, most fun, most serious

but most ridiculous" way to congregate and fight against injustice led her to this point. "Maybe *Creation* is a way of being productively feverish?" posits the artist. So far, the response from her peers has been positive. "When people ask me: 'What are you doing with yourself, Deborah?' And I say: 'Well, I'm founding a queer insurrectionary science-fiction, climate-change religion' – every *single* person I've told this to has said: 'Where can I sign?'"

"It's pretty gratifying. People are ready for this. They're ready for worshipfulness, passion and to fight in an organised way in an amazing costume."

Kelly is adamant we understand that she's *not* the guru. "I am just an usher." She's not entirely sure who the guru is yet, or if there is one. But she refers to SJ Norman, a diasporic Koori artist of Wiradjuri descent who penned the *Liturgy of the Saprophyte* as being "a very central character". After admiring Norman's work from afar, Kelly became convinced he was the only person who could write the liturgy. "I was so shocked when I first got it. It was not at all what I was expecting," she says.

The liturgy is the first thing you encounter as you enter the installation of *Creation* at the MCA; it outlines five Holy Orders – the Vulture, Serpent, Rodent, Bacterium, Spider and Fungus – which become motifs throughout the exhibition. "There are actually six

"I call it  
a science  
fiction  
religion  
because  
it's about  
imagining a  
future other  
than the one  
we seem to  
be hurtling  
towards"



Holy Orders in the text," chuckles Kelly. "SJ Norman is a genius who can't count."

Woven throughout the liturgy are references to the work of the American science-fiction writer Octavia Butler. "I call it a science fiction religion because it's about imagining a future other than the one we seem to be hurtling towards," says Kelly.

The rest of *Creation's* collaborator list reads like a roll call of emerging and established artists. Choreographer Angela Goh helped put together a *Creation* dance routine, while rising filmmaker Alia Ardon, who Kelly met through the dance company Seet, captured the procession on film. A step-by-step dance tutorial plays inside the installation at the MCA, should any new disciples feel the urge to join in. Dancer Amrita Hepi contributed to a poem, which composer Lex Lindsay has turned into a song – the exhibition features a karaoke version of it. Costume designer James Lionel King has fashioned six unique garments from fabric Kelly has collected over the years, each outfit inspired by one of the Holy Orders. Melody Pei Li is the talented animator in charge of bringing Kelly's collages, including the one we got a preview of, to life.

It's clear that Kelly delights in collaborating with people of different age groups and backgrounds, and the unexpected results that transpire. "It was quite important for me to not know where this work was going," she explains of *Creation*. "This was a premise; a threadbare premise the collaborators have given flesh and blood to."

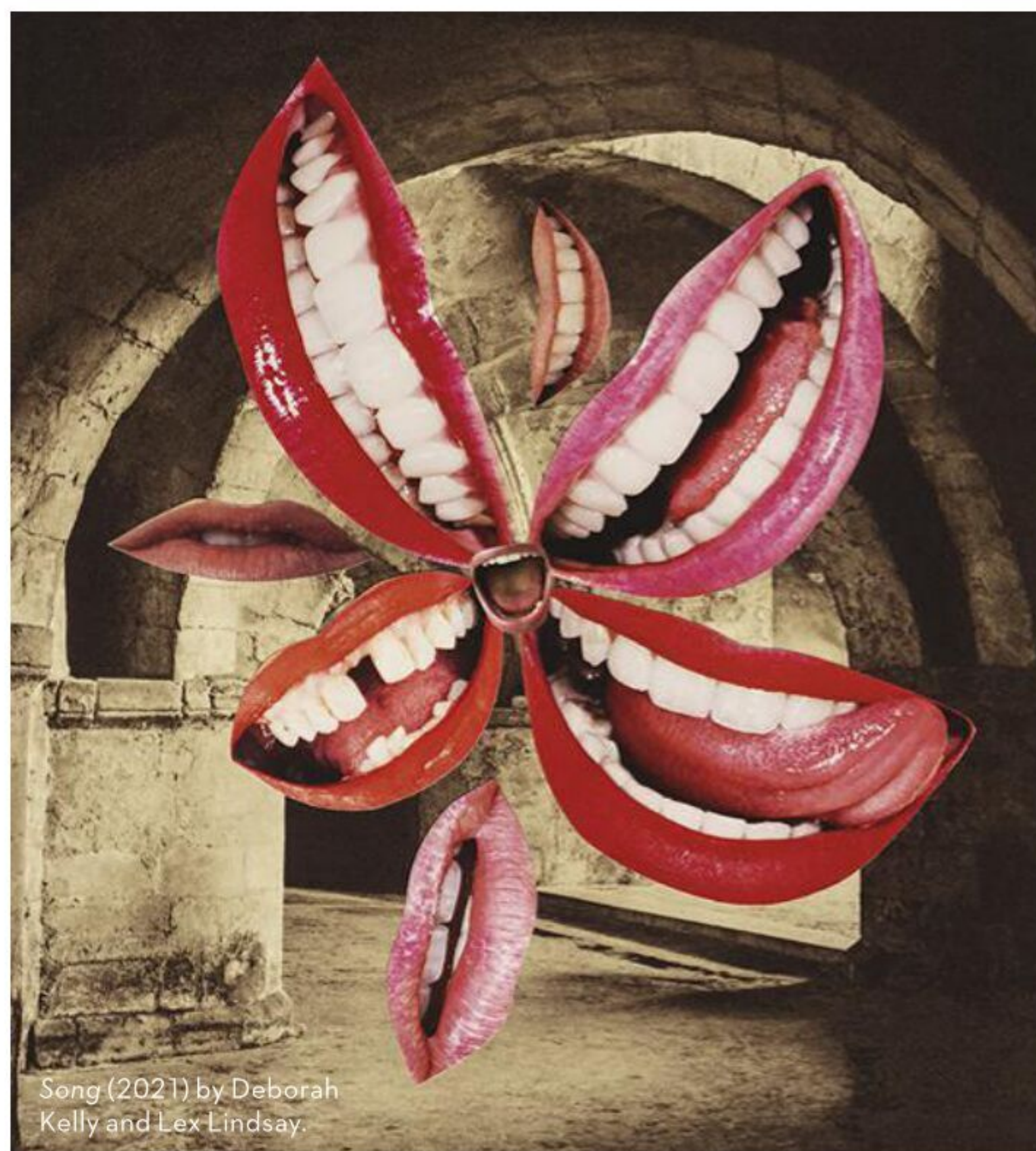
Goh, the choreographer, also collaborated with Kelly on a series of collages, including the armed eyeball figure on the previous page. Kelly hadn't planned to include any of her own collages in *The National*, but when Covid lockdowns ground the crowd-sourced aspect of *Creation* to a halt, she began to cut and paste. Those works are now hanging in a corner of the installation. "They are auditioning to be in the video," says Kelly, nodding to her intricate creatures. "Do you remember which ones made the cut?"

Spending time with Kelly feels a bit like having an eccentric aunt. Her exuberance often belies the reason why she started *Creation* in the first place: that feeling of helplessness and being overwhelmed that bubbles up the moment you remember the climate is changing and whatever preventative measures we have in place aren't working. But maybe this is where *Creation* comes in.

"There's so much longing for a way to change, and for somewhere to funnel the frustration and energy," observes the artist. "Because it's murder, what we're doing to the planet and to each other. We're in such a pinch. And at the same time, there's this feeling of inertia, and this feeling that we're hurtling out of control. We contain these impossible contradictions all the time. So a ridiculous and a serious religion isn't actually that strange."

As for where her work is headed, Kelly is keeping an open mind. "If people really gather and join *Creation*, it will become something I can't even envisage," she says, noting that interested people can learn more at [creationtheproject.com](http://creationtheproject.com). "But I really hope to be doing this for the foreseeable future, because it's the best idea I've ever had."

The National 2021: New Australian Art runs until September 2021. *Creation* will exhibit at the MCA until August 22. Go to [the-national.com.au](http://the-national.com.au).



Song (2021) by Deborah Kelly and Lex Lindsay.



Our Fury An Offering (2020) by Deborah Kelly.



Artist Deborah Kelly with her *Creation* (2021) procession.



BOOKS

# SEX AND RAGE

*Lisa Taddeo's 2019 book Three Women was a bestselling work of non-fiction investigating female desire. With the release of her debut novel, Animal, she talks to fellow novelist Jessie Tu about the book's exploration of female rage.*

**L**isa Taddeo is trying to convince herself that her latest haircut, a thick, textured Phoebe-Waller-Bridge-in-*Fleabag* crop, is not a mistake, though she probably would rather we don't publish a Zoom grab of it on these pages. "I'm trying to *become* the haircut", the acclaimed author tells me. "It's kind of exhausting."

Taddeo is chatting over Zoom from her home in Connecticut, where she and her family have been hibernating since before the global pandemic. The attention she's receiving continues after the titanic success of her 2019 debut *Three Women*, an eight-year deep dive into the sexual and emotional lives of three women from different backgrounds that landed at number one on both the *Sunday Times* and *New York Times* bestseller lists. Fans included Harry Styles, Gemma Chan and Gwyneth Paltrow, and the book is now slated for adaptation into a miniseries on Showtime, with Taddeo writing the screenplay.

Following its release, 41-year-old Taddeo started work on her debut novel *Animal* (Bloomsbury), which she says derived out of ideas from her first book that she wanted to explore further. "There was a lot of content from *Three Women* I was not able to include," she says. "There was so much rage I saw that didn't really have a receptacle."

**JESSIE TU: Is this haircut new?**

**LISA TADDEO:** "It's sort of a mistake. I can't even really deal with it. I know a lot of people like it because it looks crazy, but this is not who I am really am."

**JT: Thanks for making the time to speak with me today. I get a whole hour to talk with you!**

**LT:** "I finally got an assistant, which is wonderful. I don't manage my own schedule anymore. Which is both a blessing and not. Today I have one interview per hour. I try to keep full days just for writing."

**JT: You know you've made it as a writer when you get an assistant.**

**LT:** "It's been a long, hard working road, but yes, it feels good. My assistant is so great and so smart. She is more of a colleague."

**JT: Why did you want to write *Animal*?**

**LT:** "I wrote *Animal* from a place of seeing how much female rage there is and wanting to explain where a lot of things come from. Sometimes we look at women going crazy and we make it like they've gone crazy, as though it's this magical thing that women do.



Lisa Taddeo

There is always a reason why someone has gone mad. I wanted to show the history of a person who had gone mad and why they would be driven to that extent. There used to be that calming water, what is it called? Anti-hysteria waters? It used to be sold to women. You would spray yourself with anti-hysteria to be less nuts. I just like the idea of what drives women 'nuts'."

**JT: So the genesis of the book came from female rage, and the main character, Joan, came to you that way?**

**LT:** "I think there are a lot of people who have had nothing really bad happen to them throughout their lives and then there are people who have had a lot of terrible things happen to them. I think there is such a staggering difference between the two sets of people, and it's hard for them to understand each other. I wanted to write it for the people for whom not much has happened – to sort of go: 'Hey, this is what it looks like when you've been pummelled by the world.'"

**JT: What was the transition like from non-fiction to fiction?**

**LT:** "I've written short stories my whole life, and other novels. I wanted to come out with *Three Women* first. I've written fiction more than non-fiction. I've written both my whole life."

**JT: Where do you feel freer?**

**LT:** "Fiction is freer because it doesn't have to be true. But at the same time, fiction can often be truer than non-fiction, depending on how honest something is. I guess I feel more freedom in fiction for obvious reasons but also, it's nice. I do feel freer. Fiction is easier, you don't have to worry about anybody but the character you're creating."

**JT: There are strong elements of women feeling competitive with each other in this book. Was this something you wanted to explore?**

**LT:** "I think female competition is really interesting. It's interesting that



male competition is considered something to sort of, you know, applaud, whereas female competition has a negative connotation. Female competition can be cool and lovely. I personally don't think there's anything wrong with competition as long as there's a positive goal. Once, when my daughter was five, we were racing with her friends. We were running around a tree. I wanted to win against everyone, including the kids. I was trying to be the cool mom who could run. I ran past my daughter but I went so fast that I slipped and took her down and we just both fell on the ground. I was like: 'Oh my god, I'm so sorry, Mommy just wanted to win so badly.' And my daughter said: 'But Mommy, if I won then we would have *both* won.' And I was just like: 'Oh, oh yeah. FUCK! I am not a good mom!'

"With female competition we're so capable of positive energy ... competing and having positivity at the same time can be a really transformative thing for the gender."

**JT: What was the most surprising thing about how your book *Three Women* was received by the world?**

**LT:** "I was surprised by the entire rite of [the reception]. I thought I was just writing an incredibly quiet book. I didn't think that many people would respond to it. Whether for the positive or the non-positive."

**JT: Congratulations on your partnership this year with Valentino – it's so exciting! For autumn/winter '21/'22, the label tapped a selection of literary talents for words that express the poetics of fashion.**

**LT:** "Thank you!"

**JT: Why do you think people like you and poet Ocean Vuong are being asked to partner with these brands who historically haven't reached out to authors to promote them?**

**LT:** "There's a real understanding of how to tap into different parts of a marketplace and the idea that marketing can involve other things. It can make people think and feel. You're trying to sell clothes, but it's more than that. It's not always just to sell clothes but to figure out a different way of communicating with the outside world with different people. Reaching. This is one reason I think that in the US we don't do a good enough job of trying to reach out to 'the other'. This is why we had so many issues in our country."

"What I loved about the Valentino partnership is how doing a campaign where there are only words is a cool way to expand one's audience – to both make book-lovers look at fashion and fashion-lovers look at books. Knowing more about one another is the only definitive positive thing that we can do."

**JT: Do you pay attention to style and fashion?**

**LT:** "I do! I am *very* into fashion and clothes. My mother had a treasure-trove of clothes, bags and shoes she used to hang up in mint condition in black vacuum bags, and they were her special things. We rarely left the house, we weren't party people, so three or four times a year she would break out one of these items. It was like this amazing thing. I also do this thing where if I buy a thing that's expensive, I will keep

it in the closet and wait at least six months to do anything ... For me, it needs to sit there for a certain amount of time otherwise wearing something too new ... I don't know how to describe it."

**JT: Maybe the accumulation of time you have it means something?**

**LT:** "I'm not so brazen as to purchase it and use it the same day, because only somebody who can do that again tomorrow would do such a thing."

**JT: You're known for exploring this subject of female desire. What were your earliest memories about this concept?**

**LT:** "As a child, I watched a lot of HBO. My parents didn't really put any kind of a moratorium on what I could and couldn't watch. I think I was watching *Top Gun* at eight. I remember thinking that making love was kissing with your clothes on and having sex was kissing with your clothes off. My earliest memories are of learning about desire from television that I shouldn't have been watching."

**JT: Let's move on to influences.**

**LT:** "Sure."

**JT: My biggest influence in how I see the world is through film. Recently I saw *Nomadland*. Have you seen that film?**

**LT:** "Yes, I have. It's brilliant. I am enchanted by [director] Chloé Zhao."

**JT: Yeah, I wish I could write the literary equivalent of that film's tone and texture. What kind of art do you reach for to help your creativity as a writer?**

**LT:** "Film is right up there. I've been watching a lot of film in general for various projects I've been working on. Art and photography. I love looking at photo books when I'm writing. Mostly, I read other books."

**JT: Has becoming a mother affected how you write?**

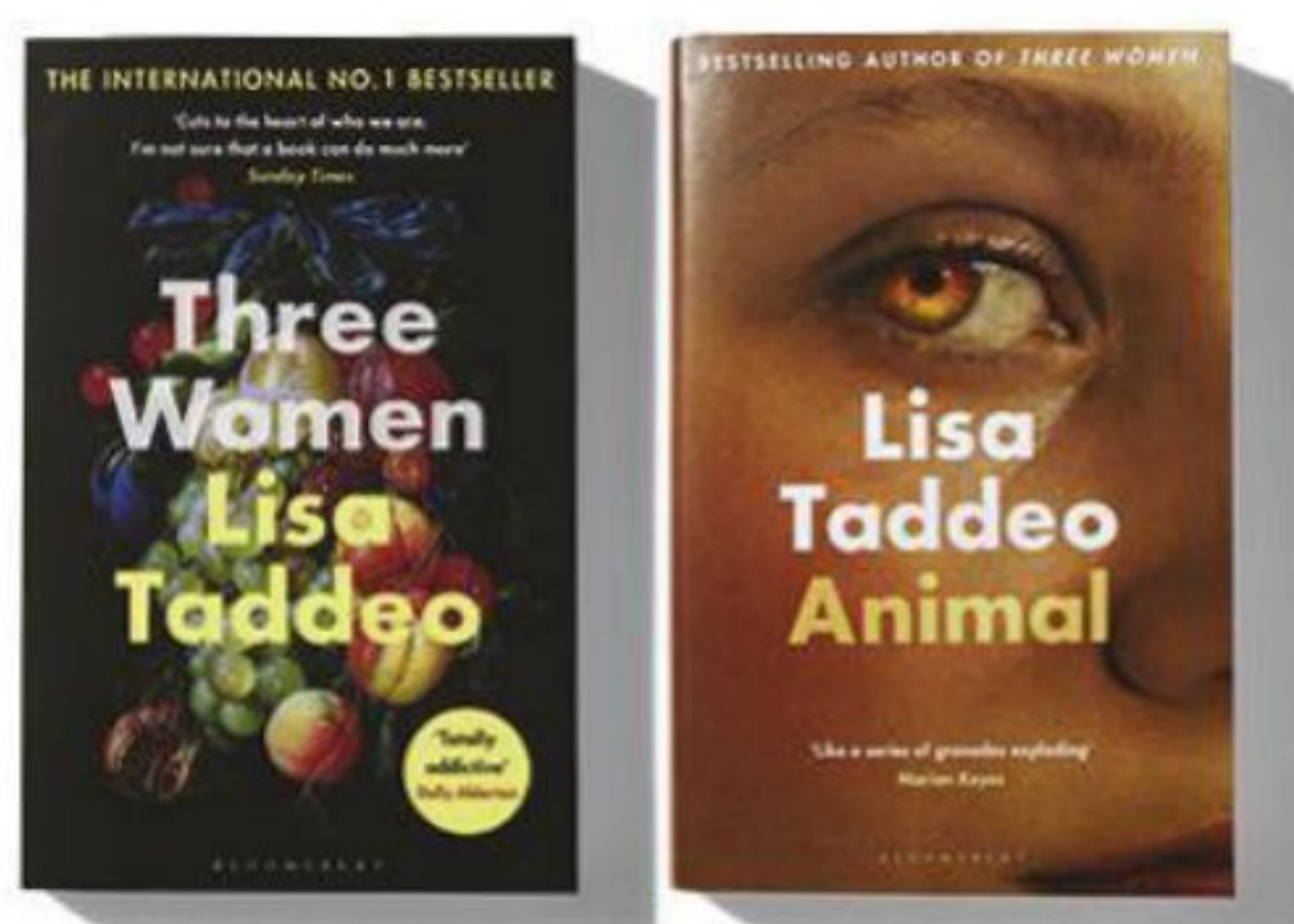
**LT:** "It's done so much. I find being a mother to feel very close to being a daughter. A lot of the things I'm learning through my daughter are things I learnt by watching my mother. It's interesting to see how close motherhood and childhood are. I'd say that would be the thing that I felt in my writing the most – that one is the other and the other is one."

**JT: I would love to read a manifesto on motherhood by you someday in the future.**

**LT:** "*Animal* is a lot about motherhood, in terms of actual day-to-day motherhood. There are so many people who've done it well. It's like when you think about the John Updikes of the world having written about married people in Connecticut; it's like, okay, do we need more? When it comes to motherhood, there's so much out there that I love, that it's like, 'well, who needs my take on that?' Obviously, as I continue through the stages, I will certainly be turning more to that."

**JT: Finally, what keeps you driven and maintaining faith that the world will be a better place for women?**

**LT:** "The art that I'm seeing today. Knowing there are people like Amanda Gorman and Emerald Fennell who are doing brave things." *Animal* (Bloomsbury, \$32.99) by Lisa Taddeo is on sale from June 8. Jessie Tu is the author of *A Lonely Girl is a Dangerous Thing* (Allen & Unwin).



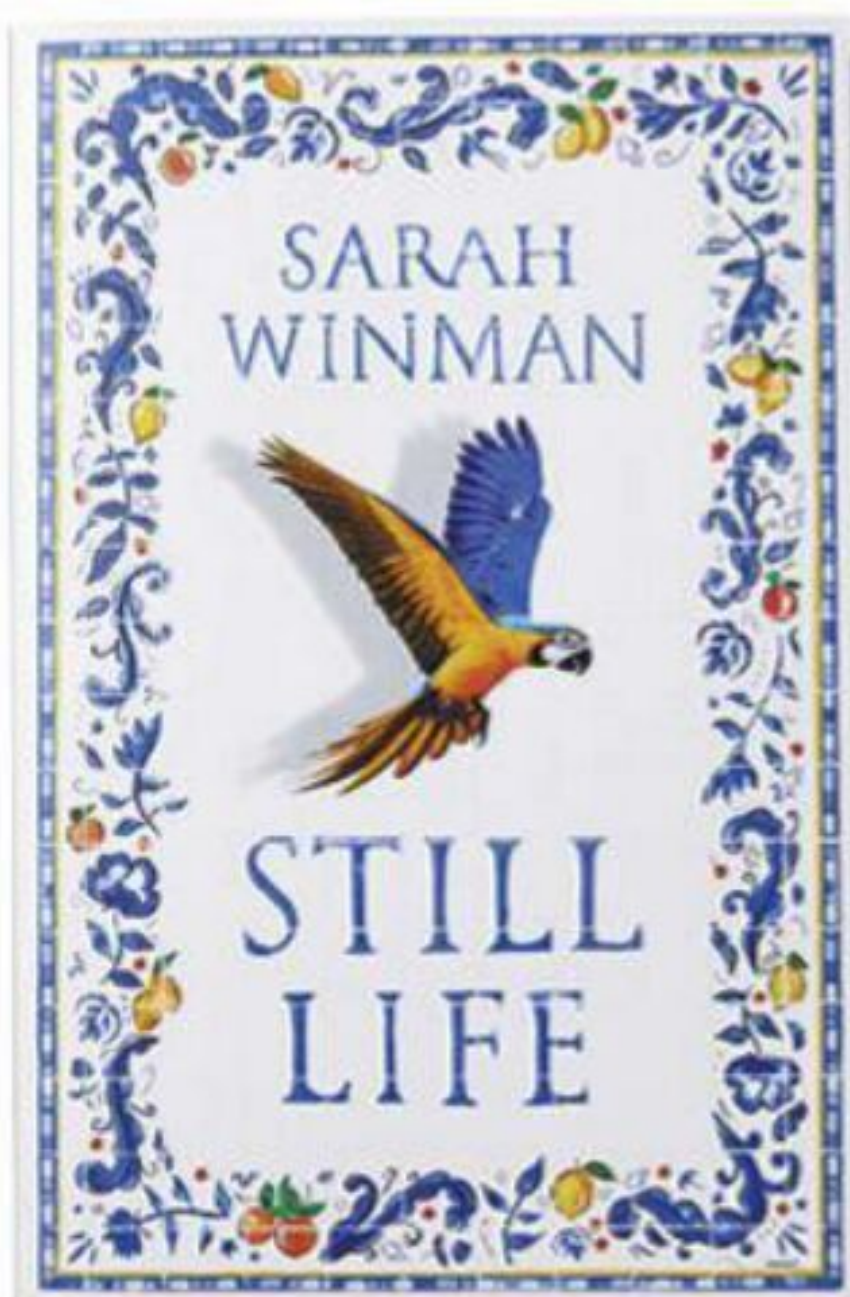
"There is always a reason why someone has gone mad. I wanted to show the history of a person who had gone mad and why they would be driven to that extent"



BOOKS

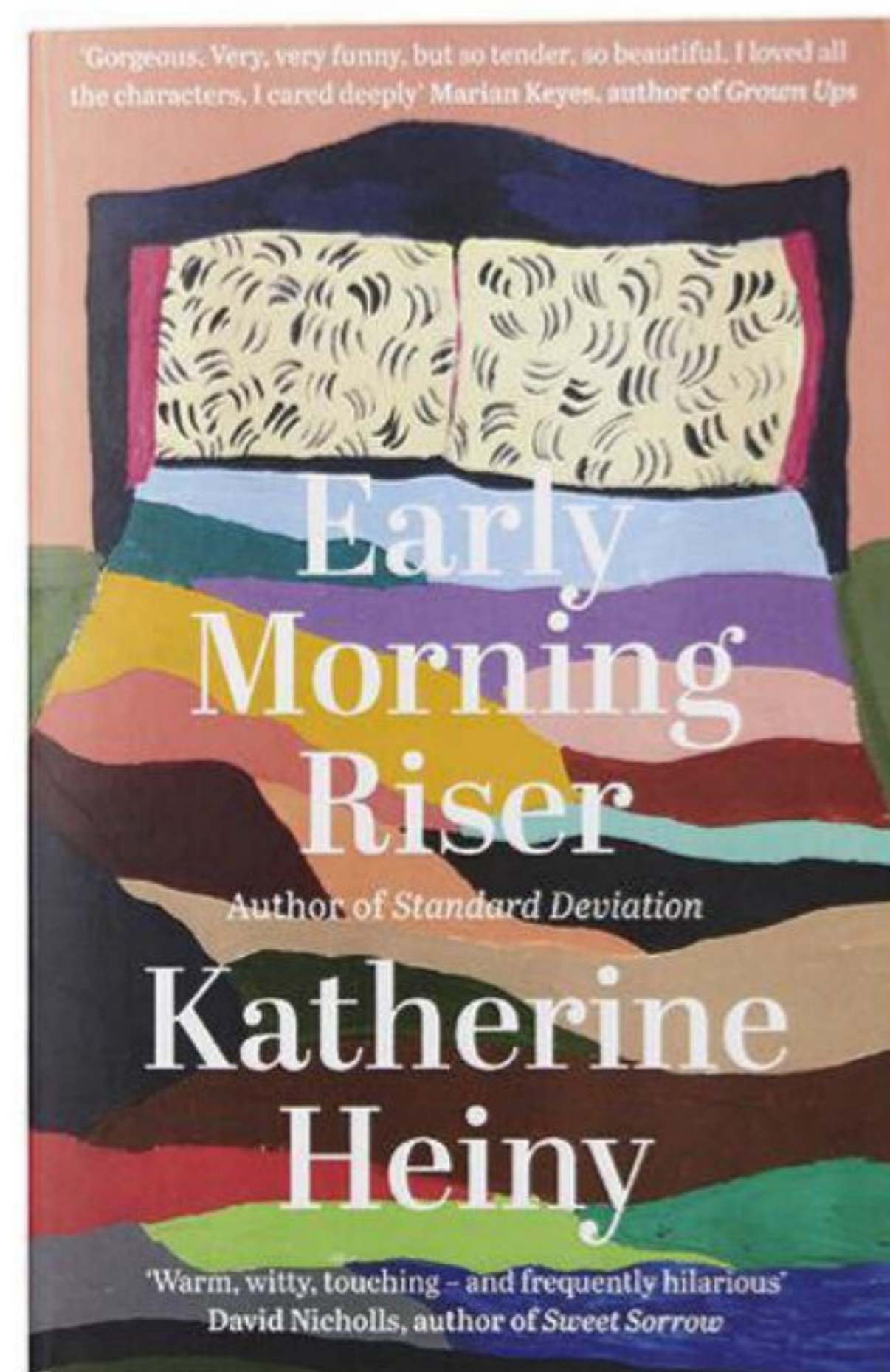
# ON THE SHELF

From thrilling true stories to all-engrossing historical epics and long-awaited literary fiction, these new-release books are the ones everyone will be talking about. By Hannah-Rose Yee.



### Still life

In 1944, in a crumbling villa in the Tuscan hills, a young soldier and an ageing spy connect as the world around them changes irrevocably. A gorgeous and transporting novel, for fans of Kate Atkinson. (Fourth Estate, \$32.99) by Sarah Winman.



### Early Morning Riser

Like Nora Ephron and Laurie Colwin before her, Katherine Heiny writes stories that are witty, wise and shimmering with romance. *Early Morning Riser* is exactly that, a novel about a woman who falls for “the most prolific seducer” of women in their small town. Chaos – and life! – ensues. (Fourth Estate, \$27.99) by Katherine Heiny.

## SECOND PLACE



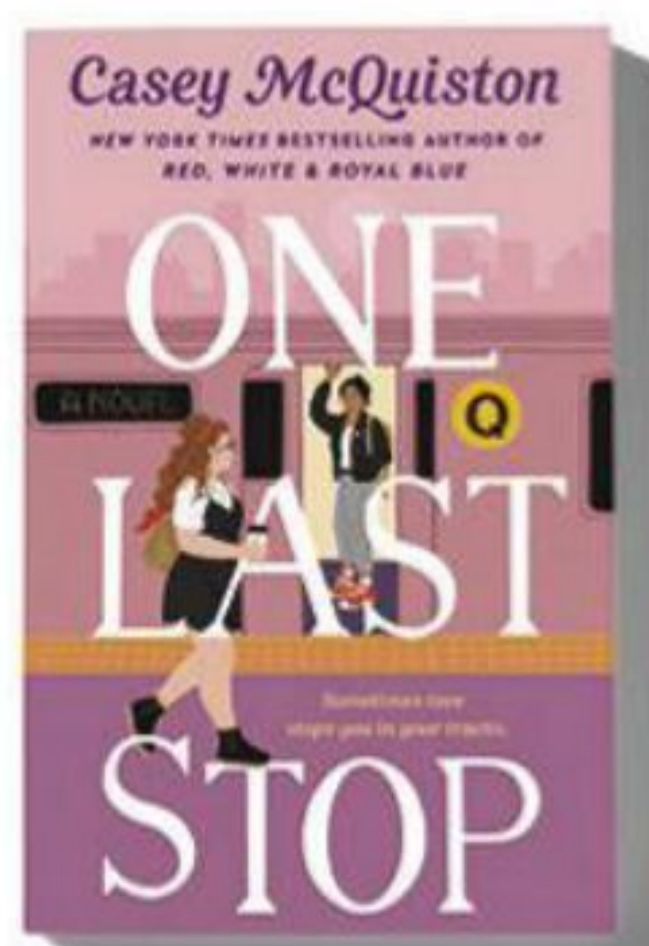
## RACHEL CUSK

### Second Place

From the beloved and much-acclaimed author of the *Outline* trilogy comes this tale of art, and its seductive power to uproot everything, as seen through the relationship between a famed, albeit provocative, artist and the woman who invites him to stay at her coastal retreat for one long, hot summer. (Faber, \$27.99) by Rachel Cusk.

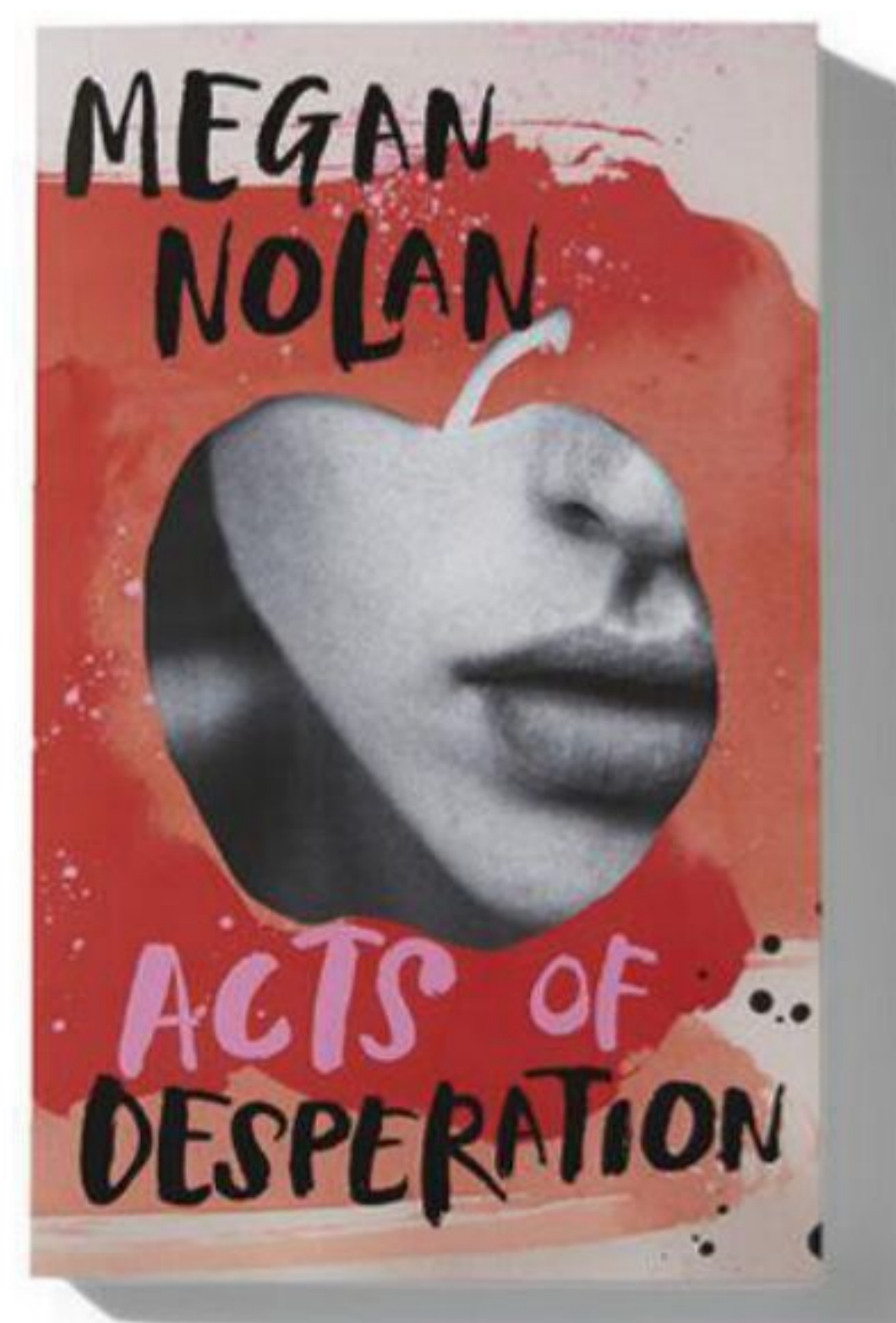
### One Last Stop

This author's first novel, a smart romance called *Red White and Royal Blue*, was a runaway sensation. Her follow up, *One Last Stop*, comes highly anticipated, a bisexual love story with shades of *Kate & Leopold*. One for a weekend getaway. (Griffin, \$26.99) by Casey McQuiston.



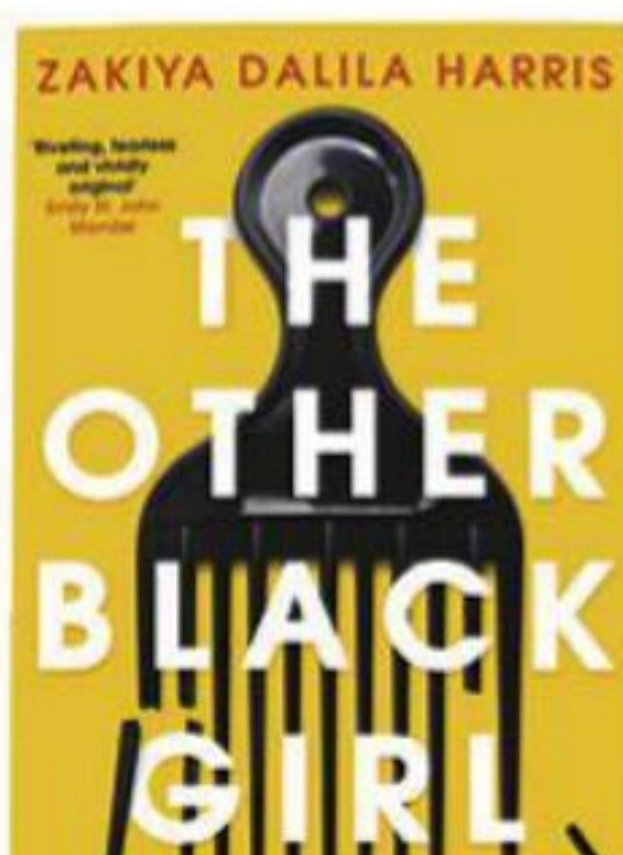
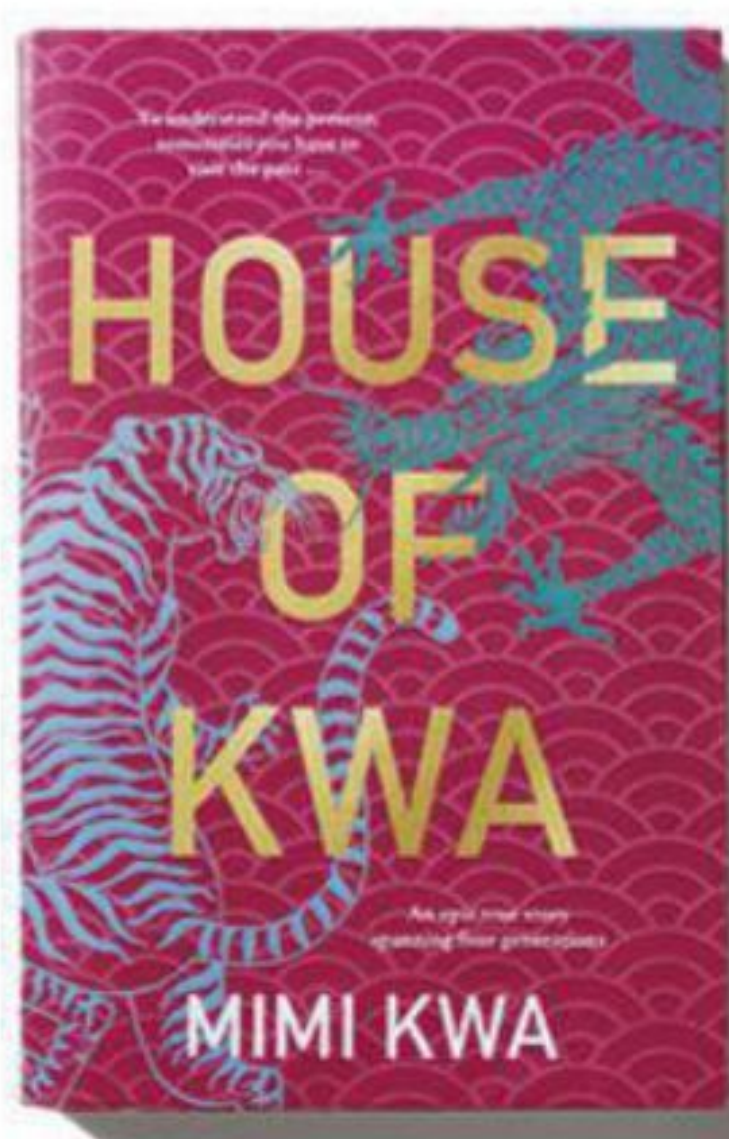
### Acts of Desperation

A toxic relationship is at the heart of this powerful debut novel, which has earned comparisons to Sally Rooney. Author Megan Nolan immaculately balances the tone, which veers between moments of devastation and dark, brutal comedy. (Jonathan Cape, \$29.99) by Megan Nolan.



### House of Kwa

Four generations of one family are chronicled in this epic, sprawling saga of personal history by Australian journalist Mimi Kwa. Leaping from Hong Kong to the Philippines to Perth, *House of Kwa* is an extraordinary true story. (ABC Books, \$34.99) by Mimi Kwa.



### The Other Black Girl

Nella's life as an assistant at one of New York's most prestigious publishing companies is good – until she starts receiving threatening notes on her desk to leave now, and never return. This is a thrilling read, equal parts *Get Out* and *The Devil Wears Prada*. (Bloomsbury, \$29.99) by Zakiya Dalila Harris.



# The Secret

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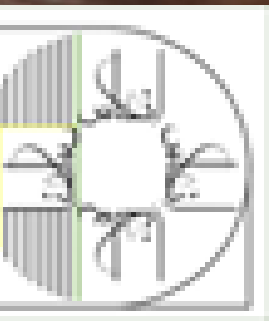
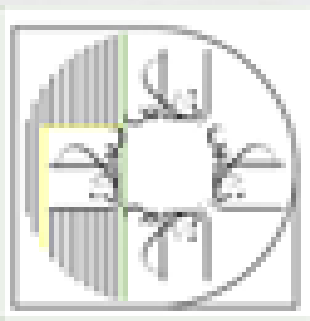


It's not magic. It's science.

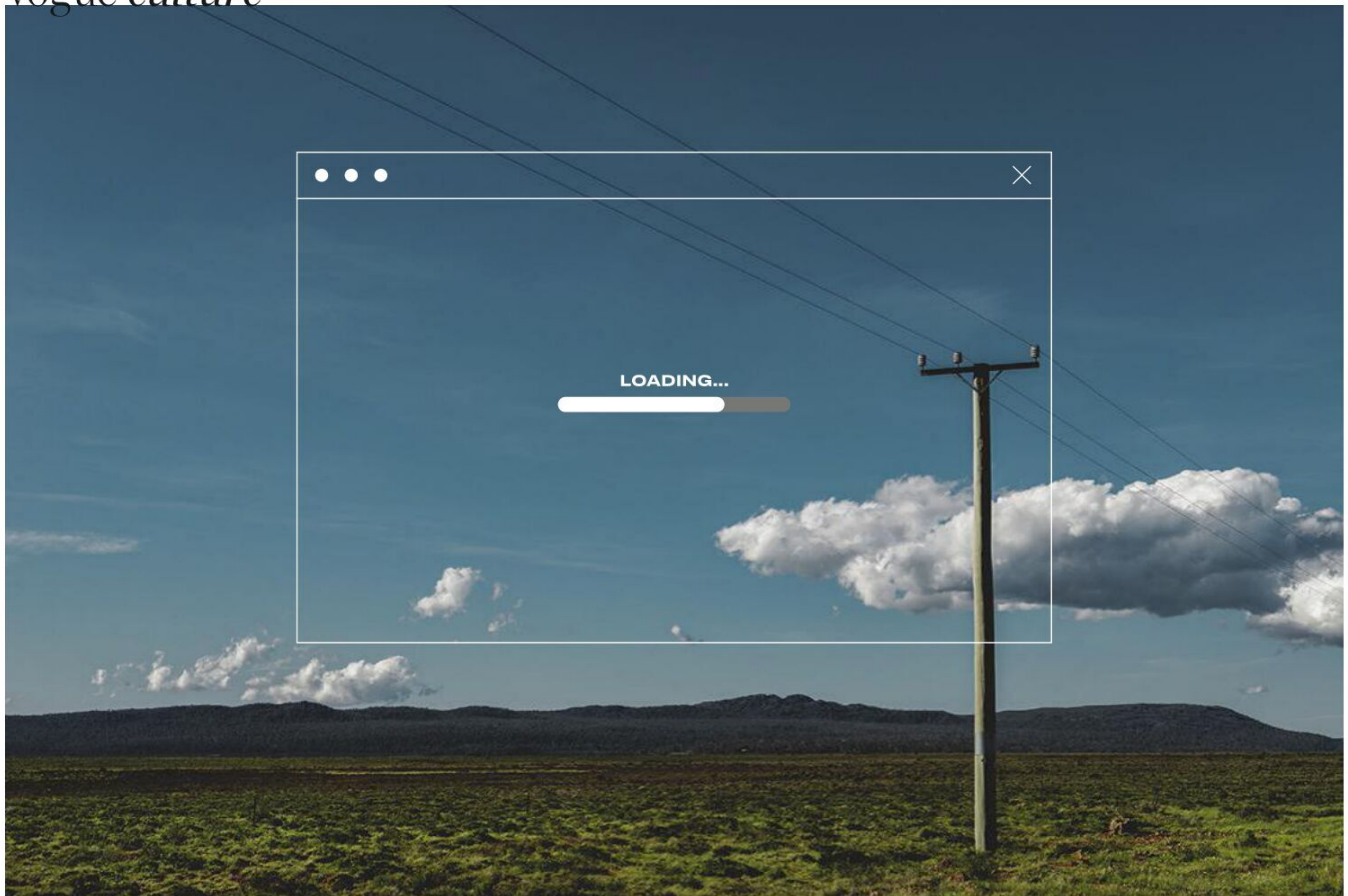
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## CODES

# BUSH TELEGRAPH

*This year, Vogue Codes shines the spotlight on rural and regional entrepreneurs building community, and creating opportunity for others to benefit from their success. By Victoria Baker.*

All I can see from here is paddocks and sheep," says Birdsnest founder Jane Cay from her home office on the farm outside Cooma, New South Wales, where she lives with her husband and three children. The bucolic view belies her busy life as founder and 'Big Bird' of one of Australia's earliest ecommerce success stories.

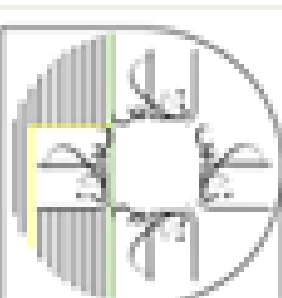
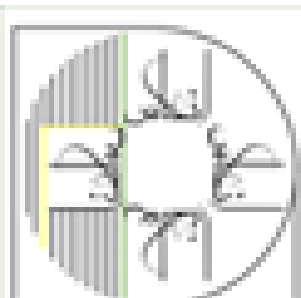
The story is now folklore: after buying a retail store in Cooma in 2004, Jane created Birdsnest, stocking a range of international and local fashion brands. She launched the business online in 2008, at a time when online fashion shopping seemed like a slightly outlandish proposition in Australia. Today, the business supports a team of almost 150 in Cooma, and has a turnover of around \$30 million.

Jane's story could have been different if she hadn't "fallen in love with a boy in a cowboy hat". After growing up near Cooma, she had followed a well-trodden path to the city to enrol in a commerce degree at the University of New South Wales

without looking back. "I just assumed all opportunities were in the city, and I didn't think I'd be back," she says.

A scholarship offer led to her specialising in information systems. "When I first started uni I didn't even know what a floppy disk was, and I thought computers were only for nerds and boys," says Cay. But after engaging with database design, ecommerce and artificial intelligence as part of her degree, "the idea that I could have an exciting career based around technology" took hold and she started her career as an e-business management consultant at IBM. The knowledge and confidence she gained there were central to her push into ecommerce with Birdsnest.

How does she see opportunity in rural areas now? For business, things have undoubtedly improved. "When we launched, the internet was very slow, we really only had email, there was no social media, there were no smartphones," she says. "Technology has made us much less isolated from the markets we want to reach. I prefer to think about most issues as quality problems and try to find opportunities to make the best of what we have here." Citing newer challenges such as sustainability and the changes wrought by Covid, Cay cites flexibility as a key skill. "I like the Charles Darwin quote about it not being the smartest or the strongest





but the most adaptable who will survive. I think any business, anywhere, needs to work hard and fast to adapt and change quickly."

It's also now possible to build an ecommerce business without an in-house tech team. "Building a software development team is hard anywhere, but especially in regional areas," says Cay, who started with a single uni student developer based in his parents' Canberra garage and now has a larger team in Cooma. But the availability of off-the-shelf ecommerce systems (think Shopify, Squarespace and BigCommerce) has also simplified the process. "You just need to understand your business and the problem you're trying to solve and there's generally a software solution that can help you. Then it's about partnering with people where you have gaps," she says. "Ultimately, it's about understanding what problem you're solving for your customer and how the technology will help you do that."

Technology has also increased access to education for those based outside cities. Cay herself is currently taking part in a nine-month Inner MBA online course associated with New York University. At school level, there is continued government focus on closing the opportunity gap between rural and metropolitan students. This year the NSW Government launched a three-year Rural and Remote Education Strategy aimed at ensuring better access to resources and devices, connectivity and virtual teaching resources and experiences to more than 200,000 students in more than 1,000 schools. The Federal Government has also committed sums for recruiting high-achieving teachers to rural and regional areas.

As connectivity and access to technology improves, educational and social needs evolve. The Optus Digital Thumbprint, a government-accredited project launched in 2013, aims to educate primary and high school students and their parents on being safer and smarter online. "As a leading telecommunications provider, we recognise the role that we play in empowering the next generation," says Maurice McCarthy, vice president retail and channel sales at Optus. The project has just wrapped up a regional road trip, visiting more than 70 schools from Far North Queensland to Tasmania with workshops on protecting your identity and building safe relationships in the online world. "For us, it's all about investing in the communities we operate in," says McCarthy.

Cay trained as a careers counsellor before moving to Cooma, thinking she might teach. "Part of my role with IBM was to go into schools and talk about my career in technology consulting," she says. "I just loved opening up a sense of possibility for those students, and I think there's still more work to be done to get the message to rural students." Birdsnest operates a 12-month traineeship program, training a cohort of young people

each year in different parts of the business. "We sometimes struggle to get applicants from our own area," says Cay. "I think there's still a perception that nothing cool can happen in your own town!"

Pip Brett, founder of fashion and homewares business Jumbled, is part of a group mentoring Year 11 students in Orange, New South Wales, where her business is based. "There is plenty of advice about going away to uni, but I'm also trying to open their eyes to the opportunities and entrepreneurship here at home," she says.

Brett grew up in Orange, and left to study a Bachelor of Design in Fashion and Textiles at the University of Technology, Sydney. But she returned and opened her own retail shop at 22. "Ignorance is bliss when you're young," she says of that decision. "It would be more stressful now. But I didn't have people relying on me

"I prefer to think about most issues as quality problems and try to find opportunities to make the best of what we have here"

back then." Jumbled has now expanded to become a fashion and homewares emporium and cafe that's on every must-visit list for Orange, and is run by a "small but mighty team".

Initially a local business, Brett launched online sales "very reluctantly" around nine years ago. Holly Cardew, then consulting for Brett (and now an entrepreneur in her own right), convinced her to join Instagram. "It felt like just another thing to add to my list every day, but it completely changed our business," says Brett. The online component, now serviced by two team members, also allowed an element of drought- and then Covid-proofing. "Our community was in drought for four years and [social media] enabled us to reach other markets. When we closed the shop for three months during the pandemic, the online part of the business went gangbusters."

Building community is a strength of the Jumbled brand, with its always-colourful images and optimistic tone reaching an Instagram following of almost 145,000. Brett attributes this success to absolute authenticity. "When I post, I'm totally being true to who I am and what I love, so it's not a conscious effort, or hard," she says. "The store is everything I love under one roof and my goal is purely to bring joy. I think that's an advantage of lots of the regional stores and businesses that are doing well now. We're not trying to be bigger or better than we are, we're just telling our own stories and being who we are."

Last year, Brett launched The Huddle, an event in Orange for 450 aspiring entrepreneurs, and hopes it will be even bigger this year. "I'd wanted to do it for years but I didn't have the confidence," she says. "The drought really clarified the need for rural families to create off-farm income. The Huddle is for women who are crafting new businesses and lives for themselves, and that's something that's really exciting."

For both Brett and Cay, their teams and their culture are crucial to their success. "Recently I've realised that first and foremost I want to work with people who are really kind and generous," says Brett. "You can train people in the skills you need them to have but I want kindness and generosity to permeate the workplace and our customer service." For Cay, the sudden and devastating effect of the pandemic last March, when she worried for a time that the business would go under, reinforced how much Birdsnest means to her. "These roles are not just a way to put Corn Flakes on the table for their families, but a real part of their identities. To build a community that looks out for each other, that cares about the women we serve and about the world we live in is ultimately our mission."

To find out more and book tickets for Vogue Codes, go to [vogue.com.au/vogue-codes](http://vogue.com.au/vogue-codes).



FILM

# LIGHTS UP

*The sumptuous film adaptation of In The Heights, Lin-Manuel Miranda's first musical, is just one of the many all-singing, all-dancing extravaganzas coming to cinemas this year – and the joyous genre is exactly what the world needs right now. By Hannah-Rose Yee.*

**Y**ou hear the movie *In The Heights* before you see it. The film is set in a little corner of the most upper and most western block of Manhattan, home to an immigrant community of Dominicans, Cubans and Puerto Ricans. A place where the Hudson River meets the sky: Washington Heights. This is the neighbourhood next to Inwood, where Lin-Manuel Miranda was born and raised; these are the blocks that inspired him, at the quite frankly astonishing age of 19, to spend his second year at university writing the first draft of a musical that celebrated all the chaos and all of the poetry of this district. A draft that would, in 2008, premiere

on Broadway with the title *In The Heights* and win Miranda his first Tony Award – long before he turned his creative gaze to a founding father called Alexander Hamilton. This is a place where, as our hero Usnavi reflects in the breathless and ebullient 10-minute-long opening number of the film, which ends with him dancing in a crowd in the middle of a highway – the streets are made of music.

Listen. Can you hear it? There's the beat, the insistent tap of a hand against an upturned crate. The jangle of keys twirled around a finger. Then comes the melody and then – because this is a Lin-Manuel Miranda joint – comes a rap. "Lights up on Washington Heights, up at the break of day," trills Usnavi, a bodega owner who dreams of returning to his home country of the Dominican Republic, played originally on stage by Miranda and here, on screen, in this heart-swelling, joy-bringing, life-affirming film adaptation by Anthony Ramos, an actor so charismatic his smile could power the entire city. "He is *such* a movie star," enthuses Melissa Barrera, who appears alongside him as Usnavi's will-they-won't-they, just-get-it-together-you-guys love interest Vanessa, an aspiring fashion designer desperate to get out of the barrio.

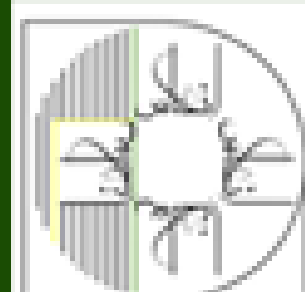
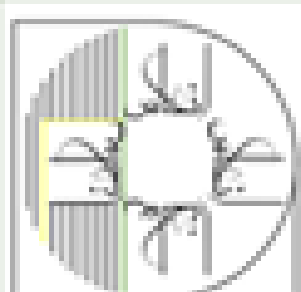
*In The Heights* is two-and-a-half hours of magic; it is, director Jon M. Chu has said, "a vaccine for your soul". Filmed on the actual blocks of Washington Heights, at its bodegas and salsa clubs and parks and swimming pools, this movie musical adaptation feels like the walls of the theatre have come down and the production is

spilling onto the streets. "Lin literally sat on this block when he wrote these songs, and yet it's never been performed there," Chu says. It's why he felt so strongly that the movie had to be filmed on location, even though it meant shutting down one of the area's busiest intersections to shoot that sprawling opening sequence. "Let's bring the audience to the actual streets," explains Chu.

Though the plot hasn't changed significantly in this adaptation, each character somehow feels larger on the big screen. Usnavi is determined to return to his parents' country, though whenever he's around Vanessa (Barrera) there's this nagging sense that he's exactly where he is meant to be. Nina (Leslie Grace) has made it to Stanford on the back of a crippling mortgage taken out by her father, but she feels isolated in the corridors of her college. Benny (Corey Hawkins), her adorable ex-boyfriend, has aspirations to start his own company and become a man worthy of his first love. *In The Heights* is a movie about dreams, or *sueñitos*, as Usnavi says in the film. It's this



*In The Heights's*  
Anthony Ramos and  
Melissa Barrera.





subject matter that connected Barrera to her character; she, too, left her home town in Mexico in pursuit of something more. Sometimes, Barrera explains, “we chase our dreams and our dreams take us far away”. And sometimes, we realise that “it’s okay to stay where you are, and find happiness there, and allow yourself to open your eyes to the love of your community,” she adds – a lesson that is learnt in the movie through a few all-singing, all-dancing numbers.

There is no big, bad villain in *In The Heights* – if there is one, it’s gentrification. Or men who can’t get their act together to just ask the damn girl out. What *In The Heights* is, in essence, is a movie musical in the truest sense of the genre: a story about those emotions so feverish and fizzy and electric that they can only be told through song. “Sometimes words aren’t enough,” explains Chu. “There’s a language break, and only melodies can help bridge some of that gap ... When a movie can’t show how it feels to be lonely, a melody can, a move can.” *In The Heights* is a throwback to the genre’s heyday in Hollywood, when the movie musical ruled the box office, collected Oscars like Miranda collects Tonys, and made stars of young women from small towns with names like Judy Garland and Julie Andrews. Supersized and loud, with dance sequences that could take your breath away, a movie musical was designed to make audiences feel brand new. They had razzle dazzle, glamour, antics and tap shoes. They were also *long*, which *In The Heights* unashamedly is, too. Add in a few more numbers and it would need an intermission, just like *The Sound Of Music*. What’s not to love?

But there was a period when the movie musical went out of favour. Because of their heightened executions and penchant for jazz hands, they gained a reputation for being cheesy. It doesn’t help that the most recent blockbuster movie musicals were the calamitous adaptations of *Cats* and *The Prom*, either. “Cinema has always had something against sentimentality. Musicals are viewed as saccharine or unartistic because the worlds they create aren’t realistic,” explains Alex Caress, one half of the movie musical podcast *The Hills Are Alive*. “But frankly, that’s the point.” He’s right: musicals *are* cheesy. And there’s nothing wrong with that. Caress’s co-host Kelsey Jayne believes that we’re living through a second golden age of the movie musical, as heralded by the recent critical and box-office success of films such as *La La Land* and *A Star Is Born*. This year alone, the genre is set to dominate cinemas. Alongside *In The Heights*, there will be adaptations of Broadway and West End hits including *Dear Evan Hansen*, *Everybody’s Talking About Jamie* and *Cyrano*, as well as *Cinderella*, starring Billy Porter and Camila Cabello in July and the Steven Spielberg-directed *West Side Story* just in time for Christmas. On Netflix later this year comes *Tick Tick ... Boom!*, Lin-Manuel Miranda’s directorial debut. And opening the Cannes Film Festival is *Annette*, the original French movie musical starring Marion Cotillard and, um, Adam Driver. An infinitely memeable trailer has already broken the internet.

The movie musical is back with a vengeance. High and low, arch and cheesy, casual and exquisite. Partly, this pop-culture trend stems, as with most things these days, from the pandemic, which dimmed the lights on Broadway and the West End for the better part of last year. With two of the biggest live-theatre destinations going dark, the movies became the place where the genre could thrive.



Ramos, Barrera and *In The Heights* co-stars Leslie Grace and Corey Hawkins in front of a mural by artist Angurria.

“Sometimes words aren’t enough ... When a movie can’t show how it feels to be lonely, a melody can, a move can”

“I think everybody needs a little bit of an escape, and some relief, after the year that we’ve had,” muses Leslie Grace, who plays Nina in *In The Heights*. “I cannot wait! We’ve got so much coming, and I think it’s going to all happen at just the right time, when everybody needs it.” Though, if we’re being pedantic, several of these adaptations were in the works before the pandemic uprooted everything. What Covid has done, however, is prove the hunger from audiences for movie musicals, after a year of no musicals *at all*. If you are one of the 11 million people who watched the trailer

for *In The Heights* – or one of the 11 people who have watched it a million times – then you understand.

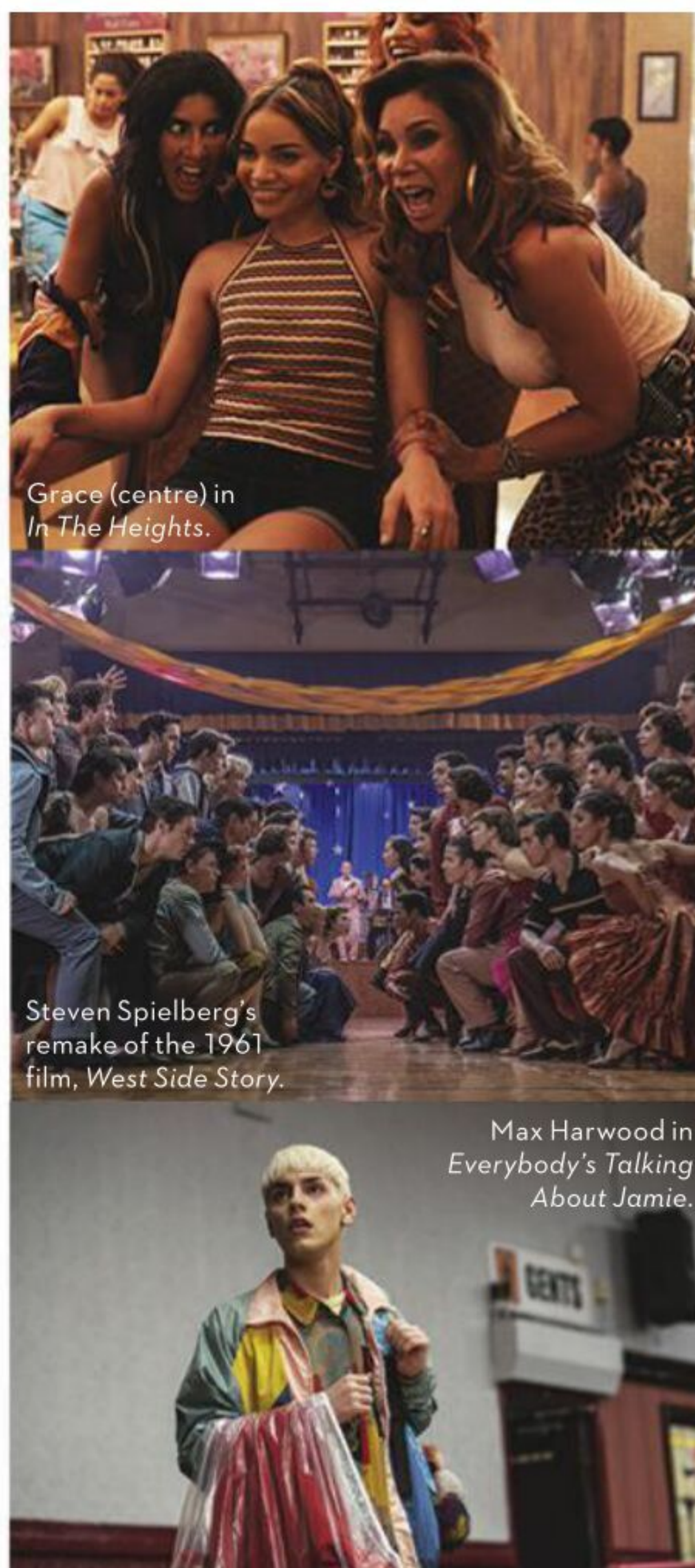
*Dear Evan Hansen*, an adaptation of the Tony Award-winning production that sent Ben Platt’s star ascendant, was filmed entirely during Covid lockdowns and is slated for release in September. The themes of *Dear Evan Hansen* – identity, anxiety, connection – are made for song. These are soulful and intimate subjects, the kind of things that Chu believes can’t be constrained by mere words. It’s the same with *In The Heights*, which deals in community, loss and finding your place, with the songs some of the most personal tunes that Miranda – whom Chu believes is “one of our greatest lyricists”, – has ever written. If you liked the mind-bending ferocity of *Hamilton*, you’ll love the playful spirit of *In The Heights*, which veers between sassy diva anthems such as *No Me Diga* to the galvanising 96,000, the production’s blow-out number in which Usnavi →



discovers that he has sold a winning lottery ticket, filmed by Chu at a local swimming pool in a no-holds-barred homage to the campy, over-the-top musical stylings of choreographer Busby Berkeley, the man who crafted the numbers in *42nd Street*. Now *that* you need to see on the big screen. "There's a sense of community that you don't have for a movie like this unless you can feel people crying in a row in front of you, laughing in the row behind you and dancing in the aisles," Grace enthuses. "This is that type of movie."

*Hamilton* is Miranda's magnum opus, but *In The Heights* is his heart, a tale of the children of immigrants wrestling with the legacy of their parents' aspirations. Barrera saw the original stage musical 15 times on Broadway, saving up her pennies and weeping silently in her seat every time. "Being Latina and watching that show and seeing people speaking Spanish – people that looked like me and sounded like me – was a turning point in my life," she says. "Seeing *In The Heights* was like a sign from the universe that there were jobs and opportunities for me." She auditioned to be part of the musical several times but never made the cut; in a twist of fate, she is now the lead actress in Chu's adaptation. "I hope that's what the movie does for people that watch it," she continues. "That ray of hope ... to be proud of where you come from, and where you're going. And this idea that everyone has the ability to achieve their dreams. And every dream is valuable."

*In The Heights* was made over a few hot, sweaty months in New York – "an amazing, unforgettable summer," enthuses Barrera. Chu says that there wasn't a day on set when he didn't cry; in true testament to how much this movie means to him, he named his baby son, born in the middle of production, Jonathan Heights. "I was



always worried ... I never knew if the camera could capture what we were feeling," Chu admits. There was one day, a 15-hour hard slog in the claustrophobic, spicy humidity of a New York summer, when 200 extras and the core cast of Ramos, Barrera, Grace and Hawkins were filming the Carnival scene. It's a pivotal moment in the musical, where the residents of the block resolve to celebrate their heritage in a rousing number that takes place in the backstreets of the barrio. "Before we started shooting, it was just an alleyway," recalls Grace. "And then we filled it up with all of our pride." Adds Chu: "We shot it on one day, and everybody's dancing, and I called cut. Nobody stops. Everybody's jumping up and down with their flags." The scene concluded with everyone chanting 'New York' and 'Lin', over and over again, as the sun went down on another day in the Heights. "We were all bawling by the end," recalls Grace.

This is the power of the movie musical: to give voice to our biggest emotions, to share our hopes and dreams as loudly – and as noisily – as possible, to thread connections between people and their communities across the aisles of a cinema. Musicals are hectic and thrilling and brilliant and are

made for the big screen, preferably with an enormous bucket of popcorn and a soft drink the size of a small child. Sink into that plush velvet seat and wait for the beat to kick in, for that melody to leap into action, and for the orchestra to build and build and build until everything bursts open and you realise, *oh*, this is where the light is kept.

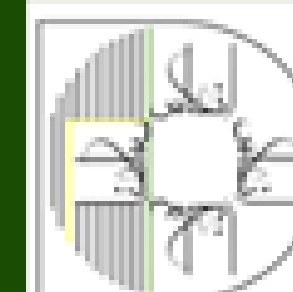
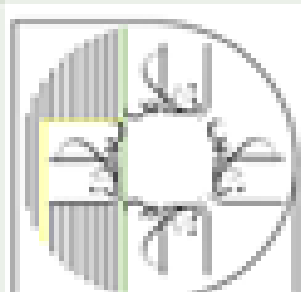
*In The Heights* is in cinemas June 24. *Cinderella* is in cinemas July 15. *Dear Evan Hansen* is in cinemas September 23. *West Side Story* is in cinemas December 9.

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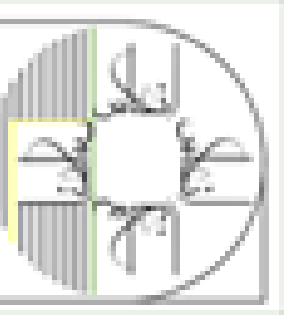
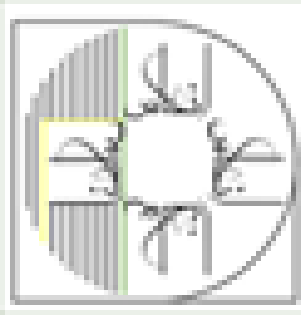
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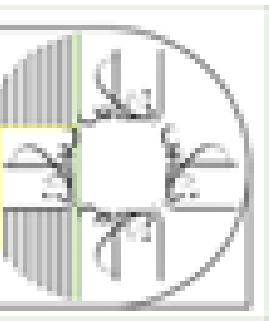
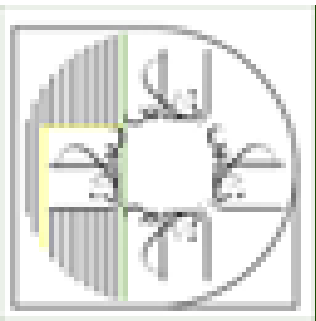
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## CUSTOMISE AUSTRALIAN MADE

### CHOOSE YOUR CONFIGURATION

Arrange Domayne's fully modular lounges to suit your space. Make a long line, an L-shape or a Z-shape, or even place sections back-to-back.



### CHOOSE YOUR FABRIC

Add more 'you' to your living room by choosing from a huge variety of fabrics in contemporary colours, textures and patterns.

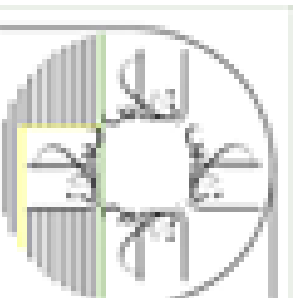
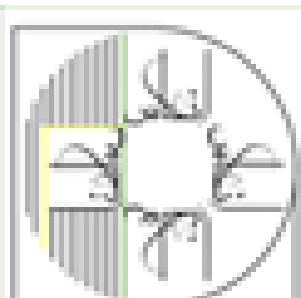


### CHOOSE YOUR FIRMNESS

Make your lounge as firm or as soft as you want with Domayne's range of foam densities.

**MAIN IMAGE:** Carter 6-piece Fabric Modular Lounge, upholstered in Zepel Casual fabric in Desert, \$6,499; Belle Lamp Table in Grey, large, \$1,199; Belle Lamp Table in Grey, medium, \$999; Marco Tribal Rug in Grey, 160x230cm, \$349; Rio Rattan Shade in White, large, \$349; Rio Rattan Shade in White, medium, \$229; Salt & Pepper Opal Bowl, \$129; Miami Vase in Mustard, \$99; Golden Conch Shell, \$59; Salt & Pepper Kennedy Metallic Champagne Bowl, \$129; Fleur Small Fish Bowl (used as vase), \$24; Swan Square Cushion in Gold, \$49; Swan Rectangular Cushion in Gold, \$49; Weston Vase in Mustard, \$79; Salt & Pepper Nomad Bowl in Rust, \$14; Kettle Vase in Mustard, \$59; Salt & Pepper Kennedy Metallic Ice Bucket with Tong, \$79; Salt & Pepper Kennedy Metallic 6-Piece Cocktail Set (only shaker pictured), \$99; Lola Vase in Mustard, \$79; Eclipse Gold Foil Print, \$259; Aura Waffle Throw in Olive, \$169. **INSET:** Carter Fabric Ottoman, upholstered in Warwick Airlie fabric in Ebony, \$829.

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## CUSTOMISE AUSTRALIAN MADE

### CHOOSE YOUR SIZE

Choose the size of your lounge to suit your seating requirements. Domayne offers everything from two- to five-seaters in a variety of styles.



### CHOOSE YOUR FABRIC

Add personality to your room by picking a textile with a colour, texture or pattern that reflects your style.



### CHOOSE YOUR BACK

Opt for a lounge back with scatter cushions for a casual, comfy look. Or, for a more traditional style, go with a higher full back.

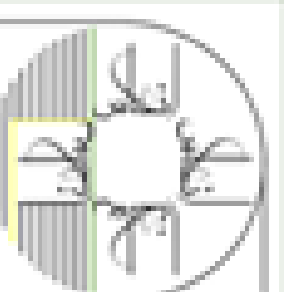
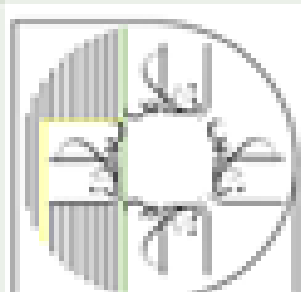


**MAIN IMAGE:** Loft 3.5 Seater Fabric Lounge, \$2,999, and 1.5 Seater, \$1,599, both upholstered in Warwick Cruze fabric in Olive; Cincinnati Marble Coffee Table Set, \$899; Marco Tribal Black Indoor/Outdoor Rug 160x230cm, \$349; Fiddle Leaf 200cm Tree, \$699; Palm Springs Table Lamp, \$249; Jude Leather Cushion in Tan, \$149; Aura Waffle Throw in Limestone, \$169; Georgia Small Bowl in Orange Rust, \$19; Monument Vase in Liquorice, medium, \$169; Corduroy Cushion in Redwood, \$59; Ruby Leaves Wall Art, \$289. **INSET:** Harper Bedside Table, \$139; Gemma Vases in Black/Gold, \$49 for set of 2; Mima Vase in Natural, \$59.

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SMALLER SPACES WITH DOMAYNE'S RANGE  
OF TWO- AND THREE-SEATER LOUNGES



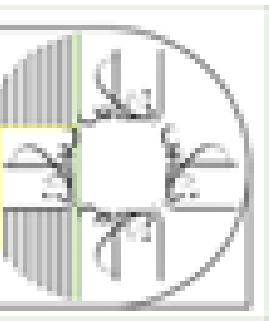
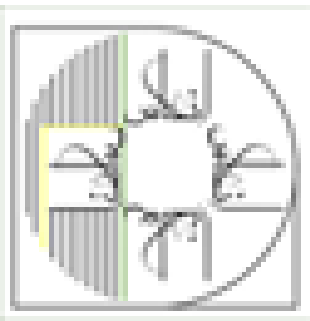
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BUILD YOUR PERFECT DINING  
SETTING FROM A WIDE RANGE  
OF TABLES AND CHAIRS

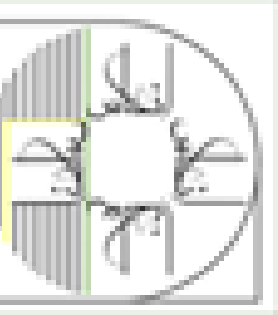
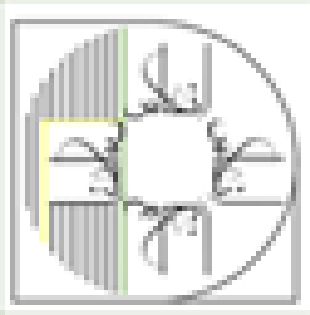
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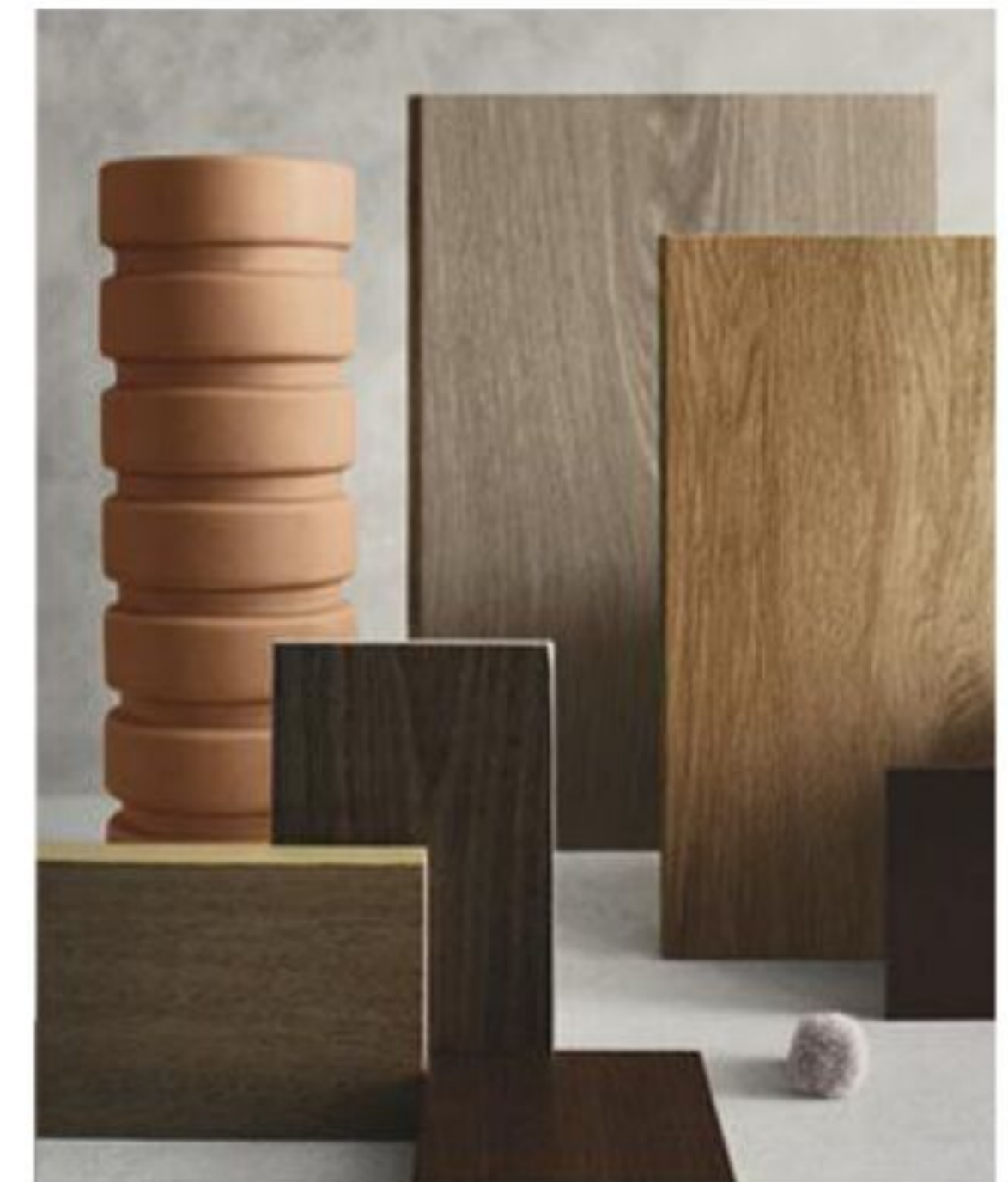




## CUSTOMISE

### CHOOSE YOUR FABRIC

Set the mood and tone of your space with your choice of Domayne's contemporary fabrics in a variety of colours and textures.



### CHOOSE YOUR STAIN

A timber stain for your table and chairs will add character and warmth to your dining area and allow you to create a cohesive look in your home.

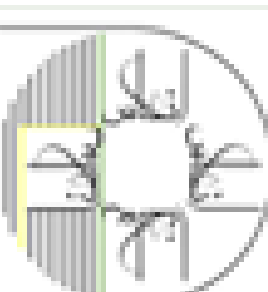


### CHOOSE YOUR STYLE

Tailor your dining setting to suit varying seating requirements by selecting from a range of elegant chair styles such as carver, upholstered and benches.

**MAIN IMAGE:** Australian-made Orana 3m Dining Table in French Grey, \$4,599; Orana Dining Chairs, upholstered in Zepel Bolt fabric in Silver, \$599 each; Salt & Pepper Nomad Side Plate in Natural/Rust, \$14; Salt & Pepper Nomad Bowl in Rust, \$14; Georgia Small Bowl in Orange Rust, \$19; Salt & Pepper Nomad 28cm Dinner Plate in Rust, \$19; Mima Vase in Peach, \$59; Wave Vase in Blush, \$59; Megan Vase in Rust, \$49; Georgia Large Bowl in Rust, \$49; Sibella Large Vase in Orange Rust, \$69; Leila Vase, \$69; Desire Small Planter in Orange Rust, \$34; Petra Vase in Rust, \$49; Marco Tribal Rug in Grey, 160x230cm, \$349. **INSET:** Orana Dining Chair, upholstered in Zepel Bolt fabric in Silver, \$599; Mima Vase in Peach, \$59; Kyam Carver Dining Chairs in Grey with Black Legs, \$399 each.

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## CUSTOMISE AUSTRALIAN MADE

### CHOOSE YOUR STAIN

Hand-pick one of seven beautiful timber stains for your bed legs and bedhead to complement your room's colour palette.



### CHOOSE YOUR FABRIC

Select from an extensive collection of high-quality fabrics in colours, patterns and textures to show off your individual style.



### CHOOSE YOUR HEIGHT

Personalise your bedroom by going with a bedhead that fits your aesthetic. Take it high to make a bold statement or stay low for a streamlined look.

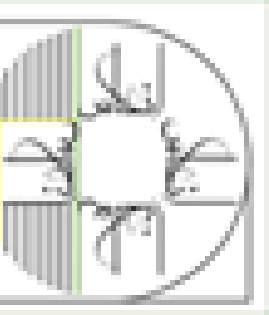


**MAIN IMAGE:** Lulu Queen Fabric Bed Frame, upholstered in Warwick Clique fabric in Petal, \$2,399; Felix Rug in Natural, 160x230cm, \$999; Palermo Floor Lamp, \$479; Aura Waffle Throw in Nude, \$169; Roma Coverlet in Brownie, \$349; Corduroy Cushion in Truffle, \$59; Domayne Luxuries 500TC Bamboo Queen Sheet Set in Clay (flat sheet, fitted sheet and one pillowcase shown), \$169; Hotel Collection Grey Ribbon Queen Sheet Set (two pillowcases shown), \$199; Basic Linen Square Cushion in Blush, \$44; Harper Bedside Table, \$139; Amber Arch Table Lamp, \$189; Tropical Leaf Small Vase in Orange, \$16.

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YOUR BED AND BEDHEAD



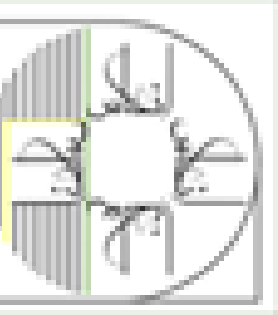
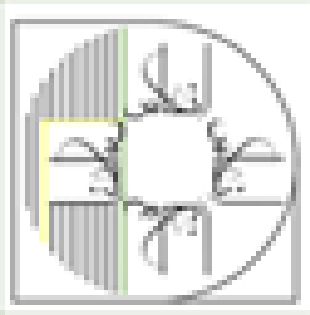
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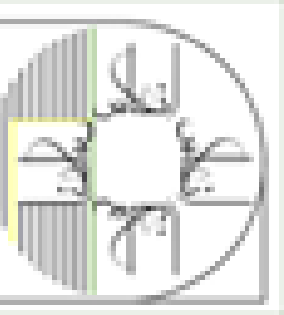
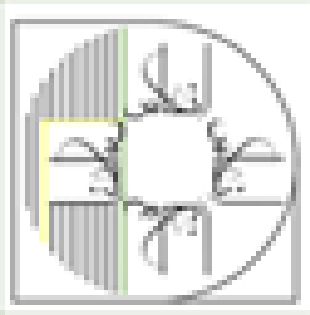
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## CUSTOMISE AUSTRALIAN MADE

### CHOOSE YOUR SIZE

Make a style statement with the perfect one-piece or two-piece bedhead to complement your bed.



### CHOOSE YOUR FABRIC

Express your individuality by selecting from a curated collection of premium fabrics in on-trend colours, patterns and textures.



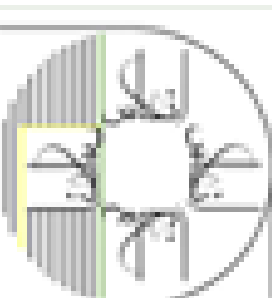
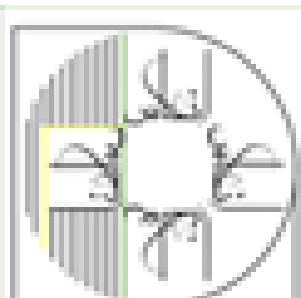
### CHOOSE YOUR BASE

Pick a standard base for a classic look or go for a four-drawer bed base to gain some extra storage space.



**MAIN IMAGE:** Micah Queen 4-Drawer Fabric Bed Frame, upholstered in Warwick Cruze fabric in Olive, \$2,699; Alexa Bedside Tables, \$119 each; Katherine Table Lamps, \$209 each; Calathea Fasciata 65cm Tree, \$179; Ryker Planter in Grey, medium, \$199; Sari Silk Harper Rug in Grey, 160x230cm \$599; Glasshouse 380G Candle in Marseille Memoir Gardenia, \$49.95; Salt & Pepper Winston Highball Glass (used as vase), \$29 for set of 4; Pique Queen Quilt Cover Set in Sage, \$219; Hotel Collection Queen Quilt Cover Set in Taupe (only pillowcases pictured), \$179; Swan Rectangular Cushion in Olive, \$49; Swan Square Cushion in Grey, \$49; Roma Coverlet in White, \$349; Aura Waffle Throw in Olive, \$169. Domayne stores are operated by independent franchisees. Advertised prices valid at New South Wales stores only. Prices may vary between states due to additional freight costs. Accessories shown are not included. Promotion valid until 16/08/2021 or while stocks last. Prices may vary due to customisation.

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vogue *beauty*



**Green land**

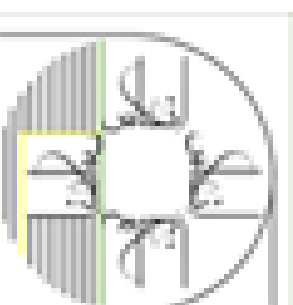
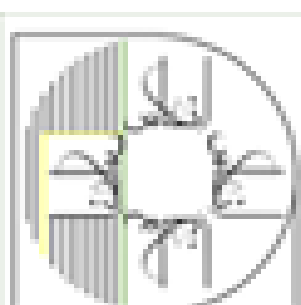
Blended eye shadow has its place, but to frame the eyes like an expert, try colour-blocked swatches of creamy paint-effect pigment.

M.A.C Chromaline cream liner in Landscape Green, \$42. M.A.C Lip Conditioner, \$28.

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# WILD & FREE

*At the crossroads of make-up and art, parameters and rules make way for a free-spirited approach to beauty, guided only by your mood.*

PHOTOGRAPHS EZRA PATCHETT  
MAKE-UP KARIM RAHMAN

## Outside the lines

You could describe these colours as muted, but there's nothing quiet about the ombre and metallic finish of make-up artist Karim Rahman's creation.

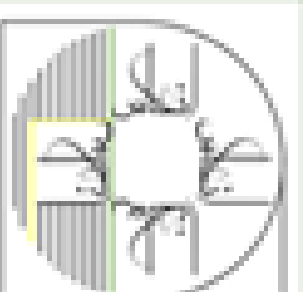
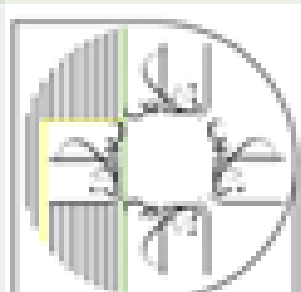
NARS Single Eyeshadow in Goldfinger and Matcha, \$29 each.

STYLIST: VITO CASTELO HAIR: LAURENT PHILIPPON  
MODEL: HANA JIRICKOVA

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**On the red eye**

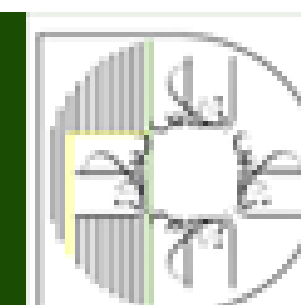
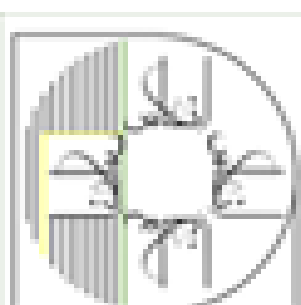
Just when you thought you had seen every iteration of winged liner it charts a new course: this time curved, blurred and extended almost all the way to the hairline.

Lancôme Lip Liner in Caprice, \$47 (used on eyes).  
Lancôme L'Absolu Mademoiselle Tinted Lip Balm in 001, \$57.

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### **Pencil it in**

Forget everything you thought you knew about eyeliner (symmetry, precision, even a steady hand) and draw outside the lines in your favourite trio of contrasting shades.

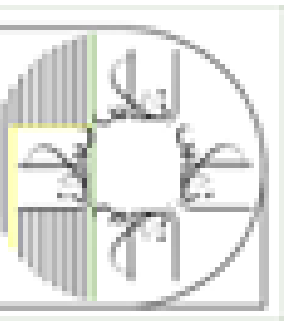
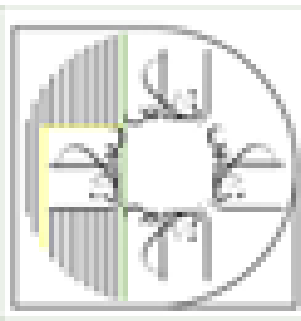
Urban Decay 24/7 Glide-On Eye Pencil in Roxy, \$35. Dior Diorshow On Stage Liner in Pearly Turquoise, \$56. Fenty Beauty Flypencil Longwear Pencil Eyeliner in Cherry Punk, \$33.

EZRA PATTICHE  
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NEW LAUNCHES

# BETWEEN THE SHEETS

*Homegrown skincare brand Minenssey reimagines the humble sheet mask, loading it up with actives, Australian native ingredients and prebiotics. By Remy Rippon.*

**IF WE ANALYSE** the life cycle of a beauty trend it usually goes something like this: a spiffy new product formula is dubbed the skincare game changer we all need in our kits (cue the YouTube beauty tutorials) and then one of two things happens. It either fades away as quickly as it arrived – good but not worthy of a permanent place in our regimen – or it becomes so ingrained in our daily routine that we’re unsure how we ever went without it.

Sheet masks fall into the latter. And for good reason: when applied weekly, a sheet mask is designed to deliver a super-charged dose of nourishing ingredients and also top up moisture stores that can be zapped by acids or cleansers that strip the skin. The skincare benefits are both instant and long-lasting: “Facial masks are found to be a convenient and more immediate way of delivering active ingredients to the skin. With the serum from the mask left on the skin, and massaged in, it helps to deliver lasting benefits,” says dermatologist Dr Philip Tong. “Although you can use products after the mask, such as a vitamin A cream or retinol, most of what the skin requires can be found within the mask already.”

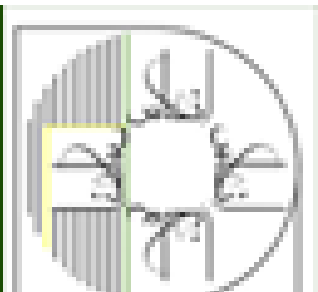
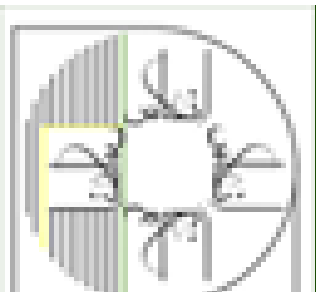
Which is precisely the case with Minenssey’s newest arrival: the Nutritious Skin Treatment Mask. Spiked with Australian botanicals (antioxidant-rich lemon and aniseed myrtle and kangaroo paw) and reliable actives (hyaluronic acid and niacinamide) to heal, hydrate and exfoliate, what sets this mask apart, according to Tong, is the neat addition of prebiotics.

Why do they matter? Prebiotics promote healthy bacteria – called probiotics – in the skin which “provide a health benefit and can be found in large populations on skin – this is called the microbiome,” explains Tong. It’s for this reason that the Nutritious Skin Treatment Mask lists ‘Prebio Defense’ among its star ingredients: the prebiotic solution nurtures a healthy microbiome, which is good news for anyone prone to acne, rosacea, dehydration or even eczema.

Equally important is how you use it. To get the most out of this mask, use them up to three times a week. Apply the geranium-scented mask to clean skin and let it settle for 15 minutes. Upon removal, you’ll notice a serum residue: massage this into the face, neck and shoulders for benefits that persist well beyond the initial lit-from-within glow.

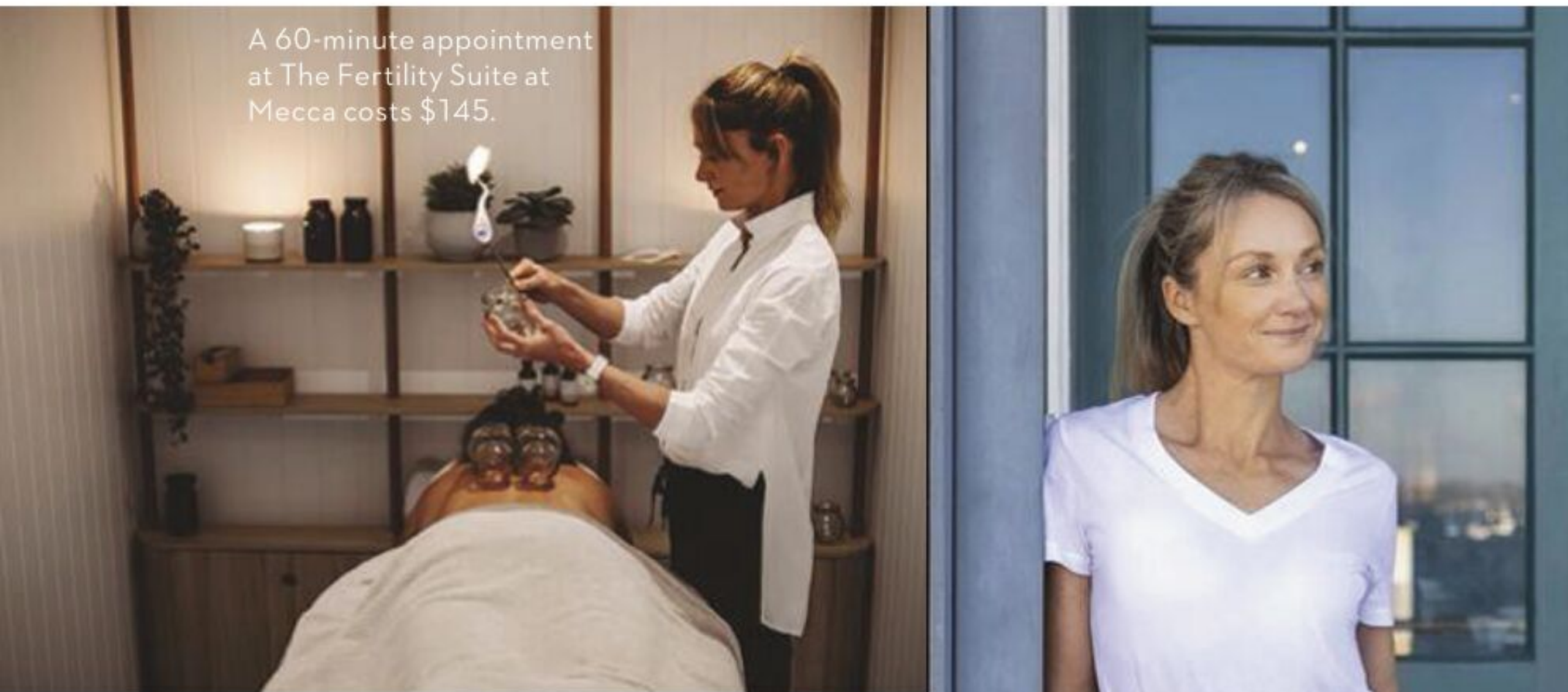


Minenssey Nutritious Skin Treatment Mask, \$50 for a pack of five.





A 60-minute appointment at The Fertility Suite at Mecca costs \$145.



## FERTILE GROUND

Beauty powerhouse Mecca expands its wellness footprint with a by-appointment fertility consultation service at its Sydney flagship, in partnership with Jenna McDonald's The Fertility Suite.



Jenna McDonald

### VOGUE AUSTRALIA: In a nutshell, what is The Fertility Suite?

**JENNA MCDONALD:** "We take an holistic approach and work with women who are preparing to conceive, those who are already trying to conceive, and women who are working with assisted reproductive technology like IVF."

### VA: What services are on offer at The Fertility Suite within Mecca?

**JM:** "I work as an acupuncturist and a Chinese herbalist and use supplements, lifestyle advice and dietary changes to support factors important for fertility. Every woman is different, but a typical appointment at Mecca will include a consultation, an acupuncture treatment, possibly herbal medicine, supplements, lifestyle advice and/or education. Our initial appointments will include our Mecca x The Fertility Suite Welcome Bundle, which contains all the information I wish all women knew when they were thinking about starting a family."

### VA: Is this a step towards being more open about reproductive health?

**JM:** "The Fertility Suite's collaboration with Mecca is such a positive step in removing that taboo around the grittier side of fertility. Being created by a woman, for predominantly women, Mecca is just an incredible and accessible space to start this conversation and drive the normalisation of fertility health, and the challenges that we face when we decide to start a family."

*The Fertility Suite at Mecca, 49-51 Market Street, Sydney.*

## BOTTLE SERVICE

Get your good skin fix from these new nourishing formulas.

Kora Organics  
Turmeric Glow  
Moisturiser, \$78.



Chanel Hydra Beauty  
Camellia Glow  
Concentrate, \$124.



Dermalogica Melting  
Moisture Masque, \$99.



Estée Lauder  
Perfectionist Pro  
Rapid Brightening  
Treatment Ferment<sup>3</sup>  
Vitamin C, \$180.



## BRAND TO KNOW:

### Bread Beauty Supply

She's already conquered the US with her succinct edit of hair oils, conditioners and wash-day essentials for curls, enjoying sell-out success in Sephoras stateside. Now Melbourne-based beauty entrepreneur, Maeva Heim, is bringing Bread Beauty Supply home. Recently launched in Sephora stores nationally, the brand's moda operandi is simple: caring for curls and coils need not be complicated with the right arsenal of formulas. The jewel in the crown is the brand's Kakadu plum-infused Hair-Oil, which can be slathered on wet hair for a pre-wash treatment or on dry locks as a styling aid, while anyone with curls prone to dryness will love the Hair-Mask. Leave it on wet hair for five minutes before rinsing to achieve ultra-moisturised tresses.

Bread Beauty Supply Hair-Oil, \$37.







UP CLOSE

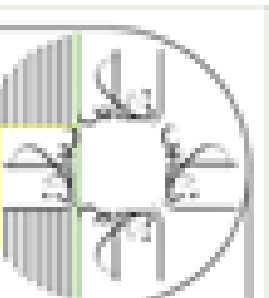
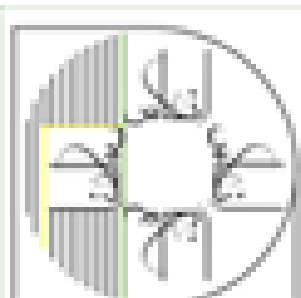
# ORANGE BLOSSOM

*As the mercury drops, elevate your colour game with easy-to-wear citrus-inspired formulas that burst with delight.*

ART DIRECTION DIJANA MADDISON PHOTOGRAPH EDWARD URRUTIA

**Clockwise from top left:**  
M.A.C Eye Shadow in Rule, \$29; Sisley Phyto-Lèvres Perfect Lip Pencil in Sweet Coral, \$72; M.A.C Powder Kiss Soft Matte Eye Shadow in So Haute Right Now, \$29; Fenty Beauty Cheeks Out Freestyle Cream Blush in Fuego Flush, \$33; Sisley Le Phyto Rouge Lipstick in Orange Acapulco, \$70; Chanel Le Vernis Longwear Nail Colour in Cruise, \$42; Dior Addict Lip Glow Lip Balm in Ultra Coral, \$55; Hermès Rouge Hermès Matte Lipstick in Orange Boîte, \$100.

WORDS: REMY RIPPON  
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# OLAY

## NIGHT

ONE for RENEWAL

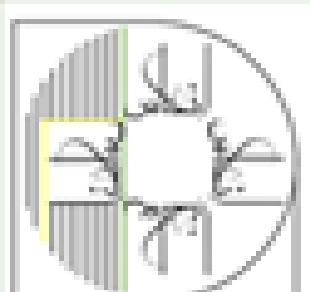


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vogue beauty

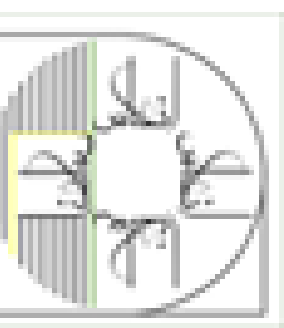
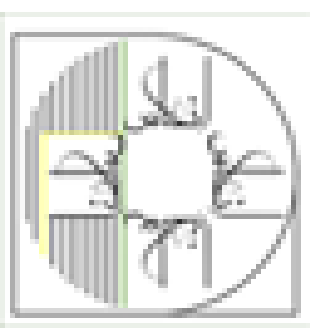


INTERVIEW REMY RIPPON PHOTOGRAPH BEC PARSONS  
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Q & A

# CELESTE BARBER

*Comedian, writer, actor, entertainer: Celeste Barber's career is as multifaceted as they come. As the newly anointed face of local outfit MCoBeauty, Barber brings her affable outlook to yet another role: beauty influencer.*

**VOGUE AUSTRALIA:** What has been the best beauty advice you've received since working with MCoBeauty?

**CELESTE BARBER:** "I've always loved make-up, but I've usually just stuck to my five go-to everyday products and totally winged it. But since working with MCoBeauty, I've learned lots of practical tips, like applying concealer after foundation, not beforehand (I had no idea!), and I now know what hyaluronic acid is, because MCoBeauty has it in loads of its make-up products. I'm learning so much."

**VA:** What's one beauty product you never knew you needed?

**CB:** "A make-up blending sponge! I used to always apply make-up with my fingers, and I still do most of the time. But sometimes when I'm going out or when I'm doing more of a make-up-y look, I use a sponge to blend in my make-up to make it look like I'm a professional who actually knows what they're doing."

**VA:** Your recent MCoBeauty tutorial had products flying off the shelf, which makes you a beauty influencer. What do you think about that?

**CB:** "It's wild! I certainly don't think of myself as an influencer. I'm an actor and comedian first, then the rest of the Instagram stuff follows on from that. I'm really grateful for my audience and that they trust what I say, which is why I'm so selective in what brands I work with, because if it's not authentic, they'll see right through it."

**VA:** Naturally, you spend a lot of time on social media for your work. Do you have any structure around that?

**CB:** "I have ADHD, so structure is not something that comes easy to me at all, but I make sure I'm not on Instagram 24/7. I choose when I engage with it, then the rest of the time I just put my phone down and hang out with my husband and kids."

**VA:** What's something you do every day that people might be surprised by?

**CB:** "I walk every day, I have to. Anxiety is something I work hard to keep at bay. Moving my body is what I have to do to stay healthy."

**VA:** What does self-care mean to you?

**CB:** "It's taking care of my mental and physical health to the best of my ability. Women, particularly mums, often put ourselves last on the priority list and it does no one any favours. Sometimes that looks like going for a swim or a walk, other times it's lying on the couch with a wine and bingeing *RuPaul's Drag Race*."

**VA:** Have you ever checked into a wellness retreat?

**CB:** "I haven't been to one, but I'd like to. The thought of meditation makes me anxious; I need to be more active to relax. I love yoga but it needs to be sprung on me. If I know it's happening, I freak out, but if someone says: 'Hey, I know this great yoga place, they have a class in an hour,' I'm in! Does therapy count as a wellness retreat?"

**VA:** Are there any crazy beauty treatments or wellness trends you would be willing to try?

**CB:** "I would love someone to give me a very expensive hydrating facial. I have super-dry, sensitive skin so it loves hydration and moisture. I'd also love a jawline, so if anyone is giving them away for free and it's painless, can you please pass on my details? Thanks."

## Celeste's downtime essentials

**Scent:** My mum makes soy candles and we created a beautiful rose scent - 'This Does Not Smell Like My Vagina'.

**Book:** *Bossypants* by Tina Fey.

**Ritual:** If I can get a walk in, a swim in the ocean, a homemade coffee from my husband, a super-hot shower, a glass of red wine, lying on the couch with my kids watching *School of Rock*, I'm a pretty happy lady.



**From left:** MCoBeauty Camouflage and Contour Instant Concealer, \$22; MCoBeauty Highlight & Contour Makeup Blender, \$14.





## GLOW FACTOR

*With its pioneering approach to beauty from the inside, Vida Glow is changing the face of ingestible beauty, one skincare concern at a time. By Remy Rippon.*

**IT SOUNDS ALMOST** too good to be true. What if better skin was as simple as swallowing a small capsule each morning? And what if that daily ritual could relieve a specific skin concern – say breakouts or redness – with the same amount of effort it takes to down a gulp of water.

Those are the questions Anna Lahey, founder of homegrown beauty supplement company Vida Glow, set out to answer. “We identify a concern, like uneven skin tone, and then we start asking: ‘What are the actives that can help the body with these concerns? How can they work from an ingestible perspective?’” says Lahey, who reverse-engineered the brand’s newest launch, Radiance Advanced Repair – a daily dietary supplement to help reduce free radical damage and support hydration and elasticity – after clocking changes in her own complexion.

“Having experienced post-pregnancy skin concerns after each of my children, I understand how frustrating and time-consuming it can be to shift stubborn pigmentation,” says Lahey.



Lahey isn’t alone. Facialists agree that uneven skin tone and an overall lack of glow are among the most common skin concerns, as well as some of the most challenging to shift. There are a number of contributing factors, many of which are unavoidable. “Environmental aggressors are the key trigger of changes in the skin with stress, hormones, lack of sleep, artificial lights, sun exposure, heat and UV damage having a direct impact on our skin health,” she says. With this external bombardment, how can a daily capsule respond internally? In a nutshell, Vida Glow’s Radiance capsules aim to dial up glow via a potent blend of antioxidants: the good stuff we need to neutralise free radicals from the outside world. “The unique combination of our hero ingredient SkinAx2 with vitamins, minerals and botanical extracts prevents the causes of a dull complexion,” explains Lahey of the jelly bean-sized capsules.

This targeted approach to skin concerns marks a game-changing development in the ingestibles space. In the same way that a serum may address redness or fine lines, Lahey believes ingestible beauty supplements can follow suit. “Radiance will change the way people think about consuming ingestibles, because they will begin to look at them from a functional beauty perspective, similar to how people choose topical skincare for specific needs.”

Another upshot? Ingestibles don’t distinguish between the skin on your face and the rest of your body, which is a good thing. “Where topicals focus on the area of application, ingestibles have a systemic effect on the body. If you have an area of concern on your face, it’s very likely you have it on other areas of your body like your chest, hands or arms,” Lahey explains.

Of course, the most reliable way to nix any problem zone is two-fold. For Lahey, daily sunscreen application and a well-rounded topical regimen are non-negotiables to her skincare routine. Ditto consistency: like all of Vida Glow’s elixirs, Radiance capsules need to be consumed daily to notice genuine changes in the skin’s overall clarity and tone. “There’s simply no such thing as a quick fix,” affirms Lahey. “If you take Radiance once daily for two months, you’ll see great results.”

*Always read the label. See directions for use. If symptoms persist consult your healthcare practitioner. Not recommended for use by pregnant and breastfeeding women. Vitamin and/or mineral supplements should not replace a balanced diet.*

Vida Glow Radiance Advanced Repair Dietary Supplement, \$100.





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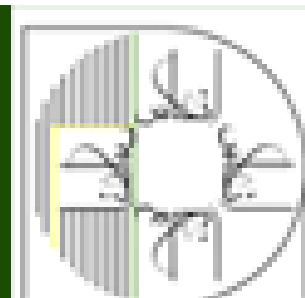
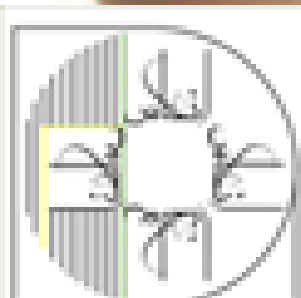
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## HEALTH

# LANGUAGE BARRIER

*What happens to your brain when you learn a second language? For award-winning writer Bri Lee, an investigation yielded surprising results.*

In *Who Gets To Be Smart*, Australian author Bri Lee reflects over seven essays on the different manifestations of intelligence, and the barriers that prevent people from succeeding. Released this month, the book is the follow up to her bestselling 2018 memoir *Eggshell Skull*, which detailed Lee's sexual assault and her battle to pursue the case in the Queensland courts. Longlisted for the Stella Prize, and the winner of a Victorian Premier's Literary Award, *Eggshell Skull* established Lee as a singular talent, as does this exclusive extract from her highly anticipated new book, which looks at the way our brains process new languages, as seen through the prism of her relationship with her bilingual boyfriend, Vincent.

I spent 2011 living in China. I'd been learning Mandarin at university for several years by then, and the trip was an incredible opportunity, but I was not very happy during that time. Fully depressed, actually. Lessons were held Monday to Friday, all day, and we would be embarrassed in front of the class if we couldn't keep up or hadn't done our exercises. The amount of homework was overwhelming. I struggled the entire year and felt like a comprehensive failure. Proficiencies I'd spent years building receded like a time-lapsed tide when I took a single month off to travel between semesters. The experience obliterated what little self-confidence I'd developed since emerging from puberty. When I returned to Australia I was convinced I was bad at languages and unintelligent.

My anxieties about learning a second language were no less debilitating seven years later, when my boyfriend Vincent and I decided to travel to France together for the first time. I would be meeting his family and I wanted to speak at least enough French to show I cared. I was so afraid of him thinking I was a slow learner that I paid for a tutor for several months and kept it a secret. One would think living with a person who spoke the language you were trying to learn would be a great asset. Normally that would be correct, but insecurity engulfed logic.

I got nervous sweats every time I stepped into the small building in Brisbane where the expensive lessons were held. The teachers and the other students were lovely, but I found every millisecond of the exercise utterly humiliating. I walked home from one lesson in tears. It was so painful to be reminded of how little I knew! If I didn't remember some vocabulary from the previous week and could no longer make the sentences, I would feel like the backs of my knees had been hit with a cricket bat. Every lesson was filled with countless moments in which I was unable to articulate myself. Learning a language means endless hours of supplicating oneself this way; praying for admission to this alternative universe in which things are similar but different. The enormity of the task is overwhelming. Finally telling Vincent about the lessons was exciting then mortifying. The exciting part was the prospect I might be able to speak French with him. The mortifying part, which came immediately after, was him seeing how many exercise books I'd gone through and hearing how many lessons I'd had, and then the two of us realising how little I knew.

When I met Vincent's family in France I could only speak in the present tense. Everything I said became a joke. Past lives and selves collided: *Yesterday I am happy. Last year we move in together. Three years ago I am lawyer. Six years ago when we meet I am anxious.* And for my future, the distant desires and fears clack-clacked together like an accordion compressing: *I am writing next year. I don't know if I am having a baby. For breakfast tomorrow, yes, a croissant, please.* It was a new breed of humiliation to the one I'd encountered in China. In China I only ever met strangers, and outside of the classroom I was praised for speaking even a tiny amount of broken Mandarin. In France I wanted to impress the people I was meeting, I wanted them to like me, and I was supposed to be 'good with words'. In situations like these you end up standing there, smiling and trying to be easygoing, knowing that you cannot control whether or not they think you're stupid; all you can do is assure them you're not a bitch.



I'm not sure how to explain this now, but something I truly believed, for the first eight years of my relationship with Vincent, was that people who were raised bilingual, let alone multilingual, had experienced fundamentally different brain development in their younger years, and that once the opportunity of childhood had passed, it was too late for a simple monolingual to catch up. I would use the term 'fused synapses', thinking I'd read it somewhere – perhaps I had – and it became shorthand for my belief that I would be on the back foot forever. His parents had given him a gift that mine couldn't have given me: an intellectual inheritance. This belief might have been an amalgamation of a few things. We know that past a certain age most people are physiologically unable to get their mouths and tongues to make certain sounds that appear in languages not their own. It's also commonly said that learning a language is 'much harder' as an adult. People say children have elastic, absorbent sponge brains for a few years before we all dry up into something else – crackly, porous sponges, I suppose.

It wasn't until I read *The Bilingual Brain: And What it Tells us About the Science of Language*, by Albert Costa, that I realised how hyperbolic I'd been about it all. The book came out in 2020 and until he passed away in late 2018, Costa was research professor at Pompeu Fabra University in Barcelona and director of the Speech Production and Bilingualism Group at the Center for Brain and Cognition. Costa's research focuses on the cognitive and neural underpinnings of language processing. In the first chapter he explores how babies just a few months old are able to differentiate between languages, especially the ones spoken near them when they were in the womb.

Almost two decades ago, Costa was involved in one of the first studies ever to show digital images comparing peoples' brains depending on language acquisition and use. It investigated the effect of the age of acquisition of a second language on cortical representation. He had been pursuing this area of research since. "At a general level," he explains in his book, "we can say that the areas of the brain involved in the representation and processing of a bilingual's two languages are the same. It's as if the brain were somehow prepared to handle any language signal in the same manner regardless of the language or languages to which it is exposed." However, as with all things related to the brain, it's complex and interconnected. Depending on both your proficiency and your age of acquisition, slightly different parts of your brain light up. He couldn't say decisively whether the age of acquisition or the level of proficiency has the greater effect on cortical representation, partly because the two are so entwined. Overall, for example, "processing a second language in which one is not very competent is costlier and, consequently, the processing of a second language requires a more extensive brain network." This second bit gave me pause: a more extensive brain network sounded *good*.

By chapter three, we get the meaty stuff. "In many parts of the world bilingualism has an inevitable sociological and political dimension, because it is often linked to other factors such as emigration and national identity. This leads to interested, and not entirely objective, claims about the dangers or advantages that the bilingual experience can bring." He goes on to discuss the shifting trends in society and the media,

from bilingualism "causing problems for linguistic development" through to a *New York Times* article he was interviewed for with the title, 'Why are bilinguals smarter?' Obviously this type of developmental science is how I came to my own generalised, extrapolated conclusions about it being 'too late' for me as a young adult.

He writes: "To avoid confusion, let's start by stating a truism: the bilingual experience does not seem to have dramatic effects on the linguistic capacity or any other cognitive domain of individuals ... bilingual speakers do not appear to be 'smarter' than monolinguals, and there seems to be no remarkable difference between their cognitive abilities." Some studies suggest unique characteristics of bilinguals; others show no real differences. The impression I get from reading all these books is that we still know almost nothing about *what* brains do and even less about *why*, let alone *how*.

Something that has been noted is the effect of bilingualism on what is called the egocentric bias, our tendency to think that other people have the same knowledge and think the same way as we do. An experiment is conducted with children facing an interlocutor. Between them is a sort of walled grid, with small objects in the grid. Some of the objects are visible only to the child, not the interlocutor. If the interlocutor asks for "the smallest car",

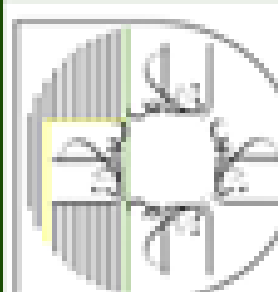
some children will take a moment to consider which is the smallest car visible to the interlocutor, not just themselves. "Monolingual children between four and six years old choose the wrong object about 50 per cent of the time, whereas those children who have grown up in a bilingual environment do so about 20 per cent of the time." That's a significant statistical difference. Even more striking, the study mapped the gaze of the children, regardless of their final choices, and found monolingual children even looked more often at the objects that were correct according to their own egocentric bias. An interesting question here is whether this ability – to overcome our

implicit egocentric bias – is a part of what we'd describe as 'intelligence', or if what we're looking at is better understood in the realm of interpersonal skills. Languages, by their nature, form a bridge between 'academic' and dynamic, or interpersonal, abilities. They're not mutually exclusive, of course, but when schools encourage children to 'put themselves in someone else's shoes', that's taught as a value, not as something on the final exam. Learning another language is a very specific skill set that might make your kid more likely to be empathetic. But if what you want is an empathetic child, you're still better off just teaching them the value of empathy in and of itself, regardless of its presence or absence in a report card.

Learning about languages, accents and perceptions also made me think about my prosecutor in 2017 when a complaint I made went to trial. He had a speech impediment. He was a fantastic prosecutor – professional but empathetic with me, stern and firm in cross-examination of the defendant, and clear and concise with the jury. Whenever I hear anyone with any kind of difference in their speech style, I think of him, and I wonder how many people told him, when he was growing up, to find a job in which he didn't have to speak too much. He decided to choose a professional role in which his ability to orate had colossal ramifications for the hurt and hurtful people involved, and he nailed it. As the American author and educator Henry van Dyke says: "Use what talents you possess; the woods would be very quiet if no birds sang there except those that sang best."

This is an edited extract from *Who Gets To Be Smart* (Allen & Unwin, \$29.99) by Bri Lee, on sale May 31.

I walked home from one lesson in tears. It was so painful to be reminded of how little I knew!



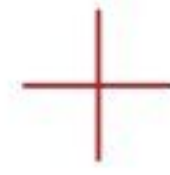


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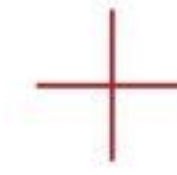


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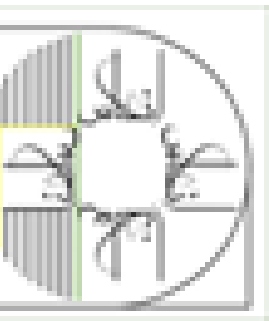
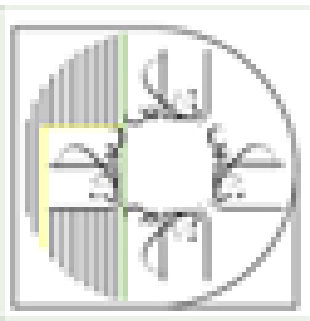
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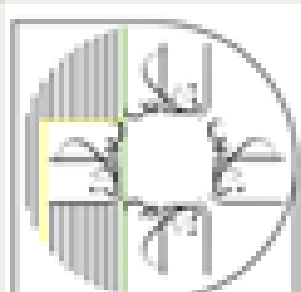
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# VOGUE DIARY

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



## Lip perfection

Looking for a highly pigmented lip colour that glides on smoothly with a luminous finish? Gucci Rouge De Beauté Brillant is the answer. Delivering a veil of vibrant colour with the soothing sensation of a balm, this hybrid lipstick is sure to become a go-to. Choose from the range of reds, pinks and corals or select a natural shade, all wrapped in an elegant, gold bullet casing. Visit [davidjones.com](http://davidjones.com).



## The bright stuff

Whatever the weather, you can always bring a burst of summer to the table with fresh homewares. Marimekko's new home collection celebrates summer living throughout all four seasons, so it's the perfect choice for an impromptu al fresco lunch, a cosy meal inside, or for a timeless and thoughtful gift idea for special occasions. Explore the collection at [www.marimekko.com](http://www.marimekko.com).

## Spread the love

When you choose a curated gift box from Kindful (or create your own), it's not only your loved one who'll feel the benefits. Each purchase also helps Australian women in need, with a percentage from every gift box sold donated to local women's shelters. The gift sets are gorgeous, too, packed to perfection, with a handwritten card, and delivered to their door. Visit [kindfulgifts.com.au](http://kindfulgifts.com.au).

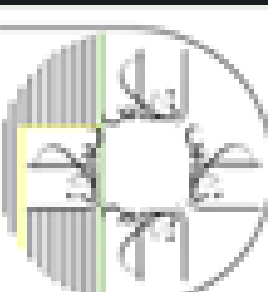


## Star performer

Olay's new Cica + Niacinamide Super Serum soothes skin, absorbing quickly and penetrating up to 10 layers of the dermis to give your complexion a radiant glow. Formulated with 99 per cent pure grade niacinamide and vitamin C, hyaluronic acid and cica, this calming serum also contains vitamin E to protect against free radical damage. Visit [olay.com.au](http://olay.com.au) to find out more.

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# VOGUE

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MADE A LIFE  
IN AMERICA  
BUT INDIA  
STILL BURNS  
BRIGHT IN  
HER HEART,  
NOW MORE  
THAN EVER.**

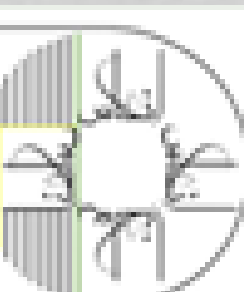
BIBI CORNEJO BORTHWICK

Priyanka Chopra Jonas wears  
a Versace top, \$920, from  
Matchesfashion.com.  
Versace skirt, \$1,280. All  
prices approximate; details  
at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).

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# PRI

Priyanka Chopra Jonas is hitting her stride: leading Hollywood productions, creating her own scripts, penning a bestselling memoir and happily married to Nick Jonas, her husband of almost three years. Though

# YAN

# KAN

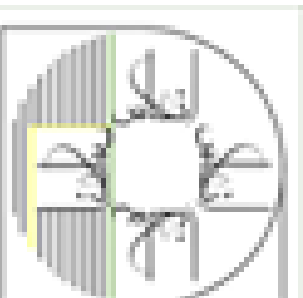
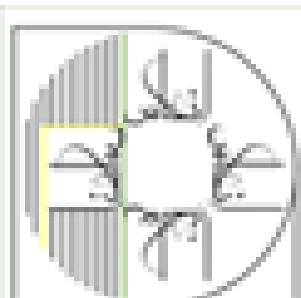
excited about this next more balanced phase of her life, right now, she's focused on her homeland. By Hannah-Rose Yee. Styled by Kate Phelan. Photographed by Bibi Cornejo Borthwick.

Versace top, \$920, from Matchesfashion.com. Versace skirt, \$1,280.

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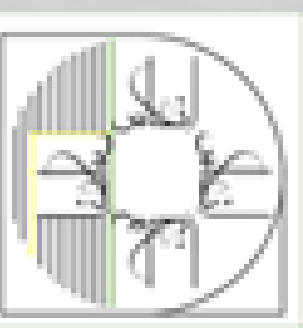
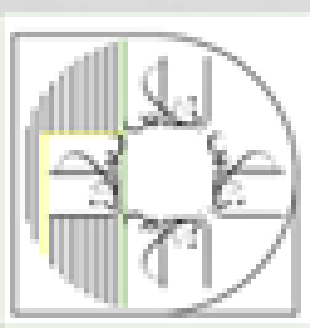




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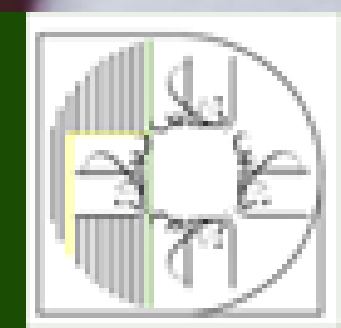
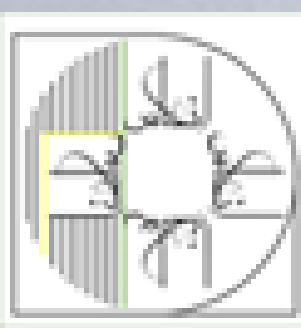
Dolce & Gabbana  
dress, \$3,200.  
Cartier ring,  
\$11,100.

Daddy's lil girl...

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It's a public holiday and Priyanka Chopra Jonas is working.

Actually, they call them bank holidays in London where she is based, just four weeks into an epic nine-month shoot for *Citadel*, the multimillion-dollar espionage television series that Chopra Jonas is leading, alongside Richard Madden and Stanley Tucci. She's been living in London since November, in Robbie Williams's old house, a neat Notting Hill hideaway with a sun-drenched backyard and plenty of room for guests, which is just as well, because since she relocated a revolving door of family have shuffled in and out of quarantine in order to visit her. At one point, her mother Madhu was in residence – together, they binged *Bridgerton*. "Like everyone in the world," Chopra Jonas deadpans. (For the record: Madhu soundly approves of the bodice-shredder. "My mum's not one to get embarrassed," Chopra Jonas says. "I'm that person.")

London is a second home for Chopra Jonas, whose phenomenal global fame is scaffolded with 62 million Instagram followers, more than double the paltry 30 million that her husband Nick Jonas boasts. It was in London that an 18-year-old Chopra Jonas represented India at the 2000 Miss World pageant – and won. Not that she has been able to see much of the city on this trip. London has been in various stages of lockdown for months, and between filming *Citadel* and *Text For You*, a lush little romantic comedy that she squeezed in before Christmas, she has spent a lot of time indoors. In the evenings, she usually orders takeaway – "I can't cook," she shrugs cheerfully – and watches something transporting; the other night, it was, somewhat incongruously, *The Da Vinci Code*. "I was just missing Paris," she sighs.

Chopra Jonas understands the power of the arts in these – oh, let's just get it over with – unprecedented times. Not only is she creating content that people are consuming, she's an enthusiastic audience member. But she's also aware of her particular position, as someone with an immense international platform, to open dialogue on the issues that matter the most. Chopra Jonas has been doing exactly that in the past few weeks, speaking directly to her Instagram followers about India's devastating spike in Covid-19 infections, at time of print in excess of 20 million cases. Every day, she logs onto social media to call for much-needed donations for Indian hospitals in dire need of vital resources as they fight the country's biggest health crisis in recent memory – Chopra Jonas has now raised more than \$1 million through her fundraiser with GiveIndia. "Simply put, no one is safe until we are all safe," she stresses. "As a global community, we have to be willing to step in and help where we can ... That is my belief." Her mother, now back home in India, was recently vaccinated – "which is a great relief for me," Chopra Jonas adds. "She is a doctor and is spending her time trying to help in whichever way she can, and while I worry for her, I think that it's everyone's responsibility to help those in need right now."

Advocacy is second nature to Chopra Jonas. It's only one of her many hats: there are also her acting jobs, her tech investments – she's a stakeholder in Bumble India – a haircare line, a restaurant in New York, her long-time advocacy with UNICEF and all the upcoming film and television projects that are still barely a twinkle in her eye. It's because of one of these that she is working on her day off – in fact, her day has only just begun. "It's not a long weekend for me," she says. "In the world of Zoom, we're always working."

She's frankly and disarmingly gorgeous on Zoom: glossy toffee-coloured hair in a bun, radiant and regal in a creamy sweater thrown over her workout gear, Gucci slides on her feet – she raises one leg

with pilates-honed grace to show them off. "Zoom fashion, I have it figured out," Chopra Jonas jokes. "This is just for you, Hannah. I wanted to impress you, so I put on a sweater." (Chopra Jonas likes to address people by their name – so much so that her publicist specifically confirms, prior to this interview, whether I go by Hannah or Hannah-Rose, which is how Priyanka Chopra Jonas ended up telling *me* that *I* have a beautiful name.)

She has another meeting scheduled directly after we speak. The grind doesn't stop, but she isn't fazed. "I've never treated it like work," she explains. "I am very privileged to be amongst a percentage of people around the world who wake up every morning and do something they love."

In another life, Priyanka Chopra Jonas might have ended up in Australia. She was born in Jharkhand in eastern India, the daughter of two doctors who raised her on a diet of confidence and conviction, burnishing her with ambition. When she was 17, Chopra Jonas had a dream: to study aeronautical engineering in Melbourne. She'd long been fascinated by planes and as the child of physicians, engineer was on the list of acceptable career paths, right underneath medicine but above businessperson. As part of her scholarship application, Chopra Jonas had to supply a professional headshot. Afterwards, the photographer asked if it might be possible to shoot some modelling pictures and, absolutely not apocryphally, these are the photographs that Chopra Jonas's younger brother Sid ended up submitting, unbeknownst to her, to a local beauty pageant. (He wanted his sister to leave home so that he could finally assume ownership of her bedroom; you have to admire the hustle.)

She never made it to university in Melbourne. Those photographs secured her a position in the regional pageant – which she won. Then it was on to the national contest. She won that, too. From there, Chopra Jonas took part in Miss World and – here, you can sense the pattern forming – she won. Australian classrooms were replaced with Bollywood film sets and then, in 2011, she crossed over to the US, where she became the first Indian star of a primetime television show *Quantico* and played a devious villain in the *Baywatch* reboot. Along the way, she met and married Jonas – famously, he slid into her DMs. Theirs is a golden Hollywood courtship: their first meeting was at the *Vanity Fair* Oscars party, their first red carpet was the Met Gala in his-and-hers Ralph Lauren. At their 2018 wedding, Chopra Jonas wore a dress by the designer that featured a 23-metre-long tulle veil.

Chopra Jonas never moved to Australia, but she has travelled here. "That Qantas flight [from Mumbai]," Chopra Jonas says wistfully, "I used to do it so often. I've shot a lot of movies in Australia ... I've spent time in Adelaide, in Melbourne, in Sydney. I'm a big fan." For her, it's how "cosmopolitan" our country is. "Melbourne is one of my favourite cities," she enthuses. "It is artistic wherever you go."

It's probably just as well that she never ended up becoming an engineer in Australia though. Because Priyanka the engineer might have fallen in love with an Australian man, which would have been a disaster come the Boxing Day test. "It makes me so happy that my husband is American and is so not into cricket," Chopra Jonas jokes. "And that he and I are on the same team when we're watching," she continues, raising her chin defiantly, "which is team India." The Olympics, she adds, is "totally my thing". "My family has always watched the Olympics together. We love all of it, from the swimming to the javelin," she enthuses. "As a community, as humanity, we need sport." →





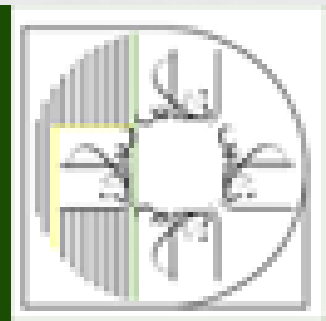
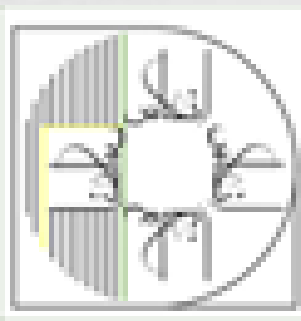
David Koma  
dress, P.O.A.

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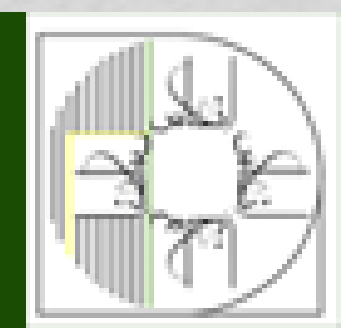
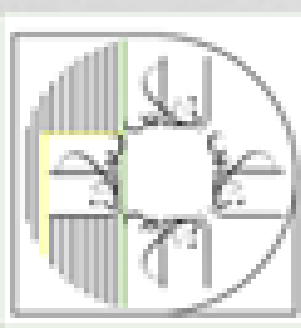


David Koma dress, P.O.A.  
Bulgari ring, \$10,900.

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If there's one thing to know about Chopra Jonas, it's that she's competitive. In her memoir *Unfinished* (Penguin), released earlier this year, she recounts the story of her school house cup, in which she, as – naturally – house captain, led group and solo dances and theatrical and choral performances in order to secure the trophy. She has said that after she was crowned Miss World she realised that, aside from any vestigial thrill of winning, what she really liked was not losing. The reality, she reflects now, is a little different. “No one *only* wins,” stresses Chopra Jonas. “I’ve lost many battles. I’ve done many, many movies that no one has watched. It’s what you do after failures that defines you.” By which she means swiftly moving on. “To me, life is a ladder. It’s never a destination,” she emphasises.

Chopra Jonas wrote *Unfinished* over four months early in the pandemic. “I don’t rest, I always need to do the next thing,” she sums up, in a way that is both self-aware and self-deprecating. *Unfinished* is a revealing read. Chopra Jonas writes about her boy-crazy adolescence, the racist bullying she endured studying in America, and her regrets about promoting a skin-whitening product. “I’ve been very private,” Chopra Jonas explains. “I had to open up my own walls and go inside uncomfortable places where I didn’t necessarily want to be.”

One such subject was the grief she felt after the death of her beloved father, Ashok, of cancer in 2013, when Chopra Jonas was 30 years old. They were close; her wrist is inked with the words ‘Daddy’s lil girl’ in his handwriting. It was challenging revisiting his death and the four years of deep depression that followed it. “I re-created the tangible feeling of silence and darkness,” Chopra Jonas recalls. “I could taste and feel what that felt like.” Getting into that headspace was excruciating; getting out of it was “easier”, she says. “It’s cathartic when you write something difficult and you look around and you’re like: ‘I’m not there anymore,’” she adds. “You feel a sense of hope and ... relief that you got through that.”

That was the period of isolation that reached its lowest depths in 2017, when Chopra Jonas was single, living alone and sunken in grief. Life has changed immeasurably since then. That same year, Chopra Jonas met her future husband and everything shifted on its axis. In the BN – Before Nick – years, her life was dominated by work. For the better part of a decade, she often put in 18-hour days, frequently shooting *Quantico* in Montreal all week, flying to India on a Friday night to film a Bollywood movie on the weekend before returning to Canada to rinse and repeat. “I never even thought about the fact that that’s not normal,” she reflects. “It’s not normal to miss Diwali every year. I’m known by my friends and family ... always remember to text or call someone when it’s an important day – I’m never there.”

Chopra Jonas doesn’t want to live like that anymore. Her career is entering an exhilarating new chapter: the blockbuster television series, the lead roles in rom-coms, a starring turn in the new *Matrix* reboot alongside Keanu Reeves, co-creating a South Asian “buddy comedy” movie with Mindy Kaling that will begin production in 2022. She’s the most in-demand in Hollywood that she’s ever been. “Finally!” Chopra Jonas says with a laugh – but she isn’t going to let

work consume her life again. “I was always so afraid that if I didn’t hold on really tight, I was going to lose it,” she muses. “I’ve worked so hard for this. No one has given me this career. Every single failure and success has been mine on my own ... If I miss one thing, the sky will collapse and my career will be over.”

Can you blame her for thinking that? Chopra Jonas is one of the very few South Asian stars to successfully crossover into Hollywood. There were countless times when she felt she had to work harder for her wins. “We as Asians have always been taught that you’ve got to run faster than everyone to get where you’re going,” she says. If Chopra Jonas is nose to the grindstone, public holidays and all,

it’s because she hopes that the next generation won’t need to do the same. “I wanted to be seen as a mainstream leading lady, and not be boxed into the stereotype I saw a lot of,” Chopra Jonas explains. “That required 10 years of work ... And finally, I feel like I’ve been able to get to a place where I am doing that. So, I think the responsibility is to constantly push the goalposts, not just for yourself, but for everyone who comes after you. For the next generation of South Asian talent, I want it not to take 10 years for them to get the roles that they want.”

Chopra Jonas turns 39 in a month. This decade of hard graft and enormous change is almost over and the clearest lesson is one that she is still learning: Chopra Jonas is trying to achieve balance. “I do want to be at home, having dinner with my family, instead of missing it six days in a row,” she stresses. She has been giving interviews for more than two decades, and speaks with brisk, no-nonsense polish, but when reflecting on her life, and how she wants it to look, she is surprisingly candid. “It’s really so new to me. I’ve never had a balance,” Chopra Jonas admits. She believes she is “reliving” her life – and she has Jonas to thank for that. “I married somebody with wanderlust,” she says. “Just experiencing life outside of a movie set, and outside of a premiere. And outside of work, which I don’t consider work,” she jokes.

“Now, suddenly, I’m like, it’s actually fun to take a couple of friends out and go for dinner. I never even thought about those things.”

She still doesn’t know if she has it figured out – who among us does, really? But Chopra Jonas, at the height of her career and in a relationship that excites her, is certainly trying. So what if she has to have a few meetings on her day off? So what if the one thing she has learnt about her husband over the past year is, somewhat tellingly, that they love working together? A great pleasure in her life right now is sitting down with Jonas of an evening and teasing out an idea for a screenplay. (He is very good at dialogue.) It reminds her of the banter between her doctor parents, a back-and-forth tennis match of “this appendectomy” and “blah blah blah, this thing,” she recalls, laughing. “Who would have thought that my life would end up being like that, where me and my teammate sit at the dining table ... and we build upon each other? It’s such a joy. I feel very, very blessed.”

Maybe this is as switched off as Chopra Jonas gets. But when your dreams are as big as hers, that might be the trade-off. What was it that she said? Life is a ladder – and Priyanka Chopra Jonas is always climbing. ■

**“I’VE LOST MANY BATTLES. I’VE DONE MANY, MANY MOVIES THAT NO ONE HAS WATCHED. IT’S WHAT YOU DO AFTER FAILURES THAT DEFINES YOU. LIFE IS A LADDER. IT’S NEVER A DESTINATION”**



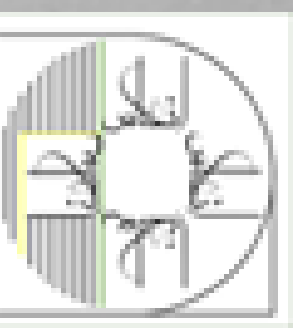
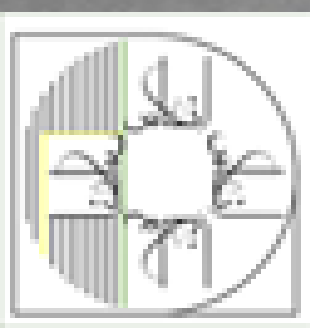


Alexandre Vauthier  
dress, \$6,950.

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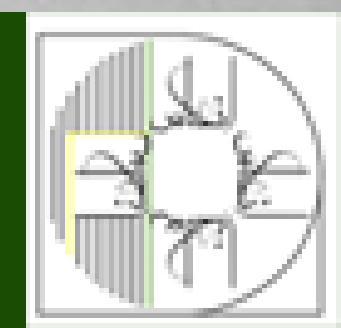
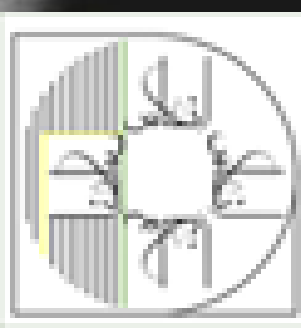
Saint Laurent  
dress, \$8,020.

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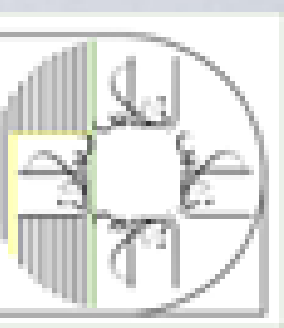
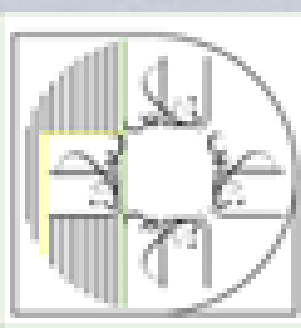
Fendi dress, \$2,590.  
Bulgari ring, \$10,900.  
**Beauty note:** Anomaly  
Dry Shampoo.

Hair: Sam McKnight  
Make-up: Wendy Rowe  
Manicure: Michelle  
Humphrey  
Production: Ella Moore,  
Rosco Production  
Set design: Roxy Walton

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# UN-MUTED

The out-of-the-box silhouettes and hyper-sharp lines of this season's standout pieces command attention, be it on the small screens of our digitally connected world or taking striking shape in the real world.

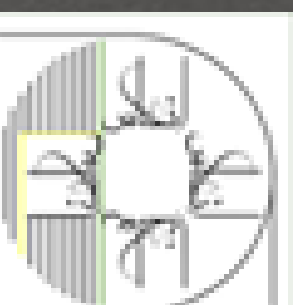
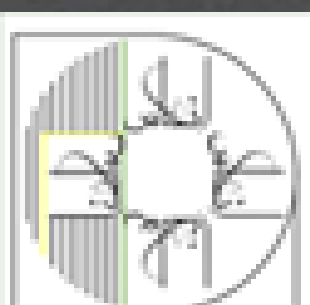
Styled by Paul Cavaco. Photographed by Zoey Grossman.

Saint Laurent by  
Anthony Vaccarello  
bodysuit, \$15,475.  
Junya Watanabe  
shoes, P.O.A. All prices  
approximate; details at  
Vogue.com.au/WTB.

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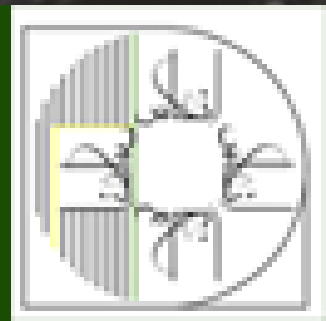
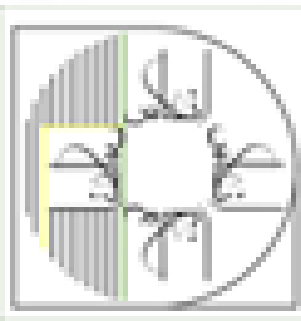
Balmain top, P.O.A.  
**Beauty note:** Redken  
Quick Dry 18 Instant  
Finishing Hairspray.



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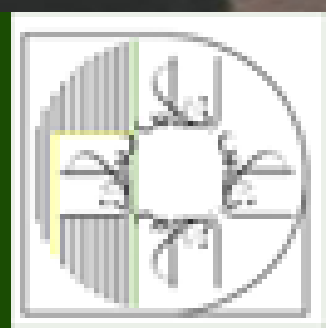
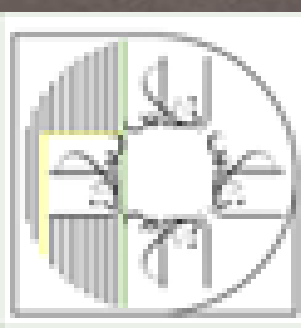
Junya Watanabe coat  
and tights, both P.O.A.



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Macintosh SE/30

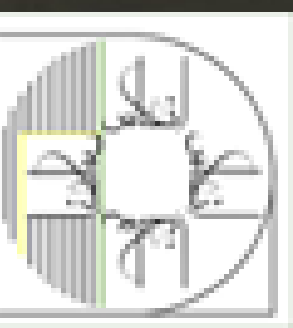
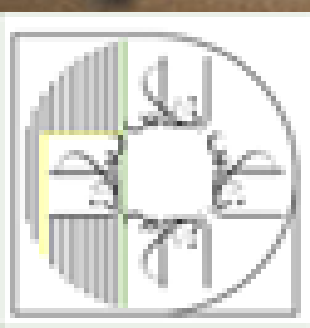
ZOEY GROSSMAN

Louis Vuitton  
jacket, pants and  
shoes, all P.O.A.

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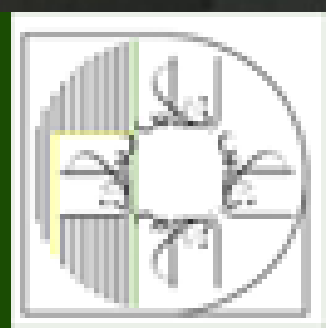
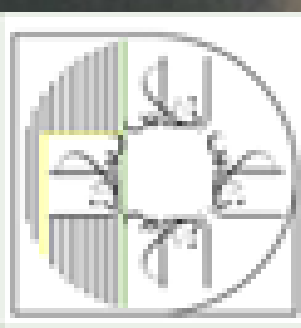
Miu Miu top, \$6,500,  
and skirt, \$8,300.



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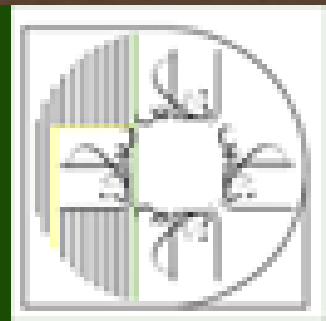
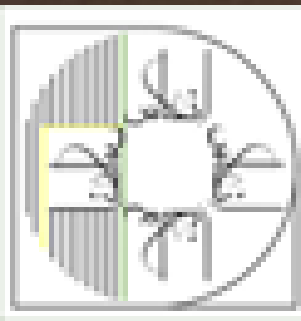
ZOEY GROSSMAN

Giorgio Armani  
dress, \$9,450.

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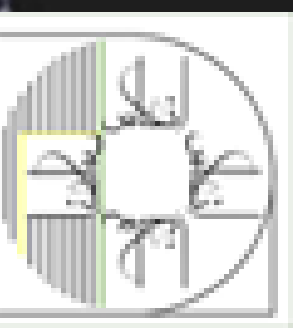
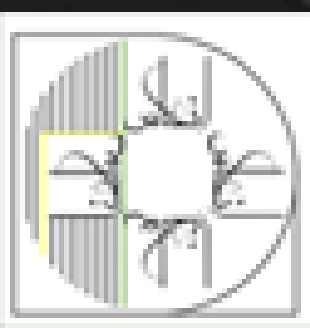


Chanel jacket,  
\$14,900, from the  
Chanel boutiques.

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Balenciaga dress, top,  
leggings and shoes,  
all P.O.A.

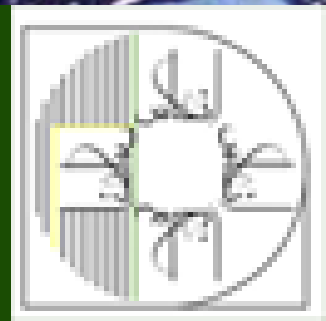
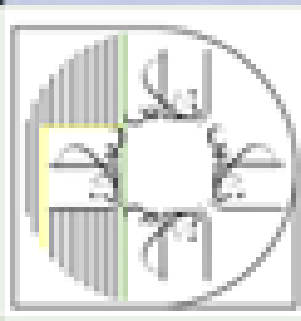
Hair: Sylvia Wheeler  
Make-up: Kali Kennedy  
Manicure: Thuy Nguyen  
Model: Kristina Grikaite

ZOEY GROSSMAN

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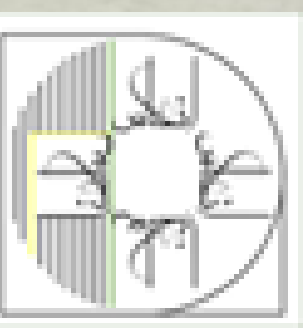
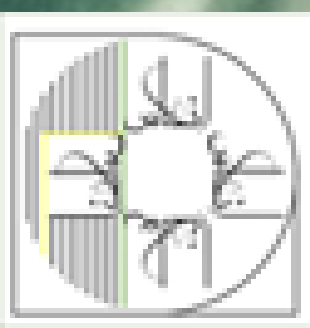




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# AIR TIME

The aptly named skateboard supernova on the rise, Poppy Starr Olsen is a joyous whirl of print and colour. Along with her crew in the season's oversized silhouettes, the Australian 21-year-old Optus Olympic medal hopeful finds room to move — and land some high-octane tricks. Styled by Kaila Matthews. Photographed by Jesse Lizotte.

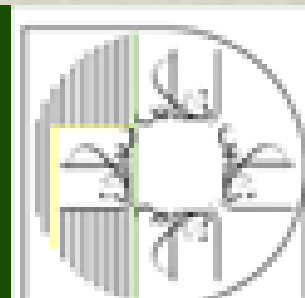
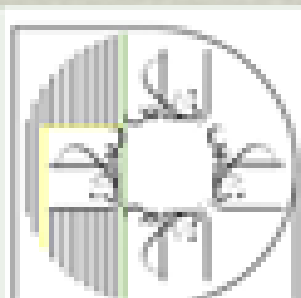


**From left:** Simone Clarke wears an Aje dress, \$695; Poppy Starr Olsen wears a Versace shirt, P.O.A. Strateas Carlucci pants, \$400. Vans sneakers, \$110. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).

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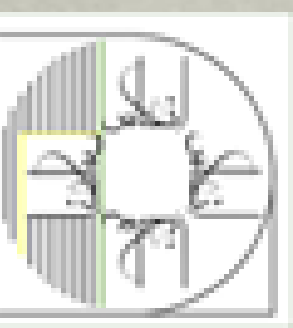
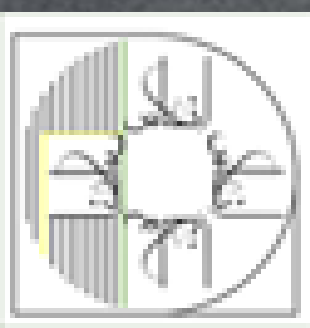


Stella McCartney jacket, \$1,810. Ten Pieces shirt, \$330. Bottega Veneta pants, P.O.A. Vans sneakers, \$130. Tulle fabric, from Tessuti Fabrics.

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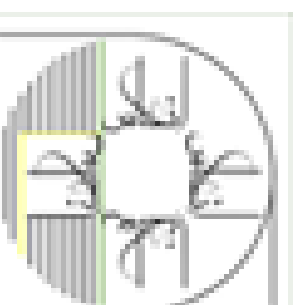
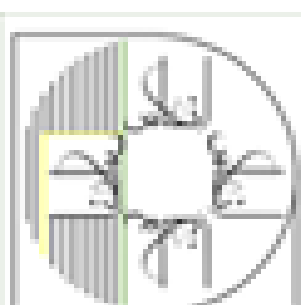
Burberry jacket,  
\$3,390, gilet, \$1,590,  
T-shirt, \$800, and  
pants, \$1,190. Vans  
sneakers, \$140.

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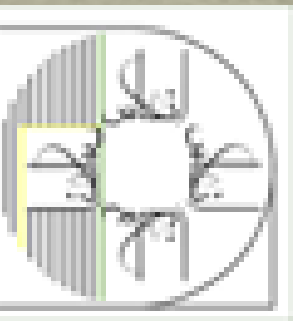
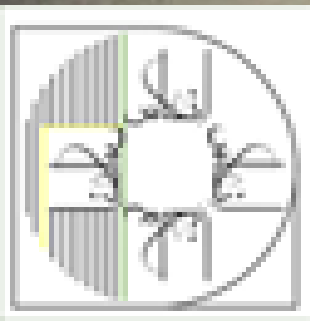


Balenciaga shirt and jeans, both P.O.A., and sneakers, \$1,850.

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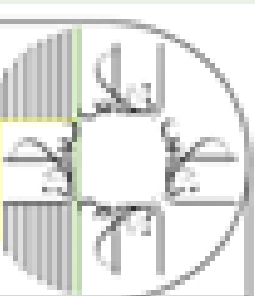
**From left:** Simone wears a Romance Was Born dress, P.O.A. Her own pants and shoes; Vanessa Miles wears a Comme des Garçons jacket, \$2,700, from Dot Comme. Carhartt top, \$110. Stüssy pants, \$170. Her own socks and shoes, worn throughout; Poppy wears a Christopher Kane jacket, \$3,035, and skirt, \$1,065. Stüssy overalls, \$200. Vans sneakers, \$110.

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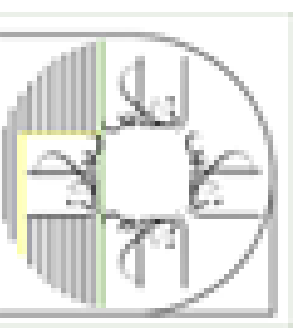
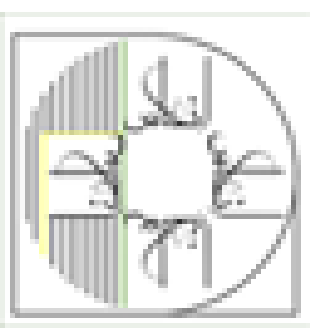
**From left:** Poppy wears a Louis Vuitton coat, \$5,500. Issey Miyake coat, \$1,800, from Dot Comme. Bulgari rings, \$3,400, and \$5,400. Vans sneakers, \$110; Simone wears a Loewe dress, \$2,100. Her own pants and shoes; Vanessa wears a Fendi jacket, \$3,150, and shorts, \$850. Homie T-shirt, \$69.

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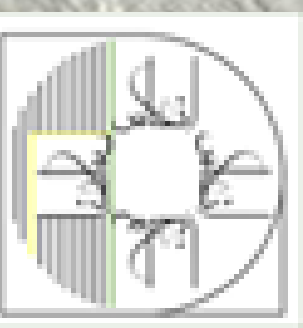
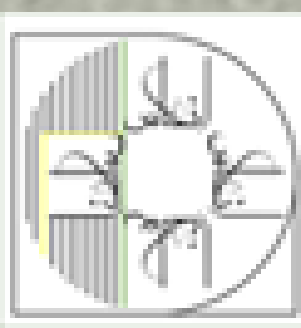


Emporio Armani coat,  
\$2,650. Sschafer T-shirt,  
\$110. Celine pants,  
P.O.A., and sneakers,  
\$1,250. Cartier rings,  
\$9,400, and \$5,100.

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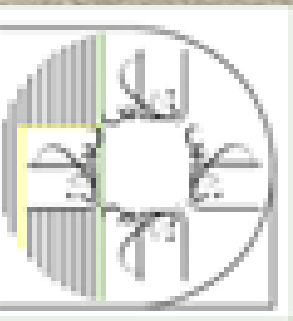
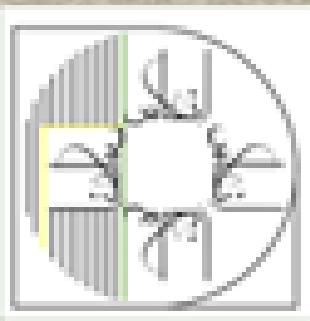


**From left:** Simone wears a Ten Pieces coat, \$450, and dress, \$590. Her own shoes; Poppy wears a Gucci jacket, \$3,850, sweater, \$1,400, pants, \$1,650, hat, \$620, and sneakers, \$935. Vanessa wears a Valentino jacket, \$4,060, and shorts, \$1,820.

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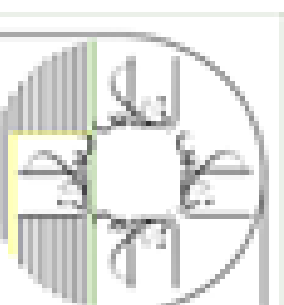
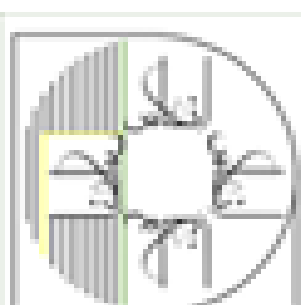
Christian Dior coat,  
\$10,000. Loewe T-shirt,  
\$590. Carhartt pants, \$200.  
Fendi hat, \$1,050.  
Vans sneakers, \$140.  
Hair: Pete Lennon  
Make-up: Joel Babicci

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# RAISING THE BARRE

In 2019, ballet dancer Imogen Chapman was cast as Anna Karenina by a visiting choreographer before Covid shut the following season down. As she prepares to take the stage this month, she talks stepping up and the serendipitous moment that reassured her the role would still be hers. By Jessica Montague. Styled by Philippa Moroney. Photographed by Jake Terrey.

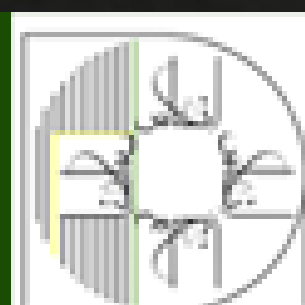
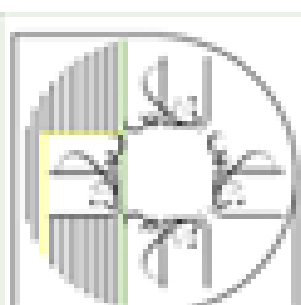
**C**asting a major ballet production is usually a pretty straightforward affair. Principal dancers get selected to play the coveted lead characters in big-name shows like *Swan Lake*, *The Sleeping Beauty* and *Cinderella*, while those a little further down the dancer hierarchy support them in roles more suited to their ranking based on experience and skill. Every so often however, a casting decision is made, often by a guest choreographer, that both surprises and delights onlookers.

That's exactly what happened when Imogen Chapman, a soloist with The Australian Ballet, was personally chosen by visiting Russian choreographer Yuri Possokhov to be one of the dancers to play Anna Karenina in his adaptation of the Tolstoy classic, which hits the stage this month in Melbourne.

In May 2019, Possokhov, a world-renowned choreographer (as well as former principal with the Bolshoi Ballet, Royal Danish and San Francisco Ballet) travelled to Melbourne to spend a few days watching class and rehearsals at The Primrose Potter Australian Ballet Centre. At that point, he'd been commissioned by then-artistic director David McAllister to choreograph *Anna Karenina* for the upcoming 2020 season.

It was shortly after he left that Chapman, then 27, was told during a mid-year review that she had been chosen by Possokhov to be one of the three to four dancers to play the alternating lead of Anna, a role technically two ranks above her standing as a soloist. "Yuri was taken with the fluid quality of her movement and thought her natural style of dancing was what he was looking for in the role of Anna," remembers McAllister, who delivered the good news to Chapman, who by all accounts was astonished. "I was stunned because I don't think it was on my radar at the time. I think I probably just said: 'Really?!' I mean, I was just so surprised," she says of receiving the news.

"[Yuri] spent a couple of days with the company and always in times like that you do your best and try your hardest, but also try not to think too far ahead. We had a lot on our plate with shows coming up, so your brain sort of knows →





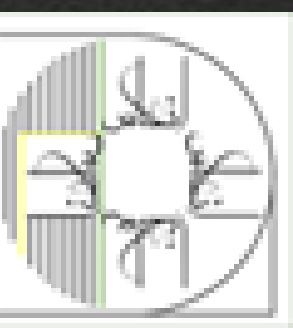
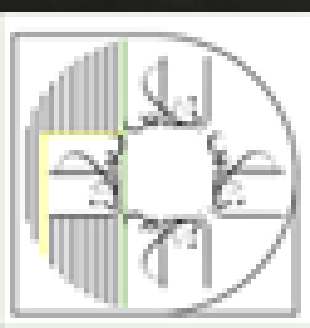


Imogen Chapman wears  
her costume from  
*Anna Karenina*.

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this is something that's in the future and obviously you're hopeful and put your best foot forward, but you're also not expecting anything," she says.

But just as Chapman was on the cusp of a massive chance to step up in the role, Covid hit, which not only brought her opportunity to a standstill, but shut down all performances for The Australian Ballet for a year. Chapman found herself back at her parents' home in Western Australia for almost three months doing barre class in the family living room as she sunk into a sense of uncertainty. Amid the monotony of lockdown, however, she uncovered an unlikely omen.

"We decided a good project was to clean out the shed, which was quite an undertaking," she smiles. "In the process we found lots of books that Mum and Dad had obviously just put out there and one of them was a really old copy of *Anna Karenina*. Inside was the name of a family friend of ours who was actually really instrumental in getting my sister and I into dance to begin with. She was a member of the WA Ballet back in the 60s and encouraged my mum to take us to ballet and later she became an English literature teacher. It was a little bit creepy, but also really poignant because she is no longer with us," says Chapman.

"It was a really special find," she continues. "Everything was so uncertain last year with all our shows postponed and we weren't even sure if we were still doing *Anna*. But then I found this book and thought: 'Oh, this is kind of significant. I feel like it's a special sign.' Ever since I've been carrying around that copy with me wherever I go, and have since read the book as well."

The personal find was foretelling. As the performing arts sector slowly recovered and The Australian Ballet announced its 2021 programming at the beginning of December last year, *Anna Karenina* – and Chapman – were both back on the line-up.

"It's such an honour to be chosen to portray such a complex and passionate character," says Chapman of having the chance to finally tackle the role. She follows Marilyn Rowe, who is the only other Australian ballet dancer (in 1979) to have portrayed the sophisticated aristocrat who suffers a great downfall following her passionate affair with the dashing young Count Vronsky. On screen, Greta Garbo, Vivien Leigh, Keira Knightley and Sarah Snook likewise brought Anna's anguish to life (the latter in the ABC's addictive 2015 adaptation, *The Beautiful Lie*).

"I'm a big fan of the big, dramatic literature. I love all that drama, like *Wuthering Heights*," says Chapman, name-checking another tragic love story for the ages. "I haven't experienced the things Anna has yet in my life, but it's such a timeless story and the themes really do resonate even in society today. Just the fact she was so determined to live life on her own terms and also just believing that love is stronger than anything. I think that is something everyone can relate to and that I can really tap into."

Chapman says the extra time she's had to "absorb" the complex character might have been a blessing, too. "It's important as dancers to get a bit of background and a bit of personal research done before we start the whole process, because once you go into rehearsals it's sort of go, go, go and then it will be on," she explains.

One person who believes Chapman has the ability to fulfil the potential Possokhov noticed back in 2019, is David Hallberg, the American dance superstar who took over as artistic director of The Australian Ballet following David McAllister's retirement last year. "Imogen is very touching as a dancer. There is such an honest and

genuine subtlety to her that will bode well for the role of Anna Karenina, as the character has much fragility and emotion with her," he tells *Vogue* Australia. "Imogen can be quiet on the outside, but there is a storm brewing inside her, which she can use as a vehicle in her interpretation and expression of the role."

As for whether she can harness the emotional depths required to play a woman tarnished with so much disgrace and suffering loss within her social standing, family and marriage, Chapman is adamant. "I think I'm going to really need to draw on my own experiences. Obviously, they'll be different experiences, but [I'll be drawing] from my personal hardships and I think just work on making myself vulnerable so that those emotions – those really in-depth heartaches – can come across and hopefully be relatable to audiences."

Chapman is further encouraged by the knowledge she was recently a finalist of the prestigious 2021 Telstra Ballet Dancer of the Year Awards (which supports our brightest young artists), and that this is her second principal role, so she's already risen to the occasion once before. In the 2018 production of *Spartacus*, she was again one of several dancers chosen to play the title character's wife, Flavia. "She was another quite full-on and desperate character in the end. Not desperate, that's probably the wrong word," Chapman corrects herself, "but she went through

a lot and I remember feeling really emotionally exhausted after those shows, so this is probably going to be another step up from that."

Fresh off the back of playing some great roles in Hallberg's daring *New York Dialects* (which mesmerised Sydney audiences in April), Chapman recognises this is a huge opportunity for growth and will possibly pave the way for her career in coming years. But she's also determined to enjoy the experience, particularly after a year off-stage.

"You've been given an opportunity, you've been given a chance and they obviously believe in you enough to give you that challenge. It's sort of mine to really get stuck into it and give it a good crack," she humbly reflects. "I'm just so excited to be able to get into this role and really grow and challenge myself, because it really is going to be a challenge ... but a very welcome one, I think."

*Anna Karenina* is on stage in Melbourne from June 18 to 29 and in Adelaide from July 9 to 15. For tickets, go to [australianballet.com.au](http://australianballet.com.au).

**"ANNA KARENINA IS SUCH A TIMELESS STORY AND THE THEMES REALLY DO RESONATE EVEN IN SOCIETY TODAY. JUST THE FACT SHE WAS SO DETERMINED TO LIVE LIFE ON HER OWN TERMS AND ALSO JUST BELIEVING THAT LOVE IS STRONGER THAN ANYTHING. I THINK THAT IS SOMETHING EVERYONE CAN RELATE TO"**





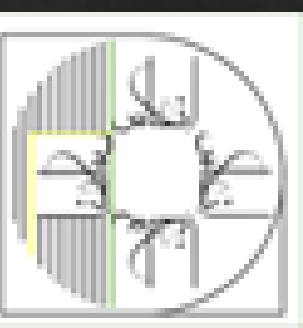
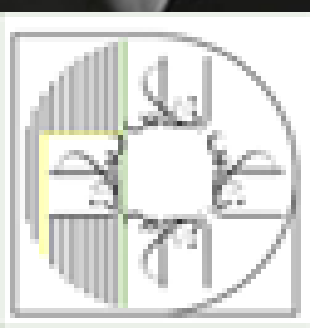
Prada dress. Van Cleef  
& Arpels jewellery.  
Hair: Peter Beckett  
Make-up:  
Georgia Gaillard



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Flex Mami wears a Song For the Mute jacket, \$2,195. Asos Design dress, \$100. Christian Dior earrings, \$1,000, rings, \$570 each, and bag, \$7,700. The Daily Edited bag tag, \$50. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).

# LET'S TALK ABOUT FLEX

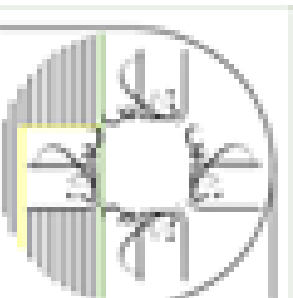
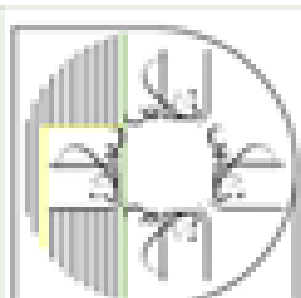
She's the ultimate multi-hyphenate: DJ, podcaster, social media star, TV host – and now Flex Mami has added author to her resume. In her new book about success, she helps readers tap into what matters most. By Annie Brown. Styled by Harriet Crawford. Photographed by Duncan Killick.

MAGIS PROUST CHAIR. FROM DEDECE

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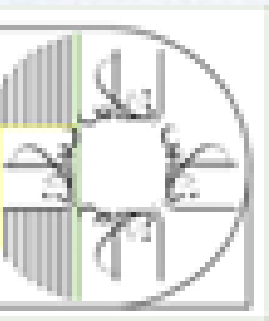


Ramp Tramp Tramp  
Stamp dress, \$360.  
All is a Gentle Spring  
bodysuit, \$295.  
Bulgari earrings,  
\$20,300, bracelet,  
\$94,400, and rings,  
\$2,400, \$14,600,  
and \$2,540. Coach  
bag, \$550. Tony  
Bianco shoes, \$220.

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**A** few years ago, if you'd asked Lillian Ahenkan, aka Flex Mami, when she felt her most successful, her answer would be unequivocal: getting her first job at a local pizza shop as a teenager. "I was like: 'This is it, this is big dollars, this is one per cent vibes ... I'm 17, got more money than your parents.' That's how I felt, because we were probably making like 500 bucks a week. At that point I was money-motivated. I was like, what else can we do? So when I was studying, I had three to four different retail jobs."

Now a podcaster, TV host, purveyor of unconventional parlour games via her merchandise company Flex Factory, social media influencer, *Big Brother* contestant and soon-to-be published author, Ahenkan, has a different view on success. In fact, she's written a whole book about it titled, *The Success Experiment*, out this month.

"Now I can't be motivated by money because it's not enough. It's more than enough objectively, but for how much you have to give

and take, it is not enough ... this idea of being open on the internet and commodifying myself – my life, my values, my wants, my needs, or whatever – everyone's like, 'it's super easy', but I'm like, 'you try it – you try sharing yourself as you are and having it critiqued and having it up for discussion,'" says Ahenkan, who in real life – wearing bike shorts, a killer blazer and a riot of pearl jewellery – is warm and magnetic. "I used to define success by these really basic metrics, like how much money I had, the job I had, the life I had," she continues, "but now it's just not even this feeling of contentment but this sense of agency [that] feels successful to me."

In any case, Ahenkan, 27, is undoubtedly successful. She has been dubbed Australia's most charismatic person on the internet and the Australian Chrissy Teigen. On Instagram (where she has 142k followers) she's the person most likely to make you want to DIY a pastel clay vase and also interrogate your most stubbornly held thoughts around race, identity and pleasure. You can imagine a lot

of people might claim her ideas as dinner party ammunition and also think that if that if they met her in real life, they'd probably be best friends.

Her book, in fact, feels a bit like advice from a friend. Two-and-a-half years in the making, it includes personality quizzes and psychological and philosophical exercises to help readers achieve success by drilling down into who they really are, and encourages them to develop an abundant mindset (i.e. there's enough success for everyone) and build resilience.

"Who you are impacts everything," Ahenkan says, explaining her philosophy. "How you see the world, what you want, your mindset and perspective, your habits, your behaviours, your strengths, your weaknesses. You need to know that. And probably when you do know that, that's going to impact what you want anyway."

But that's not to say Ahenkan, who dropped out of university twice and quit a "soul-sucking" job in public relations to become a DJ, hasn't experienced setbacks, too.

"Of course I've experienced failure," she admits, "but in my head, it has to happen to get to the good stuff. You just can't dodge it. And I also think, because I have convinced myself that things like karma are a real thing, perhaps it's a method I use to keep myself on track and be as open and honest as possible with myself. But also I have this theory that if you don't do it now, it's going to happen later, and it's going to be worse."

By way of explanation, she recalls a time when she failed to do her taxes properly. "I had to pay back 10 grand to the government. I was like, 10 grand! But I'm also glad I did that at this part of my career so it wasn't 50 grand, or 100 grand, or 300 grand. That is the perspective that keeps me going. And I understand for a lot of people who haven't brushed hands with failure, the first time you do something is always going to feel terrible." →

Hanifa pants set, \$370. Tiffany & Co. necklaces, \$4,100, \$4,100, and \$4,950, and rings, \$4,450, \$4,450, and \$8,200.

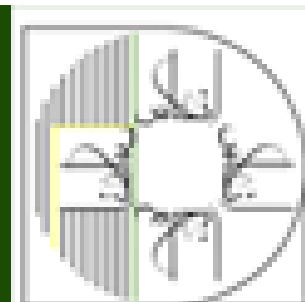
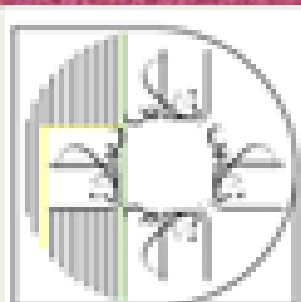


DUNCAN KILLICK  
MAGIS VELA CHAIR, FROM DEDECE

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**"I USED TO DEFINE  
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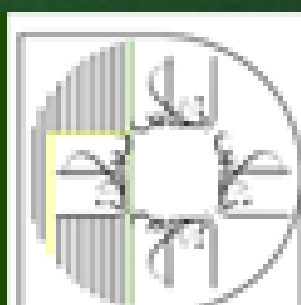
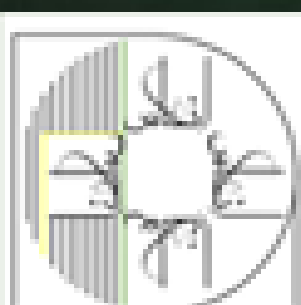


Emma Brewin cape,  
P.O.A. Hanifa knit,  
\$130. Alix Higgings  
bike shorts, \$200.  
Bottega Veneta ring,  
\$1,290. Sinèad  
O'Dwyer shoes, 2,420.

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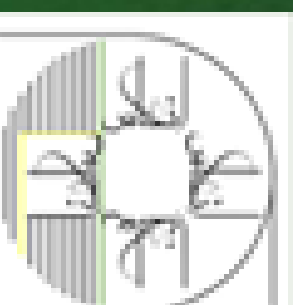
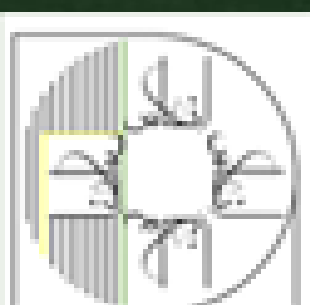


H&M coat, \$80. All is a Gentle Spring top, \$215. Holiday the Label pants, \$245. On right hand: Hardy Brothers ring, \$68,000. On left hand: Hardy Brothers rings, P.O.A., and \$35,500. Hermès bag, \$7,420. Crocs shoes, \$90, and Jibbitz, from \$6.

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

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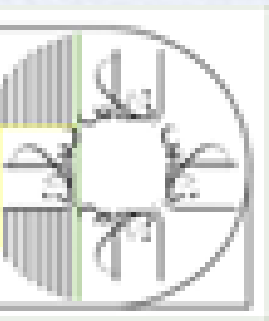
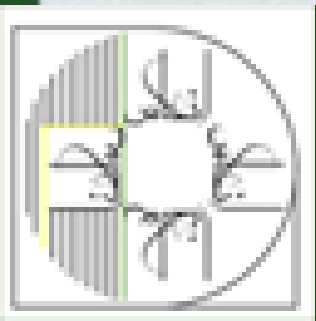
Prada bomber,  
\$5,500. Asos corset,  
\$50, and jumpsuit,  
\$45. Poppy Lissiman  
sunglasses, \$145.  
On right hand:  
Bulgari rings,  
\$2,400, \$11,600,  
and \$4,320. On left  
hand: Bulgari rings,  
\$2,540, \$6,950,  
and \$3,900.

DUNCAN KILLICK

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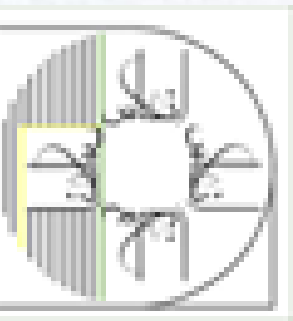
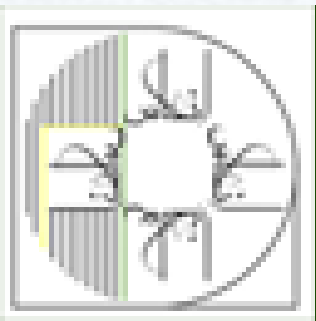
**“OF COURSE I’VE EXPERIENCED FAILURE. BUT IN MY HEAD, IT HAS TO HAPPEN TO GET TO THE GOOD STUFF. YOU JUST CAN’T DODGE IT”**

Marina Rinaldi coat, \$2,525. Asos top, \$30, and pants, \$45. Cartier necklace, P.O.A. Prada gloves, \$1,510. Steve Madden shoes, \$130.

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Ahenkan sees the ability to articulate her thoughts as another kind of success, and now, six years after her first 'proper' DJ gig, a lot of people pay attention to what she has to say. "I wasn't a very articulate person when I was younger. And so now, being in a space where I know I'm feeling these things [and] I have the vocab to express them, feels really good," she says.

But articulating her thoughts, be it on an air fryer, enthusiastic consent or the black squares people posted on Instagram during last June's Black Lives Matter protests, has meant Ahenkan, who is Ghanaian-Australian, has experienced a shift in what people expect from her.

"When I started building a lot of followers last year everyone's like: 'Go to her, she speaks about race in a palatable way.' I guess they just stuck around and assumed because I speak about race, 'she must be an anti-capitalist, socialist, environmentally friendly humanitarian,'" she says.

How she is perceived is something she's aware of. She talks to her therapist about visualising herself on a pedestal with a spotlight. She wants to get down but everybody keeps saying she's doing great, and by the way, she's sweating profusely.

"My ultimate ick is not being understood. I hate it. It's so frustrating to me, especially when I'm trying to communicate openly and expanding my vocabulary so I'm being well-understood, I'm being emotive, I'm using anecdotes. And if you still don't get it, I can't deal," she says.

Part of acknowledging that discomfort is realising what she can let go of. "I think with the internet, I've had to kind of remind myself that it's a little bit naïve of me to assume I'm able to set the tone and the standard for a ton of people who don't know me," she says. "In instances [where] people have tried to ... tell me I haven't lived up to their perceptions of me, I'm like, that's a 'you' problem, because you're not considering me as I am."

The work of a social media influencer, that is, becoming a personal brand, means Ahenkan has had to grapple with Sartre's philosophy of 'bad faith' work, too. In influencing, this kind of means shilling something you don't really care about.

"[If] I feel like the process of trying to sell lipstick to a random is disingenuous at the best of times, then what do I owe this audience? Which for the most part is like: 'Hey, I've had this thought, I had a dream that was really interesting. This is on my mind.' And then how they respond to it is just not my business. You know?" she says.

"I guess the solution to that for me has been trying to detach a little bit from this online process. I used to feel like it was my responsibility to be as open, as authentic, as emotive, as willing to express, willing to educate, willing to empathise. I thought I had to do it. And if I didn't do it, it wouldn't be done. Not true," she says. "But I'm not naïve enough not to capitalise on it. It's a very fortunate position."

Ultimately though, just as you can't control what people think of you or the context in which you are received, as Ahankan notes, the same can be said of success.



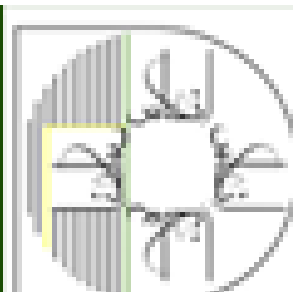
Strateas Carlucci coat, \$320.  
Hanifa dress, \$250. Louis Vuitton earrings, \$960.  
Hair: Rumbie Mutsiwa  
Make-up: Filomena Natoli  
Manicure: Victoria Houllis

"So much of what success is is a perception anyway. Because some random guy busking on the street making five grand might think he's successful because he's making five grand. But then we're walking by being like: 'So embarrassing, still busking.' Either way, there's going to be a disconnect between how you feel and how you're perceived."

Happiness then, the real kind that doesn't come with social cache or expectations, is when Ahenkan is with her closest friends and "making stuff". How she defines success is also not so much about the destination, because that will always change, but what you did to get there. "In the journey it takes you to figure out ... who you are, who you want to be, what you want, why you want it, how are you going to get it, what happens when you do. That could be five years, that could be three months. You're probably going to be a different person. The skills or the steps you take to reach this kind of bespoke success is now going to differ because you're different and the things you want are different. It's like, back to square one," she says.

And at square one, as Ahenkan can attest, the possibilities of who you can be are endless.

The Success Experiment: Flex Mami's formula to knowing what you really want and how to get it (*Bloomsbury*, \$32.99) by Lillian Ahenkan, is out June 1.





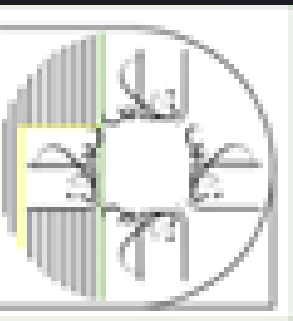
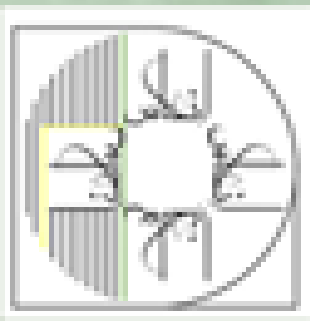


Giorgio Armani

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# SEEING SENSE

Still thriving after a five-decade career, Giorgio Armani, in a rare interview, speaks from the heart about an industry he loves – and how it needs to change. By Jason Horowitz. Portrait by Annie Leibovitz.

**G**iorgio Armani has been having the strangest dreams. “I’m ready for the runway, and I don’t have the clothes,” Mr. Armani says in his office, surrounded by portraits of himself, during his first in-person interview since the coronavirus paralysed both his industry and his home town of Milan more than a year ago. In another, the 86-year-old says, he dreams he is the central character of a play and starts singing. And then there is the recurring nightmare – Mr. Armani perched on a cliff edge over a daunting precipice that has haunted him throughout the pandemic.

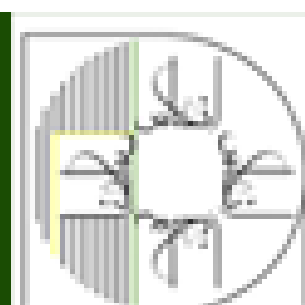
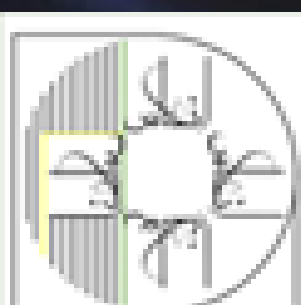
“Bad dreams,” Mr. Armani says, his famous Arctic-blue eyes widening behind his round rimless glasses. “Nightmares.”

The fashion industry that Mr. Armani has dominated for decades is, perhaps not coincidentally, also in a precarious and pivotal position. The virus has devastated sales, shuttered businesses and upended the industry and its culture, from broken supply chains to closed runways to influencers with nowhere to go. Even before the pandemic, a swirl of often competing new forces and priorities – fast fashion, sustainability, diversity, ecommerce, resale – had begun shaping the industry’s future. The virus, as it has done to so many facets of life, exposed or exacerbated all of those dynamics.

Now, as vaccines roll out and a glimmer of normalcy can be descried in the distance, everyone wants to know what the future of fashion will look like. “They say I have powers, that I can see into the future,” says Mr. Armani, clad in his familiar uniform of a fitted midnight-blue crewneck sweater, blue pants and sneakers as snow white as his hair. “What will happen? I don’t know!”

But when you’re a multibillionaire mogul running an empire stretched across continents and touching seemingly every segment of fashion – haute couture, runway, red carpet, shopping centre denizens in Armani Exchange, plush furniture at Armani Casa, coffee-table books at Armani bookstores, restaurants, hotels, cafes, scents, chocolates and on and on – you don’t need to be a clairvoyant to see the future. You get to shape it yourself. The Covid crisis has revealed to Mr. Armani much that he says he wants to change, both in the industry and in the direction and management of his own company. The virus, he says, “made us open our eyes a bit”.

More than anything, he became aware of an industry speeding at an unsustainable clip that blurred high, medium and low fashion. The slamming of the brakes allowed him to appreciate just how →





much designers had been running on a hamster wheel of production to meet myriad fashion seasons unknown to nature. "Fashion had gone in a ridiculous manner," he told me, lamenting exotic locales for capsule shows and cruise-ship catwalks that were of "such a vulgarity".

The year of lockdown also led Mr. Armani to look inward. He found the city claustrophobic and escaped to his vacation homes, thirsting for the sun and the countryside. Life suddenly seemed fragile, and his thoughts sometimes turned to Sergio Galeotti, his co-founder, companion and great love, who also succumbed to a seemingly unstoppable virus in 1985. "It was AIDS," he tells me.

Mr. Armani, who studied to be a doctor while growing up in the town of Piacenza, took the virus seriously from the beginning as a threat to both his and his employees' health. He became the first major designer to shut down the catwalks during Milan Fashion Week in February 2020. "I said: 'I'm going to play it safe. I don't want to be the first to create a problem and give the papers something to talk about.'"

He donated millions of dollars to Italian hospitals, supported healthcare workers by using Armani's Italian production plants to make single-use medical overalls, and turned the gym of his corporate Armani village outside the centre of Milan into the world's most fashionable waiting room for nasal swabs.

Despite all the precautions, he told me he felt vulnerable, given his age and recent bouts with severe illness, but "willing," he says, "to accept destiny". This applies to his company as well: perhaps more than anything else in recent history, the pandemic has forced him to think of the future of Giorgio Armani.

For years, Mr. Armani has insisted on his company's independence, even as Gucci, Fendi and Pucci and other Italian luxury giants sold to the French conglomerates Kering and LVMH. Mr. Armani, so much a symbol of Italy that he recently contributed furnishings to the Italian president's palace, says that a French buyer is not on the cards. But, for the first time, he allows that the idea of Armani continuing as an independent company is "not so strictly necessary", and says that "one could think of a liaison with an important Italian company" – and not necessarily a fashion company. He won't divulge more.

He also says that he planned to pass down much of the business to his family, naming his niece Roberta Armani and his chief lieutenant, Leo Dell' Orco. What is still missing, of course, is his replacement – someone "who says yes or no. There's still no boss."

Roberta Armani tells me that the future is something her uncle thinks about incessantly. "I'm sure he's made his plans, and whatever he has decided, we will be with him," she says, adding that she had no insight into his mention of a merger with another Italian giant. Though, she says, "it could be great, finally, to have an important Made in Italy joint venture in the fashion industry."

Italy's other fashion-industry billionaires commend a brand that has endured and expanded and represents, no matter where one goes, the top of the Italian food chain. "This is a value for Italy, even more than for the industry," Remo Ruffini, the chairman and chief executive of Moncler, tells me. He admires "King Giorgio" – "I don't know what the brand Armani will do in the future, but the Armani style is in us all every day," he says.

Letting go is something Mr. Armani has flirted with many times before. He once said it would be "ridiculous" if he were still a top designer at 85. "I've already passed that!" he says with a sly grin, now pushing the goalposts to age 90. And while he may seem to be perpetually ruminating on a succession that he may never intend to actually happen, in the meantime he is clearly in charge: quietly issuing orders, excoriating his competitors, making aides jump to fill a glass of water at the mere clearing of his throat.

Deference is something the workaholic has grown used to and fond of. What he doesn't like is the way his competitors and fashion colleagues talk about him as if he were so celestial as to be out of the game. "Like I'm an honorary president," Mr. Armani says, puncturing his studied austerity with a burst of rare laughter. While he suspects such praise is designed to "marginalise" him from fashion's fray, he is no ribbon-cutting statesman, he insists. "I'm the prime minister," the leader who gets his hands dirty. "I want to work, to decide, to change things."

In terms of his own designs, he says: "I'm already doing it, in my own way." He tells me that the collection he presented days earlier at Milan's Fashion Week "is representative of a desire to evolve on an aesthetic level". The company describes it as more feminine, and soft, after a brutal year. His niece talks about how the eruption of colours in Armani Privé was a declaration of life after Covid. "There is a need for some joy," she says.

But those shifts seem more responsive to the moment rather than reimagining fashion in the viral hereafter. Even Mr. Armani's preferred muse and brand ambassador Cate Blanchett – who has popularised recycled red-carpet looks by digging deep into her own Armani crates – can't help, when asked how he is changing things, but talk about the ageless quality of his clothes. "Mr. Armani's mix of traditionally masculine and feminine lines has long been a touchstone for me," she writes. "I've always aspired to the grace, simplicity and timelessness that both he and his designs embody."

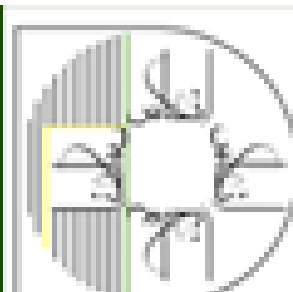
The Armani argument is essentially that when everything has gone mad, safe but top-notch design can be revolutionary – and empower a woman to do revolutionary things like, say, take down the British monarchy. When Meghan Markle needed to suit up for war with the House of Windsor, she chose a black silk Armani wrap dress printed with a white lotus flower.

"My work has one single goal: giving women the inner strength that comes with being at ease, with who they are and what they are wearing," Mr. Armani, who approved of the dress beforehand, tells me when I circle back after the Oprah interview. "I am flattered that one of my dresses was chosen for such an important occasion – it means my work truly speaks."

But is Mr. Armani willing to use all of his enormous influence to fix what he considers a broken industry – even if it means scaling back his own massive operation? He tells me that, as I toured his sprawling headquarters, his Covid-emptied hotel, his commercial and couture showrooms, and ateliers buzzing with busy seamstresses, he was in a meeting directing his team to drastically reduce the number of summer looks for all markets worldwide.

"The first thing I said was: 'The collections need to be reduced by almost a third.'" Sixty per cent of the global fashion output, he says,

**"MY WORK  
HAS ONE  
SINGLE GOAL:  
GIVING WOMEN  
THE INNER  
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WITH BEING  
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ends up unsold and “discarded” to the black market or outlets. “I don’t want to work for the outlets!”

After complaining for years that his warnings have gone unheeded, Mr. Armani insists that now, after Covid, it is different – and that some of the other major players in the industry are willing to follow his lead. “Now they are taking a step back,” he tells me. “I won’t name names, but there is a big [label] that was explosive on the marketplace. Now it’s starting to say, no, we cannot do everything, because the people aren’t buying.”

**M**r. Armani has changed fashion before. After he and Galeotti started the company in 1975 with seed money earned from the sale of their Volkswagen Beetle, they provided a stylistic correction to the excesses of the era. They caught the rise of feminism with elegant, draped tailoring that made Mr. Armani the clothier of empowered working women and modern, more fashionable men, iconified by an Armani-clad Richard Gere in 1980’s *American Gigolo*. Mr. Armani’s greige and beige fabrics introduced an entire muted colour palette into the culture, and over an almost half-century of work, he has painted the world with them.

Mr. Armani, who is not bashful, tells me his innovations amounted to a “great change”, but that they were also an “easy game because the style back then was almost ridiculous”. In fact, his innovations have often been reactionary in nature. His response to 90s supermodels in George Michael videos? Androgynous and anonymous models. Whenever things became too much, Armani was the anti-too much. Once again, he argues, the world has come back to him.

What Covid has shown, he tells me, is that people can dress well with little, that there is no need to go shopping every day. Fashion, he says, has to go back to its true function, which is helping people look and live better. Fashion is what people wear, he says, not spectacle.

All of this reminds me of my visit to his office complex, and the old Nestlé grain silos converted into a gorgeous museum for his designs. Mannequins adorned in Armani greys and beiges fills the top floors, many of them coupled with designs from 20 or 30 years later, as if from the same collection. The point is obvious: Armani is immutable.

There is also a wing dedicated to the elegant gowns Mr. Armani began dressing famous actresses in for the Oscars and other red carpets in the 1980s, and these tell another story. For all his talk about getting back to basics, Mr. Armani played a central role in creating an all-consuming celebrity-fashion-industrial complex that many critics see as corrosive to the industry and a progenitor to the present influencer age that he loathes.

Didn’t he feel just a little bit, well ... “Guilty?” he asks. He shakes his head. Perhaps less out of penance than marketing acumen, Mr. Armani has, over the last decade, shown support of initiatives to rein in some of the red carpets’ extravagances. In 2011, Mr. Armani became the first luxury designer to accept Livia Firth’s Green Carpet Challenge to highlight sustainable fashion, designing a dress for her (and the tuxedo of her then-husband, actor Colin Firth) out of recycled plastics and fabrics. “If it’s awful,” Ms. Firth said Mr. Armani told her, “I’m not going to put my name on it.”

But the dress was a hit. At an afterparty, François-Henri Pinault, who runs the fashion giant Kering, and his wife, Salma Hayek, ran their fingers over her dress, marvelling that it felt like silk. Ms. Firth thought Mr. Armani’s corporate power put him in a position to be

the industry leader on sustainability and fair-labour issues, and to apply pressure on others to follow suit – but she wondered if, after starting with a clear vision, Mr. Armani had “bought into this kind of globalised expansion” and that “maybe it made him lose the heart of what he had set out to do”. He could revolutionise the industry, she said, simply by stopping the sale of mere product and “just going back to what was beautiful about Armani”.

Mr. Armani insists that is exactly what he is doing. But on the ground floor of Armani Silos, near a capsule collection of recycled Emporio Armani products, there is a large display of accessories – a market the company is aiming to capture more of.

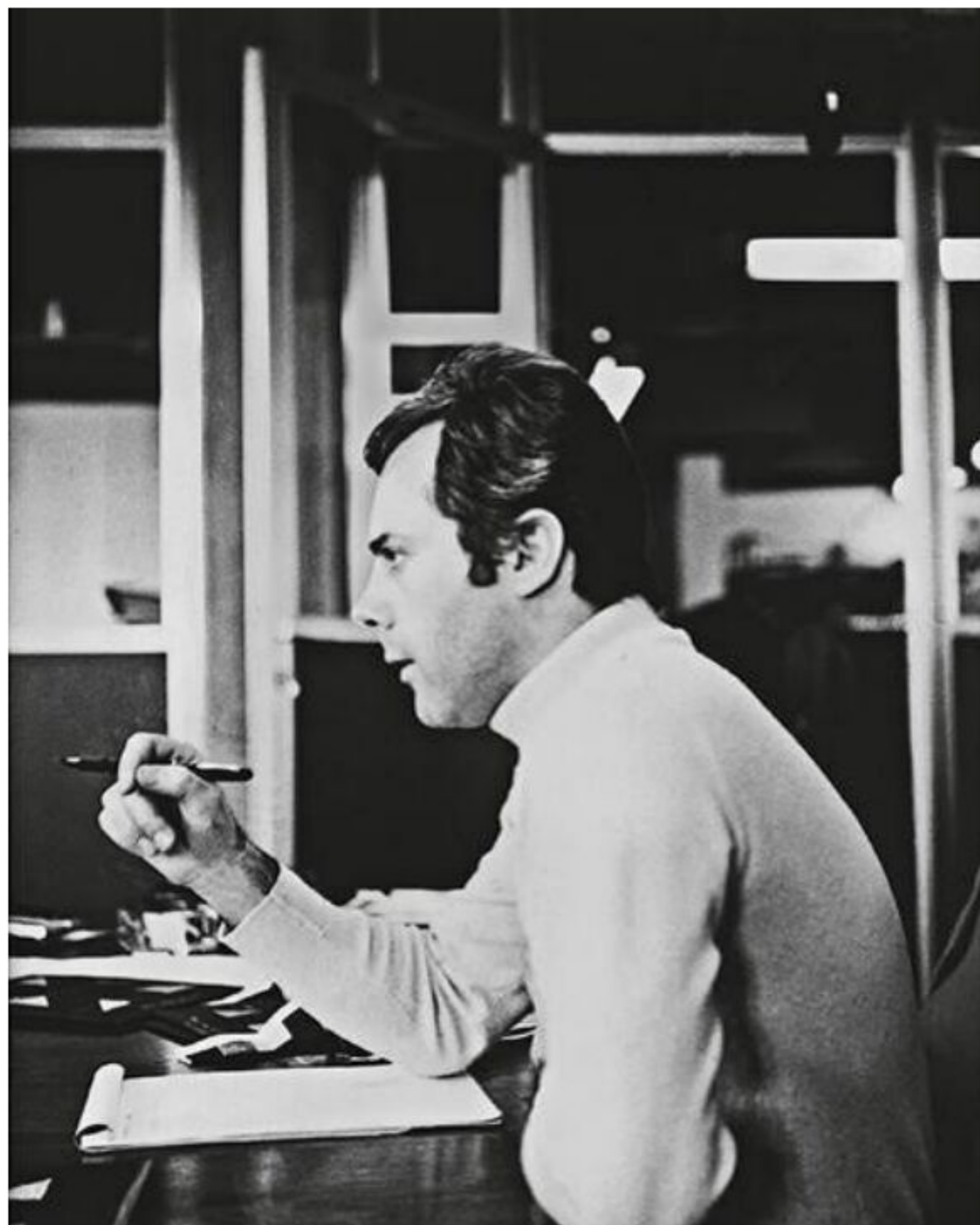
It’s enough to make me wonder: does Mr. Armani really want to slow down? Or is he just talking about it so that he can complain about the extravagances of his competitors, and in doing so, exalt the Armani brand? Does he really want to sell less and

focus more on high-end luxury – and, by example, force others to follow – or does he want to keep expanding? Is he serious about seizing on our current crisis as an opportunity to save the industry, or is he just making sure that the company survives, and thrives, after he is gone?

I’m reminded of Mr. Armani’s dreams of teetering on a cliff and wonder which way he wants to fall. I think of his earlier laments, free of any cloying Italian nostalgia, that seamstresses still sewed by hand in factories, and his looking forward to new machines that could do the work with even greater precision. I remember his prediction that selling online would, however “unfortunately,” replace the catwalks and showrooms because it is “extremely practical”. And I think of the last thing he told me in our interview, just before he walked out to his next meeting.

“So what is the future of fashion?” I asked him again. “Will there be a light at the end of this?”

“The light we desire is to recoup our position in the market,” Mr. Armani said. “Like it was before Covid – and maybe improve it.” ■



Giorgio Armani working at Cerruti, 1967.



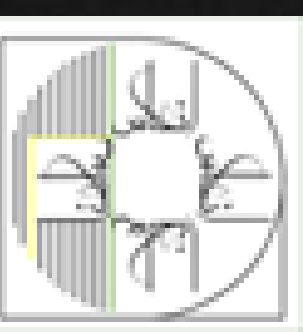
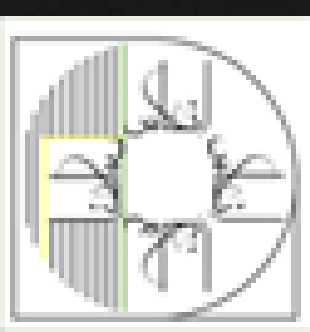


Ian Thorpe

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# THE DREAM

On the eve of the Tokyo Games, Australia's most successful Olympic Champion Ian Thorpe writes about his stratospheric rise to the top and the incredible opportunities he's had that have all stemmed from a simple and resolute belief from his childhood.

**W**hen we are children, we are told we can do or be anything. I wanted to be an Olympic Champion and I truly believed it was possible.

As I reflect on the Sydney 2000 Olympics, I can draw parallels between myself and my home city, Sydney. We were just kids. We were nervous, excited and living through the biggest year of our young lives. We weren't quite sure of our place in the world but had big aspirations and were ready to perform on the global stage.

Going into the Games, I was both World Champion and the World Record Holder. I was the undeniable favourite. I would be stopped in the street by people wishing me good luck or telling me they couldn't wait to watch me become Olympic Champion. It was an honour I had not yet accomplished, and the expectation of a nation weighed heavily on me. Worse still, the day before my 17th birthday – less than a year out from my Olympic debut – I broke my ankle. My mum's face said it all. She held back tears but I knew she wondered ... would I be deprived of my childhood dream?

The Sydney 2000 Olympics changed my life. That is an understatement. I went from a child with a dream to an adult who had just fulfilled it, all within the space of a week. I became the most successful Olympian in Australian history. I met the Prime Minister and I sat next to Chelsea Clinton while watching Cathy Freeman win her historic gold medal. I will never forget the roar of the crowd as she ran past me in the stands – it was more tsunami than Mexican wave. All the hard work in the pool over the past decade had paid off and now I was experiencing life beyond my wildest dreams.

Shortly after the Games finished, I boarded a flight bound for New York City. I had been invited to attend a gala event celebrating Mr. Armani at the Guggenheim Museum and it was my first foray into the world of fashion. I was upgraded to first class – not bad for a 17-year-old – and as we crossed the international date line, I was offered a glass of vintage Dom Perignon to celebrate my 18th birthday. It was at this moment it became clear to me how dramatically my life had changed, and I was now travelling around the world faster than I could ever have imagined.

Until this point I hadn't considered the full effect of my success in Sydney and the impact it would have around the world. I distinctly remember a photographer screaming my name for a photo on the red carpet and being very confused why they wanted a picture of me.

Here I was, still the same gangly kid from Australia, eyes wide open trying to take it all in. Moments later I met Mr. Armani and in Italian he addressed me as the champion, *il campione*. This was a one of the most surreal experiences of my life and it was the beginning of a long friendship. I feel privileged to still be a friend of the Armani family today.

I would later fly on to Washington DC and be given a private tour of the White House by my new friend Chelsea Clinton. We talked about the history of the sandstone building, and why the proportions of George Washington's portrait are maligned. And not to mention, I met the President himself. I sat at the Resolute desk in the most powerful position in the world and realised that you may sit at the desk yet you may not be ready to serve or lead. This is a privilege I have not forgotten and has become more poignant in recent times.

As I look back at these experiences and remember what a whirlwind it all was, I can't help but think about the total impossibility of it all. I was just a kid who wanted to be an Olympic Champion. By not staying within the bounds of society's expectations of who I should be and by thinking anything was possible, I was able to achieve my dream and unlock a realm of possibilities.

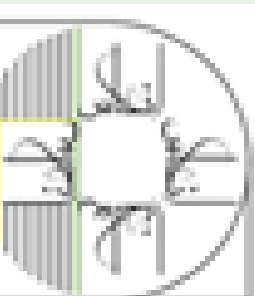
For an athlete, to compete at the Olympic Games is a life-altering experience. It teaches you discipline, hard work and resilience but also teaches you the power of a childlike mindset. To live with pure joy, curiosity and fearlessness. To think anything is possible and that the world is not only your oyster

but you can choose how to define it.

As we grow up, we lose our childlike nature and with it we lose our imagination. So while I may not be a child anymore, I have decided to live the next 20 years of my life with the mindset of a child. What if we all chose to live our lives like this? Imagine what we could achieve.

For the athletes going to Tokyo, their experience is going to be very different and far from what they have imagined. The roar of the crowd won't be as loud and the athlete's village won't hum with nervous excitement. The absence of family and friends will be felt. But their dreams won't have changed, and they will be ready to perform in those few moments that only come around every four (or in this case, five) years. I cannot wait to watch them live out their dreams. The world needs these athletes and the Games more than ever and the shared experience of cheering on your country cannot be underestimated.

**BY THINKING  
ANYTHING  
WAS POSSIBLE,  
I WAS ABLE TO  
ACHIEVE MY  
DREAM AND  
UNLOCK A REALM  
OF POSSIBILITIES**





# UNITED WE STAND

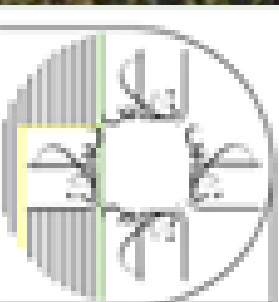
In partnership with Sportscraft, the official formal uniform supplier of the Australian Olympic team, we get behind eight athletes bound for Tokyo and their messages of hope, spirit and camaraderie. By Jessica Montague. Styled by Kaila Matthews. Photographed by Isaac Brown.

From left: **Maurice Longbottom** wears a Sportscraft shirt, \$130, and pants, \$180; **Jessica Fox** wears a Sportscraft jacket, \$330, jacket, worn underneath, \$230, T-shirt, \$80, and pants, \$190; **Bendere Oboya** wears a Sportscraft coat, \$500, and jacket, \$300; **Tarni Stepto** wears a Sportscraft coat, \$550, T-shirt, \$60, and pants, \$300; **Jye Edwards** wears a Sportscraft jacket, \$390, sweater, \$170, and pants, \$180; **Charlotte Caslick** wears a Sportscraft coat, \$400, shirt, \$190, and pants, \$150; **Safwan Khalil** wears a Sportscraft jacket, \$390, sweater, \$170, T-shirt, \$50, and pants, \$180; **Melissa Wu** wears a Sportscraft coat, \$470, sweater, \$200, and pants, \$200. Shoes throughout, stylist's own. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).

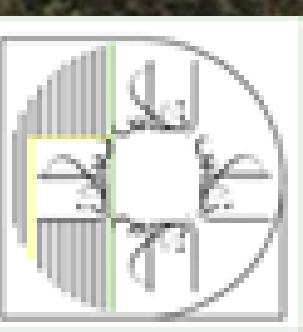
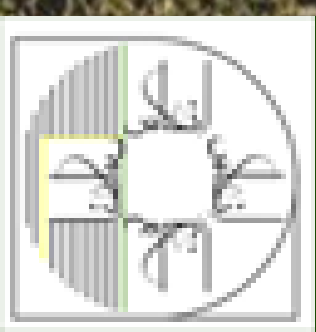
آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی طراحی لباس و مدشناسی

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Looking back at early 2020, we can now say it was a lesson in resilience. No sooner had we recovered from that summer's catastrophic bushfire season than Covid swept the globe, shuttering borders, forcing lockdowns, and eventually postponing the world's largest community sporting event: the Olympic Games.

In its 125-year history, the Games has only ever been cancelled due to World Wars and the news came as a devastating blow to Australia's athletes – men and women who had trained for countless hours, battled injuries, and made huge personal sacrifices all in the hope of proudly representing their country.

As we rejoin the other 205 nations and regions bound for Tokyo, it's time for our athletes to step up and perform. But more importantly, it's also time for us watching at home to unite behind our sporting heroes and rising stars like never before.

The adage goes that nothing unites people like sport, so in partnership with Sportscraft, the official formal uniform supplier of our Olympic team, *Vogue* wants to spread this message that we are stronger together. Here we've selected eight athletes who each have an inspiring story to tell about overcoming adversity, optimism and – above all – passion. They serve as a powerful reminder of not only the dedication and sacrifice needed to chase an Olympic dream, but the strength of the Australian spirit.

### Jye Edwards, 23, athletics

If Tokyo had gone ahead as planned in 2020, Jye Edwards never would have made the team. "It wasn't even a thought," says the talented 1,500-metre runner, who has been plagued by ongoing lower leg injuries the past few years. "Even with the postponement I didn't think much about it, because I didn't think I'd be running like I am now."

While he's the first to admit his stellar form is down to timing ("I'm very lucky because there are people who it would be the opposite for ... in great shape last year but might be injured now."), it also took years of picking himself back up to get here.

"I could barely get more than three or four months of training in before I'd get injured again and have to start over," he explains. "There were definitely times where I felt, is it even worth it?"

But the extra year of recovery and training has worked in Edwards's favour, along with his determination. At April's track and field trials, he caused a major upset after coming from behind to win the most anticipated race of the meet, beating Stewart McSweyn, the in-form triple Australian record holder.

"My coach had said, 'You can beat these guys,' but I was like, 'We'll see.' I didn't really believe it," says Edwards, who will now turn focus to the "cutthroat" rounds at Tokyo.

### Melissa Wu, 29, diving

Since coming to national attention as a 13-year-old at the 2006 Commonwealth Games, Melissa Wu has been dazzling fans with her gravity-defying dives. If she makes the team for Tokyo (which she hopes to in the individual 10-metre platform), it will be her fourth Olympic Games, but it's not been without setbacks.

"I haven't competed now for about two years. I had pretty much every [injury] from head to toe and then came Covid in the second year. It was shoulder mainly, then a rib thing, always something," she shakes her head. "But I'm feeling a lot more fit and ready now."

Away from the pool, Wu also struggled with the mental side of sport, even though she may have always appeared calm and composed in competition.

"Confidence and self-belief are things I had to work really hard on as an athlete. They didn't come naturally to me," she says, explaining she now works with a mindset coach. "Having to work so hard at that mental side of things has made me realise it's a whole other form of training you need as an athlete that isn't covered in the day-to-day."

While Wu won silver in the 10-metre synchronised dive in Beijing, individually she's placed sixth, fourth and fifth respectively in past Olympic finals, but insists she isn't putting pressure to redeem herself in Tokyo. "I try not to think too much about the medals," she says. "A medal would equate to a really great performance and that's what I want to put in. For me, that's been the driving fact I've been chasing all these years. But definitely, I would love to put in the performance of a lifetime."

### Charlotte Caslick, 26, rugby

As a member of the 2016 gold medal-winning women's rugby sevens team, Charlotte Caslick returns to the Olympics wanting to defend the title. "We know expectations are going to be high, but we have high expectations of ourselves anyway," she says simply. "Every time you put on an Australian jersey, you carry the expectations of doing your country proud, and that's what makes it so special."

The team's preparation has been less than ideal but Caslick says all countries have suffered. "I think we're all just so happy it's going ahead. Some of our girls haven't been [to an Olympics] before, but we're trying to prepare as best we can with what we've got and what we know is happening."

She has a confidant in fiancé Lewis Holland, who is a member of the men's squad. After the postponement of Tokyo, droughts in Queensland (where the couple run a cattle property in Stanthorpe), then pushing their wedding back a year due to Covid, Caslick says 2020 "felt like one stressful situation after another".

She's had enough reflecting and is even looking beyond Tokyo to the next Olympics in Paris. "We've got a really exciting group of young girls coming through that I really want to help mentor and be part of their progress," she says. "I think we're going to be really successful in the next few years."

### Bendere Oboya, 21, athletics

Undefeated on home soil over 400 metres after 26 races, Bendere Oboya is in the form of her life and itching to race overseas. "My coach said to me a few months ago: 'You're not here to volunteer, you're here to compete', and what's what I'm going to do at the Olympics," she says, words tumbling out almost as fast as she can run. "It's a once-in-a-lifetime opportunity and getting on that world stage is something I've always wanted to do. I'd love to see how much I can improve because I know how much is in me."

Oboya, who arrived in Australia with her parents as a toddler from Ethiopia, has been swatting away comparisons to Cathy Freeman since she was 16 when she sensationally lowered her time over the one-lap race from 75 seconds to 53 in one season.

"I get it that it's something that sells the sport, but I just want to be the best version of myself. I want to be Bendere Oboya," she says.

She's adamant she's yet to reach her peak. "For me, 51 seconds is not fast yet because I see my potential, but it feels good to be in that →



VOGUE PARTNERSHIP



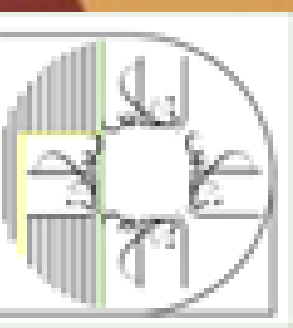
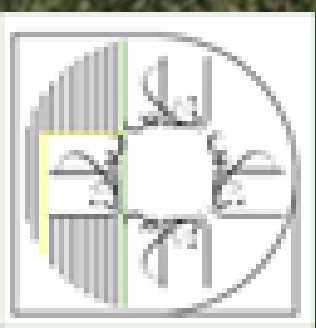
**Clockwise from above:** Jye wears a Sportscraft coat, \$500, cardigan, \$190, T-shirt, \$50, and pants, \$180; Melissa wears a Sportscraft jacket, \$230, and skirt, \$190; Bendere wears a Sportscraft jacket, \$350, T-shirt, \$80, and pants, \$200; Charlotte wears a Sportscraft sweater, \$270, and skirt, \$400.



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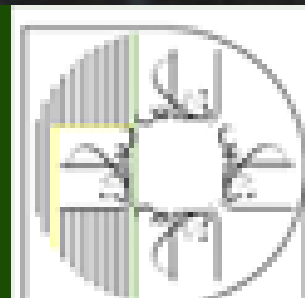
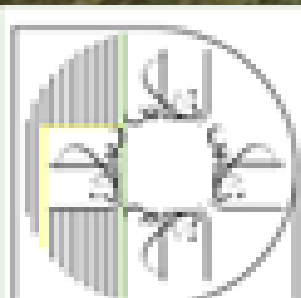
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**From left:** Jessica wears a Sportscraft dress, \$270, and pants, \$300; Tarni wears a Sportscraft dress, \$290; Jye wears a Sportscraft coat, \$500, cardigan, \$190, T-shirt, \$50, and pants, \$180; Bendere wears a Sportscraft jacket, \$300.

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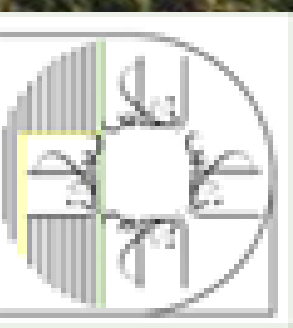
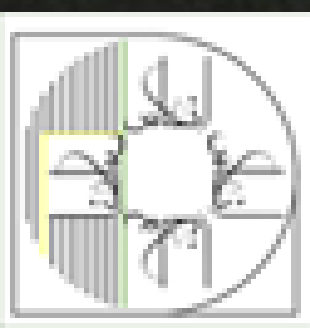


ISAAC BROWN

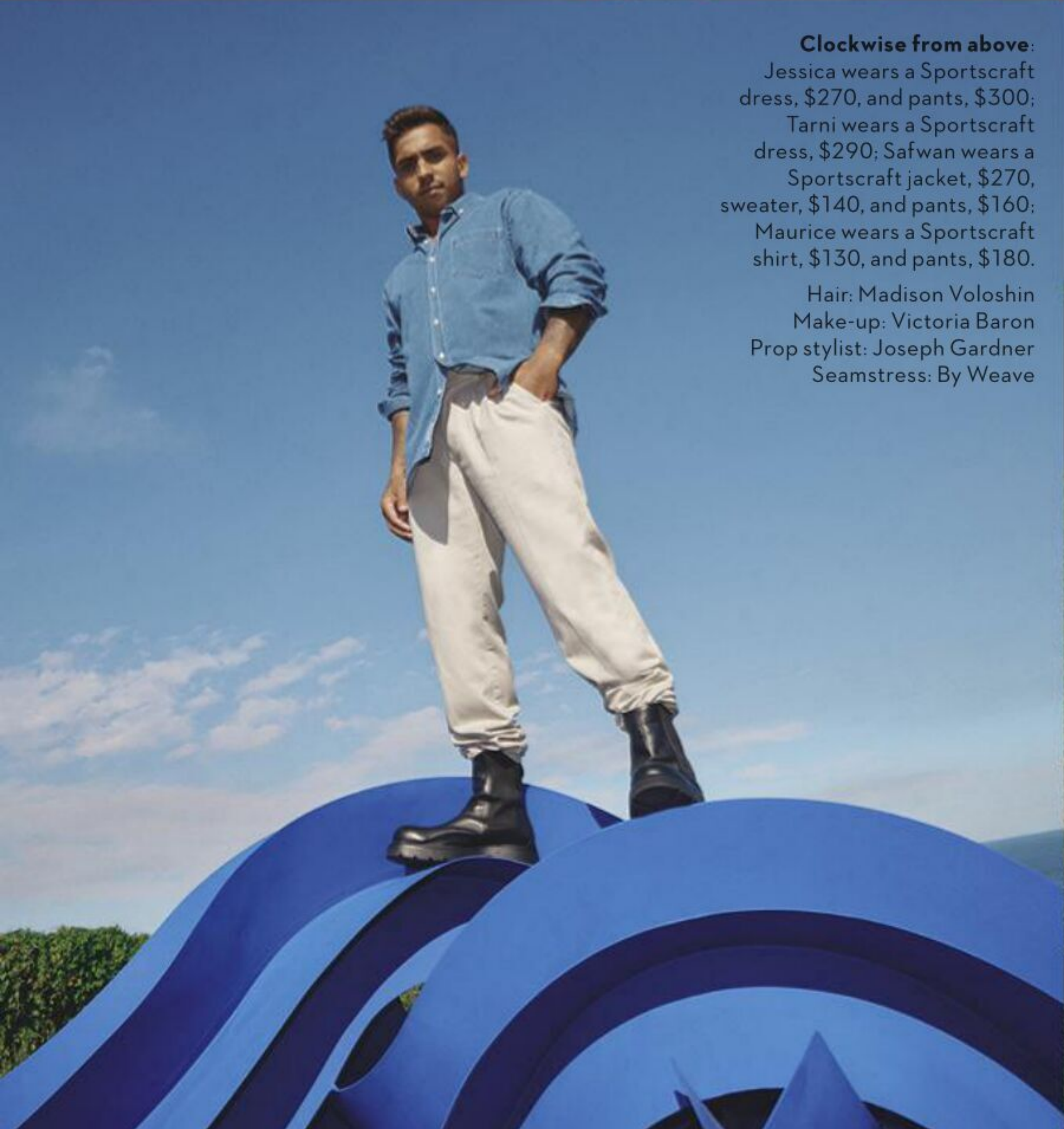
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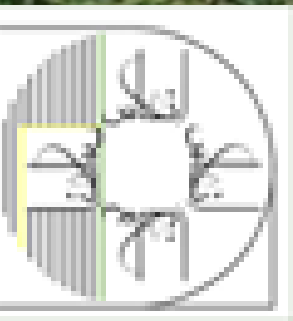
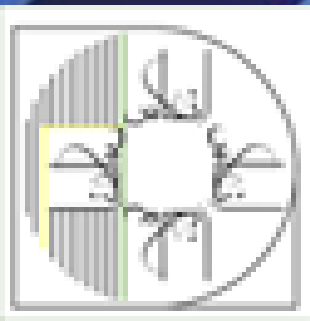


**Clockwise from above:**  
Jessica wears a Sportscraft dress, \$270, and pants, \$300;  
Tarni wears a Sportscraft dress, \$290; Safwan wears a Sportscraft jacket, \$270, sweater, \$140, and pants, \$160;  
Maurice wears a Sportscraft shirt, \$130, and pants, \$180.  
Hair: Madison Voloshin  
Make-up: Victoria Baron  
Prop stylist: Joseph Gardner  
Seamstress: By Weave

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direction. I know I haven't pushed myself to the max yet because I haven't hit the point where I'm dead," Oboya says, adding that breaking that elusive 50-second mark is "a goal that's not so far away".

### Jessica Fox, 26, K1 kayak and C1 canoe slalom

A common theme in Jessica Fox's sport is adaptability: competitors only find out the Olympic course the day before their first race. They might have practised every single gate combination, but still be blindsided. "I might have done the strokes a thousand times, but never linked it all together," she explains. "That's what makes it exciting. It's all about who is the most adaptable and has the broadest skills – and mental skills, too – to visualise and then deliver on the day."

Fox has applied a similar flexibility in managing thwarted preparations for Tokyo. Usually she'd spend extended time in Europe (where the sport is most popular), however she's been largely confined to her local Penrith Whitewater Stadium, except for a carefully considered three months racing overseas last year.

"I've also used it as an opportunity to focus on other areas of my training. I've done a lot more strength work in the last year," she says, adding she had a special conditioning program for her two-weeks quarantine period after she arrived back home in October.

She *even* managed to stay positive after floods in Penrith earlier this year, followed by an infestation of blue-green algae. "It feels like 2021 is also giving us curve balls, which we're either constantly catching, throwing back or just dodging," she says with a laugh. "I've really come to just go: 'Okay. It is what it is. What can we focus on?'"

In Tokyo, Fox will be looking to improve on her K1 kayak silver from London and bronze from Rio and she'll have another opportunity to win with the canoe slalom, added to the women's program for the first time. "The dream is that gold medal but it's also just doing a race I'm really proud of, she says. "For me, it's the fact that I'll be competing in canoe, too. It's the first chance at the Olympics to have gender equality where I'll be racing those two events. And that's just an amazing opportunity and privilege."

### Tarni Stepto, 21, softball

Softball makes a comeback in Tokyo for the first time since 2008 and Tarni Stepto is determined to make the most of the chance, especially since it won't be at the next Olympics. "It's been a dream of mine ever since I was nine years old when I saw Australia play in Beijing," says the pitcher and hitter for the national team, Aussie Spirit.

She's the youngest on the team, but Stepto's pitches have been clocked at 115 kilometres per hour and she carries a large mental load each game. "We're the one with the ball and if we're not doing our job, we could cost our team the game. When you're freshly 18 going into a team you've always looked up to, you're all over the shop, but now my mental game is a lot better. I have control of what I'm thinking and what my body's doing."

Last year, during Covid, a private Q&A session with Catherine Freeman was organised for Stepto and two other Indigenous athletes on her team. "I asked her how she dealt with pressure and also how she reacted to racial slurs, because I faced a little bit of that a couple of years ago," Stepto shares, explaining it was on social media after she designed and wore some cleats adorned with Aboriginal flags. "Because I haven't really had to deal with that or been in the spotlight too much just yet. She gave me some really good feedback and it was an awesome experience."

After Tokyo, Stepto is off to college in the US and eventually wants to turn professional. But she's also hopeful softball will return to the Games if Brisbane wins its 2032 Olympic bid. "Then, I'll be ready for it," she smiles. "I'll be in my prime."

### Maurice Longbottom, 26, rugby

As a talented junior rugby-league player, Maurice Longbottom was told he was too short to make it big in the game – but he's having the last laugh. After mucking around with a cousin in a rugby sevens tournament one weekend in 2017 "as a bit of fun", he was then selected in the national Indigenous team. "It wasn't even on the radar. Rugby was too boring, I couldn't stand it," he says referring to the long-form version of the game. "Then I played a sevens game and it turned everything around."

Videos of Longbottom dancing around opponents, dazzling them with his speed, agility and footwork, have gone viral, but he insists it's not showmanship. "That's just how I play, and similar to what I was doing playing Oztag growing up."

A proud Dharawal man, Longbottom idolised league great Jonathan Thurston as a youngster and wants to emulate him off the field, too. He's presented sports awards back at his old primary school and recently modelled a Tokyo competition uniform that features a design by Indigenous artist Paul Fleming, paying tribute to the 52 First Nations people who have represented Australia at the Olympics.

"Coming from where I came from, you don't get too many opportunities, so I just want to make sure I'm voicing to the younger generation that when you get one, you have to take it with both hands," he says. "You can't sit back and hang with the wrong crowds. If you get an opportunity you have to pursue that because you never know where you're going to end up."

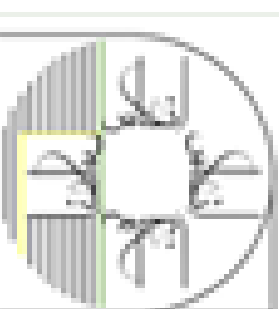
### Safwan Khalil, 35, taekwondo

High-school teacher Safwan Khalil never thought he'd be heading into his third Olympics. By all accounts, he was "adamant I was going to wrap it up" after achieving fourth place in London and seventh in Rio. "And now we're here five years later," he says with a laugh. "Once Covid struck, I was really struggling whether I was going to continue because I knew what was involved. But once I sat down with my father and older brothers they were like: 'You've been given such a good opportunity but it's also a huge responsibility to represent your country, so you have to do it.'"

Taekwondo is a family affair for the Khalils, who emigrated to Australia from Lebanon during the civil war. Safwan's mum got her eight kids into the sport because they were Bruce Lee-obsessed and would try moves on each other, with Safwan's brother Ali eventually opening a gym in south-western Sydney and becoming his coach.

Khalil recalls memories of his first fight. "It was like heaven! I could kick and punch without getting in trouble. I got hit hard," he laughs again, "but I'd found my happy place and I was hooked."

Tokyo, Khalil insists, will be his swan song. "The goal is a podium finish ... you know, just going out with a bang," he says, but he has grander plans, too. "I'm trying to build a legacy now with taekwondo. We've got a performance pathway program that Ali runs in Australia, which is all about the development of cadets. I really want to give back to that program and be part of cultural change. I want to allow people to grow in a really loving, supportive and competitive, but still happy environment." ■





# HELLO, TOKYO

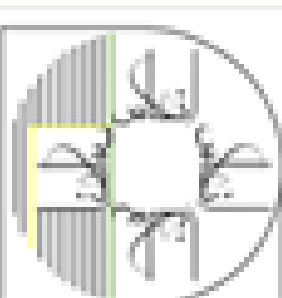
*In 2010, Australian designer and Hello Sandwich blogger Ebony Bizys, a former deputy art director at Vogue Living, moved to Japan. As the Olympics are set to kick off in Tokyo, she writes about her special love for this country she now calls home.*

It's easy to pinpoint the exact moment I fell in love with the incredible country that I now call home. My love for Japan began when I was sitting at my desk at *Vogue* Australia opening the morning mail. I started working at *Vogue* during a work experience program which, over the years, evolved into a full-time job at *Vogue Living*. I can clearly recall the day that a United Colours of Benetton catalogue came across my desk, shot in the Tokyo suburb of Harajuku, and photographed in the style of a street fashion magazine – it spotlighted the *kawaii*, or cute and colourful fashions of Tokyo's youth. I was amazed by the quirkiness and the creative, playful style seen in Japanese fashion. I knew immediately that I needed to jump on a flight as soon as possible.

Not long after, I took my first trip to Tokyo. The people, the culture, design, fashion, attention to detail, politeness, tradition, food, →



Dazzling Tokyo with Mount Fuji in the background, Tokyo Tower in the foreground.





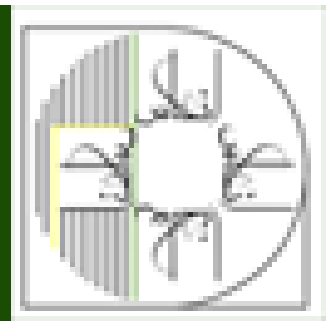
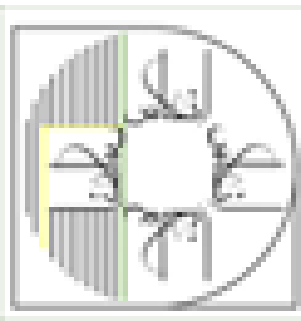
Travel  
+ LUXURY



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## vogue voyage

transportation that arrives on time down to the second, convenience store staff who twist the handles of your bag for ease of carrying before they pass you your shopping ... it was like nothing I had ever experienced before, and was everything that I could have possibly dreamt of. Never had I ever felt more mesmerised and inspired in any other country.

After just one trip to Japan I was hooked. I travelled there nine times before I relocated, spending the entirety of my annual leave each year in Tokyo. In 2010, and with the cut-off age for the Australian working holiday visa for Japan fast approaching, I decided it was a case of now or never. Armed with a suitcase and some boxes, I set off to Tokyo a week before my 30th birthday. I decided to move to Japan – just for a year, I told myself. That was now 11 years ago.

Before relocating to Tokyo I had only ever travelled to Japan during winter. I moved to Tokyo in June, in the midst of the city's unbelievably humid summer. But even the steaminess couldn't dampen my spirits. I remember being mesmerised by the small things that were so different to my previous residential landscape in Sydney's Darlinghurst. I remember the joy of going to my local supermarket and buying a *makunouchi* obento, which was an art form in itself, with each of the colourful side dishes artfully arranged perfectly in their box, all for less than \$7. I was even enamoured with my navy and white polka-dot clothesline that added an element of *kawaii* cuteness to the seemingly mundane experience of hanging laundry.

I learnt a lot about myself in those early days of living in Japan. The strength and courage you have to have to move to a country where everything is so incredibly different. And although I had studied Japanese by night in Sydney for four years before moving, I definitely wasn't fluent in the language. The level of resilience you need to move overseas and immerse yourself in a culture so unlike Australia is enormous. I managed to surprise even myself in the ways in which I was able to make such a risk-taking move.

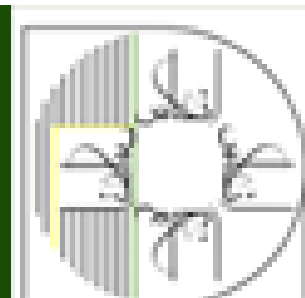
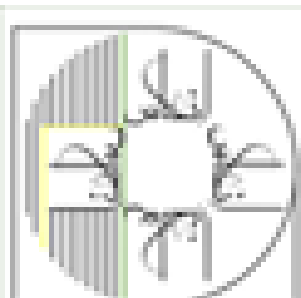
It was the small, community-orientated things that made me feel, over time, that I had finally become a local. Such as when the Yamato courier would beep and wave to me on the street. Or becoming Instagram friends with my dental hygienist – who also happens to be a DJ. Or when I make a telephone reservation and I am automatically seated at my favourite table, or even when I call a taxi and they answer the phone with: "Thank you for always using our service, Ebony."

Perhaps the most heartwarming part of moving to Japan, and one that made me truly feel like this is my new home, was meeting Babachan, a grandmother who lives across the road from me. We first connected over a friendly hello on the backstreets near our local supermarket and soon became friends. Almost family, actually, to



the point where I now call her my Japanese grandmother. We have since celebrated a traditional Japanese New Year together in her home, and, at 86 years old, Babachan even flew to Sydney to celebrate Christmas with my family in Australia in 2016. I will never forget the vision of Babachan sipping Australian sparkling wine at Bondi Icebergs. She often calls me on a spur-of-the-moment whim. An example of a phone conversation that we might have: "Ebony! I made some delicious soba! Would you like to come over to have dinner?" These dreamy neighbourhood moments cement the feeling that I often have, which is that I am so lucky to have moved to this city and found this community in my neighbourhood of Shimokitazawa.

I selected my apartment online before I moved to Tokyo. Shimokitazawa is just one stop and a four-minute train ride from the bustling Shibuya Crossing, which is often the first image that pops into peoples' minds when they think of Tokyo. But Shimokitazawa has a restriction on high-rise buildings, which means that within just that one stop and four-minute train ride the vibe of the city is completely transformed. Shimokitazawa has a lovely neighbourhood feel. Surrounding my apartment you can find small alleyways where you can walk forever without bumping into a soul. I picked this suburb because it's full of vintage clothing boutiques, live music







Sakura blossoms in Shimokitazawa.



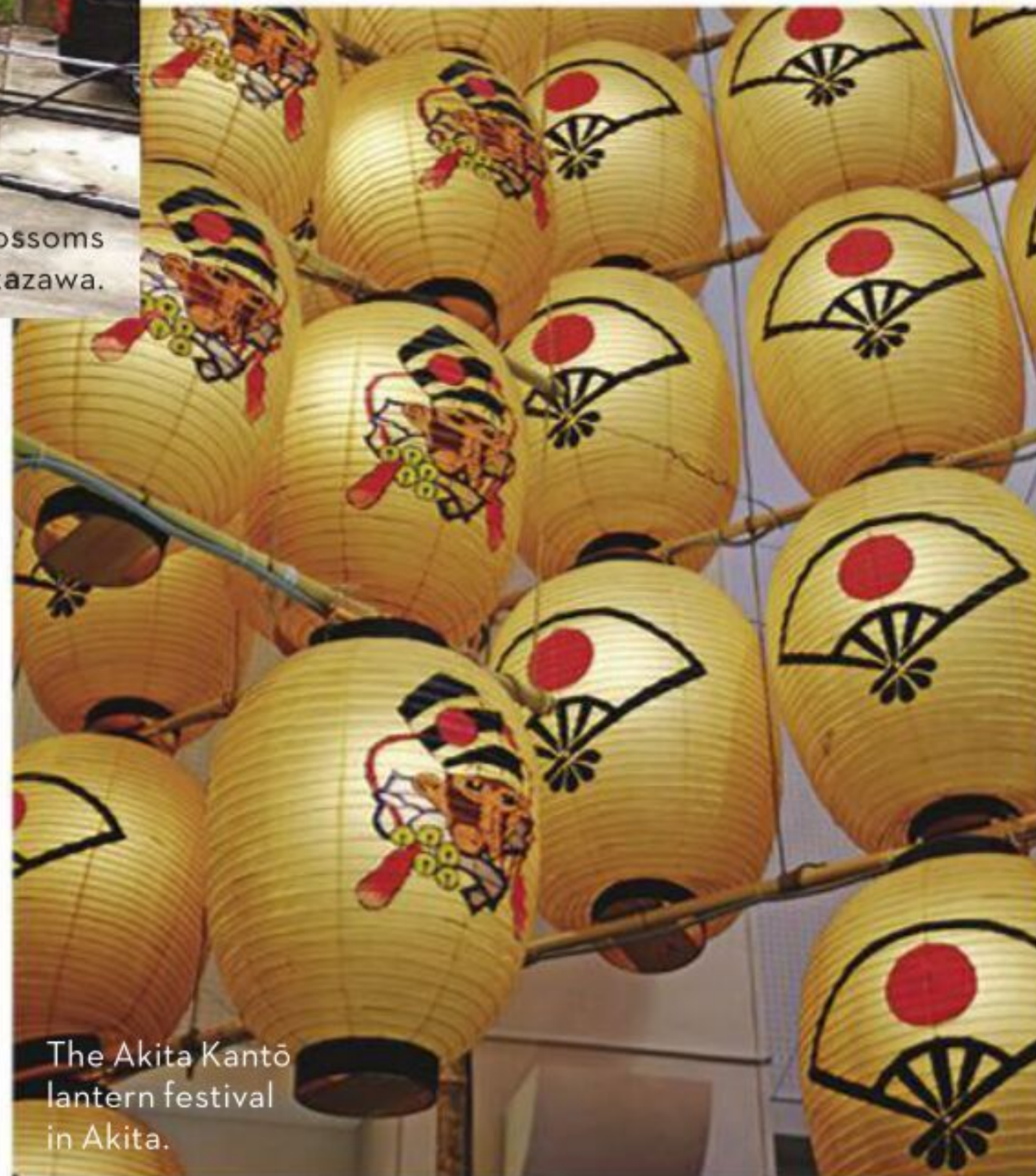
Punk Cake vintage clothing store in Harajuku.



Super Tamade in Osaka.



A second-hand clothing store in Harajuku.



The Akita Kanto lantern festival in Akita.



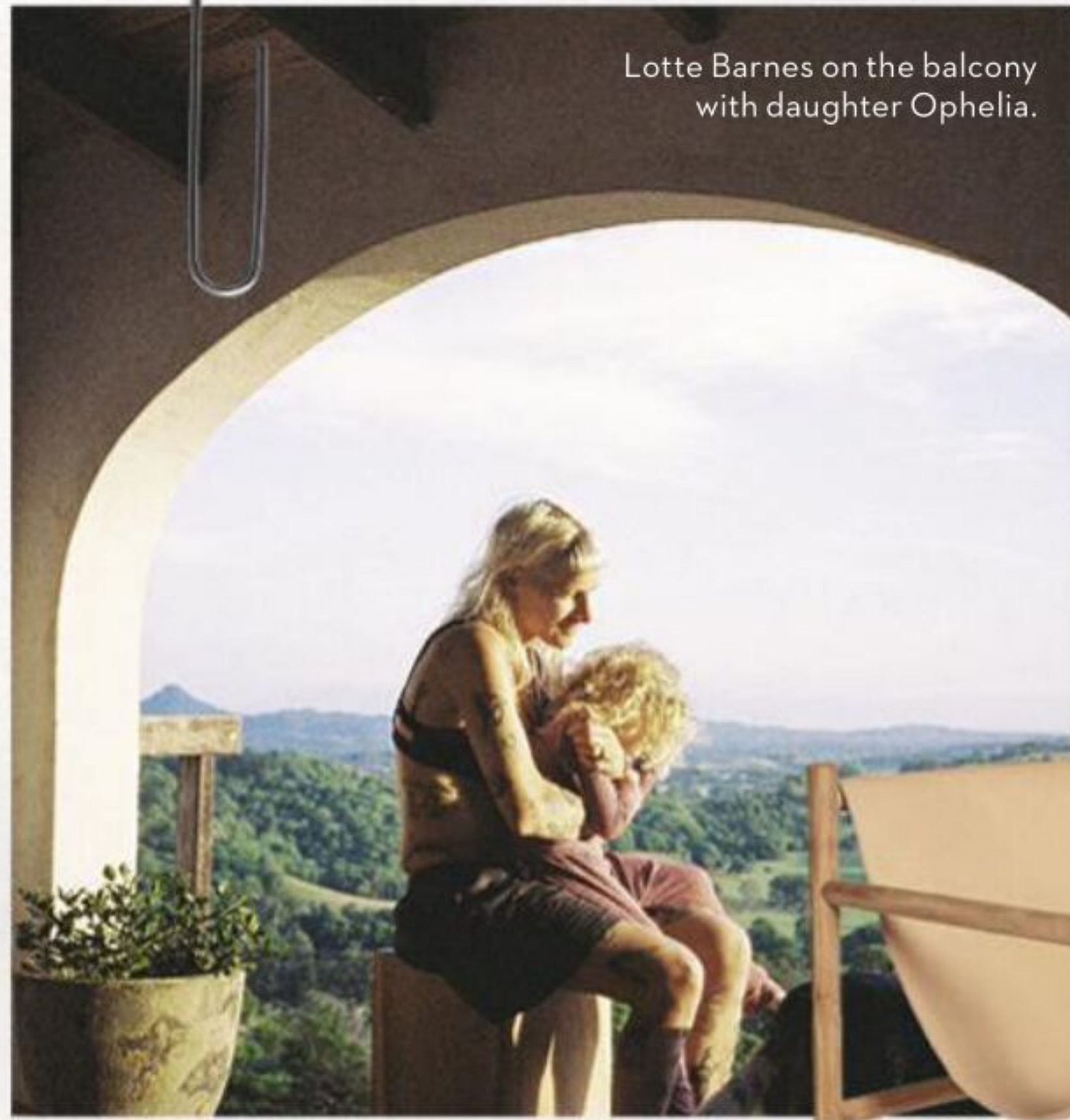
Coffee Shop Ace in Kanda.

venues, record stores, cafes, small six-seat bars, a range of *zakka* stores full of home and design objects, and supermarkets. It's a hip but unpretentious area. Some mornings I see kindergarten children playing in the park just outside my window, their little neon-pink hats glowing in the sunshine as they are wheeled off in little carts. (Yes! You read that correctly. The day care centre often puts the kiddos in a trolley cart for safety to wheel them to the park.) On other days I might hear the sound of the sweet potato van with its in-house grill for roasting on the road, which could perhaps be compared to a Mr Whippy ice-cream truck. And speaking of jingles, every day at five there is a bell that comes over the local loudspeakers of our community alerting everyone that it is ... five in the afternoon. This is the dream-like soundtrack that makes up my life here in Japan. Nowadays, this soundtrack is also made up of an afternoon coronavirus announcement. It is a well-known fact that the Japanese are extremely polite and considerate of each other, so even before the pandemic, wearing masks in Japan was a common thing. When Covid-19 began spreading in Japan, bars, karaoke and businesses were 'politely requested' to close at 8pm, and it was incredible how, without any legal ramifications, most places abided, proving once again the high level of respect and honour that the Japanese observe.

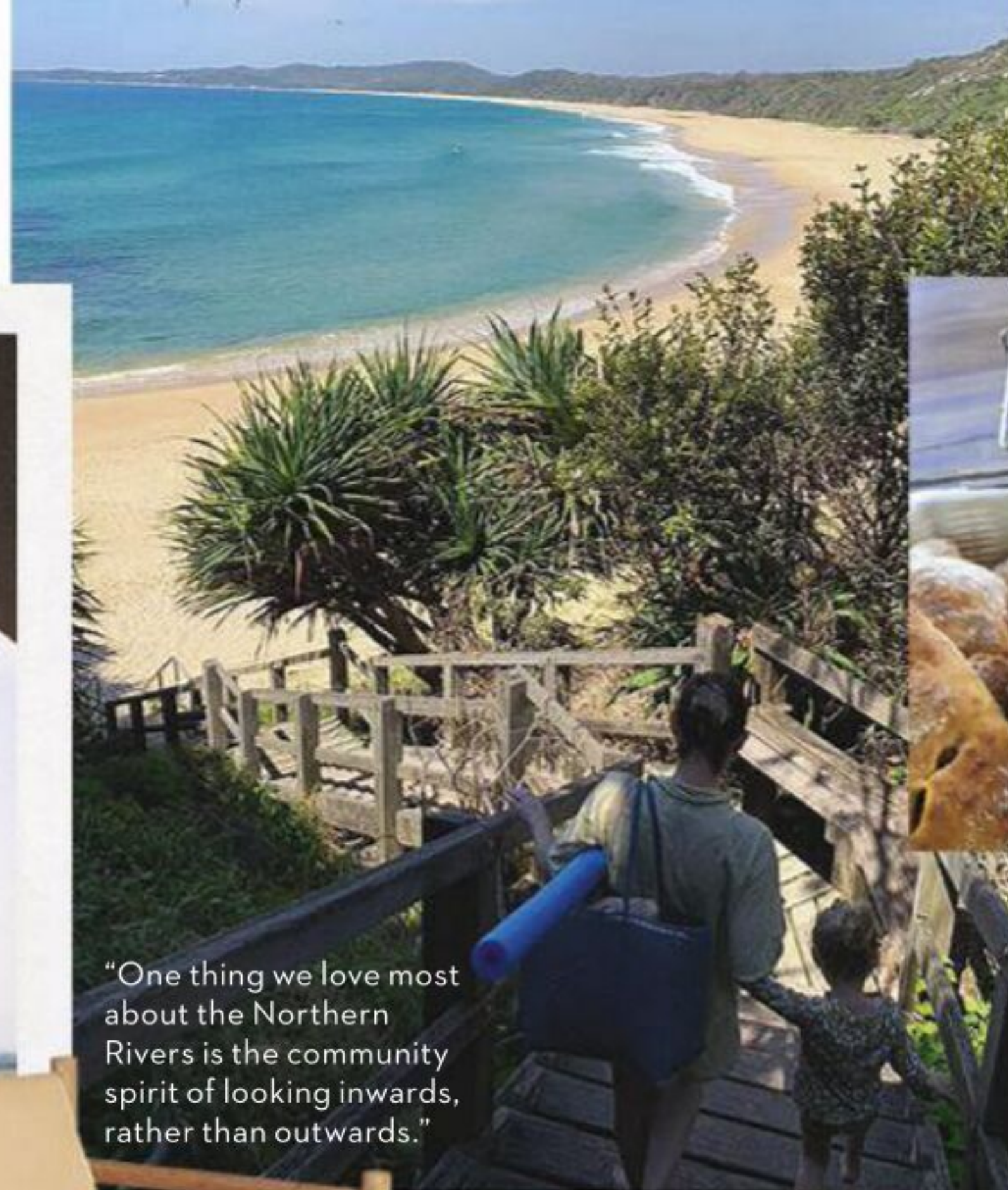
To be able to be a part of this society, to really feel and experience what being a resident of Japan is like, is truly my highest honour. Before I moved, people warned me that living in Japan is so different to holidaying here, but even 11 years later Japan hasn't lost any of its lustre. I find myself smiling on daily walks, wondering how on earth I am so fortunate to live in this beautiful country.

I started my blog Hello Sandwich in 2009 to record snippets of the country that inspired me, and it has since turned into several books including my latest *Hello Sandwich Japan*, where I lead readers to some of my favourite spots. Such as a *kissaten* tea room that has been running for more than 60 years and is still using the same manual cash register, or to a town in the Kyushu area, which is dotted with 16 fruit-shaped bus stops. Oh, Japan! It is my hope that my new book will serve as a starting point for your special journey in this magical country once travel abroad is safe again. I encourage everyone to always take the backstreets, because like most of the best parts of Japan, they are often where the real treasures are hidden. And perhaps they too might one day find themselves, like me, in the residents line at Haneda airport on their way to this incredible city. *Hello Sandwich Japan (Hardie Grant Travel, \$39.99) by Ebony Bizys, is on sale now.*

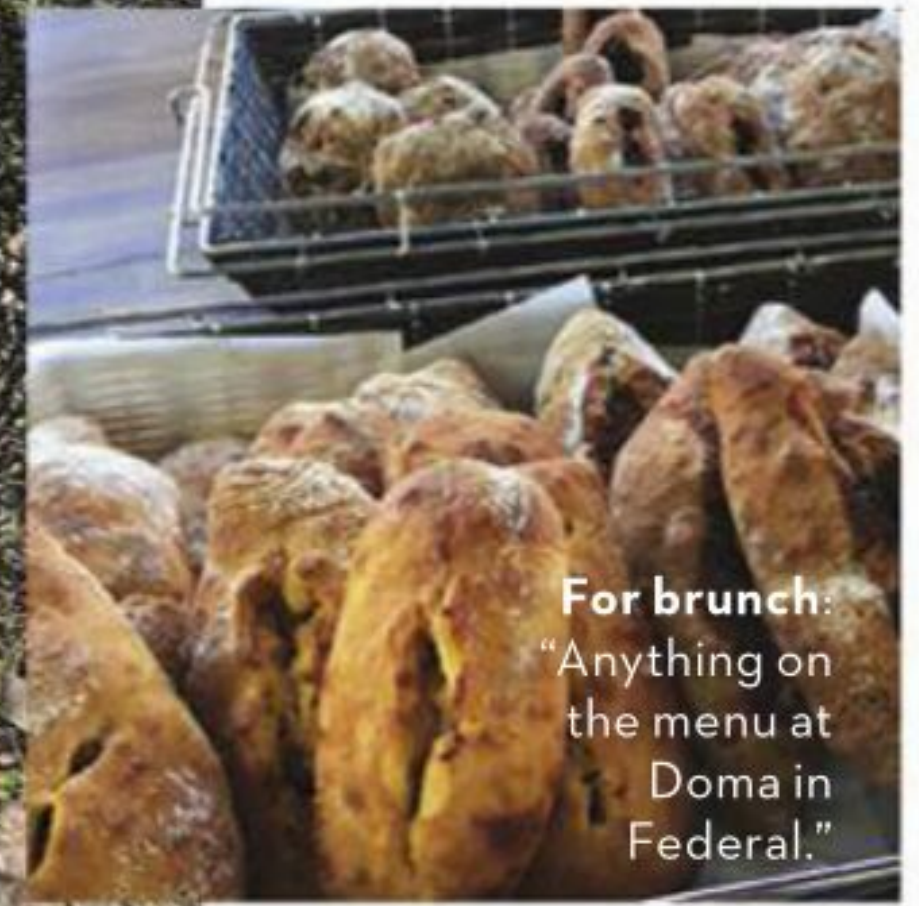




Lotte Barnes on the balcony with daughter Ophelia.



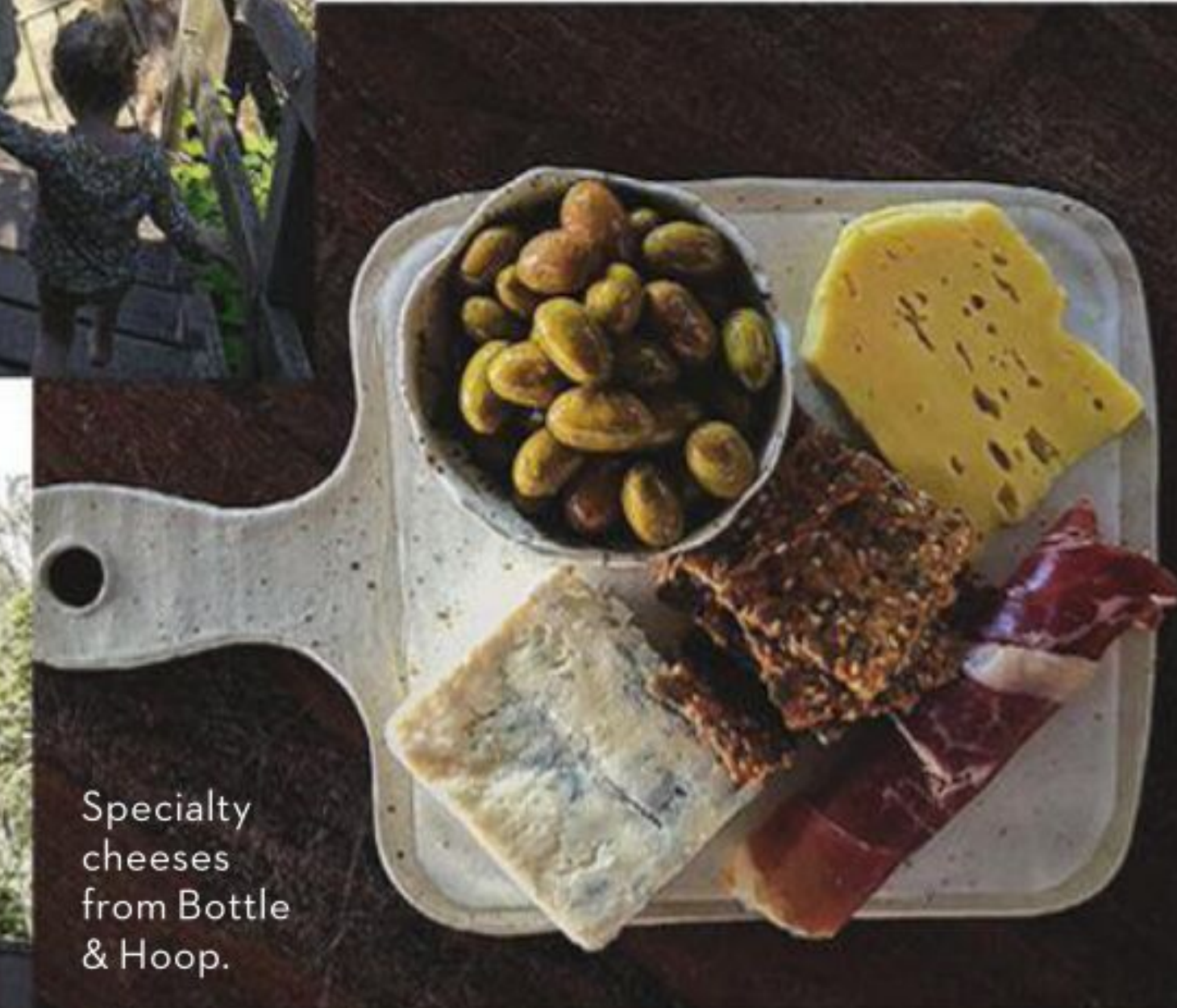
"One thing we love most about the Northern Rivers is the community spirit of looking inwards, rather than outwards."



For brunch: "Anything on the menu at Doma in Federal."



Worn Store chair, \$1,100.



Specialty cheeses from Bottle & Hoop.

HIDEAWAY

# NORTHERN RIVERS

Away from Byron Bay's tourist haunts, New South Wales's Northern Rivers region is a restorative destination. Worn Store's Lia-Belle King and Lotte Barnes, along with their daughter Ophelia, call Mullumbimby home and share with Vogue their local guide.

**Ideal Saturday morning:** "An early beach swim followed by coffee and warm croissants from Punch and Daisy, devoured while still salty and wrapped in our towels."

**Local grocer:** "Santos Organics in Mullumbimby."

**Slice of nature:** "Ask shopkeepers, baristas and staff for their favourite waterfalls, bushwalks, rivers and beaches. Connecting with people is the first step to learning more about the local area."

**Retail therapy:** "Shackpalace Rituals in the Byron Industrial Estate for homewares. East Coast General for expert vintage finds like Japanese and French work overalls."

**Culture fix:** "A guided Aboriginal tour of Byron Bay to learn about the history of the Arakwal People. The Margaret Olley Art Centre in Murwillumbah, Yeah, Nice Gallery in the Byron Industrial Estate, and Ninbella, a contemporary Aboriginal art gallery in Bangalow."

**Cocktail hour:** "Ciao, Mate! in Bangalow, Eltham Hotel in Eltham, Saint Maries in Brunswick Heads."

**Packing essentials:** "Reef-safe sunscreen (we use Zoca Lotion), Nagnata movement-wear for yoga and bushwalks, and a refillable bottle for beach and nature walks."



Heartwood Cabin in Burringbar, NSW.

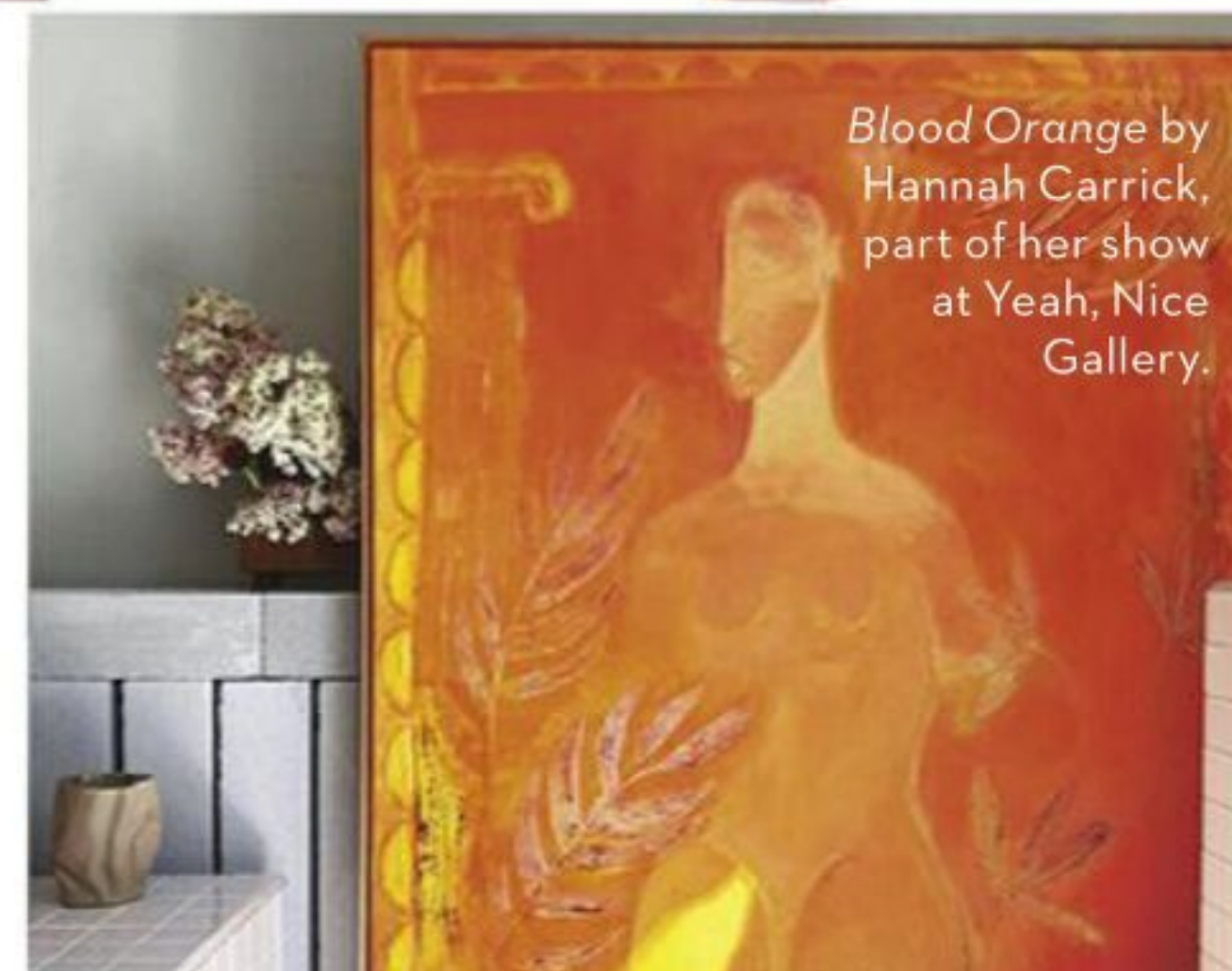
Stay: "Heartwood Cabin in the Tweed Hinterland."



Nagnata sweater, \$460.



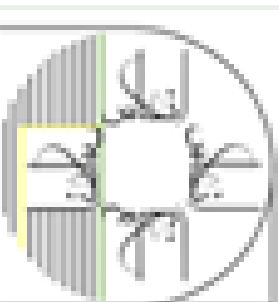
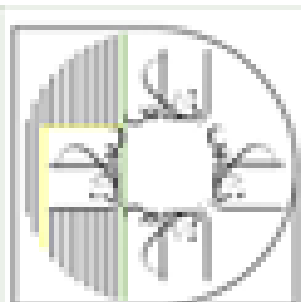
Lotte Barnes and Lia-Belle King with their daughter Ophelia.



Blood Orange by Hannah Carrick, part of her show at Yeah, Nice Gallery.

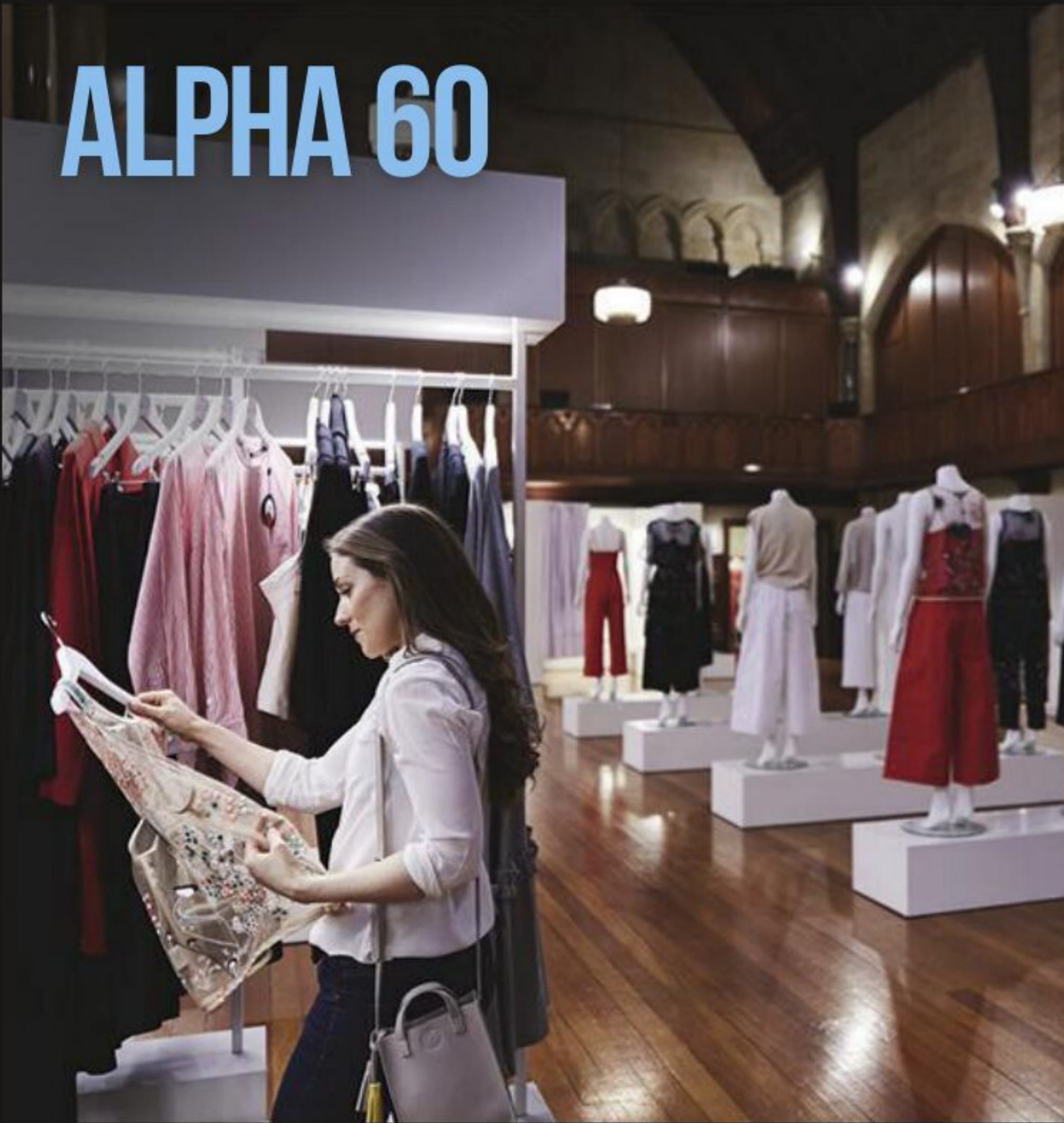


INTERVIEW: JONAH WATERHOUSE PHOTOGRAPHS;  
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ALPHA 60



CUMULUS  
INC



GET SET FOR  
A STYLISH  
MELBOURNE WINTER



CARLTON  
WINE ROOM



MASONS

HOLIDAY

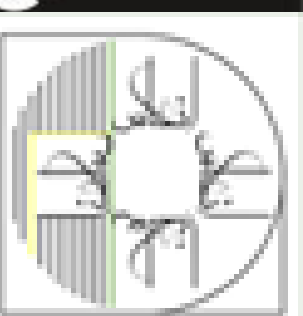
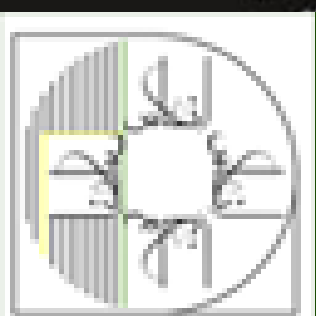


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Sally Fielke (left) and Lisa Ronson.



Senator Jane Hume and Sally Patten.



Alan Joyce with Jennifer Westacott.



Chris Dore (left), editor-in-chief, *The Australian*, presents an award.



Above, from left: Michael Sharp, Rachel Elliott and Hollie Baillieu.



Above, from left: Sassoon Grigorian, Pip Marlow and Catherine Brenner.



Above, from left: Clare Gunning, Jennifer Westacott and Dee Zegarac.



Business Council of Australia president, Tim Reed.

## THINK BIG

With the impact of bushfires and a global pandemic, Australia's businesses both big and small have been challenged. But out of devastation comes a spirit of determination. And in this same vein, on April 19, at Sydney's Fullerton Hotel, the Business Council of Australia held its first ever Biggies Awards to celebrate the resilience, innovation and community-minded generosity of Australia's thriving businesses.

Three categories made up the awards: Big Heart, which recognised an individual or a team that had gone the extra mile to help those in need, often while facing adversity; Big Impact, which rewarded a company's outstanding efforts over the past year; and the People's Choice Award, where the general community vote for their most beloved businesses. Acts of achievement indeed.



Tracy Gawthorne



Tables elegantly set for the Biggies event.





## MAHLI THE LABEL

- every woman should feel beautiful

Mahli The Label is an Australian ethically handmade bohemian label, handcrafted in Bali and available from sizes 6 to 30+. Featuring exclusive prints and timeless silhouettes.

Mahli The Label keep sustainability at the forefront of their minds during their entire manufacturing process.

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PEGGY & TWIG  
HANDMADE JEWELLERY



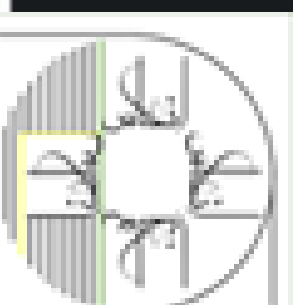
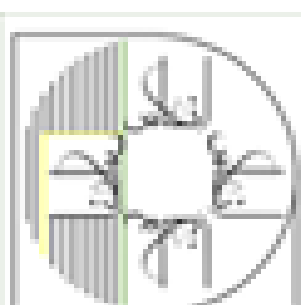
## PEGGY & TWIG

Timeless Pearl Jewellery  
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**ANDEAN COLLECTIVE**

Infused with the richness of global artisanal craft and grounded in a bold palette, ANDEAN COLLECTIVE's designs offer refined motifs and casual romance that will be loved for seasons to come. Dreamt of in the heart of Byron Bay and handmade with love in Peru, two beautiful cultures are woven together using premium fibres to create high-quality, low-impact, long-lasting designs.



📷 andean\_collective  
andeancollective.com

**SLICK HAIR COMPANY**

Slick Stick™ the original hair slicking tool that'll tame all your baby flyaway hairs without leaving them oily or crunchy. Designed to create the ultimate slick hair style without the fuss of hair spray and bobby pins and simply brushes out at the end of the day. Infused with nourishing ingredients and is proudly vegan, cruelty free and suitable for all hair types.

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📷 glamaskaus  
glamask.com

**HONEY HEALTH AND WELLNESS**

We believe that there is beauty in simplicity and that skin care should be composed without the excess. Inspired by the power of Mother Nature, our Back To Basics range has been formulated with Certified Organic ingredients built to heal, restore and replenish.

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## SAINT RULE

### SAINT RULE

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Glow up with Tan Thursday for a salon-strength tan at home. Australian made with the goodness of natural, vegan-friendly ingredients to revitalise and nourish your skin, revealing a flawless, sunless tan. Tan Thursday's salon-quality formula dries quickly, with no sticky residue or orange colour, just a deep bronzed glow and a subtle coconut scent.

 [Tan Thursday AU](https://www.facebook.com/TanThursdayAU)  
 [tanthursdayaustralia](https://www.instagram.com/tanthursdayaustralia)  
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nontre.co's must-have luxury cleaning range features the signature Pine & Sea Minerals All-Purpose and Bathroom Cleaners. Scientifically proven to kill 99.9% of germs and produced in a reusable bottle with eco-friendly refills. A crafted unique scent of Sea Botanicals, Fig Leaf, and Cedar.

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EARTH-WISE LUXURY



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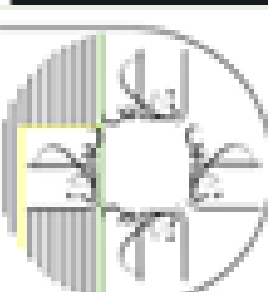
### ZEBRANO | FASHION SIZES 14+

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VOGUE  
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## Work that body

With just a few puffs, Joico's RiseUp Powder Spray will give you the body you've always wanted ... on your head, that is. Delivering instant volume when applied at the roots and a light flexible texture throughout your hair, the long-lasting, lift-boosting spray does double duty by also protecting hair against damaging pollutants in the air. Visit [joico.com.au](http://joico.com.au).



## Express yourself

For at-home hair colour with salon-style results, it's vital to use the right product. Solfine Crema Color has been tried and tested, and found to deliver impressive results. Enriched with a natural complex containing coconut oil, Solfine Crema Color leaves hair nourished and glossy with long-lasting colour and grey coverage. For more details and to shop, visit [priceline.com.au](http://priceline.com.au).



## All about you

Discover the ultimate mirror-selfie accessory, made just for you. The Daily Edited's Logomania phone cases are one-of-a-kind, personalised and made with leather. Each bespoke monogram pattern is designed in-house by the creative team and comes in a variety of colour combinations and phone sizes. To see the range of patterns and colours available, go to [thedailyedited.com](http://thedailyedited.com).

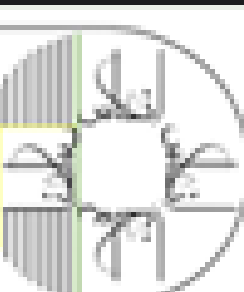
## Passion project

Take your content to the next level with the Logitech StreamCam, combined with a Blue Yeti USB microphone. Visually, this bundle will give you pristine image quality, versatile mounting options and USB-C connectivity. For your audio, the microphone will produce studio-quality sound for broadcasting to your favourite streaming platforms. Visit [digidirect.com.au](http://digidirect.com.au).



## Top coat

Refresh your winter wardrobe with stylish, chill-proof pieces like the lined Willow coat by Lemon Tree (pictured), available at Zebrano. Visit the online store to be spoilt for choice in sizes 14+, from edgy designs by Moyuru, Rundholz and Jason Lingard, to more casual styles by Siren, Marco Polo and more. Rug up in warm layers and look great all season long. Visit [zebrano.com.au](http://zebrano.com.au).





## GEMINI *22 May–21 June*

The confusion that has ruled your world says *adios* now, so aim for a reset by mid-month. Shared responsibilities, especially around money, could peak now, too. You may feel that your natural inclinations go against tradition, but as an overwhelming career situation eases off you'll feel more valued for who you are and what you know.

**STYLE ICON:** Awkwafina

## LEO *23 July–23 August*

Each year you get extra cosmic blessings for new ventures linked to friends and groups. That time is now, though you may need to rethink your dream team. There could be tension around your career and relationships but you might also reach a health or work goal late in the month, when your magnetism gets you who and what you desire.

**STYLE ICON:** Madonna

## LIBRA *23 September–23 October*

If recent plans have misfired, reworking things now will put a better spin on them. Your career is feeling all the love so share it with friends as there could be ambitious collaborations or a friend could become something more, even if there is an initial resistance. After a spell of crazy optimism, common sense colours all you do now.

**STYLE ICON:** Brie Larson

## SAGITTARIUS *23 November–21 December*

If what you're saying isn't what others are hearing, try adjusting your communication style. Commitments around home matters could surface now, but since home will be a big focus for you next year, consider opportunities for travel or study first. Money is a big factor in either case, so research is vital before you can take your next step.

**STYLE ICON:** Taylor Swift

## AQUARIUS *21 January–18 February*

Improving your life motivates you now, and that includes getting yourself 'good to go'. The big picture is on relationships, as romance makes a gear shift that leaves confusion in the rear-view. A big-spending phase also winds down now, and if mid-month brings tension at home, consider what it is you may need to break free from.

**STYLE ICON:** Amal Clooney

## ARIES *21 March–20 April*

The plans you started this year with may stall now, but this temporary time-out offers a chance to rewrite your story of 2021. Getting better connected is a big theme now despite or because of some emotional intensity around your career. Love focuses on home, paving the way for romance to become more of a serious proposition.

**STYLE ICON:** Claire Foy

## CANCER *22 June–22 July*

That sense of feeling invincible you've had lately tones down by mid-month, so turn your energy towards practicalities like finances. Expect emotional revelations around friends and ambitions, as what you thought you knew could need some adjustment. It's a romantic month, too, and you hold the power in love or business relationships.

**STYLE ICON:** Solange Knowles

## VIRGO *24 August–22 September*

Relationships may have felt amazing, bringing more potential partners if solo or, if spoken for, you might have felt more liberated within your coupledness. This month, instead, focus on working to reconfigure your career path. Restrictions around health could block a travel plan but think positive now to manifest what you want.

**STYLE ICON:** Naomi Harris

## SCORPIO *24 October–22 November*

You may be yearning to liven up your home life or explore new territory now. There's love involved, too, perhaps an exotic honeymoon or an overseas romance. Intimacy and money require new rules, and a re-run of an issue from February could bring tension and a need for closure. Now and next month your career takes the spotlight.

**STYLE ICON:** Emma Stone

## CAPRICORN *22 December–20 January*

Get wellness under control now to boost your energy, as you may feel super emotional later in the month when your more private persona returns. Aim for harmonious relationships, too, so go deeper and feel more empowered. 'Money can't buy you love' is the theme, but you're still learning that the heart wants what the heart wants.

**STYLE ICON:** Haley Bennett

## PISCES *19 February–20 March*

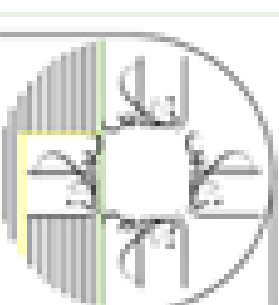
A home life and reality reset may be required this month following recent miscommunications. You might also want to celebrate your support crew or cut loose anyone who rains on your dreams. Fitness, work, duty and eco-friendly opportunities are where love may blossom, and remember that sometimes words are better out than in.

**STYLE ICON:** Lily Collins

## TAURUS *21 April–21 May*

Reset your values and finances. Both may have become muddled lately and what you put into place now could have long-lasting, beneficial repercussions. An urge to rethink friendships, dreams and your career could feel more like a mid-year crisis than a mid-life crisis, but home is your saving grace, where you're luckier with money and love.

**STYLE ICON:** Adele





Christian Dior  
jacket, \$7,400.

FINAL NOTE

## BAR NONE

ART DIRECTION ARQUETTE COOKE STYLING HARRIET CRAWFORD PHOTOGRAPH GEORGINA EGAN

**IT ALL STARTED WHEN ...** Monsieur Christian Dior was one of the most promising new designers in late-1940s Paris, setting up his atelier across the street from the Hôtel Plaza Athénée. The elegant women frequenting its bar inspired the name of the Bar jacket, a blazer with a tailored waist that evoked the spirit of formalwear but with a suitable versatility allowing daywear to incorporate the drama and allure of the night.

The Bar jacket was a distinct building block in the New Look wardrobe, another brainchild of Monsieur Dior. First shown in 1947, the cinched-waist, accentuated-shoulder and voluminous skirt silhouette looked like a hand-drawn sketch come to life,

and worked as a post-war sartorial bang after the flapper style, then wartime austerity that had dominated decades prior.

Naturally, the iconic jacket has been reimagined by each of the maison's successive leaders, from Gianfranco Ferré to Raf Simons. Current creative director Maria Grazia Chiuri's female-focused lens makes her the perfect candidate to carry the torch, bringing the Bar jacket into a new age and to new heights.

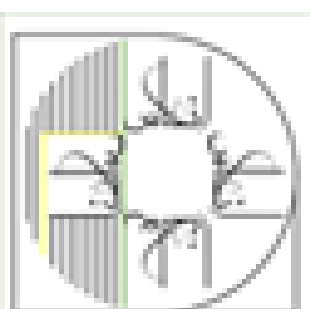
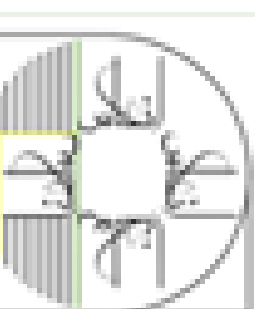
Though the silhouette was adapted into the wider world of formalwear, the influence of Dior's original can't be understated, and, courtesy of the enduring inspiration from that Parisian watering hole, the past remains alive today in elegant style.

WORDS: JONAH WATERHOUSE  
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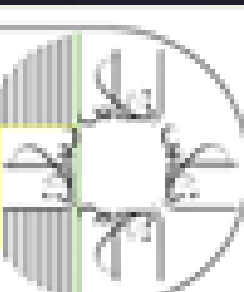


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