

# VOGUE

AUSTRALIA

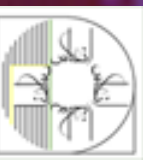
GEMMA WARD

## THE CREATIVITY ISSUE

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

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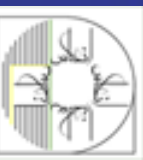
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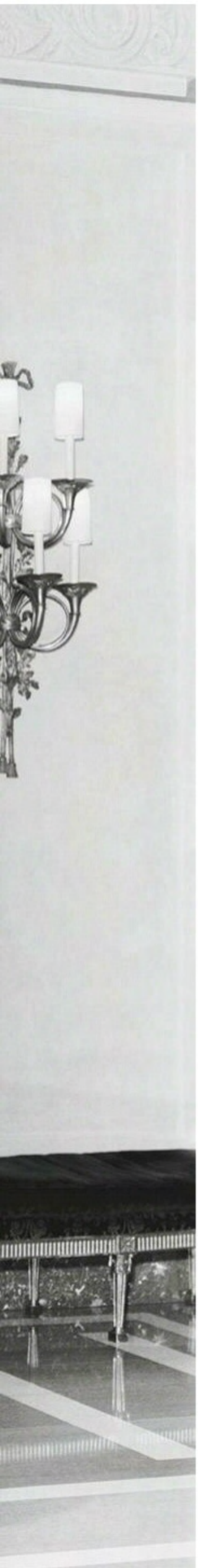
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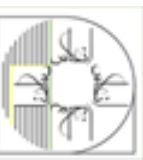






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**JUSTE UN CLOU**  
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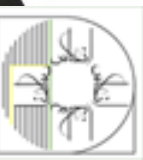


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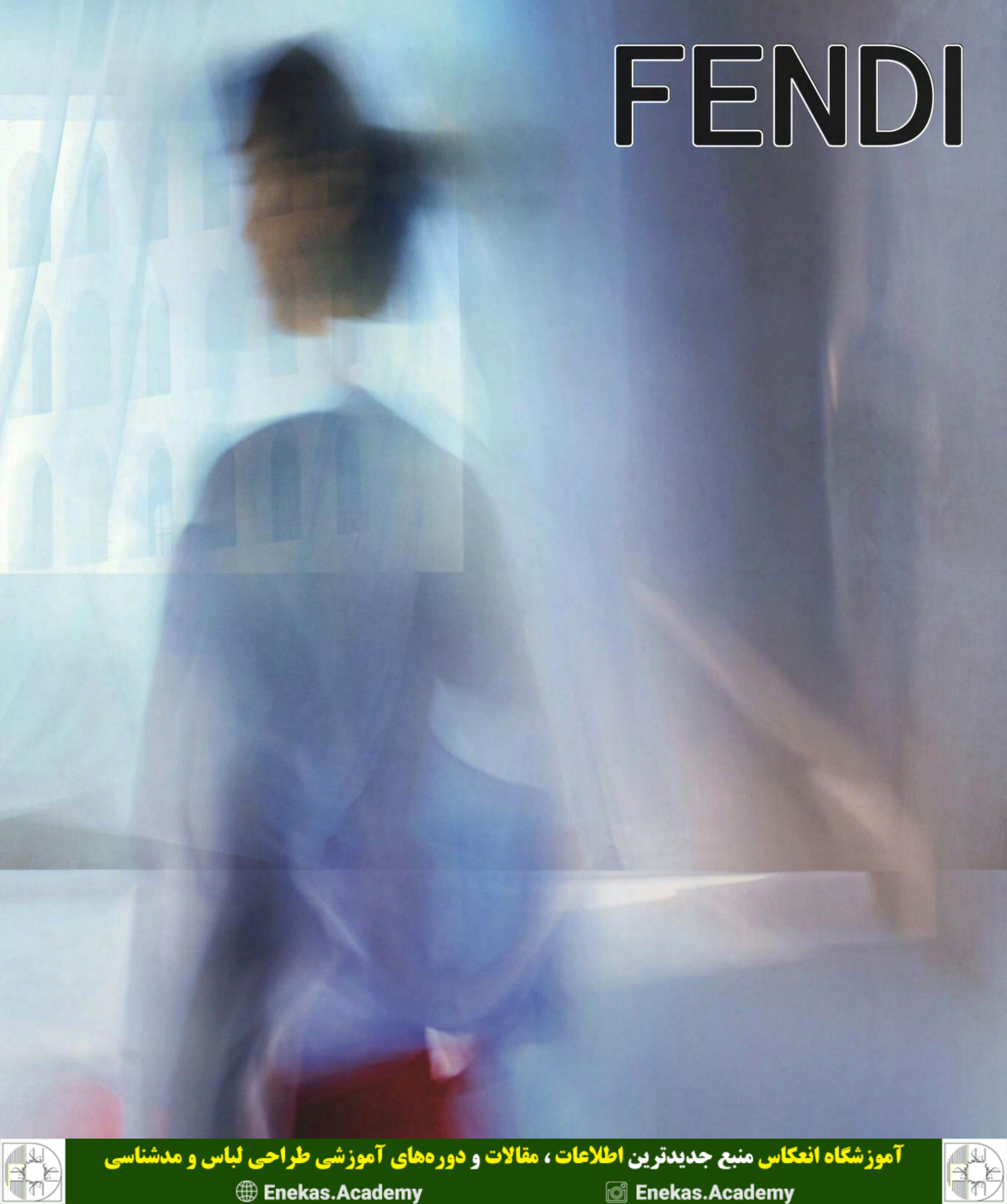
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# LOEWE



Anagram Jacquard Balloon

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VALENTINO

Zendaya

by Michael Bailey Gates  
Atlanta, 21st November 2020





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Simone Rocha

X

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# VOGUE

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MARCH 2021



Gemma Ward wears a Fendi dress and bodysuit. Cartier earrings and bracelet. Make up from Estée Lauder starting with Double Wear Stay In Place Makeup SPF 10 in Bone; on cheeks, Pure Color Envy Sculpting Blush in Lover's Blush; on eyes Sumptuous Rebel Length and Lift Mascara; on lips, Pure Color Envy Hi-Lustre Light Sculpting Lipstick in Candy.

Stylist: Jillian Davison  
Photographer: Derek Henderson  
Hair stylist: Sophie Roberts  
Hair colour: Diane Gorgievski  
Make up: Linda Jefferyes  
Manicure: Byron Beauty Bar  
Set design: Jordan Gogos

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*Vogue* presents a celebratory list of conscious creators: The expressionists; The pure creators; Artists reimagining fashion; The democratisers; The community-minded; The resourceful; The transformers; The collaborators; Island identity; Models with a motive; The craftspeople; The makers in our own backyard.

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### OPEN SOURCE

As traditional runways and red carpets all but closed down last year, a void was left. In their place: a rising constellation of fashion forces.

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### ROCK STAR

Swarovski's Giovanna Battaglia Engelbert shows how fantasy can have a place in the everyday.

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The largest collection of Cartier high jewellery to ever grace our stores recently touched down in Australia.

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BVLGARI  
ROMA

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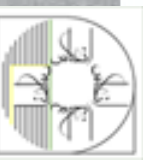
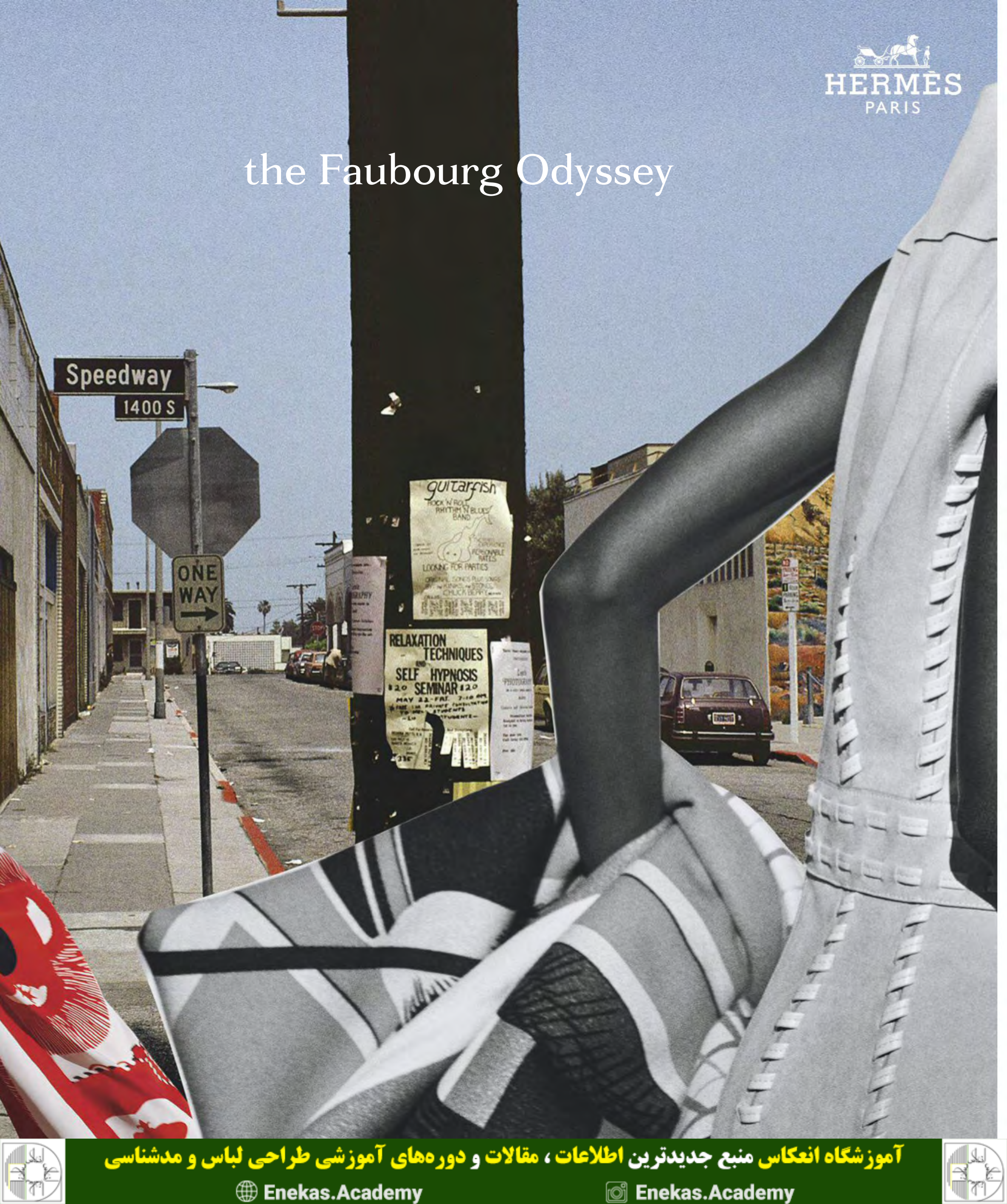
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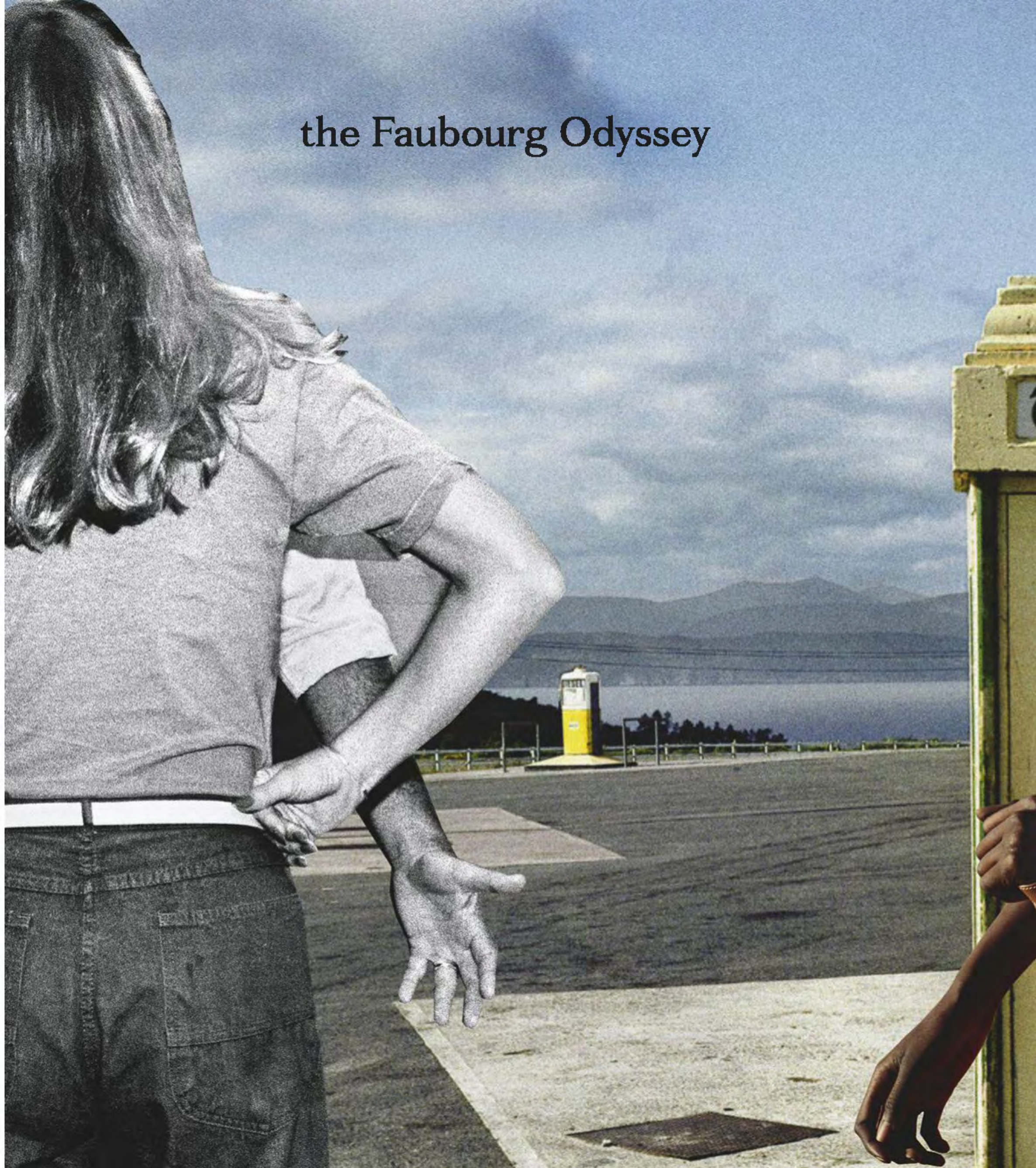
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# the Faubourg Odyssey



# the Faubourg Odyssey



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HERMÈS



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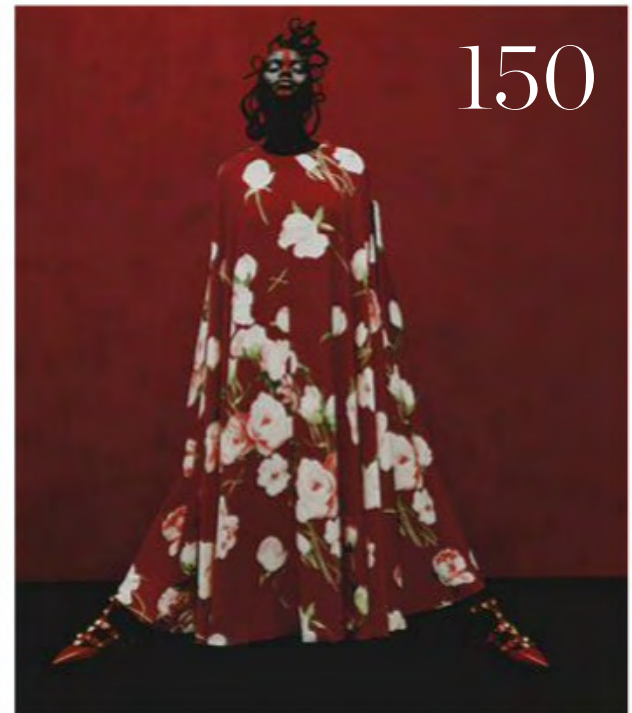
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LENA C. EMERY RAFAEL PAVAROTTI ANNA POGOSSOVA

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

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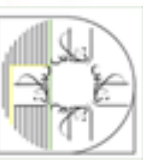
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VOGUE

## EDITOR'S LETTER



Gemma Ward in  
'Oh, the places  
you'll go', from  
page 137.

The *Vogue* team had originally planned this March edition, which heralds a new season of fashion, as the 'conscious' issue. It seemed appropriate because we all felt so much more conscious of everything and everyone around us, and it feels as though we are entering a new era of being more conscious of our consumption and our responsibilities to one another.

We are appreciative of the beautiful island we live on, and yet also mindful we are unable to leave it. We are aware of how much we love and appreciate friendships and family, and the simpler things in life, but dread the idea of being isolated from or again locked down with those we love. It still feels at odds with our democratic values to be required to give up freedoms to gain them, but we are not the first generation to endure that.

Right now, we are consciously moving towards a braver and bolder Australia in which voices such as Zinnia Kumar's (page 182) will be heard, emerging brands such as The Social Outfit will have the stage, and the extraordinary homegrown talented cast of our own production of *Hamilton* – which opens in Sydney on March 17 – will be feted. →

DEREK HENDERSON

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VOGUE

## EDITOR'S LETTER



After the success of September's *Vogue* Hope issue, the world of *Vogue* unites once again under the shared theme of *Vogue* Creativity. "With so many reasons to be optimistic about a brighter future, *Vogue* thought what better way to celebrate than to focus on creatives all across the globe – whose glorious and gorgeous, inclusive and joyful images offer an inspiring look at the world of fashion today."  
– Anna Wintour

Our team had started planning the issue when during my monthly global editors' Zoom meeting, the possibility of *Vogues* around the world uniting to produce March issues collectively themed around creativity was discussed. It was immediately apparent to me that the two themes are really one: that creativity calls on being consciously connected to the things and people who inspire us, to ideas that are sometimes bigger than our own, which we embrace or reimagine.

For more than 100 years – and 60 in Australia – *Vogue* has championed creativity. We have praised those who dare to dream and act, and brought together crews of creatives – talented subjects, photographers, writers, fashion stylists, props stylists, hairstylists, videographers and make-up artists – to make magic.

That magic is laid bare in our cover story conceived by creative director Jillian Davison and her long-time collaborator, photographer Derek Henderson, working with a regular on the pages of *Vogue*, Gemma Ward. Inspired by the final book written by Theodor Seuss Geisel, better known as Dr Seuss, in 1990, *Oh, the places you'll go!*, they commissioned artist Jordan Gogos to wrap trees and create coloured darts in keeping with the theme.

The year after the book was published, the talented author sadly died. He considered the work his final salute. It was written in hope, addressing children's fears and obstacles but encouraging them to keep going, to keep trying, because there is so much to look forward to ahead. Creatives can sometimes unknowingly channel a message from the past to give new meaning in the present.

This month, our fashion features director Alice Birrell, assisted by writer Jonah Waterhouse, together with the fashion team's Kaila Matthews and Philippa Moroney, worked and researched tirelessly to uncover a celebratory list of conscious creatives, mostly Australians, who are redefining and rebuilding the industry. They discovered and collaborated with clever artists to illustrate stories in the 'Class of creativity' section, (from page 60). The resulting pages are a treasure-trove of discovery, and a source of optimism for the future.

It was the success of the September *Vogue* Hope issues, for which *Vogue* Australia collaborated with Indigenous artist Betty Muffler on the cover, that encouraged us to work together again. Because, while we are all separated by distance, we are united by creativity.

Nothing fills me with more hope and celebrates creativity in a conscious manner than Patricia Piccinini's hot air balloon sculptures for *Skywhale: Every heart sings* (see page 104). These wondrous creations will be touring our skies nationally from next month. They, as the title suggests, will really make hearts sing all across the country.

That is the power of creativity, which despite closed borders can unite us through a shared experience of joy. And that gives me hope.

Edwina McCann

EDWINA McCANN EDITOR-IN-CHIEF

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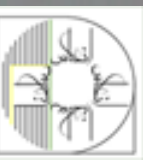
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MaxMara







MaxMara



VOGUE

## CONTRIBUTORS



### JORDAN GOGOS

Sydney-based designer Jordan Gogos drew inspiration from Dr Seuss for his work on Gemma Ward's cover shoot, and Austin Powers for his artistic contribution to 'The community-minded' feature, from page 76. "Both sets were created from found or discarded materials," he says. "I search for things which inform what I'm going to make. I like making sense of things that usually don't make sense together." The multidisciplinary artist enjoyed collaborating with photographer Joe Brennan and make-up artist Sean Brady "with no set confines or limitations", and found joy in "bridging both the natural world and the out-of-this-world Gemma together through art and colour".



### MEENA HARRIS

For author and entrepreneur Meena Harris, the women in her life always instilled the belief in her own power to make change. "My childhood was like the opening scene of *Wonder Woman*: a bunch of bad-ass women running around saving the world," she jokes. It's why she chose raising the next generation of trailblazers as her subject for 'Vogue Voice', on page 58. She is inspired by 15-year-old inventor Gitanjali Rao, 23-year-old poet Amanda Gorman and her late grandmother Shyamala Gopalan, an activist and cancer researcher, who "raised my mum and aunt (and later helped raise me) to fight for change and be role models for others", she says.



### REBECCA BONAVIA

"The March issue is significant to me as it's my last at *Vogue*," says junior fashion and market editor Rebecca Bonavia, who worked across two features showcasing local talent across the spectrum, Gemma Ward's coastal cover shoot and the mighty *Hamilton* feature 'Rise up', from page 168. "One of my favourite memories was working with the cast of *Hamilton*. I adored their amazing personalities and working with such a fantastic cast," she shares. "I also enjoyed shooting with Gemma on Cabarita Beach." Calling attention to the issue's focus on creativity and sustainability, Bonavia adds: "Seeing all the collaborations come together highlighting so much Australian talent is truly special."



### REMY CHANCEREL

For the past two months Remy Chancerel, director of publicity at musical and theatrical production company Michael Cassel Group, has been the wrangler-in-chief for *Vogue's Hamilton* fashion story, from page 168. Ahead of the musical's Sydney premiere this month, Chancerel worked with *Vogue* to secure exclusive access to all 10 principal cast members, culminating in an epic photoshoot on a boiling hot day in January. Despite the early call time and the baking heat, Chancerel says the excitement on set was palpable. "I spent most of my day trying to pick my jaw off the floor every time someone stepped out in their next ensemble," he recalls. "It was an incredibly special moment for all."

WORDS: ANGEL CA X D AS  
PHOTOGRAPH: SOPHIE ELGORT





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VOGUE

# VIRTUAL WORLD

The cybersphere of *Vogue* never sleeps. Our digital hub means you can stay up to date and connected around the clock. Breakthroughs in style are made on the street, but new developments in fashion can also bubble up online. Find us on every platform, be it Instagram, TikTok, YouTube or Pinterest, or via a tweet. If it's set to go viral, you will have read it in *Vogue*.



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# MEENA HARRIS

## ON RAISING STRONG WOMEN

Meena Harris has many titles – lawyer, author, activist, feminist – and hails from a line of influential women, including grandmother Shyamala Gopalan Harris, who was a gifted scientific researcher, mother Maya, a social justice lawyer and advocate, and aunt Kamala, now Vice President of the United States. Here, the mother of two writes about conscious parenting and raising the next generation to be as equally hardworking, ambitious and optimistic.

**AS LONG AS** I can remember, I've considered myself to be two things: an optimist and a problem-solver. Neither happened by accident. Growing up in a social justice family, I learned these qualities (and so many others) from the extraordinary women in my life: a hardworking single mother. An aunt who lives out the importance and impact of public service every day. A grandmother who taught me to always try and make a difference – *always*, big or small – in everything I do.

Especially since I became a mum myself in 2016, I've marvelled at how each of these women managed to live three distinct lives at once, juggling the demands of parenthood, professional success and public-minded activism. All parents – but mothers in particular – face enormous pressure to keep these lives separate from one another. In fact, it's only really in the past year – since the Covid-19 pandemic collapsed all of our various lives and identities together – that I've realised 'work-life balance' wasn't something the women in my family struggled with. It was a fallacy they rejected on its face.

The effort, intention and hard work they put into raising me with their whole selves – choosing consciously to blur, rather than balance, those distinctions between life and work – didn't just make me who I am. Their examples instilled the work ethic, optimism and activism that inspired me to follow in their footsteps, devote my own life and career to making change in the world and raise a social justice family of my own.

What it boils down to is 'conscious parenting': embracing rather than papering over those moments when your 'lives' collide with one another – and using them to illustrate or reframe important, practical lessons about the real world. For instance, early in the pandemic, whenever I told my daughters: "Mummy needs to go focus on work," our eldest would roll her eyes theatrically and say: "Ugh, I don't want you to." Which was only natural, since she associated 'work' with not being able to spend time with me. The thing is, though, work *shouldn't* be seen as a bad thing. It puts food on the table. All good things in life come from hard work; it's fundamental to every aspect of adulthood.

As a kid, I learned this from my mum's incredible work ethic – as she raised me, attended law school, and worked a full-time job all at once, living three distinct lives not separately but simultaneously. It was never about 'having it all'; you can only hold so much in your hands at any given time. It was about making conscious choices, understanding trade-offs, and learning how to navigate that liminal space between worlds – family and school, school and work, work and family – with awareness.

These days, with my mum's help and by her example, my partner and I are trying to educate our daughters with the same intentionality.

Reading has become a particularly important way to provide structure and perspective for our daughters in a disorienting world. But we've struggled since they were born to find books that impart worthwhile lessons, lift up diverse voices and represent anything even remotely resembling smart, inquisitive black girls like them. (More than once, I've resorted to colouring characters' skin with a brown marker.)

Eventually I came to terms with the fact that, if I wanted my kids to see people like them in children's literature, I'd have to write those stories myself. So that's exactly what I did. My first book – *Kamala and Maya's Big Idea*, based on a true story from my mum and aunt's childhood – shows two sisters making a difference in their community by dreaming big, organising across diverse groups and fighting for what they believe in. My second, *Ambitious Girl*, is about someone who sees a strong woman on TV labelled as 'too assertive' and 'too ambitious'.

Beyond reframing strength, ambition and "Mummy has to work" in a constructive way, we want our daughters to see what entrepreneurship and problem-solving looks like. We want them to grow up surrounded by women who are unafraid to stand up and speak out. Above all, we want them to learn it's okay to make some noise if you're trying to make an impact.

This is something I learned from my grandmother, who showed me from an early age what everyday activism looks like, and what it can achieve.

One of my earliest memories is going to the grocery store with her and listening as she explained, in the middle of the produce section, why we weren't allowed to buy grapes. It was 1988; American labour leader César Chávez was fasting to call attention to the plight of farm workers. Even though I was just four years old, I learned a new word that day – boycott – along with a formative lesson: that anytime is the right time to make change, and anywhere is the right place to start. Up to and including the grocery aisle.

To me, there's something deeply inspiring about that: the idea that every one of us, through the small, conscious decisions we make, can flex our activist spirit – and help to move the world a little.

In the context of a global pandemic, there's no such thing as a silver lining. But the problem-solver in me sees this moment, when so many of our ordinary routines have gone out the window, as an opportunity to rethink – and be more conscious about – the ways we live, work and raise our kids. The optimist in me is determined to seize it.

Every one of us,  
through the  
small, conscious  
decisions we  
make, can flex  
our activist  
spirit – and help  
to move the  
world a little





IGNITE YOUR DREAMS

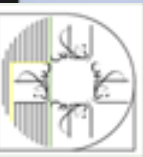


# SWAROVSKI

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ACTIVITY

2021



# THE EXPRESSIONISTS

As we emerge from change, these dynamic fashion minds are using the new pace of life to stimulate their creative streaks, putting artistic expression first.



Alix Higgins shirt, \$620, and dress, \$560. Buglari earrings, \$10,750

## AUSTRALIAN WILD CARDS

AMONG THE PURE EXPRESSIONISTS IS A GROUP OF AUSTRALIAN DESIGNERS CREATING WORK THAT BORDERS ON ART. THEY SEE THE WORLD THEIR OWN WAY, AND THEY'RE TAKING US WITH THEM.

### Alix Higgins

Living in Paris, designer Alix Higgins found himself feeling that familiar Australian longing for his home landscape. He channelled it into a signature ultra-modern print, which represents "a never-ending sunset, a horizon to wrap oneself in". Being inspired by the early internet (when it was "frenetic, boundless and free"), Higgins's pieces were first crafted for friends and his designs and campaign images serve as unintentional celebrations of queerness and gender fluidity. Lines between real and digital ostensibly blur more every day, but Higgins's garments facilitate a middle ground by bringing "the digital into the real world to show that maybe, these places are not that different".  
Go to [alixhiggins.com](http://alixhiggins.com).

STYLING KAILA MATTHEWS  
PHOTOGRAPHS ISAAC BROWN

WORDS: JONAH WATERHOUSE  
HAIR: PETE LENNON MAKE-UP: GILLIAN CAMPBELL MODEL: BET  
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### Jordan Dalah

Jordan Dalah believes his otherworldly clothes work best when they're juxtaposed with the everyday. This encouraged him to shoot his spring/summer '21 campaign at the Sydney home of his partner's nonna, at a time when many of us were playing dress-up with nowhere to go. During a year that's already been difficult for many, Dalah encourages today's young designers to refuse to be defeated. "I can see why it might feel a little pointless to be in the fashion industry during a pandemic, but continuing to make clothing, art and to show that creativity survives even in dark times is an incredibly powerful message of resilience."

Go to [jordandalahstudio.com](http://jordandalahstudio.com). →

Jordan Dalah  
dress, \$1,100.

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Joshua Saacks shirt, \$490, and pants, \$950. Van Cleef & Arpels necklace, \$2,850, and ring, \$11,900.

### Joshua Saacks

University of Technology Sydney fashion graduate Joshua Saacks was introduced to natural dye by one of his university tutors. From that moment on, he was hooked. Harnessing incidental dye from the likes of eucalyptus leaves and “things we throw in our kitchen bins” such as avocado seeds, Saacks was amazed that “such amazing colours could be sourced from my own backyard”. Better yet, they don’t cost the earth. “By the fashion industry’s very nature, a garment that is on trend now won’t be in two years, it will be in landfill, and a new shiny thing will take its place,” he says. “Ignore trends, make clothes that last.” Go to [joshuaaacks.myportfolio.com](http://joshuaaacks.myportfolio.com).

### Maroske Peech

For Elisa Keeler and Jordan Conder, studying fashion together ignited an enduring collaboration. Their brand, Maroske Peech, is centred around “living your ‘main character’ fantasy”. The duo draws from mutual interests, resulting in ethereal, one-of-a-kind creations. “Our influences – performance, ballet, history, early internet subcultures and celebrity fashion references – have always been similar.” So, what of these aforementioned main characters? Well, Keeler and Conder trust their customers’ intuition on how to interpret the clothes. In fact, they encourage them to be as free and spontaneous as they want. “In our independent fashion landscape, we are all each other’s’ biggest fans.” Go to [maroskepeech.com](http://maroskepeech.com).

### Toni Maticovski

Like many others, Toni Maticovski’s morale has been tested throughout the pandemic. The Melbourne designer, who crafts sculpture-like artful forms, was impacted by the lockdown, but began to use the constraints as a learning experience. “By having time to focus my attention on the clothes I was designing, I was reminded of how beautiful things uplift us.” Fashion’s emphasis on classic sensibilities is something Maticovski feels strongly about. In 2021, he designs clothes for conscious customers who “value the importance of high-quality garments that are not disposable and have a lifespan longer than a fashion season.” Go to [tonimaticovski.com](http://tonimaticovski.com).

### Grace Lillian Lee

Along with her own intricate pieces that are as at home in a gallery as they are on the body, Grace Lillian Lee founded First Nations Fashion and Design, a council for Aboriginal and Torres Strait Islander creatives. She’s also taken workshops to Mornington Island in Queensland, working with locals and hosting fashion shows and events with their own work. Regarding the fashion industry’s support of Aboriginal and Torres Strait Islander peoples, Lee says there is “so much room for improvement”. “I strongly believe in learning from our elders and exploring new mediums that may translate or speak to the next generation – there is so much to learn if we take the time to listen.” Go to [gracelillianlee.com](http://gracelillianlee.com). ■

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THE EXPRESSIONISTS

THE PURE CREATORS

TURNING TO ICONS OF THE PAST, AN INHERENT INNOVATIVE SPIRIT AND A DISTINCTIVE POINT OF VIEW PROVE TO BE THE MAGIC FORMULA FOR A BOLD, ADVENTUROUS AND IMAGINATIVE BREED OF DESIGNERS.



Charles de Vilmorin

In mid-2020, at 23, he emerged in Paris against the Covid odds, a graduate of the École de la Chambre Syndicale with a smoldering powerhouse of swirling hand-drawn prints, patchworking, dyeing, painting and embroidery, launched via Instagram. His ingenuity and refreshing sense of theatre and riot of ideas are reinvigorating in what could be a dark time. And he reminds us of M. Yves Saint Laurent.

Romance Was Born

Anna Plunkett and Luke Sales keep listening, learning and being inspired so uniquely by legendary artists and the originals. Two of those originals are Jenny Kee and Linda Jackson, whose inaugural Flamingo Follies collections from 1974 were groundbreaking and, in many ways, laid the groundwork for the Australian fashion industry. Romance Was Born has kept this pioneering spirit of colour, wonder and cultural adventure burning brightly and with epic originality.



Tom Van Der Borght

Perhaps the best way to explain Belgian Tom Van Der Borght's work is 'multidisciplinary', or rather, a mash-up of iconoclastic ideas in a remarkably exuberant way. Inspired by Walter Van Beirendonck, materials are unconventionally mixed and challenge all preconceptions. His work is stitched, explosive, textural, upcycled, reclaimed, wildly ugly and beautiful in equal measures. That's just what he does and it's a celebration of life.



Matty Bovan

He is the original DIY, made-at-home (literally up North in England's city of York) designer and all is made with love, ingenuity and scraps, patchworked and reconfigured. He studied fashion knitwear at Central Saint Martins and, since graduating in 2015, has challenged ideas around taste with his trash/treasure ethos. His work is organic, bold, poetic, sculptural, layered, reclaimed and totally original. And most importantly, one of a kind.



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## THE EXPRESSIONISTS

### OPEN SOURCE

AS FASHION SHOWS AND RED CARPETS ALL BUT CLOSED DOWN LAST YEAR, WE LOOKED ELSEWHERE FOR STYLE INSPIRATION. ALICE BIRRELL EXPLORES THE FASHION FORCES THAT ARE INFLUENCING US BEYOND THE RUNWAY, ILLUSTRATED BY THE KING OF RECONTEXTUALIZATION, ARTIST SITUATIONS.

**A POET, AN** army of knitters, a heroine in white and a man and his dream factory. It is not a surreal fairytale, but rather a round-up of the most influential forces in fashion in the past 12 months and they extend far beyond solemn *sfilate* and *défilés* in the style capitals. Step up: Amanda Gorman, the poet laureate in Prada at the US presidential inauguration whose blazing sunshine-yellow coat emanated hope; Harry Styles's JW Anderson patchwork cardigan which inspired TikTok users to knit their own (#HarryStylesCardigan has 55 million views and rising); Kamala Harris's white Carolina Herrera suit, which spiked searches for the style by 129 per cent on fashion search platform Lyst in the 24 hours after her November victory speech; and Alber Elbaz's AZ Factory – a concept-first 360-degree reimagining of what a fashion label is, served in "projects" not seasons.

They are taking up space usually occupied by establishment voices, runway collections and tastemakers with the largest social media followings. "With global travel at a standstill, the added seasonal inspiration that's injected into the industry via the 'frow' and street style has stopped," says Saisangeeth Daswani, head of advisory, fashion beauty and Asia Pacific at trends intelligence company Stylus.

She's noted that influencers and celebrities, whose visibility was primarily at events, have been deposed by public figures with a point of view, as we hunt for deeper meaning in a crisis. Now, she explains: "The stars who rise to the top are conscious of their context in the world – from Rihanna and Lizzo, who champion self-love and body positivity to Billie Eilish who speaks so well, to hard work-inspired, often misunderstood and quirky gen Z audiences."

And the setting counts, too. Arenas that blur entertainment and fashion, staving off lockdown boredom, are cutting through. With streaming services a crux, screen style has become the new street style – people searched *Emily in Paris's* Kangol bucket hat and Arabella's jumpers in Michaela Coel's *I May Destroy You* in droves according to Lyst. "With most of the past 10 months spent indoors, screen time has become the only thing connecting us to the outside world," says the platform's content lead Morgane Le Caer, pointing to another kind of screen star, too. "Music videos have once again become a powerful source of inspiration for shoppers. As more and more artists partner



Collage artist Situations, who has a cult Instagram following, is a master of recontextualisation and reframes the most impactful style moments of now. Here, Harry Styles alongside the TikTok craze he inspired, knitting JW Anderson's cardigan.



Dua Lipa of today, and Balenciaga's video-game players of the future are just some of the screen style stars with major influence.

up with fashion designers, music videos have become a powerful bridge between brands and consumers." It's backed up by the uptick in interest in a plethora of independent labels including Marine Serre after Beyoncé wore its moon-print bodysuit in her *Black is King* film, Rihanna's tour de force dance-showcase-cum-presentation for Fenty, the majority of the top 10 celebrity searches for Google in 2020 being musical artists, and another spike for cardigans: Taylor Swift's music video for her song by the same name.

It's why gaming too, has come to the fore. With a major touchpoint between customer and brand still digital, many presented experiential, at times shop-able, video games, as fill-ins for real-life encounters. Labels like Balenciaga with its dystopian virtual reality walk-through world, Burberry streaming on streaming platform Twitch, Christian Louboutin hosting showings with guests' self-created avatars on the Zepeto app, and Gucci using augmented reality to allow users to design and 'try on' sneakers, are part of the 'gamification of fashion' – a whole new way to wholly engage.

The lens also shifted as a result of the great, and continued, awakening. With people wanting to interact with content that reflects their personal beliefs, certain clout fell away, as Daswani notes: "The weight of style-based and overtly curated influencers has also fallen as fashion consumers wake up to their inauthenticity and performative narratives." In their place, 'genuinfluencers', as forecasting agency

WGSN coined them: people who didn't flaunt wealth in a recession and were looked to for information on movements like Black Lives Matter and politics as much as they were for style. And vice versa, as progressive congresswoman Alexandria Ocasio-Cortez's wearing of a Telfar bag helped rocket it to become *the* bag of 2020 (the Black-owned brand's maxim is "Not for you – for everyone"). "A look is no longer enough. Individuals with profound substance are the ones turning heads and capturing audiences," adds Daswani.

It's another reason why TikTok has become the new frontier of self-expression in fashion: it's 24/7 unfiltered realness. Users connect to it for many reasons including staying informed (61 per cent of people under 35 in the UK use apps like TikTok and Instagram as their news source), while being creatively inspired on the side without feeling they're being directly marketed to. "TikTok offers an authentic and community-driven approach, giving the fashion industry a platform to showcase art, creativity and personalities in a new way that's fun, surprising and accessible," says Felicity McVay, TikTok's director of content partnerships Australia and New Zealand.

She points to Louis Powell (@youngmanpowell), the teen model who takes high fashion to the streets with his friends and at fans' requests, and hashtags like #StreetFashion, which has a staggering 4.9 billion views as well as #FashionHacks (4.1 billion views), as evidence of a desire to see a picture of the industry with people

like themselves in the frame. The user-generated videos, often poking fun at themselves, break down the walls of serious unapproachable style that has excluded so many for so long. The brands embracing it, showing real personality, "as opposed to a polished aesthetic or idea of what 'luxury' fashion is supposed to look like," says McVay, (see Gucci's #AccidentalInfluencer, or Celine's menswear show inspired by the mash-up of TikTok aesthetics entitled *The Dancing Kid*), means users are

more likely to relate. "Realness is valued on TikTok, and creators are empowered to be vulnerable and show their imperfections to their followers."

The warts-and-all, outsider-in approach – like a user's grandma sewing her a version of a designer dress she couldn't afford – has typically been antithetical to luxury houses, but there's payoff in participating in it. Case in point: the aforementioned JW Anderson cardigan. Instead of chasing down copycats, designer Jonathan Anderson put brand awareness (and possibly future customers) first, releasing the pattern and a how-to video, and the rest is hashtag history.

So, are we to believe we're now in a post-runway world? "While fashion shows are unlikely to completely disappear, it's clear that the format that's been used for the past few decades is slowly becoming obsolete," posits Le Caer. "Whether they will fully be replaced by music videos, TV shows or even video games, remains to be seen. For now, a hybrid version combining two or more formats seems to be the sweet spot that fashion houses are trying to hit." Poetry with your Prada? The future's both looking, and feeling, good.

"Individuals with profound substance are the ones turning heads and capturing audiences"



Alexandria Ocasio Cortez with her Telfar bag meets Hedi Slimane's TikTok Inspired aesthetic for Celine.

ARTWORK SITUATIONS

THE EXPRESSIONISTS

ARTISTS REIMAGINING FASHION

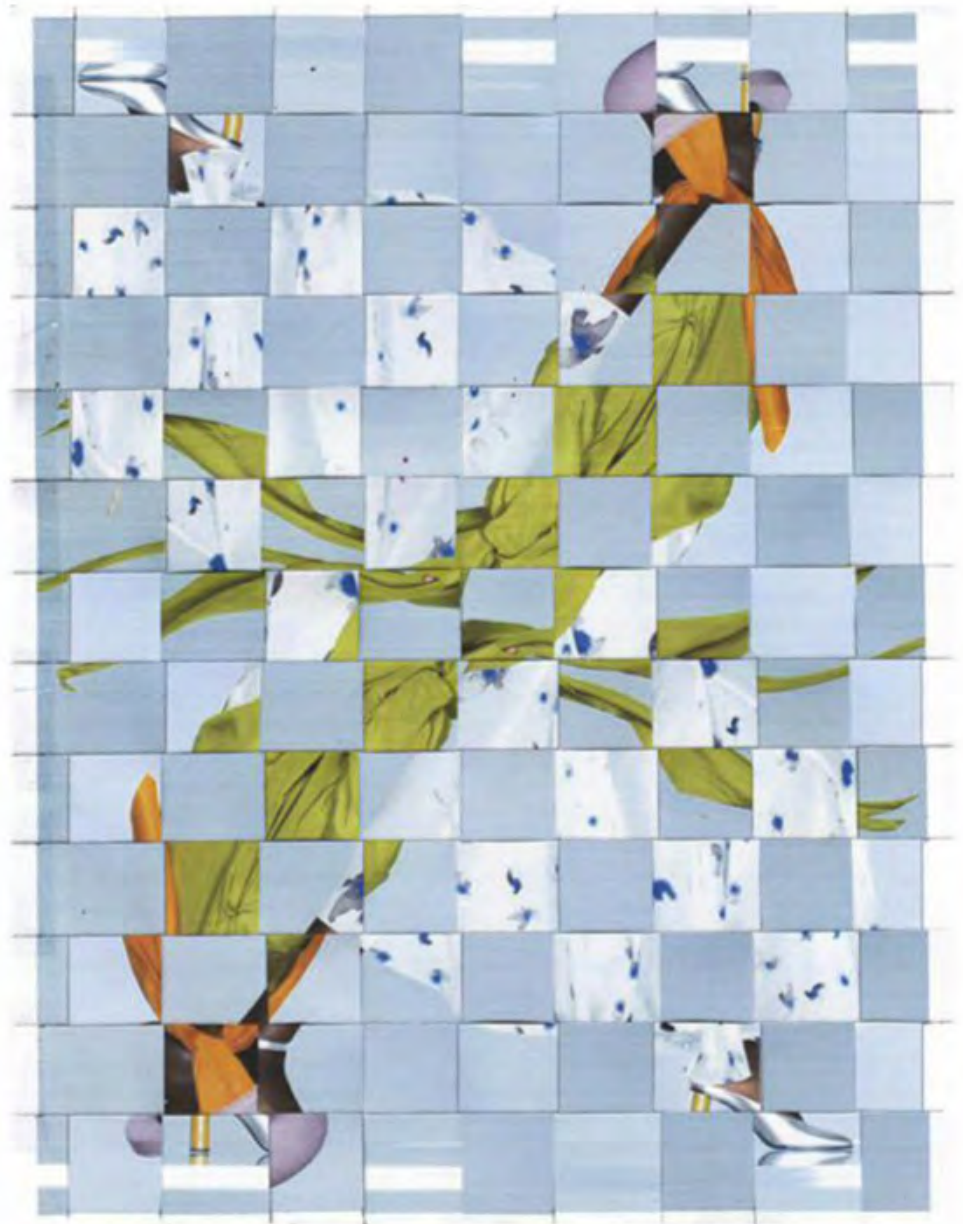
IN THE SPIRIT OF CREATIVITY, WE ENLIST YOUNG ARTISTS BASED IN AUSTRALIA TO UNPACK THE SPRING/SUMMER '21 SHOWS BY USING THEM AS INSPIRATION, INTERPRETING THEM THROUGH THEIR OWN EYES.

**Atong Atem, Melbourne**

Writer and artist Atong Atem treated the image of Nina Ricci's trailing hem for spring/summer '21 as an object. "I've been interested in the possibilities of a printed image; how the photograph in itself is an object rather than just a representation of something," she says of her decision to reorder the picture into a new form by weaving the paper back together. Known for her photographic work, Atem challenges paradigms by reframing, as she did in a portraiture series that sought to turn colonial views of African people. As with the way she's repositioned Ricci's look, Atem asks the viewer to look again.

Medium: paper

Atong Atem's woven rework of Nina Ricci's look used paper to shuffle the image, drawing the eye to the fabric's pattern and movement.



**Charlotte Allingham, Naarm (Melbourne)**

Charlotte Allingham is a master storyteller, using her Wiradjuri, Ngiyampaa heritage to enforce action through art. When depicting Anthony Vaccarello's floral-drop earrings from Saint Laurent spring/summer '21 in this piece, the design "just told me what it wanted to be and I followed," she says. As creators, Allingham and Vaccarello's work differs – hers carries deep vividness and colour, while his predilection for monochromatism mirrors the Saint Laurent DNA. Regardless, the earrings look at home in Allingham's visual landscape, adding a layer among the many to discover. After all, she sees her work as "like one of those 'find the object' puzzle games: the more you look, the more things you notice".

Medium: digital illustration

Saint Laurent statement earrings find a new setting among Charlotte Allingham's powerful artwork.





A vibrant day in the life of a Versace starfish, as imagined by Bobby Vibe Positive.



### Bobby Vibe Positive, Sydney

A kaleidoscopic geometry is a signature in the work of DJ and artist Bobby Vibe Positive. Describing his practice as “meditative and intuitive”, there is hypnotic rhythm to his lines that gives his art an upbeat, albeit lysergic energy. Similarly, Donatella Versace went for all-round good vibes for spring/summer '21, spinning the colour wheel in her tripped-out under-the-sea extravaganza. Vibe Positive brought their sensibilities together by imagining a day in the life of a starfish from Versace’s prints: “On this day, they were having a party.”  
*Medium: hand-drawn, ink on paper, digitally coloured*



Joanna Frank’s futuristic collage echoes Louis Vuitton creative director Nicolas Ghesquière’s forward-facing vision.



### Joanna Frank, Sydney

The element that drew artist Joanna Frank’s attention from Louis Vuitton’s spring/summer '21 show? Light on an iridescent bag which, she says, “invites other colours onto its surface”. Her collages are a pastiche of collected imagery in which she explores distortion and assemblage, which sits in harmony with Nicolas Ghesquière’s own experimentation with the space between genders. For this work, Frank used images in old metal production books to tap into an industrial feel. “I tried to embody this idea of colour and motion,” she says.  
*Medium: digital collage*

## THE EXPRESSIONISTS

## ROCK STAR

THROUGH HER CREATIONS AS THE FIRST EVER GLOBAL CREATIVE LEAD AT SWAROVSKI, GIOVANNA BATTAGLIA ENGELBERT DEMONSTRATES HOW ARTISTRY AND FANTASY CAN HAVE A PLACE IN THE EVERYDAY. BY NATASHA INCHLEY.

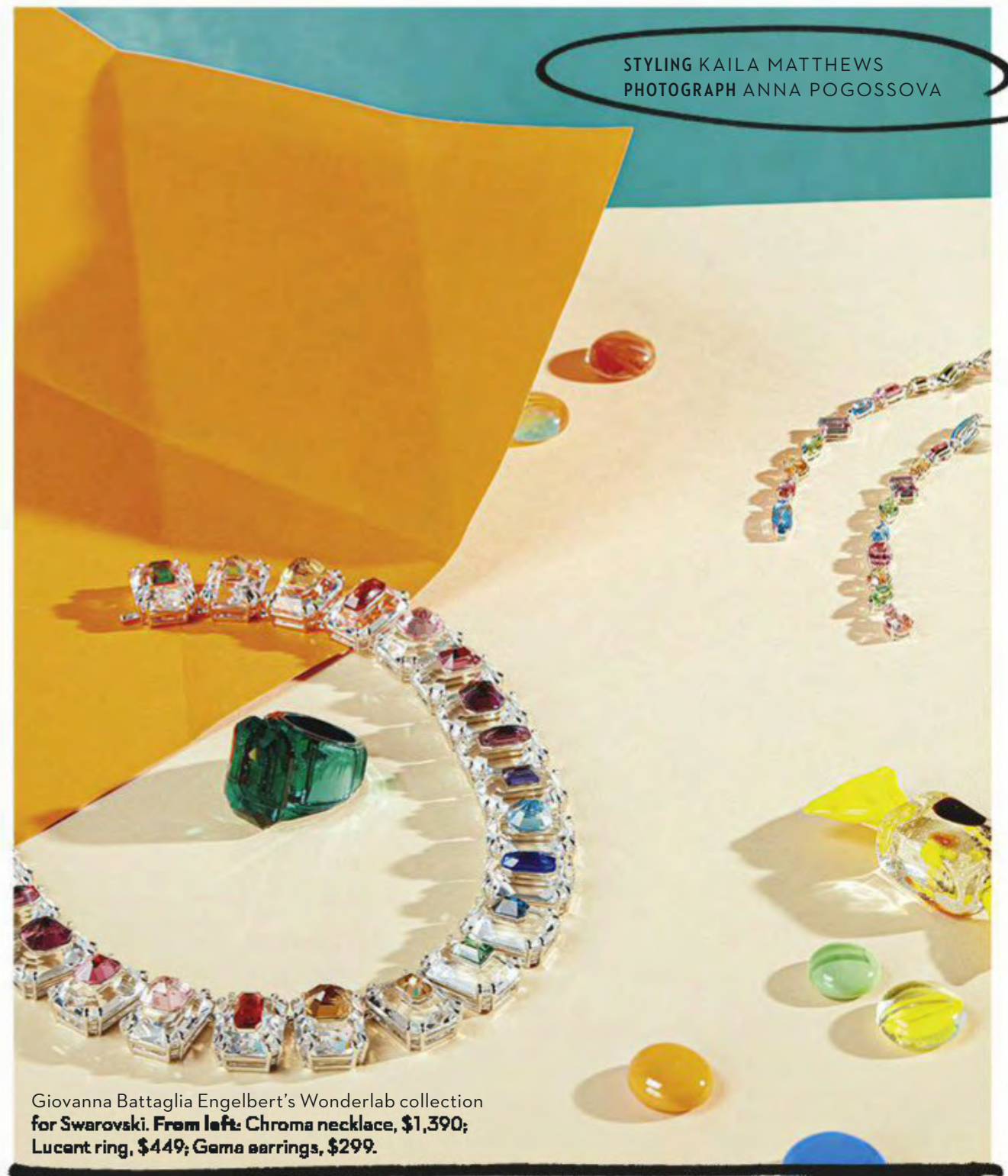
It has been a busy morning on Zoom for Giovanna Battaglia Engelbert, the wonderfully charismatic Italian who has an easy laugh and buzzing hands, which are all the more fun to watch given her enormous lozenge-shaped crystal rings that flicker on screen. "I am testing them," she jokes. "We have been getting so casual lately, right? But these are making me super happy."

Battaglia Engelbert, 41, has every reason to feel good. Last year, Swarovski appointed her to the post of global creative director, a role created for the first time in the company's history, and part of a major restructuring that saw the Austrian house's family members, Nadja Swarovski, Robert Buchbauer and Mathias Margreiter join the board. Before that, Battaglia Engelbert had been directing the house's business-to-business division for four years; her debut collection, to drop instore mid-year, marks the luxury brand's 125th year.

She says: "I took on the job in the middle of the pandemic, and as we all know it was insane. I remember thinking: 'Okay, how do I do this now? What is the role of jewellery in society today and what will it be in one year's time?' We knew the world was going to be in a different place. I really wanted to anchor to the idea of creating jewellery that would give you pleasure. And we had to create something a woman could wear every day – maybe just with a T-shirt. It was about creating a cool new chic."

This is the brilliance of Battaglia Engelbert. The front-row regular grew up in Milan, modelled and consulted for Dolce & Gabbana and Italian *Vogue*. Her personal brand exudes the kind of cool chic she sells. When Swarovski needed a jolt, Battaglia Engelbert (with 1.1 million Instagram followers) was fashion's ultimate protagonist.

"Life changed forever last year. It made us try to scrap the unnecessary from our worlds; we weren't going to an office every day. I wanted to consider what were the



Giovanna Battaglia Engelbert's Wonderlab collection for Swarovski. From left: Chroma necklace, \$1,390; Lucent ring, \$449; Gema earrings, \$299.

**new necessities. I was thinking about strength and empowerment. It was important to find a new way to look at crystal. It was more about daily life, being spectacular, but in a casual way, a way that is still – vroom! – which is to say, joyful."**

Indeed, her collection, Wonderlab, is divided into themes that revolve around a sense of optimism: the colour wheel, geometry and science, and her inspiration takes in everything from Renaissance drawings to bohemia and the audacity of artist Jeff Koons. "I wanted to create an impactful collection – not show pieces, not boring. I'm hopeful that one day we will return to a way of living that is free and glamorous, so I wanted to create a bridge between the two, jewels that you could put on and forget you were wearing – until somebody comes along, of course, and says 'wow'." She holds a choker up to demonstrate: "It is like a light around your neck, right?"

Bravado is her signature. Like art, Battaglia Engelbert's collection includes the most astonishing pieces: gobstopper-sized cuffs, necklaces and oversized earrings in mismatched pairings.

It turns out Battaglia Engelbert has ambitious goals, too: the latest Swarovski campaign, encompasses a diverse representation of age and race, featuring Penelope Tree, the 71-year-old model, alongside Malick Bodian, Fadhi Mohamed and Adwoa Aboah. The creative director says: "It was important to me that the images included men and women who are strong, ageless, resilient. We are in a new era; it feels to me like a new 'youthquake' is bubbling up."

She is a disruptor of sorts; the elegant rebel. "I'm here to unify the vision," she says. "I have these big, crazy ideas, and everyone has been truly exceptional in allowing the pieces to come to life. Ultimately, I am working with the most amazing crystals in the world. How can I complain?"

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# THE DEMOCRATISERS

With little travel and the power of the internet to compress distance, fashion weeks around the world outside of the big four have been gaining ground as talent hubs. Here, representatives from these geographically disparate centres nominate a designer from their region with a unique viewpoint.

## COPENHAGEN:

“For me, my one-to-watch designer would be the Copenhagen-based knitwear and textile designer, Louise Lyngh Bjerregaard. From her contemporising of craftsmanship to her redefining of the potential of textiles, she has carved out a strong following both in Copenhagen and abroad. It was my honour to announce her as our newly introduced Talent Slot on the Copenhagen Fashion Week schedule. She will debut with us on the schedule in the [northern] summer. I can’t wait to watch her trajectory and her continued dedication to sustainable values.”

**Cecilie Thorsmark, CEO, Copenhagen Fashion Week**

Louise Lyngh Bjerregaard.



Mina by Natalie Procter.

## NEW ZEALAND:

“Natalie Procter of Mina is certainly one to watch in the New Zealand fashion industry. Not only does she produce trans-seasonal, timeless, high-quality pieces - she does so ethically, right here in New Zealand. Over the summer, Natalie launched the Mina gingham collaboration, along with local brands Kōkako Coffee, Wundaire and The Caker. This trailblazing collaboration was a commitment to slow, conscious and locally made products that acknowledge the value of community. If the trials of the Covid-19 crisis have taught us anything, it’s about the importance of community - and that is something embedded so beautifully at the heart of the Mina label.”

**Dame Pieter Stewart, founder and managing director of New Zealand Fashion Week**





Bloni by Akshat Bansal.

## MUMBAI:

“Bloni by Akshat Bansal. He is one of Lakmé Fashion Week’s Gen Next designers who believes in modern ethical luxury and imbues [his clothing] with a purpose to evolve. His debut collection at Fashion Week was carved out of regenerated marine plastic waste sourced from across the world. What I love is that his clothes are gender- and size-fluid, and that his brand beautifully blends craft and technology to come up with sustainable collections that are also fashion forward.”

**Nikhita Punja Bhimjyani, head of Lakmé Fashion Week**

## STOCKHOLM:



A Day’s March.

**Catarina Midby, secretary general, Swedish Fashion Association**

“A Day’s March - they make men’s and women’s clothes that really work in everyday life. Some might call them staples, but they are more special than that. The fit is contemporary and details are clever, as well as colours and materials.”

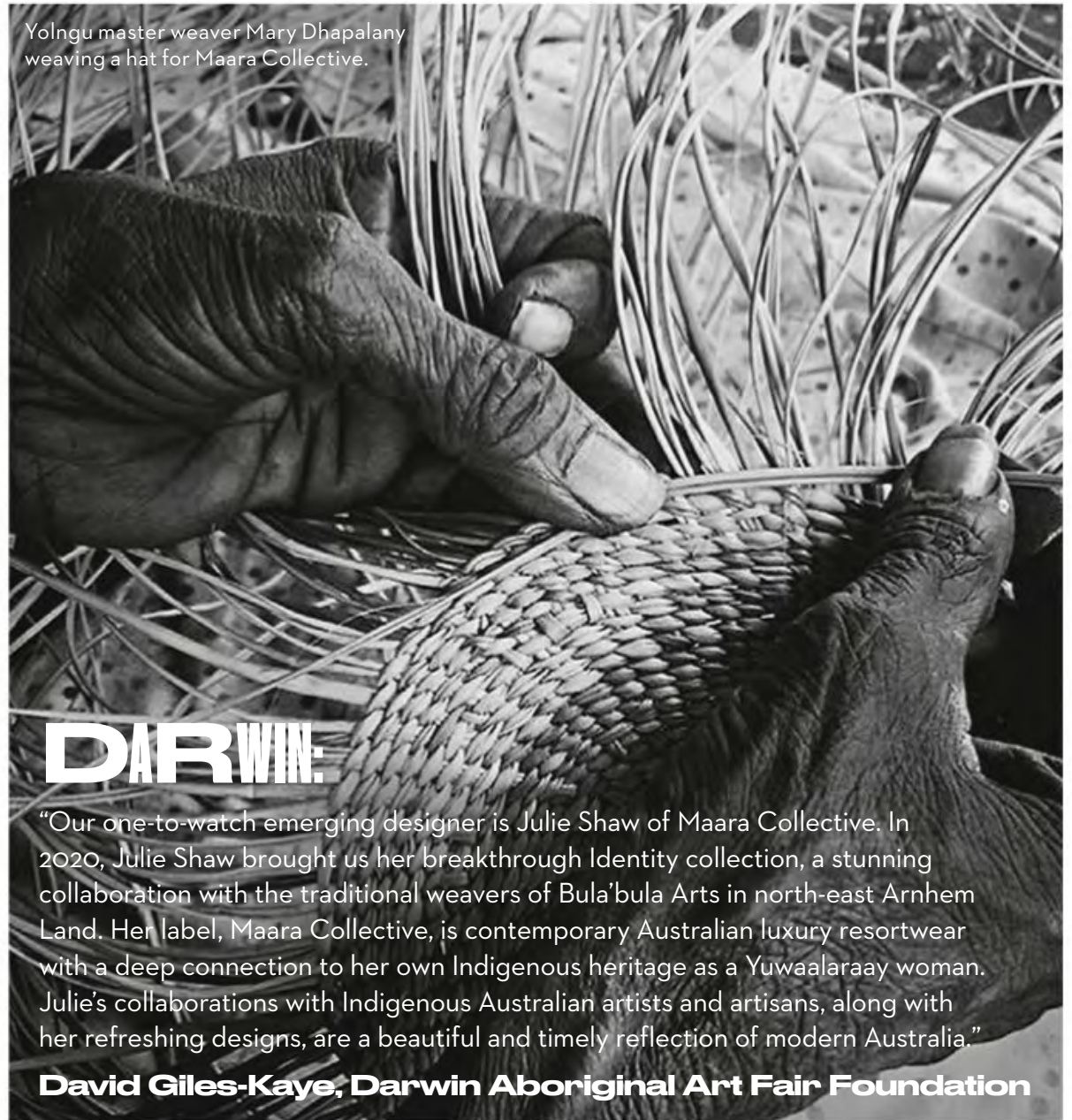
## BERLIN:

“We nominate Berlin-based brand Rianna + Nina, which was founded in 2014 by two women, Rianna Kounou and Nina Knautd. Their collections are created by only reinterpreting vintage fabrics and creating colourful ready-to-wear and accessories. They bring sustainable creations to people who are tired of mass-market luxury, and desire elegant and colour-rich looks instead.”

**Scott Lipinski, CEO, Fashion Council Germany**



Rianna + Nina.



Yolngu master weaver Mary Dhapalany weaving a hat for Maara Collective.

## DARWIN:

“Our one-to-watch emerging designer is Julie Shaw of Maara Collective. In 2020, Julie Shaw brought us her breakthrough Identity collection, a stunning collaboration with the traditional weavers of Bula’bula Arts in north-east Arnhem Land. Her label, Maara Collective, is contemporary Australian luxury resortwear with a deep connection to her own Indigenous heritage as a Yuwaalaraay woman. Julie’s collaborations with Indigenous Australian artists and artisans, along with her refreshing designs, are a beautiful and timely reflection of modern Australia.”

**David Giles-Kaye, Darwin Aboriginal Art Fair Foundation**

WORDS: ALICE B RRELL  
PHOTOGRAPHS: N SHANTH RADHAKR SHNAN INSTAGRAM@LOU SELYNGHB JERREGAARD  
@MAARA.COLLECTIVE @MINAFORHER @RIANNAANDNINA



Jordan Gogos, the multidisciplinary creative behind label Iordanes Spyridon Gogos, was asked to interpret the idea of community, which for him meant joining forces with regular co collaborators. Photographer Joe Brennan and make up artist Sean Brady captured Gogos, centre, in repurposed repeated squares taken from scrap stockpiles across Sydney, expressing infinite possibilities.



# THE COMMUNITY - MINDED

The fashion system, which has long glorified the single creative director, has turned a corner, connecting with a collective mindset that puts collaboration, community and creativity first. Claire Brayford examines how this is changing fashion.

**TIMES OF STRUGGLE** often inspire movements of immense creativity. Emerging from a Britain rocked by economic depression and civil unrest in the early 1980s, London embraced a new attitude that stood for rebellious self-expression, friendship and a fearless creative spirit. Buffalo was a maverick collective of designers, stylists, photographers, musicians and artists – pioneered by Ray Petri – which united in an empowering, inclusive attitude, celebrating diversity and style with a DIY flair.

Today, as we reel from the fallout of the global Covid-19 pandemic – against a backdrop of rapidly accelerating climate change, social inequality and austerity politics – a slew of young, consciously minded creatives, sharing resources and championing each other, are crafting something meaningful.

Designers like Maximilian Davis, London's latest breakout star, who – spurred on by fellow designer Mowalola Ogunlesi and the community around him – created a triumphant first collection celebrating 'black elegance' that has now been worn by Rihanna. In true gen Z style, he used Instagram to appeal to his followers to buy T-shirts to fund his endeavour, and the designs sold out in a day.

In the same vein, Phoebe English – who corralled fellow British designers Bethany Williams and Holly Fulton to create the Emergency Designer Network to supply PPE during the height of the pandemic – describes London's fashion scene as a "family" following "the moment of pause" brought about by lockdown. Her spring collection utilised unused fabrics bought from, or donated by, luxury brands in London. "This isn't really a time to see other designers as competitors," says English. "We can only go forward when we go forward together."

Williams, meanwhile, has been heralded for showcasing the true definition of positive fashion. Her vibrant creations are used to amplify society's unheard voices – championing causes supporting social change for women, like The Magpie Project, which helps mothers and children at risk of homelessness. The same women and children were asked to model in her spring campaign, and the poet and playwright Eno Mfon wrote a special one-off poem titled *All Our Children* to reflect their experiences.

Williams, who grew up volunteering at soup kitchens and food banks with her mother on the Isle of Man, gives 20 per cent of her profits to the charity, while she admits: "I can't even afford my own clothes." Unable to marry the exclusivity and elitism of fashion with her own inclusive ideals, she had wrestled with the idea of even pursuing a fashion career at all, until a colleague (she worked as a sales assistant at retailer River Island), inspired her to do things her own way.

"The idea of the smoke and mirrors, the elitism, the exclusivity, it wasn't about making it open to everybody, which I think fashion should be," says Williams, also the recipient of the Queen Elizabeth II Award for British Design in 2019. "Fashion is a tool to be used to communicate."

"The idea of the smoke and mirrors, the elitism, the exclusivity, it wasn't about making it open to everybody, which I think fashion should be"

She embraces sustainability by finding innovative ways to repurpose discarded materials – her satchels are woven from rejected Horrid Henry children's books – while her jersey is manufactured by women at a training and education initiative, Making for Change, at a south London prison.

And to her, collaboration is fundamental. "It brings a different knowledge, a different understanding and a different voice with different experiences – this is what really matters," she states.

Closer to home, brands such as Good Studios in Adelaide and HoMie in Melbourne are working collectively, and locally, to tackle environmental and social issues such as youth homelessness.

"We can build a community and support talent from local designers, artists and creatives," explains HoMie creative director and co-founder Marcus Crook, who provides a practical solution to homelessness by offering young people employment through a training program. "It keeps our brand fresh and engaging, and can open us up to new audiences to help spread our mission."

In true Buffalo style, today's consumers are looking for a new kind of 'feel-good' fashion, too. The old model, based on logos, marketing and image does not wash; now, we want clothes that give back and come from makers who consider more than profits. Transparency, responsibility and self-expression are the watchwords.

Holly Tenser, womenswear buying manager at Browns boutique in London, agrees. "I think customers are reflecting inwards and making more considered purchases, taking into consideration practicality, longevity and the environmental impact of what they buy," she tells *Vogue*. "They are choosing brands whose values align with their own."

One of the first designers to work in an openly collaborative way was Elsa Schiaparelli. Her social circle in the 1920s and 30s, comprising poet and playwright Jean Cocteau and artist Salvador Dalí (who inspired the brand's Surrealist lobster dress), was a highly creative source that she regularly mined. Similarly, today's 'leaderless' collective is far from →

ARTWORK CREATED BY JORDAN GOGOS  
PHOTOGRAPH JOE BRENNAN  
MAKE-UP SEAN BRADY

being a compromise. The power-sharing model eases the relentless production of what can be up to eight collections a year.

The group of women who make up the customer base of New York label Zero + Maria Cornejo, including Christy Turlington Burns, are described by the designer as “not only clients, but friends”, which means she can set her own agenda. “We are now doing two collections a year but split into four delivery windows to best serve our clients and slow the cycle of product,” Cornejo adds.

It seems the collective mindset is gathering momentum. Last year, two of fashion’s greatest creative powerhouses made an unprecedented alliance when Miuccia Prada invited Raf Simons to become her co-creative director. Two heads, as they say – and coming from distinctly different places, even if they share the same point of view – can make for tantalising ideas.

In New York, Collina Strada, the brand spearheaded by creative director Hillary Taymour and long-time collaborator Charlie Engman, pull everyone from models, make-up artists, musicians – and even their dog Powwow – into their environmentally aware, DIY-focused, orbit.

“Yesterday I was shooting at Charlie’s house with his mum and the whole team was made up of my friends,” says Taymour. “Afterwards, we all sat down to have dinner and it’s just very close. It feels like a family – people have been part of the team for a long time.”

And while luxury brands scramble online in a bid to engage with their customers, independent labels like Collina Strada already have a meaningful dialogue and authentic sense of community. It is not something you can construct says Engman, adding, “If you set out to build it, it is already doomed.

Endlessly challenging the traditional concept of a designer, the brand recently created a virtual Collina Land for GucciFest (the Italian house’s online film festival), where customers experienced the latest collection via eco-conscious characters without actually buying anything.

“It’s sort of paradoxical to be a brand that sells merchandise and then talks about being sustainable,” says Engman. “The [Collina Land] video game allowed us to push it away from a product mode, towards an educational or experiential mode by not using resources in the same way. It was exciting to use our voice to educate or be expressive towards real concerns.”

Which begs the question: is this the future of feel-good fashion? Well, if you are taking a Buffalo stance, looking good is a state of mind.

## LABELS CHANGING COMMUNITY

REALISING THERE IS MORE POWER IN FASHION THAN JUST MAKING CLOTHES, THESE AUSTRALIAN LABELS MAKE GIVING BACK THEIR MISSION.



### Magpie Goose

The graphic whorls and enigmatic lines of the artwork that finds its way onto Magpie Goose’s clothing is part of the connective tissue that gives Indigenous artists a platform to share their works and stories with a wider audience. Each collection is a partnership with art centres and artists and a pathway for wearers to discover culture, as much as it is one towards economic justice for makers.

### The Social Outfit

Empowerment is no mere buzzword for The Social Outfit. The Sydney-based operation is a blueprint for a new kind of fashion label: not only is its clothing sustainable, but the endgame lies equally behind the scenes, training people from the new migrant and refugee community in design, production, retail and marketing, promoting autonomy and, crucially, belonging.



### Nobody Denim and HoMie

Streetwear label HoMie offers training and experience for youth affected by homelessness, while Nobody Denim makes earth-friendly pieces in its Australian factory. Now, the two Melbourne labels have come together for a sustainable collaboration, on which two HoMie team members will work, gaining further skills helping to produce the line-up of 100 one-of-a-kind pieces.

### Outland Denim

You may know it best for its jeans worn by the Duchess of Sussex during her 2018 Australian visit, but long before she left our shores, the Queensland-founded brand employed women impacted by sex trafficking, changing the lives of more than 750 people to date. The community spirit goes further: it recently opened a government-supported medical clinic and library at its operations in Cambodia.



# SOLFINE

## SIMPLY PROFESSIONAL



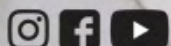
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# THE RESOURCEFUL

**Emerging Australian labels are establishing their brands with the knowledge that our natural resources are finite, so they're turning back to look forward via upcycling. By Alice Birrell.**

A certain scrappiness has characterised life Down Under. With sometimes less scope of resources at our fingertips than our counterparts across oceans, we know how to make do, and make good, with what we have. It is little surprise then that some designers are getting scrappier – that is, utilising deadstock (fabric over-ordered or unwanted by a maker prior) or repurposing existing garments.

Different to labels dabbling in sustainable one-off projects, these small-scale operators are choosing to make the entirety of their pieces in minuscule runs. Starting out knowing the scalability of such endeavours is near non-existent and flies in the face of business school advice, but is exactly the point for these upstarts.

According to a report by the Environmental Protection Agency, in the US alone, more than nine million tons of clothing end up in landfill a year versus the 1.6 tons that are recycled. Founder of Amassment, Paul Castro sources surplus clothing and reincarnates them, like his '8 Shirts' dress, a cascading A-line tunic made from,

well, eight shirts. The designer strives to make pieces that are technically difficult, noting that upcycling, as opposed to recycling, draws closer to couture requiring greater design input to restructure into something new.

Annie Hamilton, maker of gossamer-thin blouses out of deadstock silk organza, notes smaller runs tap a special feel. "If I find 15 metres of a really incredible deadstock fabric, I can make five shirts. Once they're gone, they're gone, and my customers know that they own something really special that can't be mass-produced," she says. Isabelle Hellyer of All Is A Gentle Spring also notes the exclusive nature of small quantities. "If a style starts to appear too often online, something relatively new can suddenly feel less desirable," she explains. Hellyer produces made-to-order pieces like boned corsets cast from found fabrics as she likes knowing it's made for one person and, "there's a sentimental angle and again, a practical angle that's less talked about".

That is, the reduction of waste, the obvious reason designers are exploring the area. The other practical concern for those starting out is cash flow. "A lot of young labels aren't operating at the scale where they can buy new bolts of fabric. Found fabrics allow designers to test new ideas and build out collections at an accessible scale," says Hellyer, who has stockpiled second-hand curtains, bedspreads and tracksuits from vintage and antique stores and trips to LA. "There's nothing sustainable about going broke after your first collection."

Being limited by what's on hand also has the benefit of necessitating ingenuity. Marita Kaji-O'Grady of TLC World says getting inventive is needed to avoid overworking old fabrics, like the vintage towels used to make beach shorts. She needs to "keep alterations simple to preserve the past life of the objects while giving them a new one". It also means testing design chops. "I think I do my best creative work when there are restrictions in place," says Hamilton or, as Castro describes it, it's like preparing a meal out of a "mystery box of ingredients".

But the biggest appeal may lie in the added layer of meaning. "I like to hold objects made from materials that feel as though they've come before me and will live on long beyond me," says Moss Tunstall, who revamps pre-loved denim through hand-removing dye and overprinting to create lively patterns. Hellyer also makes note of the ability fabric has to carry past lives into the future. "The garments you make double as mementos of those road trips, the towns you've stopped in." And, hopefully upon wearing them, the lives you will live.



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## THE RESOURCEFUL

### THE TRANSFORMERS

OUR RENEWED AFFINITY FOR VINTAGE MEANS CLOTHING AND JEWELLERY BRANDS ARE FINDING INNOVATIVE WAYS TO CONVERT THE WORN INTO THE SHINY AND NEW.

#### 1. Jordan Askill certified recycled gold

Many of fashion's waste concerns are shared by the jewellery industry. Jordan Askill has responded by sourcing recycled gold from a refinement factory in Belgium. This is part of an effort to care for the planet and preserve our kinship with it. "It is important to be aware of what we as humans are doing as much as possible, as we and our Earth are all connected," he explains.

#### 2. Artclub by Heidi Middleton

Sass & Bide co-founder Heidi Middleton's new label, Artclub, maintains a supply chain that involves sourcing deadstock and remnant fabrics and creating small quantities locally in Sydney to avoid overstocking. Producing and distributing within 10 kilometres from its studio, Artclub aims to provide optimism after a year in flux. "Now more than ever it is essential to support our local industry for both environmental and economic reasons," says Middleton.

#### 3. Oroton recycled glove handbags

Who would've thought recycled garden gloves would make one of the most seamless alternatives for brand-new leather? "It actually looks like normal leather – you have to see it to believe it," said Oroton's senior designer Catharina Duval De Navarre of the label's new Avani collection, composed from the suppleness of recycled gloves. "I think the perfect material does not exist yet, but until it does, recycled materials are our best option."

#### 4. Miu Miu Upcycled

Miu Miu is renowned for its avant-garde imbuelements of classic silhouettes, so the brand's pivot to upcycling feels like a perfect match. The Upcycled by Miu Miu capsule has seen the brand customise 80 vintage garments with Miu Miu's signature beading and tailoring, giving them new life. Creative director Miuccia Prada has spoken about the importance of sustainability, but such a fervent embrace of upcycling by high fashion represents a major step in the right direction.

#### 5. Aaizél designer deadstock

Melbourne brand Aaizél produces using designer deadstock – excess material from high-end brands that would've otherwise ended up in landfill. This process sees Aaizél's founding designer, Minnie Jo, working closely with an Australian textile agency that sifts through unused pieces to find the best ones, with the resulting one-of-a-kind pieces holding their own in a busy market. "It's nice to have styles that are limited and aren't over-produced," says Minnie Jo.

#### 6. Gary Bigeni repurposing

Gary Bigeni is renowned for his exuberant, colourful vision, but his 'Repurposed' pieces are legacy garments given new life through careful reworking. A long-time upcycler, garments from this line use Bigeni's sustainability know-how and desire to source "sustainable materials where available and manufacturing locally". "As the brand continues to evolve, I've become more conscious of the afterlife of each garment, and ultimately the future of our planet," Bigeni says.





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# THE COLLABORATORS

As we crave sharing and togetherness, a spirit of collaboration in fashion has taken over. Complementary or contrasting, each party challenges the other to propel us forward. By Alice Birrell.

ART DIRECTION DIJANA MADDISON  
PHOTOGRAPHS GEORGINA EGAN

## Nobody Denim x George

When great minds commune together, solutions to problems are unearthed with ease. Such is the case with Canberra weaver and designer Georgina Whigham, who resurrects Melbourne sustainable denim label Nobody's offcuts from their Thornbury factory in her hand-loomed bags and hats, utilising a technique learned from Yolngu women in East Arnhem Land. Weaving throughout lockdown, Whigham allows the haphazard textures and the imperfections to guide her pieces that are a deliberate echo of disposable plastic bags, while diverting scraps from a wasteful end.



Nobody Denim x George bag, \$290.



Christopher Esber shirt, \$565.

## Christopher Esber x Catherine Conlan

Following a creative relationship that began while she was interning in Christopher Esber's studio, digital artist Catherine Conlan was recently enlisted by Esber to produce prints as a paean to the Australian landscape. Broad brushstrokes in invigorating shades of cobalt, eucalyptus and a blazing orange grace silken skirts, blouses and dresses for pre-fall '21 remind us of the preciousness of our natural landscape by capturing the beauty of Conlan's current home: a remote island off Tasmania where native forest skirts the sea.



Louise Olsen x Alex and Trahanas earrings, \$480, and bracelet, \$480.

### Alex and Trahanas x Louise Olsen

One lays claim to an art-world pedigree and is a jewellery designer, the other is a stylist. Both are creative chameleons and together produce jewellery in homage to a shared love: Southern Italy. The newest instalment in the venture between artist and co-founder of Dinosaur Designs, Louise Olsen, and co-founder of lifestyle e-boutique Alex and Trahanas, Heleena Trahanas, sees them craft precious creations inspired by the region in gold and silver, including earrings whose shape is inspired by olive leaves.



### MEETING OF MINDS A COLLISION OF CREATIVE ENERGIES HEIGHTENS THE MAGIC, AS THE CONVERGENCE OF THESE COLLABORATORS AND COLLABORATIONS PROVE.

#### Miuccia Prada x Raf Simons

The partnership of the decade so far. It's hard to get better than this. Enigmatic. Mysterious. Fashion at its very finest. We love Miuccia and Raf. Hoping for more of their challenging looks and Q&As, because we loved the post-show menswear forum with the students from leading fashion schools. Prada incites good design and passion and this partnership with Raf Simons is dynamite.

#### Kim Jones at Fendi womenswear

Our jaws fell ever so gently to the ground as we basked in the loveliness and gracious decadence of the new Fendi. Of course, it will take a while to get grounded and fully embedded - Karl chalked up more than 50 years with the Fendi family - but we think Kim Jones will bring the kind of poetry he has put into Dior menswear.

Our kind of haute couture: bias cutting, heavy satin, Marcel waves and dark lips.

#### Virgil Abloh

Where to begin? Virgil is the OG collaborator. Apart from Louis Vuitton menswear, it's just what he does. At last count, Abloh has worked more than 18 brands, from Nike, Moncler and Takashi Murakami to the New York fine jeweller Jacob & Co., designing one-of-a-kind pieces. His plethora of partnerships is testament to the man himself: inspiring to work with, full of ideas, interesting and kind, which is what it's all about right now.

#### H&M

H&M has always sought out great designers as part of its H&M DNA, including our favourites, Karl Lagerfeld, Versace and Stella McCartney, and has also worked with a whole line-up of supermodels. Its latest creative addition is the Brit designer Simone Rocha. Expect femininity and soft flounces.

#### Uniqlo

The Japanese super brand is top pick for a meeting of creative minds. Over the past decade, Uniqlo has worked with Ines de la Fressange, Undercover, Christophe Lemaire, Kaws, JW Anderson and Jil Sander, the latter being the original Uniqlo collaborator who has given us so many pieces in our wardrobe. She is back again - and we are there.



Romance Was Born x Carla Uriarte dress, \$495.

### Romance Was Born x Carla Uriarte

A meditation class was the catalyst for the collaboration between artist Carla Uriarte and Romance Was Born. Encountering the multi-disciplinary Uriarte, the Sydney-based Anna Plunkett and Luke Sales recognised a kindred perspective, inviting her to lend her energetic designs to summer-ready shorts, hats and customised denim with sprawling multicoloured sequins. The result is a study in positivity, harnessing Uriarte's uninhibited lines and delightfully offbeat colours.

ADD T. ONAL WORDS: AL SON VENESS. IMAGE: COURTESY OF PRADA  
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# THE PURPOSEFUL

As we search for meaning in the face of adversity, we are asking 'why?' more than ever. Meet the creatives working with purpose as their leading light, and trying to be better at doing better.

## CHANGEMAKER IN CHIEF

**HOW TO REALLY BRING ABOUT A BRIGHTER FASHION FUTURE? ITS INDUSTRY POWER PLAYERS MUST JOIN THE CHARGE. ALISON LOEHNIS, PRESIDENT OF THE INFLUENTIAL ONLINE E-TAILER NET-A-PORTER, IS NOT ONLY ON BOARD, BUT FORGING HER OWN PATH, DEMONSTRATING HOW CREATIVITY, ENVIRONMENT AND PEOPLE CAN COME FIRST.**

**INFLUENCE CAN'T BE** underestimated – when an upstart label counts Net-A-Porter as a stockist, soon after comes global recognition. Alison Loehnis, president of luxury online retailer Net-A-Porter (as well as Mr Porter), knows just how much reach it has, so to her, it is imperative its influence is a force for change. Joining the parent company, now known as Yoox Net-A-Porter Group (YNAP), in 2007, Loehnis has launched initiatives including Net Sustain, a curated platform of sustainable design, talent-incubation pillar The Vanguard, and the Infinity programs – YNAP's take on a long-term wide-angled sustainability strategy to mirror changes but also to step out in front and set the guardrails for an industry that does good. Speaking from a firmly locked-down London where life goes on uncertainly, the New York-raised executive talks about marrying purpose with progress and the need to use platforms for change.

**VOGUE AUSTRALIA:** How has this time of reflection over the past year made you consider where you want to take the company?

**ALISON LOEHNIS:** "People talk about a pause – I didn't really experience a pause, however, what that time did was completely change the cadence and focus of what we were doing. From my side, it certainly wasn't about doing less, but being even more thoughtful and considered about everything we do. On a personal note, I was in lockdown in the countryside, so what I really valued was looking up – I would always say 'looking up' instead of always 'looking down'. I would have these days where we would cover everything: operations, brand relations, team development, all sorts, and then I'd go out the door and go for a walk. It sounds a bit clichéd, but having that fresh air, trees and nature around me helped me learn to digest, observe and absorb a bit more, rather than racing onto the next thing. In short, it's really given me enormous perspective, both for the company and in my role on a personal level, on everything."

**VA:** Can you characterise in a nutshell why the Infinity program was introduced, and the aim of it?

**AL:** "The first thing I would say is its mission and the values it represents are not new. Sustainability and brand inclusion have always been core to our values, and really important to our customers – particularly to the younger generation, but also customers across the board. It's the reason why we launched Net Sustain, for example ... On a parallel note, our company has been a longstanding champion of women – especially in technology, where women are really under-represented. There are a number of initiatives we've done, both in our community in the UK and Italy, to really further support women in tech. Through Porter, we have this incredible women's franchise – our tagline used to be 'Incredible fashion for incredible women' – really bringing to light these wonderful stories of women all over the world.

Infinity is a 10-year strategy or public commitment connected to the UN's Sustainable Development goals. Some of the focuses are on circularity – environmentally friendly solutions across the supply chain, looking at re-commerce, and care-and-repair products. A second strand would be really creating awareness among consumers regarding sustainability, and the third would be around nurturing future talent, through championing diversity and inclusivity ... It's using our reach and whatever influence we might have to help break down some of the barriers to entry [into the fashion industry]."

**VA:** Net-A-Porter's reach means you interact with women everywhere every day on a global scale. How much of a priority is sustainability really to them?

**AL:** "Conversations about sustainability were obviously happening pre-pandemic, but [the topic] really reached its tipping point over the past year. Really, what we've seen is a broader reconnection to our health, wellbeing, our planet and how we're going to come out the other side of this period, alongside more conscious and thoughtful purchasing. That's probably more acute among gen Z, but we're seeing it really across all customers. We've also been focused on craftsmanship, creative expression and self-confidence, and it's presented an opportunity for the industry overall to maybe pivot a little bit with priorities. To come back to your question, people are becoming more educated – asking: 'Can I shop and also uphold the core values of sustainability?' The answer is 'yes, absolutely.'"

**VA:** Do you feel as an industry we should be trying to influence consumer behaviour, and do you think that companies like Net-A-Porter should have a hand in that?

**AL:** "I absolutely do. Not so much a responsibility to preach or tell you what to do, but teaching you ways you can make more conscious choices. Firstly, it's really demystifying sustainability – telling the customer how they can make a difference. Also, when you're buying something, we don't sell disposable fashion, it's about longevity. If you've bought a beautiful piece, when the next season arrives, it's not, 'Ooh, new things!', but about how you're going to use that thing as a base for that beautiful piece you're going to buy the following season ... it's about championing enduring style. We're going to bring you new directions, new brands and



designers, but what we're choosing are things that transcend fashion seasons. Really, this idea of quality, longevity and timelessness."

**VA:** So, you're noticing a definite shift towards considered purchasing?

**AL:** "We believe that fashion can coexist in pushing newness, and also a sustainable agenda. Sure, there are some trends, but when you really think about it, gone are the days when wearing something that was super-hot a couple of seasons ago is taboo. That's why I look at these seasons as building blocks – even if you put them away, you don't throw them away."

An outcome of this movement is the emergence of a new model. We just launched Alber Elbaz's new label, AZ Factory, which was a wonderful project to work on, the product is fantastic. But I think this idea that it's eschewing the traditional calendar – [the collections] are drops, made to suit what's needed at any particular time. It's still driven by desire and the joy of clothes and fashion, but it's not slavishly like: 'This is what you have to wear tomorrow.'"

**VA:** We've spoken about The Vanguard before – it wasn't always the role of a retailer to foster young talent and creativity. What do you think we can do better as an industry to keep nurturing new talent, especially in a difficult time for young designers?

**AL:** "People-encouragement and mentoring is something I'm really passionate about and the business is passionate about. On a personal level, I try to be very generous with my time. In terms of our industry, access is so hard, and making yourself even a tiny bit available can make a huge difference to somebody. It's a difficult time, and there's never been more appetite for change and innovation. If I look at projects we've launched – The Vanguard being one, and Modern Artisans [a young artisan training initiative in partnership with HRH The Prince of Wales] being another – it's about figuring out ways you can use what you do to inspire the customer, but simultaneously open up opportunity for emerging talent."

**VA:** A lot of young designers might be finding it tough and are possibly looking for reasons to endure and stay in the industry. Do you have any encouragement for those people?

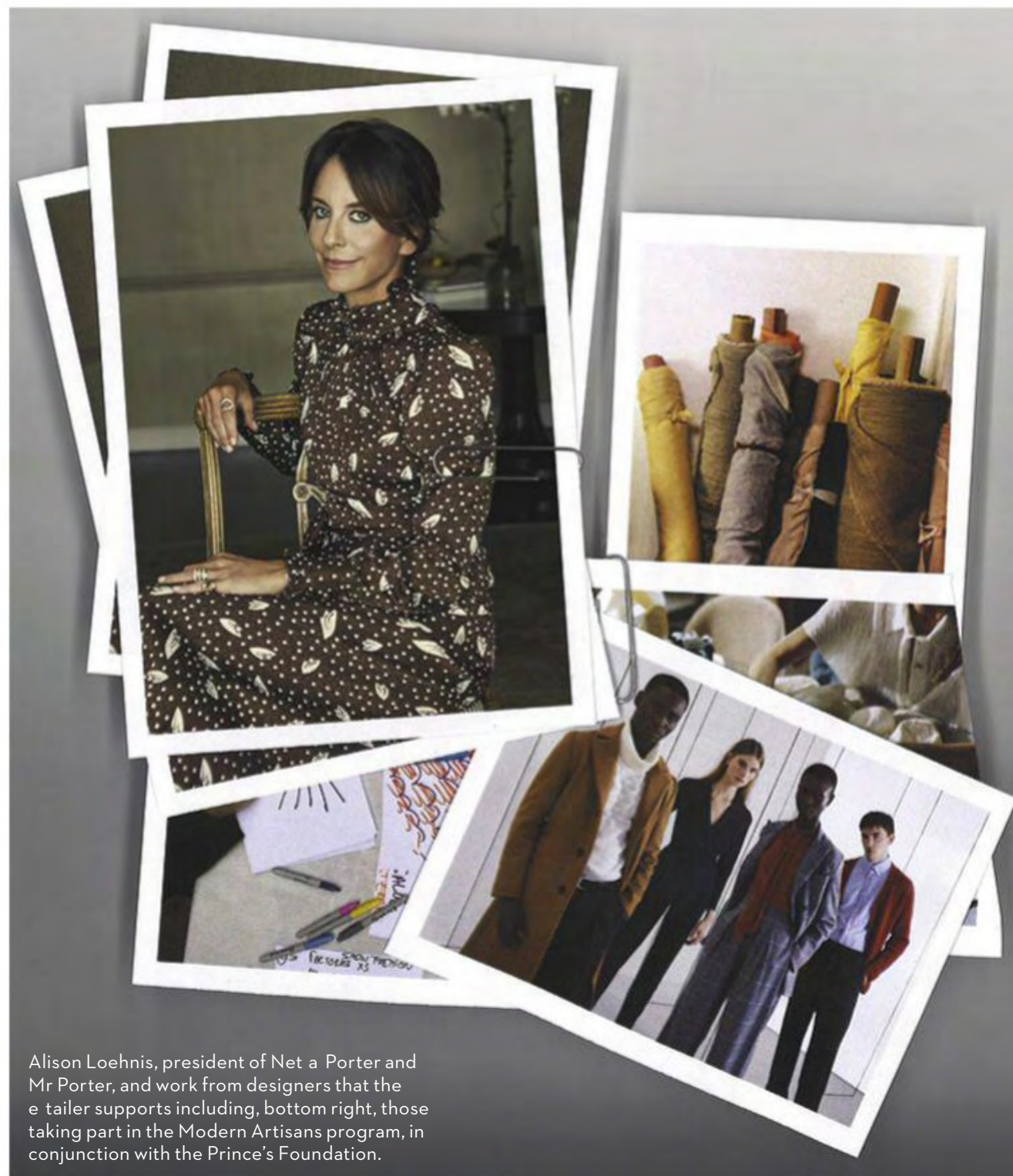
**AL:** "Do not give up – determination is really worth a lot. The period we're in right now, while I appreciate there's a lot of content out there, there are also so many platforms and ways in which you can reach people. I would also say never lose sight of who your customer is – ever. Customers have a lot of choice, and businesses have a lot of choice in what brands they sell, so what's different about you? Make sure to be as vocal as you can about those things. Understand what the role and responsibility is for your brand, and what message you want to get out. This goes back to our conversation earlier – look up, look around and don't be afraid."

There's a lot of people out there who are busy, but generous with their time, so keep at it."

**VA:** Net-a-Porter has just turned 20, a huge milestone. In a time where we're all hoping for optimism, what are you most excited about for the company's future?

**AL:** "For everyone, I'm most excited about a vaccine. I think that goes without saying. I'm excited for everyone getting out again – not just so their wifi works better! I mean leaving your immediate environment, getting out into the world again, exploring things firsthand, really letting your curiosity flourish and therefore your creativity, inspiration and ideas. I'm really excited for spring from a fashion perspective, seeing colour and print again. Really excited about the next generation of design talent, to see what Gabriela [Hearst] does at Chloé, which is imminent and incredibly exciting. Also seeing established designers do things in new ways – I talked about Alber [Elbaz], Stella [McCartney], and Gucci is forever doing things in new ways."

Everyone has learnt lessons [throughout 2020] about self, how to run a healthier business, how to create more relevant product and how to delight the customer. If you think about spring, we plant the bulbs during a really dark period and I'm excited to see everything come into bloom – if that doesn't sound too corny."



Alison Loehnis, president of Net a Porter and Mr Porter, and work from designers that the e-tailer supports including, bottom right, those taking part in the Modern Artisans program, in conjunction with the Prince's Foundation.

## THE CRAFTSPEOPLE

## ISLAND IDENTITY

The clothes we wear act as a revealing window to our own identities. Considering Australia is a melting pot of culture, history and reflection, our talented local designers have countless personal stories to tell. The work of First Nations fashion designers evoke the brilliance of this expansive country – from Lyn-Al Young’s visceral homages to her ancestors, to Ngarru Miimi’s depictions of landscapes. Meanwhile, others challenge traditional definitions of fashion through their individual experiences – for example, Song for the Mute’s global storytelling from their Sydney base, and Youkhana’s playful subversion of gender in their flounces and feathers made for all.

STYLING: KAILA MATTHEWS  
PHOTOGRAPH: ANNA POGOSOVA

From left: Lyn Al Young scarf, P.O.A.; Youkhana dress, \$600; Grace Lillian Lee bodice, P.O.A.

WORDS: JONAH WATERHOUSE  
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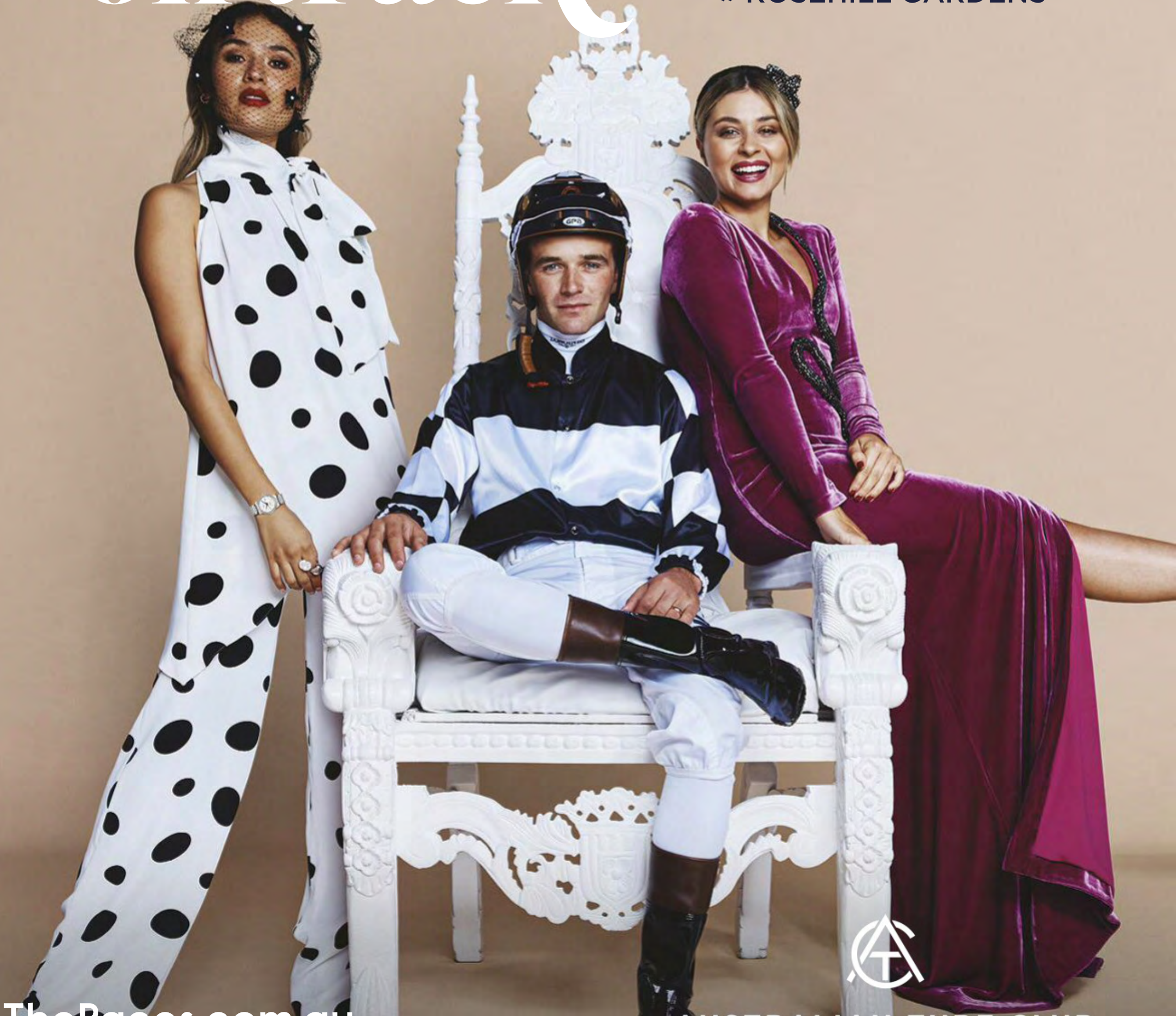
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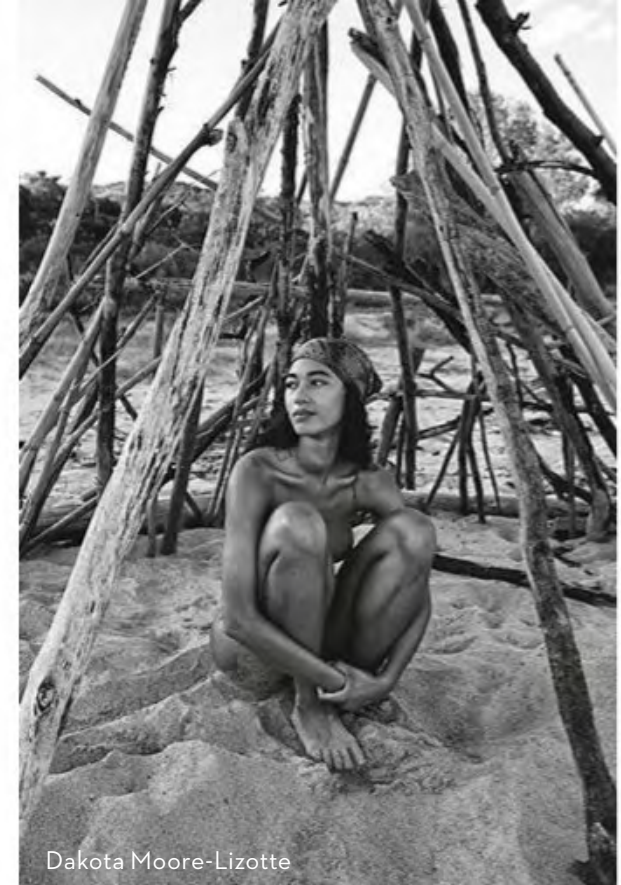
THE PURPOSEFUL

MODELS WITH A MOTIVE

THESE FIVE AUSTRALIAN-BASED MODELS ARE USING THEIR FASHION INFLUENCE FOR GOOD BY HARNESSING SOCIAL MEDIA AND THEIR OWN VOICES FOR THE CAUSES THEY CARE ABOUT MOST.

Dakota Moore-Lizotte

In the wake of 2020's racial reckoning, Dakota Moore-Lizotte believes many people have learnt accountability, something she calls a "beacon of hope" in an otherwise trying year. Explaining how grateful she is to have a platform and the power to spark important conversations, the model says part of her inherent activism is as simple as just being herself. "In many cases, simply existing as a person of colour in fashion is a catalyst for change, for others to see themselves, and for magazines and clients to understand that the bare minimum is not enough."



Dakota Moore-Lizotte

Penny Capp

Penny Capp



Penny Capp's hopes for an ethical fashion industry include a turn away from impulse buying trend-driven and low-cost garments, many of which are destined to end up in landfill (in Australia alone, 501 million kilograms of clothing end up in landfill per annum). In addition, she's also saving her hard-earned money. Capp's wardrobe consists of "classic, ageless styles" that will always suit her personal wardrobe aesthetic, which she says is still evolving. With the popularity of sustainable fashion brands and resale platforms like Depop, the breakout talent, who also made a name as a TEDx speaker on the topic of fast fashion, says it isn't hard to dress thoughtfully. "We don't need to make dramatic changes to our shopping and fashion behaviours to have an immediate impact."

Bridget Malcolm

Bridget Malcolm will never stop promoting the importance of mental wellbeing. Her podcast, *Model Mentality*, launched early 2020, sees her and co-host psychiatrist Dr Allie Sharma talk about mental health in the fashion industry, a topic that seldom

receives enough airtime. After candidly discussing her experiences with disordered eating and body dysmorphia on the show, Malcolm's eyes have been opened to the increasing value of caring for our inner health in a world upended. "Without a doubt, my greatest insight would be that mental health struggles do not distinguish between socioeconomic standing, class or physical appearance," she says, adding: "No one ever needs to suffer in silence."



Bridget Malcom (far left) and podcast cohost Dr Allie Sharma (far right).

Astrid Holler



Astrid Holler holds up plastic straws found while diving in Sydney Harbour.

When Astrid Holler walked at Balenciaga spring/summer '20 in a blue crinoline gown, the setting and hue serendipitously echoed one of her greatest loves: the ocean. An environmental science student, Holler free dives, and uses social media to raise awareness of ocean waste. "I started filling my netted bag full with plastic every dive, even when I returned to the same spot week after week. This is when I realised plastic is a huge problem," Holler says. What can we do differently? "Research! There's a wealth of information out there on how to be a conscious consumer."

Charlee Fraser

Over the past year, model Charlee Fraser, of Awabakal heritage, has assumed a new role – ambassador for First Nations Fashion and Design (FNFD), an organisation close to her heart. "As much as having a platform carries responsibilities, I also feel it's somewhat more of a passion. I merely share what I care about as well as what I believe in and fight for." In addition to mentoring young First Nations talent, what can we expect in 2021 from Fraser and FNFD? Her lips are sealed, but she does hint at "a number of up-and-coming seminars and panel discussions. Watch this space!"



Charlee Fraser and the granddaughter of Aboriginal artist Elverina Johnson, both wearing suits handpainted by Johnson.

WORDS: JONAH WATERHOUSE  
INSTAGRAM: @ASTRID\_HOLLER @BRIDGETMALCOLM @DAKOTA\_MADISON @YARRABAH



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# THE CRAFTSPEOPLE

Handmade pieces carry within them the human expertise, attention and mental dedication required to bring them to life. In a world filled with fleeting moments, the finessing of skill and undistracted pursuit of quality, that will last beyond fashion's trend cycles, holds increasing appeal. Here are those who are elevating a slower model of creation.

## AUSTRALIAN-MADE

AN ABRUPT DISCONNECTION FROM THE REST OF THE WORLD HAS NOT RUFFLED THESE HOMEGROWN LABELS, WHICH PUT STOCK IN LOCAL MANUFACTURING. WE CELEBRATE THE PIECES CRAFTED ON OUR OWN SOIL.



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Cue dress, \$425.  
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dress, \$999. R.M.  
Williams boots,  
\$695. Bulgari  
earrings, \$6,750,  
and ring, \$10,250.

## TRAILBLAZERS

Attaining longevity is no easy feat, but these local labels have made themselves household names. Instantly recognisable, they're also renowned for their production, dependability and support of local craftspeople and quality - coinciding with fashion's pivot to timelessness over transient trends. The time is now to shine a spotlight on those making on-shore and who have prevailed through shifting times and moods, emerging with a galvanised vision.



STYLING KAILA MATTHEWS  
PHOTOGRAPHS ISAAC BROWN

Bondi Born swimsuit,  
\$275. Esse jacket, \$640,  
and pants, \$400.  
Dinosaur Designs  
earrings, \$325.

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needed - no wastage.

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\$1,395. Van Cleef  
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Made shoes, \$289.

## NEW GUARD

The past year has proven we should be prepared for interruption, and certain brands are showing the power of constant evolution. With the majority of their products made locally, these labels aren't afraid to disrupt the status quo - take Esse Studios's considered sensibility and acclaimed denim, or Bondi Born's pieces, which are as inclusivity-minded as they are eye-catching.

HAIR: PETE LENNON MAKE-UP: GILLIAN CAMPBELL MODEL: BETI  
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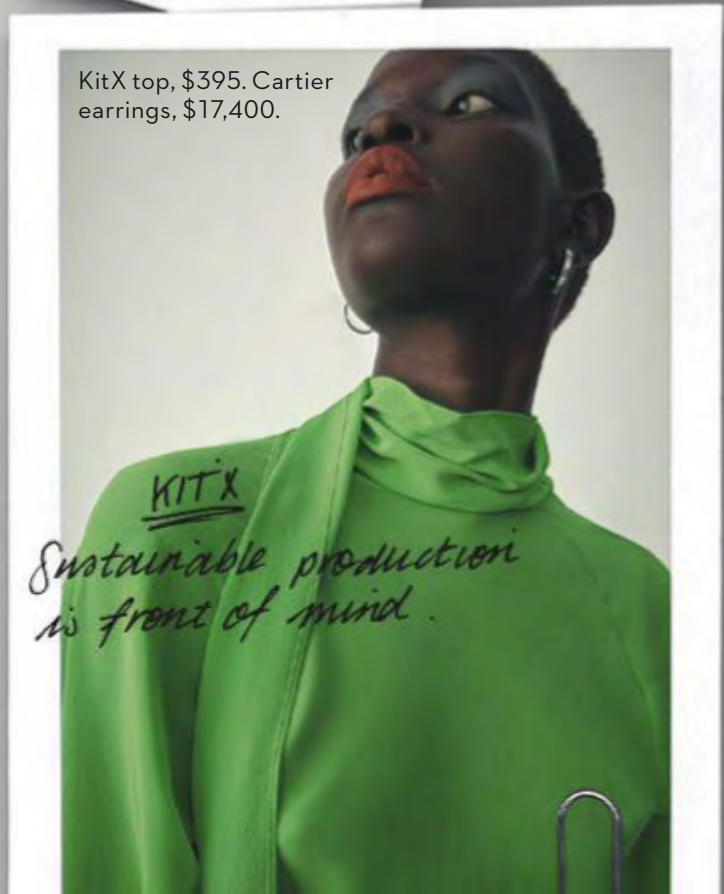
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# PLAYERS ON THE WORLD STAGE

Born in Australia, but with the globe in their grasp. From KitX's pioneering environmental transparency to Matteau's veer away from the trend trap, these players represent a new wave of Australian talent, being watched (and worn) the world over.



Song for the Mute jacket, \$2,995. Matteau shirt, \$350, and bikini top, \$135. Albus Lumen scarf, worn around waist, \$290, pants, \$550, and earrings, \$470 for a pair.



KitX top, \$395. Cartier earrings, \$17,400.



Strateas Carlucci shirt, \$440, shirt, worn underneath, \$385, and boots, \$750. Michael Lo Sordo skirt, \$600. Bulgari earrings, \$10,750.

ISAAC BROWN  
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Precision MGMT founder and director Sarah Etinger and (right) with the agency's boxer, Pepper.



## CREATIVE VISION

Precision MGMT is doing it differently for the talent it represents. Founder Sarah Etinger tells us how.

**C**reativity, authenticity and collaboration are the foundations of the Precision MGMT vision. Founder and director Sarah Etinger's background and passion for entertainment, fashion, business and psychology have given her a unique mix of insights that sets her agency apart from the pack.

### WHAT INSPIRED YOU TO ESTABLISH PRECISION MGMT?

Having lived in Los Angeles, where I worked as a singer, I developed a deep love of the entertainment and fashion industries, but never considered management as a career path. After coming back to Australia, I saw a clear gap in the market for an agency that broke the rules and redefined the industry.

### PRECISION MGMT REPRESENTS PHOTOGRAPHERS, MODELS, STYLISTS AND CONTENT CREATORS. HOW DOES A CREATIVE GET INVOLVED?

Talent and skill are vital, but for all our Precision family members, trust and a genuine relationship are equally important. Whenever we are scouting new talent, we're looking for originality, a strong work ethic and a connection with our agents. We are extremely selective with signing because we represent our talent as much as they represent us.

### HOW IMPORTANT IS COLLABORATION?

Collaboration is at the heart of everything we do, from bringing client briefs to life, to aligning our talent to a brand. We are all about authenticity, and not only care for our talent but for the community and audience they've built.

### AS THE INDUSTRY HAS CHANGED, HOW HAS PRECISION MGMT PIVOTED TO ADAPT?

In 2020, the world was forced to adapt, including our industry. The challenges we faced inspired us to expand and explore new avenues and creative outlets, such as innovative content creation, unexpected brand alignments and cross-division collaborations. Precision MGMT is the new wave of agency and rather than looking to pivot, we delved internally and expanded our talents' skill sets. If we follow trends, we are already two steps behind.

### WHAT MAKES YOUR AGENCY UNIQUE?

We're here to break the mould and we've created a reputation for nurturing some of the best talent nationwide. When it comes to the talent we represent, nobody on our books is just a pretty face. Everyone has a story and truly embodies our motto, #madedifferent.

**PRECISION**  
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THE CRAFTSPEOPLE

THE MAKERS IN OUR OWN BACKYARD

THE MOVE TOWARDS THE ARTISANAL SEES A GROUNDSWELL OF MAKERS, PRACTISED IN INDIVIDUAL CRAFTS OR EMPLOYING TRADITIONAL METHODS, ON OUR OWN SHORES.

Actually Existing

Fashioning something out of nothing: this is the driving force behind Melbourne sisters Anna and Olivia Nicholas and their accessories and footwear label Actually Existing. They employ age-old techniques to hand-make their shoes, which to date have included creations for breakout Sydney-based designer Jordan Dalah where soles have been stitched using hand-coated hemp thread coated in beeswax.

Specialty Pleaters

We may think of locations far-flung for niche lines of design, but the 1925-founded Specialty Pleaters fashion the most precise and near-architecturally constructed pleats in their Melbourne workshop. The operation is one of only a small handful of studios still pleating by hand in the Southern Hemisphere.

Maggie Marilyn

Long has New Zealand designer Maggie Hewitt of Maggie Marilyn rejected throwaway thinking to nurture an understanding of quality so it follows that she takes trips to the merino farms that produce wool for the label and weekly visits with New Zealand-based factories - meaning Hewitt knows each maker personally - are part of her process.

Helen Kaminski

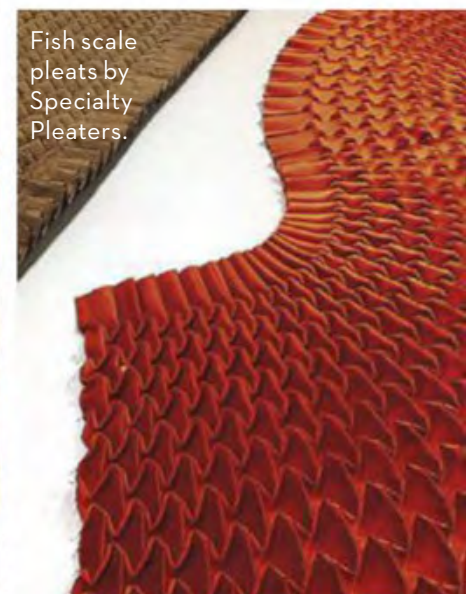
Many familiar with the milliner's creations may not know that a master craftsman working in a Redfern studio is blocking and shaping by hand Australian merino wool to make a portion of Helen Kaminski's felt hats. The 38-year-old brand is committed to both sustainable sourcing and respect to its 'craftpersonship' - in acknowledgement that many artisans are indeed women.

Bima Wear

1969 might be the year Bima Wear was founded but the traditional Tiwi Island printmaking enterprise taps into a wellspring of cultural and personal stories, tied to the landscape, family and millennia-old tradition carried forth at Wurrumiyanga (Nguiu) on Bathurst Island. The women's workshop is one of the few in the country that has been running for 50 years, and they print each piece of clothing by hand, from ceremonial garments to contemporary pieces, including a recent collaboration with Nobody Denim.



Actually Existing shoes in progress in the Melbourne workshop.



Fish scale pleats by Specialty Pleaters.



Local makers working on a Maggie Marilyn piece.



Helen Kaminski hat blocks.



Fabric cut to size in the Bima Wear workshop.

ART OF GOLD

THESE AUSTRALIAN JEWELLERS KNOW THE FEELING OF MOULDING METAL TO THEIR CREATIVE WILL. EACH MAKE BY HAND, INCORPORATING MADE-TO-ORDER, UPCYCLING METALS AND COLLABORATING WITH THE WEARER.



Holly Ryan Earrings, \$480.

Natalie Marie Rings, from left, \$690, and \$860.



Sarah & Sebastian Necklace, \$1,450.



Natasha Schweitzer Earrings, \$390.

WORDS: ALICE B. RRELL PHOTOGRAPHS: GEORG NA EGAN  
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## THE CRAFTSPEOPLE

## HIGH FLYERS

AS ONLINE JEWEL AUCTIONS BREAK SALES RECORDS INTERNATIONALLY, THE LARGEST COLLECTION OF CARTIER HIGH JEWELLERY TO EVER GRACE OUR STORES TOUCHED DOWN IN AUSTRALIA. KATRINA ISRAEL EXAMINES HOW THE CATEGORY IS ADAPTING AS PIECES BOUGHT TO MARK PERSONAL MOMENTS – TIMELESS CREATIONS WORTHY OF HEIRLOOM STATUS – HOLD UNEQUAL ALLURE.

**JUST LIKE THE** booming digital art market, which saw online auction sales up five-fold across Sotheby's, Christie's and Phillips in 2020, the pandemic has sparked a similarly viral revolution for high jewellery.

Last April, a 1930s Art Deco Cartier Tutti Frutti bracelet sold for \$1.76 million through Sotheby's, doubling its listing estimate and making headlines during the onset of the pandemic as the highest price for any jewel sold online. Retail stores and auction houses may be intermittently shuttered across the globe, but that hasn't sidelined shoppers or collectors.

"The unprecedented times have been a catalyst for change, mobilising all our imagination, creativity and digital capabilities to provide new, innovative ways to meet the growing global demand," explains Gary Schuler, worldwide chairman of Sotheby's jewellery division. At the close of 2020, Sotheby's reported that 35 per cent of its buyers were new to the jewellery category, up 32 per cent on the year before, while the demographic was younger with 30 per cent of participants under 40.

All of which speaks to Cartier's bold decision to escort some 130 high jewellery pieces to Australia last month. The milestone tour made history as the largest high jewellery offering to ever grace the brand's Sydney and Melbourne boutiques. The showcase starred Cartier's jaw-dropping Dioscures necklace, valued at \$37.7 million, and worn by Nicole Kidman for *Vogue's* 60th diamond anniversary cover, lensed by Inez Van Lamsweerde and Vinoodh Matadin.

"This high jewellery rendezvous was ultimately driven by the demand in market," explains Cartier Oceania managing director, Alban du Mesnil, of the high-security flanked sojourn that certainly made the most of Australia's 'open' retail economy. "We have seen an increase in clients who may have previously purchased iconic or trend-driven creations who are shifting towards more high-end, very precious pieces," he continues. "These clients have a desire to invest in timeless and meaningful designs, which can be passed down through generations."

The glittering collection spent three weeks on offer on local soil, and provided a unique opportunity for Cartier's VIP clientele to see the maison's savoir faire this side of Paris. Speaking from Cartier's

"The elegance of a high jewellery piece is linked to the comfort and to the way it looks on your body, and this is why it requires so many hours"

Place Vendôme headquarters, image, style and heritage director, Pierre Rainero reiterates: "There is a will to escape from the situation we are going through and high jewellery is a way to see exceptional things. More than ever our clients do not want to miss the opportunity to express their feelings during this period ... to mark events in their lives. The idea of creations that go through the notion of time make them even more appreciated."

As for the haute designs themselves? "The inspiration comes from the stones," says Rainero of the aforementioned necklace featuring pear-shaped diamonds that sports two detachable 26.35 and 26.37 carat stones, which multitask as equally exquisite earrings. "The elegance of a high jewellery piece is linked to the comfort and to the way it looks on your body, and this is why it requires so many hours." In this case some 2,000. "At the end you can count the people who are involved in the making of one piece on the fingers of one hand," he adds of the intensive creative process that often spans around two years from the procurement of stones to the presentation to the client. "When a piece is sold, it is immediately communicated to the person who participated in the making because it is important to them to know that," adds Rainero.

These high jewellery highlights also included Cartier Tradition pieces, made up of vintage designs from the last century that have been purchased back from private collectors and expertly restored then added to at the maison's Paris workshop, exemplars of jewellery's ability to transcend eras. "The result achieved by this Tutti Frutti bracelet is testament to the fact that, even under the most challenging circumstances, the demand for great art endures," reinforces Catharine Becket, head of Sotheby's Magnificent Jewels auction in New York.

In fact, the circularity of fine jewellery has never been more *au courant*. Take the timeless platinum diamond Vanniere bracelet, which also hailed from the Art Deco period having been commissioned in Paris in 1927. "This piece highlights a geometric motif inspired by the art of basketry," explains Rainero, noting that the archive design's spectacular use of French-cut diamonds is rare. "They came into fashion in the 17th century, when they were favoured by royalty and nobility, until the brilliant cut was introduced."

Just as special is a pair of pearl and diamond Virgule cocktail earrings from Cartier London in 1957, while at the more contemporary end of the spectrum is a yellow and white gold, wood and onyx Koalas brooch and pendant ordered from Cartier Paris in 2000. "Thanks to our demanding attitude towards our work, the result is that every single piece is immediately recognisable as Cartier," adds Rainero, "and this is what our clients like in our creations: every single piece speaks the same living language."



Cartier Tradition  
(Paris 1949) Arabesque  
gold necklace set  
with platinum and  
diamonds P.O.A



STYLIST KAILA MATTHEWS  
ART DIRECTION DIJANA MADDISON  
PHOTOGRAPH EDWARD URRUTIA



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Aida Muluneh *Seed of the soul* 2017 (detail) from the *A Memory of Hope* series 2017  
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## EXHIBITION

# Something about Mary

Mary Quant's fun, youthful and daring designs changed the face of fashion in the 1960s and 70s. And with an exhibition of her work opening at Bendigo Gallery this month, Alison Veness chatted to Quant's former colleague Heather Tilbury about the woman, the era, and those fabulous clothes.

**"I ORIGINALLY APPROACHED** the V&A about the idea of a book, but it wasn't very long before I thought: 'Gosh, this has got to be an exhibition as well,'" says Heather Tilbury, Mary Quant's former director and head of marketing from the late 1960s through to the 1970s.

What followed was an almost five-year gestation period of bringing the exhibition to life with the curators at London's Victoria & Albert Museum. It also involved a call-out to the general public seeking photographs and garments, which received an overwhelming 1,000 responses. "It was just exhilarating and thrilling," says Tilbury of the reaction. "It meant contacting people from a lifetime before, some of whom had been models or journalists."

The V&A team found clothes from a variety of sources, recorded anecdotes, and dug way back into the past. As a result, the exhibition, titled *Mary Quant: Fashion Revolutionary*, features more than 110 garments as well as accessories, cosmetics, sketches, photographs and the designer's own line of fashion dolls. It wasn't simply a slice of amazing fashion history that was revealed through the process, but also Mary Quant's legacy of groundbreaking, timeless clothes. A zip-front mini-dress that in the 60s was future-forward, today feels right and relevant. Quant wasn't just part of an era, she defined the era in the vanguard of social change. As she said in an interview from the late 60s: "Fashion is for now."

Her 'now' was a reaction to the post-World-War-II austerity. "Girls were expected to wear the same clothes as their mothers – twin sets and pearls – and Quant felt constrained and frustrated by that," Tilbury explains. "She opened Bazaar, her shop in the King's Road, as early as 1955, which was only a couple years after the end of rationing. So there wasn't the plethora of choice that we all take for granted today, and she wanted to have fun."

Quant's career in fashion began with studies in illustration at Goldsmiths College of Art in London, which Tilbury suggests provided a solid grounding for her design concepts. This is where she also met her future husband, Alexander Plunket Greene, who, along with entrepreneur Archie McNair, became the backbone of the Mary Quant business.

Leading the creative side, Quant initially bought paper patterns that she then altered. "She went to Harrods to buy unusual →



Twiggy wearing Mary Quant, photographed by Cecil Beaton at his house. **Below, left to right:** Mary Quant in 1967 reading French Vogue in her London boutique; Heather Tilbury in London, 1973.



fabrics and sometimes even those meant for menswear, which was a completely different philosophy. She found that her friends loved the shapes, they gave them a sense of freedom – they could run for a bus, jump, dance, wear them to work then go out to a club with friends afterwards, perhaps just changing accessories.”

Quant believed the point of fashion was not to be bored by looking at somebody, so her hot pants were hot, mini-dresses mini and blunt cut, knits daringly skinny, colour palette strong, and her trademark daisy accessories were bold and promised fun. The plastic cosmetic palettes, with their slabs of colour, were similarly cutting edge, while the hosiery and shoes were innovative and playful.

She also made things happen. “She’d often say to the men in grey suits, the manufacturers: ‘This is what I want,’ and they would say: ‘Mary, that’s impossible.’ Her response was always rather diffident and quite shyly delivered, but with a steely determination. She would smile, look at them under her eyelashes, and say: ‘Oh, I’m sure you’ll find a way’, and of course, they did, they couldn’t resist. She knew what she wanted, and she fought for it,” recalls Tilbury.

Quant, now aged 91, didn’t attend the exhibition launch at the V&A in April 2019, but was reportedly thrilled by the response and diversity of people who attended. “The really fascinating thing was it generated a huge wave of interaction ... everybody felt it almost had the atmosphere of a party, so they chatted to each other,” shares Tilbury. “Older people remembered wearing similar styles, what they were doing and when, and said: ‘Oh, yes! That’s when I met my husband,’ or whatever ... and the younger generations said: ‘Oh, I want to wear that now.’ It was just amazing.”

As head of Quant’s public relations back in the day, Tilbury was closely involved with all the celebrities of the time from pop stars to actors, but says it was the young girls and models starting out who didn’t have the experience, dress sense or even confidence to try Quant’s designs, whom she found most rewarding to interact with. “The transformation and joy they felt wearing the different shapes and strong colours, that was the most uplifting experience,” she reports.

Over the years Tilbury herself amassed a Mary Quant wardrobe but gave almost everything away. “I just couldn’t keep it [because] I didn’t have the space. But I do still have a wonderfully glamorous panne velvet kaftan, which I wore to the V&A. There is a similar style in crepe, a rather monkish, hooded dress printed with a New York skyline in the exhibition, which I have loaned. I absolutely adored the mini, the zip-fronted dresses, rather like the one we call ‘Banana Split’. It was such fun, because you could wear a skinny rib underneath or nothing depending on how brave you wanted to be with the zip!”

Tilbury was also involved in many of the iconic shoots. “There were so many and watching them was such an education. The photographers had such demanding disciplines and we were so fortunate because we worked with all the greats – Norman Parkinson, David Bailey, Terence Donovan, [Brian] Duffy, Clive Arrowsmith ... Most were really magicians with those stunning shots they produced.”

Her friends loved the shapes – they could run for a bus, jump, dance, wear them to work then go out to a club



**Above:** images from Quant’s book, *On the Quant Wavelength* (1967). **Below, left to right:** receiving an OBE in 1966 with her husband, Alexander Plunket Greene (left), and Archie McNair; Quant getting her iconic haircut by Vidal Sassoon in 1964.



Equally iconic was Quant’s Vidal Sassoon bob haircut, which women copied throughout the 60s. Indeed, she pioneered an entire fashion revolution and later in the 70s, designed bedding, curtains, carpets and transformed the interiors market in the same sort of way that she had with fashion.

“Part of Mary’s success was undoubtedly her skill in generating the support necessary. The team around her was intensely loyal and, gosh, did we work hard. She knew how to prioritise and how to respect the ideas and input we contributed. That in itself is a huge instiller of confidence,” adds Tilbury.

In 1966, Quant received an OBE from the Queen – one of her more public royal moments. Privately, she had other royal connections: her husband, Alexander, came from an aristocratic family. “He was related to the Bedfords and had squired Princess Margaret when she was a girl, so they had always been friendly,” reveals Tilbury. “Antony Armstrong-Jones [later Earl of Snowdon and husband of Princess Margaret] was a photographic assistant in Archie’s [McNair’s] photographic studio on King’s Road. Also, Mary and Antony sat on the Council of Industrial Design in London and were firm friends.”

Of all the Mary Quant descriptors it is ‘fun’ that ranks highly. Says Tilbury: “She was always exciting to be with because she was so vibrant, full of determination, always stimulating but with this quiet inner confidence, and she also gave the impression that she would relish every day, and that’s a lesson for all of us.”

Mary Quant: Fashion Revolutionary is on at Bendigo Art Gallery from March 20 to July 11. Go to [bendigoregion.com.au](http://bendigoregion.com.au).





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Patricia Piccinini in front of her hot air balloon sculptures *Skywhalepapa* (left) and *Skywhale*, taken on a cold and misty morning during a test flight over Canberra back in December 2020.

## ART

# Mother nature

As her new hot air balloon sculpture *Skywhalepapa* takes flight on a national tour, artist Patricia Piccinini writes about nature, wonder and the inspiration behind the latest member of her *Skywhale* family.

**WONDER IS SUCH** a positive emotion. It combines delight, discovery and gratefulness. For me, the place where I find wonder is in nature. I am inspired by the way that nature has found a way to live in every part of our planet, and the way that every life form is perfectly adapted to its unique role. Life itself and its myriad forms are truly wondrous to me. When I am asked what the *Skywhale* is about, I always return to the idea of wonder.

I conceived the *Skywhale* as a direct response to the extraordinary reality of the actual whales that inhabit our seas. When you think about it, they are pretty improbable. They are mammals, not fish. They evolved from small pig-like animals to make their home in the depths of the oceans. Like us, they breathe air and give birth to live young and breastfeed. Unlike us, they do all this under water. Their

breastmilk consists of a thick cream so it doesn't dissipate in the water. That the biggest creature on earth, the blue whale, evolved from land-dwelling creatures with hooves, is just astounding.

Imagining that the whales' ancestors might have evolved to be airborne is similarly improbable, but perhaps not impossible. After all, bats have done that, and bats are also mammals. Bats aren't birds – their wings are made up of skin stretched between their fingers and they give birth upside down.

The story of the *Skywhales* begins with my sense of awe at the process of evolution. It also comes from the realisation of just how lucky I am to be part of it. I am fortunate to be alive and to witness everything that the world has to offer. Nature does not exist to serve me. It is not a resource for me to exploit. Yet somehow it is here for me. It nurtures and supports me. And so, the *Skywhale* was born. With her giant mammarys, she is obviously a mammal and a carer. Perhaps her voluminous belly is full of levitating hot air from gas-producing bacteria, allowing her to slowly weave her way across the landscape catching the air currents instead of sea currents.

These ideas of amazement and luck are perfectly suited to hot air balloons. With their grand scale and majestic beauty, they gracefully float above us. They inspire in us a feeling of magic. It's inherent in the medium. We are lucky to see them, because the conditions must be perfect. The weather needs to be just right for the *Skywhales* to fly, so when they do it is even more special.



I was so happy *Skywhale* was embraced by the Canberra community after first taking flight in 2013. She's featured on beer cans, in political cartoons and on tea towels. People have made ceramics, Lego, papier-mâché, glass and cake *Skywhales*. I've even seen beautiful tattoos of the *Skywhale* on the bodies of people who love her.

People could imagine that she was a mother, and I was often asked where her children were. So, eight years later, I am happy to be able to answer that question with *Skywhalepapa*. In this new work we see the male of the species, and he is looking after the young ones. If *Skywhale* is about wonder, then *Skywhalepapa* is about care.

I don't know if these *Skywhale* babies are his or hers or their babies. What I do know is that they are both caring for them. The point of this work is that care is something that belongs to all of us. Care should not be gendered. Care is not a human thing. Care is something we can all share, and it is the carers who are the heroes of our community.

Care is something that has never been more vital than it is today. Whether it is the pandemic or the environment, we need to care about the people and the world around us. It is care rather than selfishness that will turn things around.

I hope that when people see this giant creature looking after these little ones, they will see this beautiful sign that everyone can care.

*Skywhalepapa* is so strong and beautiful. He carries the children on his shoulders, in his arms and in his tail. He doesn't let any of them fall. It's a big job, and an important job. I was inspired by my visits to the bats that roost near my home in Melbourne. In summer you can see them with their offspring, who must be held constantly until they are old enough to fly. I often think about them when I think about my own children, who I wish I could protect in the same way.

One of the ways that we have defined nature comes the Darwinian story of competition. The idea of 'survival of the fittest' was a defining social story of his times, and it persists to this day. However, another way of understanding how nature operates comes from contemporary science and Indigenous knowledge. We now see that there is a lot of collaboration and cooperation in nature. Recently, I read the theory that cells developed a nucleus by allowing another cell to come in and inhabit them, and this incoming cell then went on to become the organising part of the cell. This is evolution by inclusion rather than competition.

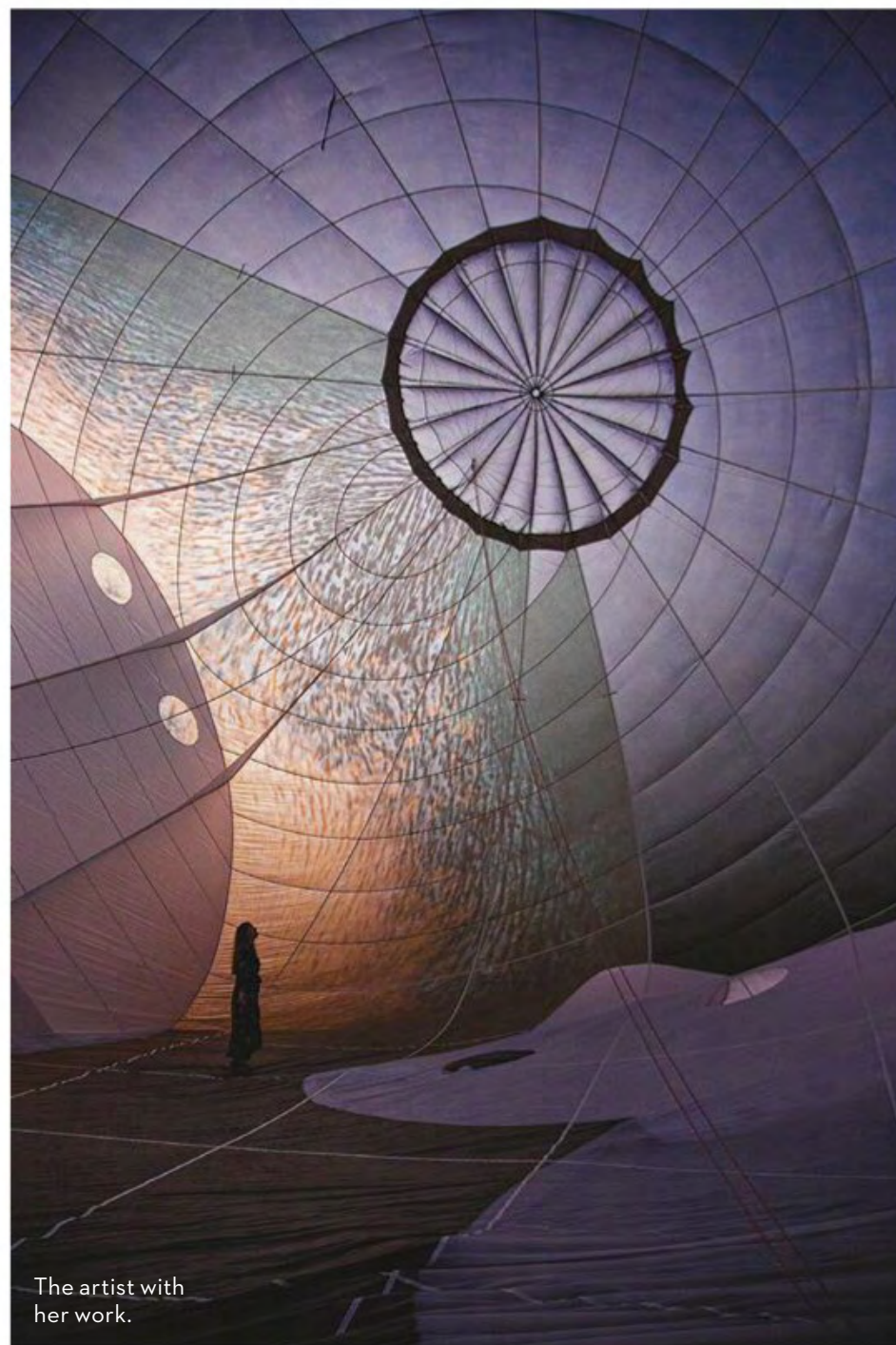
We now know that all life is genetically related and needs other life to survive. Like many, I believe that the only way forward for humans is together with other animals. Other animals are just as evolved as we are and just as deserving. Perhaps 'survival of the fittest' is just a convenient way of justifying treating nature in a thoughtless and uncaring way.

“The point of this work is that care is something that belongs to all of us. Care should not be gendered. Care is not a human thing. Care is something we can all share”

When we see *Skywhalepapa* caring for his young we are reminded that care is not just vital, it's admirable. I hope that *Skywhalepapa* shows us that 'caring' is a theme that warrants making a grand and enormous artwork about, because it is rarely seen this way. In the past, care, especially the care of children, was largely unheralded, underpaid and undervalued. However, in my lifetime I have seen a wonderful opening up of the idea of parenting, with dads getting more involved in the work of raising children. I can only hope that this might lead to a larger re-valuing of care in general, as a vital human responsibility.

When I think of the *Skywhales* flying all over the country, I imagine them as a wondrous celebration of the value of care. When I see them in the sky, they make me reflect on the wonder that we can find in nature and also on the many diverse families that surround us and their extraordinary stories.

*Skywhalepapa* and the original *Skywhale* will tour nationally from April for a series of flights as part of *Skywhale: Every heart sings*. Both sculptures are in the National Gallery of Australia and are part of the Know My Name project. For more information and tickets, go to [knowmyname.nga.gov.au](http://knowmyname.nga.gov.au).



The artist with her work.

## SCREEN

# A league of her own

Geena Davis has built a successful acting career bringing gutsy roles to life, but it's been her work steering Hollywood towards increased gender balance that will be her legacy. Here she details her journey towards fairer representation and the new technology helping her do so. By Jessica Montague.

**GEENA DAVIS HAS** two Oscars. Both statuettes stand on the fireplace mantle in her Los Angeles home. The first, won for her best supporting acting role in 1988's *The Accidental Tourist*, is lopsided however, having fallen off a shelf during an earthquake one year. It now leans on the shoulder of the newer, shinier version, which Davis was presented with at the Governors Awards in late October 2019.

Though she doesn't acknowledge it, her description seems symbolic. The new one standing tall and proud (much like the six-foot actor herself) is actually an honorary Oscar, the Jean Hersholt Humanitarian Award, given to Davis for her tireless advocacy to see more women on screen. It serves as a visual reminder of the foundations she's built in Hollywood, not only for herself, but for other female actors too, who look up to – or lean on – her achievements.

When Davis, now 65, first found out she was being honoured in such a way, she thought there had been a mix up. "I got a whole bunch of text messages saying: 'You must call the head of the Academy. He needs to speak to you immediately.' I was like: 'Why would he immediately need to speak to me? What have I done?'" she says, laughing. "It was just such a stunning surprise."

While she might not have been able to comprehend being recognised, many could. In 2004 she founded the Geena Davis Institute on Gender in Media after watching a children's program with her toddler daughter and being shocked at the vast imbalance of male to female characters. For almost two decades she's been working, collecting research data and feeding it back to creators and film companies, to help create gender balance, foster inclusion and reduce negative stereotyping. She started off with children's programs then moved into broader family entertainment, all while maintaining her acting career and being a mum to three, including twin sons.

"I didn't intend in the beginning to take this on as some life mission or anything, I just wanted to find out what other people were seeing and thinking," says Davis. "When I saw that even the people creating [these shows] could absolutely *not* see what they



were making, it made me realise, 'well, if I had the data then maybe that would make a difference.' So our approach from the beginning was let's get the data and then go directly to the creators and share it with them in a very private and collegial way."

Some of the research over the years has been as shocking as that first moment Davis had in the living room with her daughter. "We found that female characters are sexualised to the same degree from ages 13 to 39. And then we no longer exist, so you don't have to worry about it anymore," she reveals. Back in 2012, the research team also found that for every 15 male characters shown in a STEM job in children's media, there was only one female also in a STEM role. More recently, the Institute discovered no woman over the age of 50 was cast in a leading role in the top 30 grossing films for 2019 in the US.

But as the Institute has continued its advocacy, its tagline – 'If she can see it, she can be it' – has also rung true. Following the release of *The Hunger Games* and *Brave*, it found seven out of 10 girls took up archery because they wanted to emulate Katniss Everdeen and Princess Merida. Similarly, a study titled 'The Scully Effect' in 2018 revealed that nearly two thirds of women working in STEM were inspired by Dana Scully from *The X Files*.

Davis was also recently buoyed by the news male and female characters reached parity for the first time in the top 25 children's TV shows in the US. "That was incredibly exciting," she says. "And then we updated our family film research earlier last year and found the same thing had happened for lead characters. They were at parity. So this is historic, an unbelievable change and obviously we intend to keep working hard because if you have a lead female character and everyone else is male, you're still sending the message that the girls aren't as important."



“I think it’s important for women to see female characters who are in control of their own lives”

changes everything! Now we’re going to see so many movies starring women and about women.’ And then the same thing happened when *A League of Their Own* came out,” she explains. “They were all saying, ‘now this changes everything’ And then ... nothing happened. It wasn’t even a temporary bump. At first I kept waiting for it to kick in, but eventually had to give up hope they were going to have an impact at all. In the almost-three decades since, it’s still movies starring women that are a one-off, an exception.”

This sentiment continues to be a driving force for Davis. She recently starred in and served as executive

producer for *This Changes Everything*, a documentary offering an investigative look at gender disparity in Hollywood, and she is also behind the award-winning CBS series *Mission Unstoppable*, which puts a spotlight on female STEM role models for girls.

The Institute has also developed its own research tool known as the Geena Davis Inclusion Quotient (GD-IQ), which is groundbreaking audio and visual software used to analyse any filmed content and provide a breakdown on things like gender and race. “It’s really useful for helping people do a benchmark,” she explains. “We’ll say: ‘Let’s look at all the stuff you’ve made in the last 10 years and that’ll give you a picture of how you’re doing and where you need to improve.’” While Davis says that’s been incredibly valuable, she predicts the new artificial-intelligence tool GD-IQ: Spellcheck for Bias is going to change things even more dramatically. “This is a tool that can read scripts, documents and anything written and give you that information *before* you make the movie, maybe before you even bought it,” she explains. “We have pilot programs with a number of studios where we’re testing it out for them and using their material.”

In the future Davis hopes every studio and production company will have their own version of the tool so they can complete this process without having to officially engage the Institute. “Before they make anything they can run it through, find out what they’ve got and then say: ‘Wow, we are completely failing women here’ or ‘We only have 20 per cent diversity when it should be X.’” For Davis, the ultimate goal remains simple: for people to see a real-life reflection of the population on screen. She says it’s been her same mission all along. “We’re just talking about something that seems completely normal. It’s not a radical idea.”



Susan Sarandon and Geena Davis in *Thelma & Louise* (1991).

Davis with her first Oscar at the 61st Academy Awards in 1989.

Accepting the Jean Hersholt Humanitarian Award in October 2019.

Speaking at the Global Symposium on Gender in Media at the United States Institute of Peace in 2014.

Part of the Institute’s success can be credited to Davis’s commitment to fostering change from inside Hollywood. She’s also spurred on by having personally witnessed the impact female-focused projects can have on an audience, having helmed strong feminist films through the 1990s. She credits the now iconic *Thelma & Louise*, where she played opposite Susan Sarandon, for setting her on such a path.

“*Thelma & Louise* really changed my life tremendously,” Davis says warmly. While she didn’t take the role believing it was going to “strike a nerve and be a cultural signpost”, the aftermath of seeing two best friends become fugitives in charge of their own destiny was undeniable. “It really brought home for me very powerfully how few opportunities we give women to feel inspired coming out of a movie,” Davis continues. “It’s pretty much a given for men seeing a movie, that they’re able to identify with the main character and live vicariously through them. So from then on I decided, ‘well, I’m going to really think about what choices I make’ ... I think it’s important for women to see female characters who are in control of their own lives, so that became a big factor.”

Davis applied this thinking to her follow-up roles, most notably in Penny Marshall’s *A League of Their Own*, as the sabre-wielding pirate Morgan Adams in *Cutthroat Island* and opposite Samuel L. Jackson in the 1996 action-thriller *The Long Kiss Goodnight*.

She remembers being disappointed Marshall’s fictionalised retelling of the All-American Girls Baseball League (with its cast including Lori Petty, Madonna, Rosie O’Donnell and Tom “there’s no crying in baseball” Hanks) didn’t result in similar films being made, despite it being deemed both a critical and commercial success.

“I absolutely thought they were going to have a huge impact. The press sort of unanimously said that about *Thelma & Louise* first: ‘This

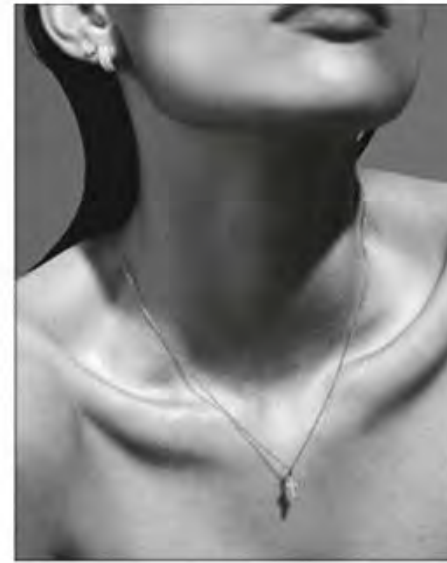
# VOGUE DIARY

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



## Freshen up

Keeping your complexion looking dewy and fresh with a soothing oil is the perfect way to infuse skin with moisture. Hunter Lab's Lipid Vitamin Face Oil is formulated with 19 super oils and extracts rich in antioxidants and vitamins to help smooth texture and deeply nourish, hydrate and brighten your skin, as well as help manage oiliness and congestion. Visit [hunterlab.com.au](http://hunterlab.com.au) for details.



## What a gem

Diamonds may be a girl's best friend, and thanks to the covetable Quintessential collection from Hardy Brothers, you'll be able to find a special gift for a loved one or yourself. The line features a range of pieces, from earrings and rings to bangles and pendant necklaces, that showcase the precious stones in modern, minimalistic settings. For a further look, visit [hardybrothers.com.au](http://hardybrothers.com.au).

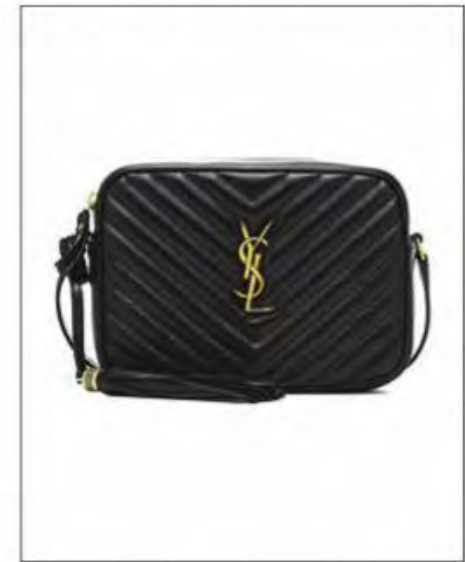


## Tick tock

If a timeless watch is on your wish list, this exquisite watch from Omega's Trésor collection could be the one. With a delicate 18-karat Moonshine™ gold mesh bracelet, this timepiece showcases modern elegance. Upping the glam stakes are 38 full-cut diamonds while the crown includes a diamond surrounded by a red liquid ceramic flower made from five Omega logos. Visit [omegawatches.com](http://omegawatches.com).

## In the bag

You'll be hard-pressed to find a camera bag as chic as the Saint Laurent Lou bag, available from Cosette. This cross-body bag delivers on style and functionality, thanks to a compartment for your camera and a flat pocket for extras. Crafted in Italy from quilted black calfskin leather with the signature YSL hardware, the result is casual chic at its best. Visit [cosette.com.au](http://cosette.com.au).



## Inside out

The harsh sun, pollution, and poor diet and lifestyle habits can leave stressed skin needing a helping hand. Vida Glow Anti-G-Ox is ingested rather than applied to skin and contains 10 active ingredients proven to help protect skin from damaging and age-accelerating factors while supporting its regeneration at a cellular level. Find out more details at [vidaglow.com](http://vidaglow.com).



## PROFILE

# Best of both worlds

Only one person in the entire world has walked in space *and* travelled to the deepest part of the ocean – and that person is Kathy Sullivan. As we recently discovered, the American icon and Omega ambassador has plenty of wisdom and perspective to show for it.

**KATHY SULLIVAN NEVER** really knew what she wanted to ‘be’ when she was growing up. Which is extraordinary (and frankly a little enviable) when you consider her long list of accomplishments. Part of NASA’s first intake of female astronauts in 1978, Sullivan became the first American woman to complete a space walk six years later. She was a crew member on three Space Shuttle missions (including the deployment of the first space telescope, Hubble) and held scientific advisory roles during both the George H.W. Bush and Obama administrations. To top that off, last year became the first woman to travel 11 kilometres down to Challenger Deep, the deepest known point in the Earth’s seabed, which sits in the western Pacific Ocean at the southern tip of the Mariana Trench. And that’s barely scratching the surface.

Rather than setting out with a calculated career plan, Sullivan has always let her deep-seated sense of curiosity guide her. “*I wonder ...* has always been the question that comes to my mind,” she explains.

While her CV reads like the ultimate bucket list, some things still take Sullivan by surprise. Being invited to become an ambassador for luxury watchmaker Omega is one recent example. A trusted timekeeper of both space and dive missions – the Omega Speedmaster X-33 Skywalker is certified by The European Space Agency for use on the International Space Station – the Swiss luxury watch brand couldn’t have found a more qualified spokesperson. Another surprise came by way of this interview. “Never in 100 years did I think I’d be in *Vogue*,” says Sullivan with a laugh. “It’s quite fun.”

**VOGUE AUSTRALIA:** The word ‘curiosity’ comes up quite frequently in conversations and interviews about your career. Where does your sense of curiosity come from?

**KATHY SULLIVAN:** “Well, my curiosity hasn’t just been about work. It’s been about the world around me – how things work, what other people are like, why the world is a certain way, what different cultures are like ... it’s bizarrely broad and unfettered. Some of the earliest things I remember being curious about were the adventures I saw in the pages of *National Geographic*. I don’t suspect I read every word of every article in *National Geographic*, I was mostly absorbed in the photographs and the maps. I read all of the captions.”

**VA:** Is that where you discovered oceanography?

**KS:** “I’d probably read about it in *Nat Geo*, but it hadn’t really clicked that if you liked what Jacques Cousteau did, you ought to be an oceanographer. It wasn’t until I went to college that I saw what marine biology was all about, and what it was like to be a scientist pursuing those fields. The lifestyles of my professors seemed to match the kind of lifestyle I’d been hoping for.”

**VA:** You were one of six women to join NASA in 1978 as part of its first intake of female astronauts. Do you have any theories as to why you were selected?

**KS:** “I do, but it’s just speculation. I had years of experience planning and organising oceanography expeditions, which ticked the high-stakes, no-kidding, real-world →

Kathy Sullivan emerging from the ‘Limiting Factor’ submersible, wearing the Omega Seamaster on her left hand and the X-33 on her right, after travelling to Challenger Deep in 2020.

INTERVIEW: AMY CAMPBELL



practical experience box. I think NASA was also looking for substantially younger people who could have a long career with the agency. When I joined, the youngest astronaut in the core group was 39 – I was 26.”

**VA:** The 1980s were a decade of breakthroughs for space travel. What was it like to be on the inside during that time?

**KS:** “The Space Shuttle was just off the drawing board and in the process of being launched, and various junior astronaut support roles helped to make [Space Shuttle *Columbia*] happen. It really did feel like coming in on the ground floor – or the corporate metaphor of starting in the mailroom and working your way up. Coupled with doing the first-ever satellite repair in space – all of that stuff was on the docket. To look at that and think: ‘Once we finally get this aeroplane going, we’ll end up on one of those.’ It was cool.”

**VA:** You’ve been part of the scientific community for approximately five decades. How have you witnessed the approach to climate change shift during that time?

**KS:** “It’s been fascinating to watch the evolution of this issue, and the back and forth of it. I first encountered global warming just after I left NASA in 1992, when I became the chief scientist of the National Oceanic and Atmospheric Administration under the first President Bush. There were a number of white papers that had been written by that administration, and they stated very clearly that these trends were going to cause a problem, and that we needed to get out in front of this problem.”

**VA:** Do you have any thoughts on why we didn’t get out in front of it sooner?

**KS:** “It isn’t until the biggest levers on national governments – like homeland security and the insurance market – begin noticing shifts to the [environmental] risks we’re familiar with, as well as the introduction of new risks, that governments begin acting swiftly. Unfortunately, it’s a bit like thinking about fire safety in your home as it’s burning to the ground.”

**VA:** On a citizen level, what can we be doing to help preserve our oceans?

**KS:** “I think the biggest thing is that we need to keep it on the radar of people who are making the decisions that affect policy around fisheries, marine protection and conservation. Because unless your elected officials know that this is something people are concerned about, they’ll just go with the opinion polls.”

**VA:** You wore two Omega watches during your expedition to the bottom of the world’s deepest oceanic trench last year.



Sullivan, at centre, onboard the Space Shuttle *Discovery* in April 1990.

“I think NASA was looking for substantially younger people ... When I joined, the youngest astronaut in the core group was 39 – I was 26”

**Why were those watches suitable companions for the journey?**

**KS:** “The Omega folks and I thought it would be fun to wear the Speedmaster X-33 Skywalker, which is a watch that’s certified for use on the International Space Station. We were like, ‘let’s do a sea and space thing’, since my career has been in sea and space. I also wanted to take the white Seamaster I wear for my daily watch, so that now, every time I look at the time I can chuckle and think: ‘That one came with me to Challenger Deep, too.’”

**VA:** Fear doesn’t seem to be an issue for you in your approach to life. Has it ever been?

**KS:** “Risk and fear have certainly kept me from some things in the past, but I’m more of a: ‘Well, that’s interesting, let’s think about that. Should we try that?’ kind of person, as opposed to: ‘Ugh! Back away.’”

**VA:** Is there something you’ve learned in life, that you would share with someone interested in pursuing a career in space, oceanography, or both?

**KS:** “It seems like there’s so much pressure on young people to have a target and make a plan these days. But I’m at least one living example of someone who’s navigated life with a deeper, more organic compass needle. I’ve never been able to put a label on it, or give any grown-up an intelligent-sounding explanation of it, mind you, but that compass needle has always been there.” ■

## OUT AND ABOUT

The harbour city is all abuzz day and night this autumn with alfresco experiences from outdoor dining and live music to laneway art and late-night cultural events.

### POWER ON

Thursday nights are sorted with live music, DJ sets, film screenings and fashion at the Powerhouse Museum. Love Australiana kitsch? See fashion duo Romance Was Born infuse the museum's theatre spaces with their signature creations via past fashion parades, favourite film clips and video works on March 11. Australian music management and touring company Astral People is set to present a sensory accompaniment to art exhibitions with DJ sets, live electro-jazz, and visual installations on March 25. Complete the experience with a cocktail from the Campari bar at the museum's Harris Street outdoor terrace.

### CONTEMPORARY LIFE

Head to the rooftop bar at the Museum of Contemporary Art Australia (MCA) for delicious drinks served alongside one of Sydney's most captivating harbour views. Throughout March, Sydney's The Doss House will be in residence, offering tastings of premium Australian whiskeys, perfect for connoisseurs and dabblers alike. You can also enjoy free, late-night entry on Fridays until March 26 to see exhibitions talks and performances, or catch a guided tour.

### IN THE HOUSE

Chilling ghost stories, spooky secrets and mysterious occurrences in the dark halls? It's not a haunted house ride – it's the Sydney Opera House's new sensory experience, The House After Dark. The tours run on select Friday and Saturday nights until March 27, taking those who dare to through spaces previously restricted to the public to discover what happens after the curtains go down and the lights go out.

### TAKE TO THE STREETS

A CBD renaissance is afoot with top restaurants extending seating to footpaths and parking spaces to cater for diners. Visitors can discover interactive art installations by Adam Norton, Rochelle Haley and the Dirt Witches throughout the city and enjoy live music and events at the Sunset Piazza, a pop-up outdoor amphitheatre stage located at Cathedral Square until March 21. Order a negroni or Aperol spritz and choose from a variety of performances featuring local talent across the musical spectrum from blues and roots to hip-hop, jazz, world music and opera. There will also be cabaret, and if you're due for a good laugh, don't miss the stand-up comedy acts.



**Clockwise from top:**  
Luke Sales and Anna Plunkett of Romance Was Born; the Sydney Opera House at night; alfresco dining on the streets; patrons enjoying drinks at the MCA rooftop bar.

**CITY OF SYDNEY** 

For more information, visit [whatson.sydney/rediscover](http://whatson.sydney/rediscover).



# CLOSE QUARTERS

Artistic expression knows no bounds as creativity and beauty unite to dramatic effect. From cobalt and lime to fuchsia and lilac, kaleidoscopic colours in every texture burst with renewed energy. While nothing can dull the visual impact of these freewheeling hues, in exaggerated close-up they make the most creative of statements.

WORDS REMY RIPPON PHOTOGRAPHS MIKAEL SCHULZ MAKE-UP SOPHIA ERIKSEN

MODELS: FANNY C M LLA G  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB

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

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## PAINTBOX

Powder on lids is foolproof,  
but for maximum impact,  
marry painterly and  
chalky textures on lids  
**and lashes alike.**

M.A.C. Eye Shadow in  
In The Shadows, \$29.  
Dior Diorshow Pump 'N'  
Volume HD Squeezable  
Mascara in Blue, \$58.



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VOGUE BEAUTY

## GREEN MACHINE

Forget the muted tones in your eyeshadow palette and reach for something impactful. The rule of thumb? Blend, blend, blend.

Tom Ford Shadow Extreme in Gold, \$50. Shiseido ImperialLash Mascara Ink Waterproof Mascara, \$40.

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## COLOUR CRUSH

Paint outside the lines,  
or go one better and get  
crafty with your favourite  
contrasting shades.

Yves Saint Laurent  
Rouge Volupté Shine  
Lipstick in Fuschia  
Sequin and Rouge  
Tuxedo, \$59 each.

MIKAEL SCHULZ  
ALL PRICES APPROXIMATE. DETAILS AT [VOGUE.COM.AU/WTB](http://VOGUE.COM.AU/WTB)

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VOGUE BEAUTY

**BLANK CANVAS**  
Create the illusion of  
negative space by muting  
your natural lip tone and  
mixing your own palette  
of moody hues.  
M.A.C. Glitter in Fuchsia  
Hologram, \$34.

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## IN THE SHADOW

Mixed eyeshadow palettes usually boast complementary tones for a reason. For an updated take on a smoky eye, dip into a range of hues and blend from the lashline out.

Chanel Les 4 Ombres  
Multi Effect Quadra  
Eyeshadow in Candeur  
Et Provocation, \$103.  
M.A.C. Glitter in Black  
Hologram, \$34.

MIKAEL SCHULZ  
ALL PRICES APPROXIMATE DETAILS AT YOGUE.COM.AU/WTB

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### RISE AND SHINE

An old-school make-up artist trick to make eyes look wide awake is to rim the waterline in pearl. The 2021 update? A halo of contrasting lilac powder.

Estée Lauder Pure Color Envy Defining Eye Shadow Wet/Dry in Infamous Orchid Brilliant, \$47.





MIKAEL SCHULZ  
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB

## LINE UP

To create a razor-sharp lip line, do as the experts do and apply your go-to lip shade with a brush before tidying up the edges with concealer.

Estée Lauder Pure Color Desire Rouge Excess Lipstick in Clash, \$62. Dior Lip Maximiser Lip Gloss in Pink, \$55.

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

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# New horizons

The spring/summer '21 collections were a lesson in ingenuity as hairstylists and make-up artists alike reflected upon a moment in time with optimistic, feel-good flair. By Remy Rippon.



CHRISTIAN DIOR



VALENTINO



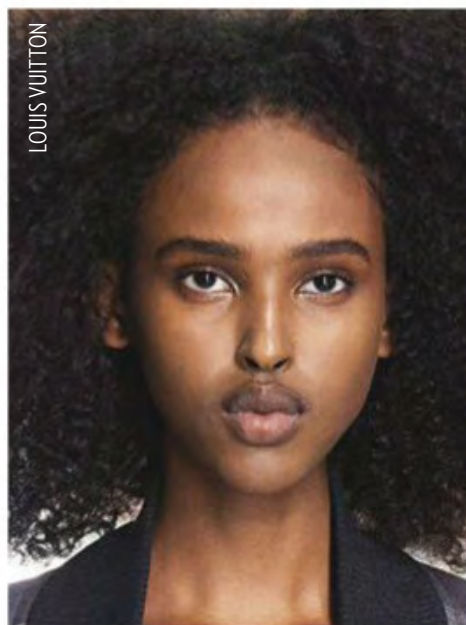
SALVATORE FERRAGAMO

## SINGULAR VISION

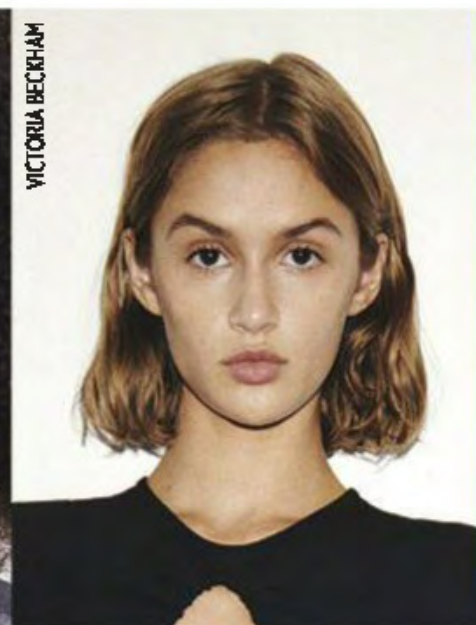
There are no prizes for guessing why many make-up artists expressed their creativity across eyelids. At Dior, heavy kohl ran rings around lashes while at Valentino there was every adaptation of a winged-shaped lid. But it wasn't all about intensity. For the Salvatore Ferragamo runway, make-up artist Fara Homidi went for a precise sweep of rouge liner across the top lashline and at Blumarine, a dusting of violet powder across models' lids and cheeks served as a muted-colour masterclass.

## SCREEN TIME

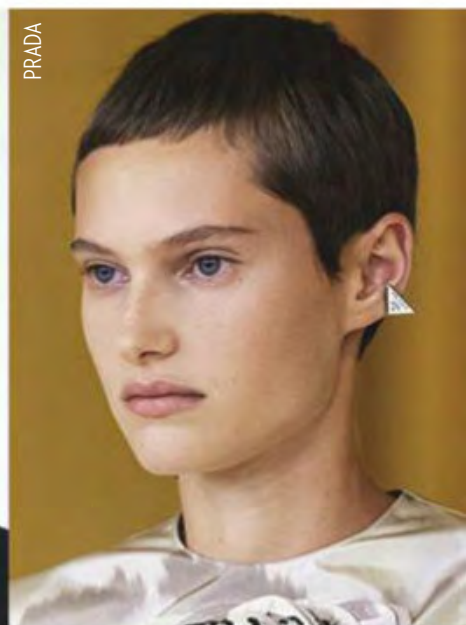
Our technological reliance over the past year served as inspiration for top make-up artists such as Pat McGrath. "It was super interesting. Pat did little or no make-up at all, very raw, but she put plastic wrap on cheekbones and brows to make the girls look a bit robotic," says hairstylist Josh Wood, who worked with McGrath at Prada. From Louis Vuitton to Victoria Beckham, pared-back, super-sleek skin also felt almost otherworldly, thanks to an arsenal of clever applications. "Everything was wet, dewy, breathing," noted make-up artist Inge Grogard of the looks she created for Givenchy and Dries van Noten.



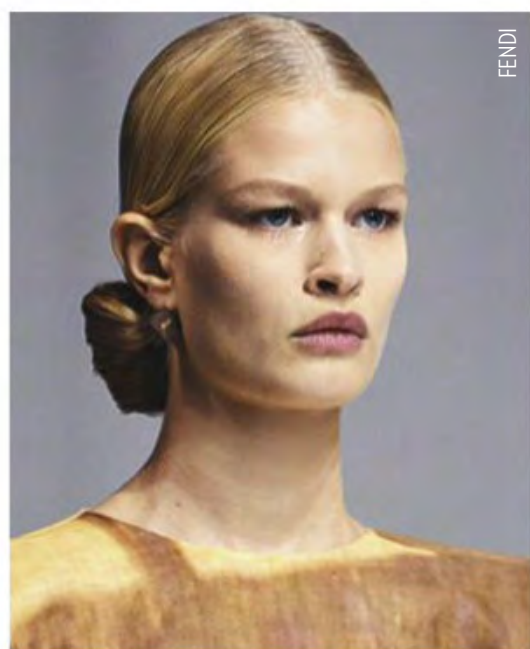
LOUIS VUITTON



VICTORIA BECKHAM



PRADA



FENDI



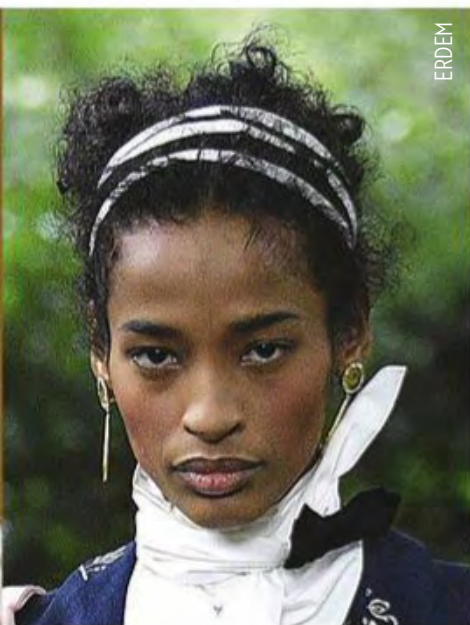
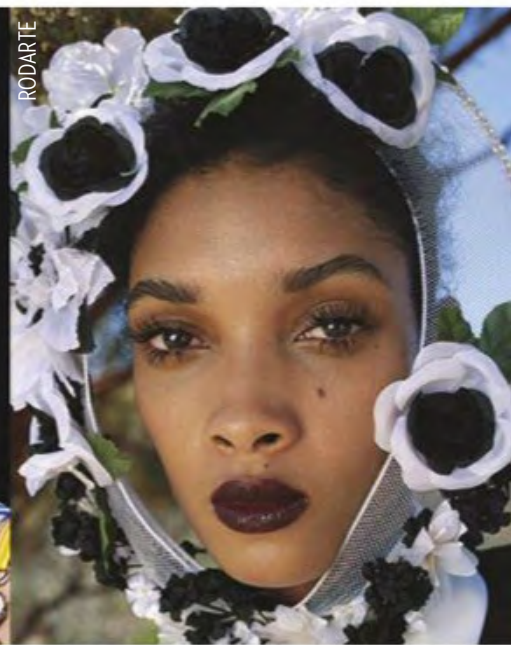
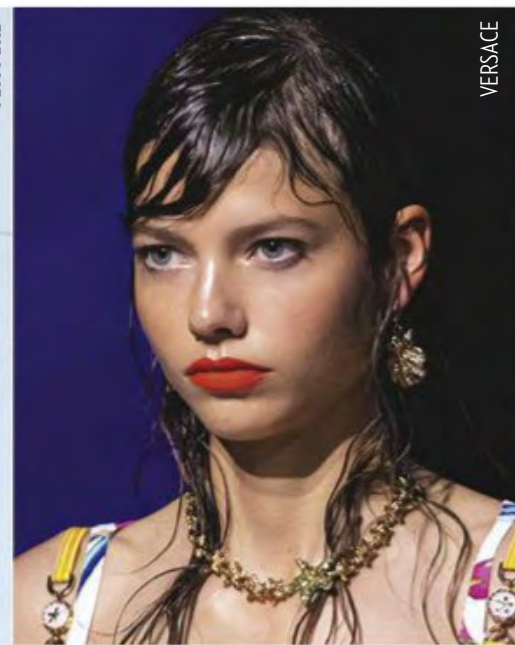
CHRISTIAN DIOR

## HEADS WILL ROLL

The best hairstylists and make-up artists seemed to interpret the collective mood with aplomb. Hair maestro Guido Palau did just that at Dior with a directional take on the effortless updo that saw many of us through 2020. "We wanted to create something that women can easily do themselves," explains Palau. "The look is a simple braided updo, which is a little bit undone and easy." Sam McKnight's version at Fendi, which saw him use curling tongs – sans heat – as a tool to coerce models' hair into dramatic rolls, was slightly more elevated. "[There's] unexpected elegance in upswept hair in rolls of all shapes and sizes, inspired by 1930s Hollywood actress Merle Oberon," noted McKnight.

## BLURRED LINES

Make no mistake, while many make-up artists sharpened their focus on eyes, lips weren't muted altogether. Tom Ford and Versace held true to their DNA, bringing glamour and excess in equal measure with singular interpretations of paintbox-pink pouts. The same could be said for Dolce & Gabbana, which remained wedded to its signature rouge pout, while at Rodarte, the dark romance hit just the right chord with every model donning a red-wine hued lip shade.

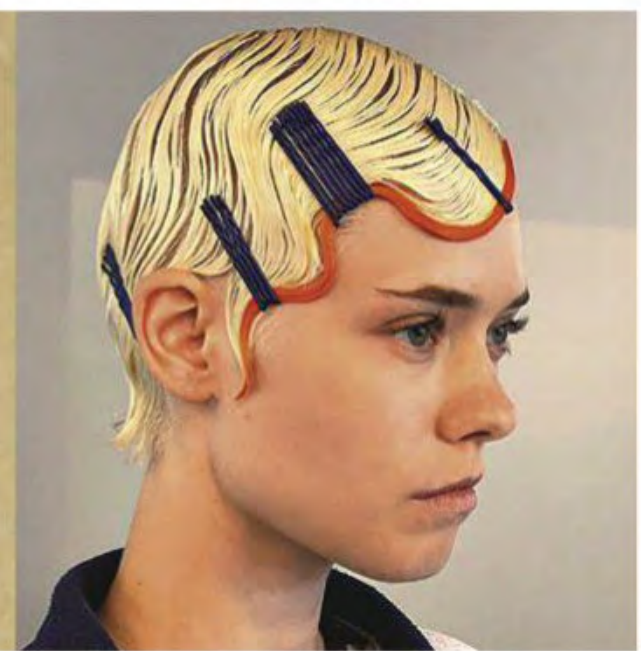


## FINISHING TOUCHES

We're calling it: 2021 is the year of the accessory. And in typical forward-thinking fashion, Chanel set the tone with twee netted headdresses and sleek metal bands, which hinted at a return to dressing up. Meanwhile, Erdem married the old with the new. "Hair gave a nod to the Grecian-inspired women's styles in the early 1900s," says hairstylist Anthony Turner. "I gave the hair an undone, modern texture using salt spray, drying that in using the Dyson Supersonic and dry shampoo." Taking things a step further, designer Simone Rocha sent models down the runway dripping in delicate pearl headdresses.

## COLOUR COMEBACK

In a season that embraced minimalism and maximalism, hairstylist Sam McKnight lead the charge for the latter at Dries van Noten, with a 2021 iteration on finger waves. A welcomed departure from the pared-back tresses favoured by many, McKnight played with colour, texture and accessories to deliver something that felt both nostalgic and forward-thinking. Using mousse – "for the wet look," McKnight told reporters – he dramatised the hairline with psychedelic tones and "contrasting custom-coloured pins with a 90s vibe". It may have been of another era, but the creative freedom felt perfectly of the moment.



UP CLOSE

## RAISING THE BAR

More than just a nostalgic nod, top-to-toe cleansing bars make a functional and sustainable return to the bathroom.

ART DIRECTION DIJANA MADDISON  
PHOTOGRAPH EDWARD URRUTIA



**Clockwise from top left:** Sisley Soapless Facial Cleansing Bar, \$85; L'Occitane Herbae Perfumed Soap, \$12; Glasshouse Montego Bay Rhythm Coconut & Lime Body Bar, \$15; Drunk Elephant Pekee Bar, \$45; MOR Triple Milled Soap Bar in Pepperberry Cardamom, \$13; Higher Ground Shampoo Bar Clarifying and Balancing, \$18; Fresh Life Oval Soap, \$20; Aesop Body Cleansing Slab, \$25; Christian Dior Ambre Nuit Solid Soap, \$55.

WORDS: REMY R PPON  
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## HAIR

# Talking heads

When Maeva Heim launched hair brand Bread Beauty Supply last year, the first person to congratulate her was industry stalwart, celebrity hair stylist and Ouai founder, Jen Atkin. The mutually admiring duo talk to *Vogue* about chance encounters, collaboration over competition, and why the future is female.

**VOGUE AUSTRALIA:** Jen and Maeva, when we reached out to you both to be part of this conversation, we were surprised to learn you had recently spoken on the phone. How did you meet?

**JEN ATKIN:** “I probably hit you up on DMs [Instagram’s direct messages] – I slide into DMs here and there – and then we Zoomed a few months ago. I really love supporting female founders, especially in the hair space. When I first began creating Ouai, I noticed most brands were owned by older white men. My hope for us, years from now, is to be those white men that own brands and support and invest in other brands, so I see it as a huge win when there’s another female founder in this space.”

**MAEVA HEIM:** “Yes, it’s quite funny how we met. I remember it was on launch day, and a story went live online at around midnight in Australia, but I stayed up to see the response. Jen was the first person to congratulate me. It was interesting because early on in the Bread journey, I knew I wanted to launch in Sephora and I wondered how we could get an order from them before we even launched. I read an article where Jen said that she pitched the idea before it came to fruition and I wondered if I could do that too. Had I not read that and known it was a possibility, I probably wouldn’t have tried.”

**JA:** “I’m so happy you read that.”

**MH:** “It’s amazing and not very common, especially because we’re in a competitive industry. I think that collaboration over competition is so important. I love seeing women, especially black women, launching haircare brands for textured hair. I really don’t see it as competitive; rather, the more of us in that space, the better it is for everybody.”

**VA:** Collaboration is a topic you cover in your book about your career, *Blowing My Way To The Top*, which



was released last year, Jen. Was the book accelerated by lockdown?

**JA:** “I was already putting aside three hours a day to work on it, and it was complete, and then Covid hit and I felt like I needed to rewrite parts of it. Then came all the different social issues that were happening. So I did two rewrites. I’m really happy with how it turned out and that I was able to do those rewrites, because had we come out beforehand, I don’t think I would have said what I needed to say.”

**VA:** Did your world view shift?

**JA:** “Absolutely, I’m really happy that I was able to take the time to reflect on my journey, which I didn’t have the time to do before. I look back at 2011 to 2019, and I don’t remember anything. I know I have a ton of pictures in my photo album, but it was just a whirlwind. I had a panic attack, I was crying on planes, I got military neck from being on my phone and computer so much – all the things in my body were telling me to slow down, but my mentality for years was: ‘I’m a female founder and I need to show everybody else that we can have it all and do it all.’ I had everything I ever wanted: a thriving career with celebrities, working in Dubai and Qatar, cutting hair in the salon in New York and LA, the brand was doing well, but I was miserable. Prior to 2020, I was already in a place where I was trying to nurture my emotional connections with my friends and family, so I hope once the world picks up again I stay off the treadmill I was on.”

**VA:** Maeva, you launched Bread Beauty Supply in the middle of the pandemic. Was there ever a point where you wanted to pull the pin?

**MH:** “We didn’t have a choice. I had just returned from Los Angeles, and was planning to move to there and have the team there because the majority of our audience and our business is in the US, and then we went into lockdown in Australia. So we just had to do everything that we could from where I was. It was definitely the most intense year I’ve ever had. I’ve experienced burnout before, but it’s a different kind of burnout when you’re working for yourself. On one hand it’s not productive or conducive to good business, but you just have to keep going with the hope that it relaxes at some point.”

**JA:** “It gets better, Maeva.”

**VA:** What are some of the positives we can take into this year, particularly around our beauty regimens?

**JA:** “Everyone’s investing in self-care and it’s great for me to see people embracing their natural texture. I have this theory that if you have curly hair, the first time it gets straightened as a kid, you get a lot of attention, so you begin to think:

'Oh, this is better'. That type of thinking goes into adulthood. Everyone who has thin hair wants thick hair, people with thick hair wish it was thinner and everyone always wants what they weren't born with. It's fun for me to hear people say: 'You know what, my hair is actually pretty great on its own.'"

**MH:** "That's so true! What's been interesting is that we were already seeing this shift in consumers relying less on salons and hairdressers to recommend them products, with people going online and educating themselves. It's similar to what we've seen in the skincare industry in that people were becoming their own educators and figuring out what products to use."

**VA:** Yes, everyone is becoming an expert. Were you always obsessed with beauty products?

**MH:** "My relationship with beauty started when I was quite young. My mum had a hair salon when I was growing up and I would spend a lot of time there. She was there 24/7 and would rope me into braiding hair. She had an accent so I would take the appointments when I was 10 years old. I've actually never really had what I thought was much of an affinity to beauty, but my grandmother was also the local village soap-maker in Abidjan, Ivory Coast, where my family is from, and it's something that's always been a part of my family."

**JA:** "For me, I became obsessed with pop culture and music videos, particularly Natalie Imbruglia's *Torn* video, which is the reason I started doing hair. I wanted her haircut but nobody could do it in the little town I lived in, so I got a pack of shaving razors and started cutting my own hair, which led to me cutting other people's hair, and the rest is history. So thank you, Natalie Imbruglia."

**VA:** Have you shared that story with her?

**JA:** "We have some mutual friends so I'm putting it out into the universe that we're going to meet one day."

**VA:** You should DM her. On the topic of social media, you were one of the OG social media adopters. Do you still use those platforms in the same way you did at the start of your career?

"It's similar to what we've seen in the skincare industry in that people were becoming their own educators and figuring out what products to use"

**JA:** "One of the biggest challenges of having a socially connected brand is that it changes so fast. While we feel like we mastered YouTube, we're like, 'Wait, there's TikTok', and there were Instagram Stories and now Instagram Reels, so at times it can feel like you're not doing enough, which was one of the challenges for me personally. Social media has made my career – my clients all became successful because of social media and were so supportive of me, and this brand would never have been able to achieve what it has in five years had to not been for social media. I'm grateful for it, but I also think at times – don't let the internet rush you."

**MH:** "I can't believe Ouai has only been around for five years, it feels like much longer."

**JA:** "Yes. Having said that, it's also really important to unplug, too. In the mornings, I wake up, meditate, do my gratitude journal, spend time with my dogs, have my coffee, shower, and *then* I look at my phone. I don't feel that urgency, because it's not real."

**VA:** Tell me more about the gratitude journal. Do we all need one?

**JA:** "Oh, I have two things that changed my 2020. The first is called *The Five Minute Journal*. I read a lot of books while I was writing my book, about the power of changing your mindset from constantly seeing fear and thinking negative thoughts, to starting the day off with three things that you appreciate about yourself or that you're grateful for. It really triggers your brain to start seeing good for the day. I also just Googled a printable habit tracker and it has helped me to hold myself accountable for daily habits."

**MH:** "I love that. I can't remember what the question was because I'm thinking about a gratitude journal. I was just thinking about being in Perth, because I have a much better routine when I'm there because I wake up, I go outside, I stretch, I work from outside and I actually take those moments away from my phone. It's the time when I come up with the best ideas, and reminds me why it's important to disconnect and take a break. Because this is when the magic happens."

**JA:** "Maeva, you just reminded me, I have a notepad and pen in my bathroom for when I'm out of the shower, because when you're in the shower and you're not plugged in, you have all these great ideas. The other thing I would say, too, is there have been times that both Maeva and I asked: 'Can we really do this? Is this really going to happen? Is this a good idea? Am I good enough to make this happen?' And I think I've switched my mindset to think: 'Why not me?' We're all human beings who have 24 hours in the day and I hope our story is inspiring to people."





HEALTH

# Mind over matter

In pursuit of a necessary reset, meditation is once again proving its worth. Here, the surprisingly simple protocols to hone your practice. By Dianna Mazzone.



**MEDITATION DOESN'T MAKE** the uncertainty of life go away. But meditating *can* change the way you react in uncertain situations. A study published in *Frontiers in Human Neuroscience* found that meditation might have a lasting effect on the amygdala, the part of the brain that processes emotion. When presented with images meant to evoke various responses, fMRI scans revealed that subjects who had been practising mindful-attention meditation – which involves focusing on your breath – were better able to control their emotions, even when they weren't in a meditative state.

During times like these, that's particularly useful. "The need to find an internal compass with which to navigate our rapidly changing world has never been greater," says Kelly Morris, a meditation teacher based in Santa Fe, New Mexico, and founder of The Infinity Call, a subscription service that posts a new guided meditation every day. "Meditation can provide that compass."

You don't have to take a two-year vow of silence to reap the benefits. The participants in the aforementioned study had never meditated before and were evaluated after just two months of daily sessions. There's no right or wrong way to meditate, but these guidelines will help.

## DON'T OVERTHINK IT

There's an expression floating around the internet, an old Zen adage some say: "You should sit in meditation for 20 minutes every day, unless you're too busy. Then you should sit for an hour." Wouldn't that be nice? Fortunately, even if your Google calendar resembles a game of Tetris, there's still a way to practise. "Meditation can be as simple as focusing on taking one breath at a time," says Alli Simon, a meditation and certified yoga teacher in Los Angeles. "Stop. Feel the earth underneath your feet. Bring one hand to the belly and take a deep breath." That seemingly simple act can help you keep your cool throughout the day, even when your wifi cuts out mid-Zoom. To remember to take that one breath, associate it with a daily ritual – like while your morning coffee brews– or set an alarm on your phone. After you've become used to making time for just one moment each day, "try extending the session by a few minutes", says Simon. To help keep your breath steady, picture a balloon inflating and deflating with each inhale and exhale. A tool on the Calm app, called the 'Breathe Bubble', makes this visual. "It supports people to easily breathe in, hold, and breathe out at a pace that feels comfortable," says Tamara Levitt, head of mindfulness at Calm. (The bubble's speed is adjustable.)

## FIND YOUR GROOVE

If you're quiet and focused on your breath, congratulations: you're practising silent – or unguided – meditation. But many beginners appreciate having their hand held (metaphorically) during guided meditation, where a teacher leads you through the session.

There are hundreds of techniques to choose from, so it's important to find a guide and practice that resonates with you. Some common types of meditation include visualisation (in which you focus on a mental image, like a stream of sunlight hitting your body), mantra (setting an intention by way of repeating a word, like 'abundance', or a phrase), and body scan (becoming aware of each part of your body as you perform a 'self-scan' from head to toe).

Many practitioners combine elements of different techniques, especially when designing meditations in pursuit of a particular goal, like better sleep or sharper focus. An easy way to parse out what works for you is by downloading an app: Calm, Headspace, and Insight Timer all offer guided meditations organised by type, time and goal, like a three-minute body scan to help relax you to sleep, or a five-minute meditation where you visualise something you're having a hard time with and repeat "May I be kind to myself in this moment" to promote self-compassion. (These three apps also offer meditation boot camps for beginners, with exposure to many different styles, so you can quickly and easily find your favourite.)

## TIMING IS EVERYTHING

You really shouldn't check social media before meditating for the same reason you should avoid it before bed. "Checking your email, scanning the news, or glancing at your to-do list forces the mind into a beta brain wave state [a term used in neuroscience]," says Morris. "That is useful for judgement and problem-solving tasks, but also characterised by [states of mind such as] anxiety and hyperactivity, which are not conducive to meditation." First thing in the morning, before you've been bombarded with the news of the day, is an ideal time to practise, says Morris.

"The need to find an internal compass with which to navigate our changing world has never been greater"

## KEEP IT CONSISTENT

Some research suggests that "committing to a style of meditation and practising it consistently allows us to best experience the cumulative effects", says Ellie Burrows Gluck, CEO and co-founder of MNDFL, a meditation studio in New York City that also streams live classes. Studies have shown that these beneficial effects include reduced blood pressure, eased anxiety and help with insomnia. If you're able, Burrows Gluck recommends sticking to the same time of day, length of practice (once you've worked up to what feels comfortable), and environment. One study from UCLA compared people who meditated consistently for at least four years (with an average of 20 years) with subjects who had not, and found that the brain's grey matter (the type of tissue associated with cognitive ability) was better preserved in those who meditated.

## EMBRACE IMPERFECTION

"There is something pretty unnerving about the idea of doing nothing," says Simon. "[But] that's why we practise; not to try to make something happen, but to notice what becomes available when we stop." If you find your mind wandering – because it will – be kind to yourself, then gently return your focus to your breath. According to Simon: "The fact that you are noticing that your mind is wandering *is* the practice." And remember, there's no finite measure of a successful meditation. However, says Levitt, "if you start meditation with a certain level of frustration, or impatience, and that diminishes, that is progress. If you start feeling self-critical and that softens, that is progress. If you begin noticing you are able to pause and take a breath before reacting to people or events that cause you anxiety or anger, that too is progress."



S H E L F

# ISAMAYA FFRENCH

As the global beauty director of Burberry Beauty, make-up artist Isamaya Ffrench is ushering in a new look for the heritage house. Here, she revisits the visual stimuli that fuels her creative expression.

**1. MAKING FACES BY KEVYN AUCOIN (1997)**

“My first encounter with make-up came from picking up this book when I was seven years old, and I still love to read it. It’s full of incredible make-up tips and transformations, and the most iconic talent – from Madonna to Cher to Kate Moss – grace the pages, looking like you’ve never seen them look before.”

**2. IN THE GUTTER BY VAL HENNESSY (1978)**

“There is something really beautiful about the way this book pairs the very best of punk press photographs and the most interesting pictures of primitive peoples wearing their ritual adornments. It’s been a hugely inspirational book and although the anthropological comparison is somewhat odd, it works.”

**3. L'ESPRIT SERGE LUTENS: THE SPIRIT OF BEAUTY BY SERGE LUTENS (1996)**

“This was one of my first coffee table books. Silent, beautiful and otherworldly, Serge Lutens’s photographs, films, products and artworks have been a huge inspiration to me since the very beginnings of my make-up journey. I love the eeriness mixed with elegance and beauty that only he can do.”

**4. GYNQIDS: GENETICALLY MANIPULATED BY HAJIME SORAYAMA (1993)**

“A classic. Sorayama is the best airbrush artist in the world and his book of hypersexualised female humanoids is a constant source of inspiration.”



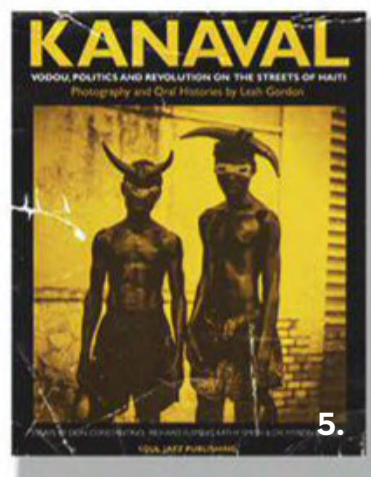
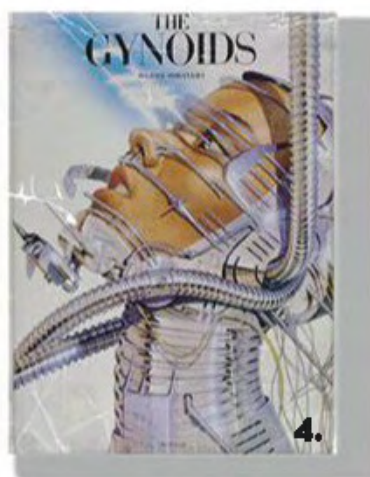
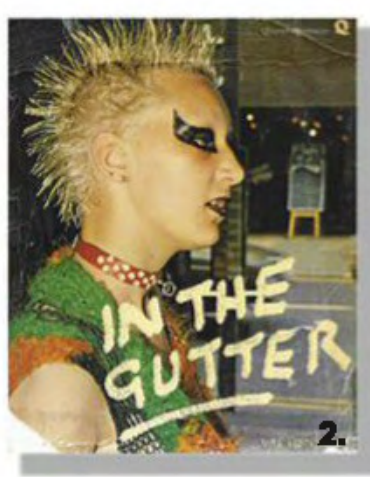
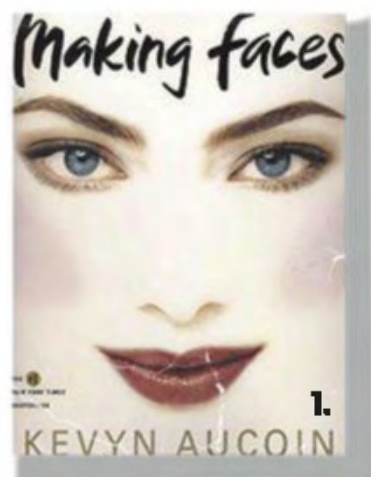
An abstract image of Isamaya Ffrench.

**5. KANAVAL: VODOU, POLITICS AND REVOLUTION ON THE STREETS OF HAITI BY KATHY SMITH AND MADISON SMARTT BELL (2010)**

“Voodoo, sex, death and revolution are the main ingredients of the street theatre carnival of Jacmel, Haiti, where the men wear drag and cow horns, throw lassoes and dance with snakes in their mouths, and it’s all captured in this amazing book.”

**LUIGI COLANI: DESIGNING TOMORROW BY LUIGI COLANI AND EDITED BY AKIRA FUJIMOTO (1979)**

“My absolute favourite designer of the 1970s. This book displays some of his automotive designs along with his more notable single-surface interiors. He was somewhat unconventional, which left him largely an outsider from the mainstream of industrial design.”



INTERVIEW: ALICE B RRELL  
IMAGE: COURTESY OF BURBERRY BEAUTY



**Eyelids**  
Helps decrease wrinkles and hooding

**Face**  
Helps tighten and smooth skin for a younger looking appearance

**Jawline**  
Helps tighten skin under the chin making it appear more contoured

**Forehead**  
Helps reduce wrinkle lines

**Under Eyes**  
Helps treat periorbital wrinkles and rhytids

**Buttocks**  
Helps smooth skin with reduced dimpling

**Stomach**  
Helps improve the appearance of saggy crepey-looking skin

**Legs**  
Helps treat lax, saggy skin, making it smoother and more contoured

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# Under the influence

As the sober-curious movement continues to gain momentum, more people are examining their drinking habits. Leading the charge locally is designer Sarah-Jane Clarke, who after drastically changing her own relationship with alcohol, has now launched a personal coaching service. Jessica Montague signs up for a consult.



**FOR MANY AUSTRALIANS**, myself included, 2020 will not just be the year Covid took hold, but the time we drank more than ever. It will be remembered – or rather, forgotten – for its quick-fix G&Ts to signal tools down after a day working from home, and bottles of wine that evaporated thanks to home-schooling, loneliness or anxiety about the future.

For me, a glass of wine came to signal the end of my first shift of the day and beginning of the second. After lockdown ended and work returned to some degree of normalcy, I'd race from the office to pick up my toddler from day care before rushing home again to start the dinner-bath-bedtime routine. Opening that bottle and pouring a drink as I prepped his dinner felt like the first time I stopped to breathe since waking. It offered sharp, sweet relief as the day (or night, by now) seemed to stretch on and on without respite.

By the second half of the year I joked to people I was in a holding pattern of uppers and downers. Strong coffees to get me going in the morning and wines in the evening to decompress. While I rarely drank to excess, restorative sleep and energy increasingly evaded me. I was frustrated at feeling so fatigued and knew alcohol was in large part to blame.

Towards the end of 2020, I toyed with the idea of cutting back the booze and even entertained some weeks sans alcohol – but an indulgent Christmas period propelled me straight back to where I'd been. So when the offer came for coaching sessions with Sarah-Jane Clarke, my hand shot up like a first-grader.

Clarke is still probably best known as the co-founder of her former fashion brand Sass & Bide, but in recent years has emerged as the unofficial local face of the sober-curious movement, in addition to running her eponymous trans-seasonal resort line she launched in 2018.

I had read previously about her year of sobriety in 2017 and seen videos of her speaking about alcohol-free alternatives on Instagram. Her own curiosity coincided with several books becoming bestsellers around that time – most notably *This Naked Mind: Control Alcohol* by Annie Grace and *Sober Curious* by Ruby Warrington





– as well as a 26-year global study concluding there is no safe level of alcohol. Clarke’s analysis of binge drinking – her own and the wider societal problem here in Australia – led to a crusade inspiring others and becoming qualified as a Mindset Coach from the US-based This Naked Mind Institute in late 2020.

“I think there needs to be more awareness and more spokespeople, especially for younger girls in their 20s who might not know where to turn to,” she tells me during our first session. “Even when I knew I had a problem, I didn’t really know where to go or who to turn to.”

After I explain why I’m there, she comments that I’m “so far along the path in so many ways” because of my sense of awareness.

We delve into my 20-year history with alcohol, from its origins (cue sickly memories of Passion Pop during high school), to when it became more entrenched (moving out of home and wine becoming a natural partner to food), and why I want to change (to combat tiredness, energy, weight gain). The topics of the glamorisation and habitual behaviour come up, too (“It’s actually more addictive than cocaine,” says Clarke), and she explains why it’s so easy to go from a few drinks to 10, even with the best intentions. “Once you have one, it affects that prefrontal lobe [in your brain], which then blocks your ability to make smart decisions. So, after two drinks your whole willpower goes out the window because it numbs our ability to make the decisions.”

As we talk, I draw natural parallels between my consumption and lack of wellness. For me, drinking has become dull and constant, a quick fix instead of exploring alternatives such as breathing exercises, movement, meditation and mindfulness. I leave the session with a plan to press reset and replace my nightly habit with alternatives (tea, kombucha, soda water, even Seedlip, which I already have in the pantry). By the time I return almost a week later, I haven’t slipped.

During our second session, we discuss the strategies I’ve been using to curb the craving – such as having a tea as soon as I get through the front door, going for a walk in the evening to process the day, and enjoying an alcohol-free alternative over a chunk of ice in a beautiful tumbler (grated lime zest over the top is a revelation). We reflect upon that initial craving, which only lasts about 20 to 30 minutes, and go deeper by delving into why I enjoy drinking (not only stress but an association with fun), and what I feel like it’s robbing from me (that much needed energy, clarity and presence).

Having had a week off alcohol, I mention I’ve regained the ability to listen to my body, as opposed to continuously numbing it. I’ve had some early nights, which leave me rested for the first time in recent memory.

“I think that’s the wonderful thing when you start becoming aware of your drinking, your triggers and how you’re feeling in your body,” encourages Clarke. “I think we’re so trained that drinking solves our problems. It just makes everything disappear but, when you stop, you become much more sensitive to your real needs.”

I ask her advice about a date night with girlfriends scheduled for a few day’s time. I know I can walk in and stoically declare, “I’m not drinking,” but does she have any other tips? “Rehearse a little on the day what you’re going to say when your girlfriend is going to offer you a drink,” she says. “I find it easiest with the social engagement to actually just own it and say: ‘No, actually I’m great at the moment,’ then ask a question back: ‘Do you have a Coke or a kombucha or whatever?’ It sort of shuts down whoever is asking.”

By the time our third and final session rolls around, I still haven’t had a drink, although I did feel challenged when a one-litre carafe of rosé (my personal kryptonite) suddenly appeared in front of me during that catch-up with friends. My biggest concern, however, is feeling like a failure and descending into a shame spiral when

I finally do have a drink again, something Clarke says she also went through. “Having gone a year not drinking, all those feelings started coming up the first time, and I felt so disappointed. But I think it’s really important to recognise it is a journey and so different for everyone.”

Clarke, who, for the record is not completely sober but drinks less and less every year, suggests using the next time I drink as research. “Get curious and really taste it next time and see if you really love it. Pay close attention to how it makes you feel afterwards and the next day.”

She speaks of being “open to where it leads” and reiterates how “the more you tune into the effect, the better that is because you’re creating more awareness about it and have woken up to the effects”.

It’s now been three weeks and I don’t intend to start drinking again soon, despite not wanting to become a teetotaler either. There’s a desire to keep seeing how my body responds and I’m enjoying the clarity, in addition to the extra time (now spent reading each evening) which I’d usually spend descending into

a haze. What I’ve most enjoyed about our coaching sessions – and the wider sober-curious movement in general – is it being free of judgment and shame and focused on an individual’s journey, much like how a yoga instructor would encourage you to focus on your own practice. Without Clarke as my personal cheerleader, however, I feel like I need more reading or podcasts to maintain momentum.

I’ve also taken Clarke’s advice and explored the plethora of non-alcoholic drinks in the market (her favourites include Monday Distillery for their G&T, Lyre’s for the Italian Spritz and newcomer Seadrift, based on Sydney’s northern beaches). Perhaps most telling is the fact I am fielding a groundswell of questions from inquisitive friends and colleagues, all interested about what being sober curious entails, because they are clearly also a little bit sober curious. Judging by the amount of air time it’s getting both in the office and socially, I figure sharing my experience can only be a positive thing.

*Sarah-Jane Clarke offers one-on-one coaching for five weeks for \$1,450, and online learning modules for a six-week period for about \$600. Visit [sarahjaneclarke.com](http://sarahjaneclarke.com).*

## ON SARAH-JANE CLARKE’S BOOKSHELF

***Sober Curious and The Sober Curious Reset***  
both by Ruby Warrington.

***The Unexpected Joy of Being Sober***  
by Catherine Gray.

***Quit Like A Woman***  
by Holly Whitaker.

***This Naked Mind***  
by Annie Grace.

***Alcohol Explained***  
by William Porter.





## BEAUTY INSIDER

Leading connoisseur of curated luxury David Jones has created a must-visit digital destination that could revolutionise your beauty and self-care routine.



**G**etting your skincare foundations sorted – from the right cleansers and moisturisers to serums and treatments – can refresh and reinvigorate more than just what’s skin deep. In this more considered age, we demand more from the products that take up precious space in our bathroom cabinets and make-up bags. Natural ingredients and an awareness of environmental impact now drive the vision of many brands. This is the next frontier of self-care and a more holistic way to look after ourselves.

Understanding this, David Jones has created The Beauty Cut, a premium online beauty destination that empowers customers with the knowledge they need to make informed decisions about the products they choose for their skin and hair, how to use them and why. Discover the world of new trends and beauty launches, as well the best skincare solutions and cosmetic products for you. Here, trusted authorities will guide your beauty journey, detailing the key make-up and skincare products for the season, as well as the hottest hair trends, and how you can emulate these looks yourself. Whether you’re after the best foundation for you, a treatment to enhance your skin’s natural glow, or the latest beauty looks straight from the runway, you’ll find all the information you need at [davidjones.com/the-beauty-cut](http://davidjones.com/the-beauty-cut).

This season, *Vogue* Australia has partnered with the renowned retailer to create a new online masterclass series that delves into how you can get the most out of your skincare routine. In this series, you’ll discover expert, insider tips and tricks on the best new and time-honoured products and techniques that garner real results. Head to [Vogue.com.au](http://Vogue.com.au) and social media to find the series and get refreshed.

David Jones’s enduring commitment is to providing Australians with exceptional products from the world’s best brands. Its global beauty offerings include cult European products from brands such as Guerlain and La Prairie, and



Learn top tips and tricks from the best in the beauty business at The Beauty Cut by David Jones.



From left: Emma Lewisham Illuminating Cleanser, \$70; U Beauty Resurfacing Compound, \$360; Guerlain Orchidée Impériale The Micro-Lift Concentrate, \$740; La Prairie Platinum Rare Haute-Rejuvenation Protocol, \$2,915.

its most recent beauty launches continue to prove this. New Zealand’s Emma Lewisham has developed a mass following with its natural skincare free from fillers, synthetic preservatives and artificial colours and fragrances.

Another exciting new brand, U Beauty from the USA, places a focus on simplicity, non-toxic ingredients and recyclable packaging. This multifunctional skincare range is manufactured in a carbon neutral factory that is powered by 100 per cent renewable energy.

Visit David Jones instore or online to discover these brands and more, and see how you and your beauty routine can benefit.

## DAVID JONES

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# THE AUSTRALIAN BALLET



# A NEW ERA

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# VOGUE

AUSTRALIA

## THE CREATIVITY ISSUE

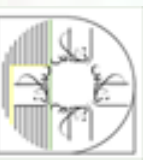
Gemma Ward wears  
a Louis Vuitton top,  
\$6,850, and pants,  
\$3,400. Nerida Winter  
hat, P.O.A. Van Cleef  
& Arpels necklace, P.O.A.

DEREK HENDERSON  
ALL PRICES APPROXIMATE DETAILS AT [VOGUE.COM.AU/WTB](http://VOGUE.COM.AU/WTB).

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**OH, THE**

**PLACES**

**YOU'LL**

**GO!**

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Gemma Ward, a supermodel who has travelled everywhere, welcomes us into her colourful world. Her latest wanderings – delving into a creative inner life – have seen her flourish in a whole new way, reminding us that creativity is a place without boundaries. By Jessica Montague. Styled by Jillian Davison. Photographed by Derek Henderson.

Roksanda dress, \$5,335, and skirt, both P.O.A. Bona Capello hat, \$920. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).

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# GEMMA WARD EXPERIENCED A RARE FLASH OF DEJAVU

during her recent shoot with *Vogue* – a jolt of energy and excitement that hasn't happened on set for quite a few years, let alone on Australian soil. The team of creatives, spearheaded by stylist Jillian Davison, gelled so exceptionally in its vision that it instantly transported the 33-year-old back to the mid-2000s, when she was at the height of her modelling career and hailed as the face of her generation.

"It reminded me a lot of the shoots I did back in the day overseas, when photographers really got to unleash their creativity," she says, recalling past work with Steven Meisel, Craig McDean and Mario Sorrenti, as well as stylists Lucinda Chambers and Edward Enninfu.

"There's something really special about being on a shoot where you know someone is dying to get creative and finally is able to let loose. There's an energy and you can tell everyone is doing it for love, not money. You realise you're doing something that has some kind of art and love and passion behind it."

While Ward has acted as the ultimate chameleon for the biggest designers and stylists in her career, we've become accustomed in more recent years to seeing her in shoots and campaigns that play into her Earth Mother persona, all chic muted palettes in natural textures, or completely pared-back and raw.

But for an issue that celebrates the power of creativity and heralds the new spring/summer '21 season, Davison chose to assemble a crew that would collide in a cacophony of colour.

"We wanted to bring a sense of wonder and optimism," she says, "dreaming and creating in our own backyard, but to also play and explore a hyper-world of colour and bold print from the new season."

Inspired by the classic Dr Seuss picture book *Oh, The Places You'll Go!*, she and photographer Derek Henderson captured Ward against the dramatic backdrop of the model's adopted home town of Byron Bay in New South Wales.

The brilliantly patchworked fabrics produced by young Sydney artist and designer Jordan Gogos paired perfectly with both the bold fashion looks and Ward's freshly dyed fairy-floss hair, as well as the other star of the day: a high-crowned Bona Capello blue bowler hat, created specially by Japanese-based Australian milliner Thom O'Brien.

But it wasn't just the feeling of nostalgia Ward walked away with. The creative buzz got her thinking about the purpose and meaning of art as we forge deeper into 2021. "I grew up in a very artistic household and I've always believed in the power of art and the healing power of composition and colour," she says, reflecting on her three siblings and their creative upbringing. →





Burberry coat,  
\$6,500. Alix  
Higgins gloves,  
P.O.A. Cartier  
bracelet, P.O.A.

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Hermès shirt, \$9,240,  
skirt, \$3,735, jumpsuit,  
\$9,330, and scarf, \$715.  
Bona Capello hat, \$920.  
Stella McCartney  
shoes, \$485.

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Valentino dress, \$4,100.  
Nerida Winter hat,  
P.O.A. Amy Baran  
gloves, P.O.A.  
**Beauty note:** Estée  
Lauder Micro Precise  
Brow Pencil in Taupe.

DEREK HENDERSON

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Chanel dress, \$30,990, from the Chanel boutiques. Lonely bra, \$125, and briefs, \$75. Bona Capello hat, \$920. Scarf fabric from Tessuti.

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**“SOMETHING THAT HAS BEEN AN OVERARCHING THEME OF MY LIFE HAS BEEN A LOVE FOR ART AND NOT LOSING SIGHT OF WHAT YOU WANT YOUR LIFE TO BE ABOUT. THE TIMES WHERE I’VE FELT REALLY DEPRESSED OR I’VE LOST SOME KIND OF DIRECTION, I’VE ALWAYS TENDED TO TURN TOWARDS NOVELS, FILMS, THINGS THAT I FEEL TELL A REALLY CLASSIC STORY”**

“I do hope we see more of that going forward – creating for the sake of creating and creating for the sake of creating *art*, something that is uplifting or makes you think or even just for the sake of being modern. It’s something I think the world needs, even if it doesn’t have a specific monetary goal. Otherwise we tend to see the same things and it can fall into a trap of being all about selling or being commercial and then it loses its soul a little bit.”

Ward’s sentences are calm and languid, yet carefully considered as they leave her lips. Artistic expression and its impact have clearly been on her mind in recent months, which may come as a surprise. She gave birth to daughter Kirra, her third child with partner David Letts, last June, and spent much of 2020 adjusting to life as the mother of three, with eldest daughter Naia, now seven, and son Jett, four.

“It feels like you do need everything to work like a well-oiled machine,” she says shifting gears to describe the juggle. “The night-time routine and morning routine is always set ... it takes a whole other level of scheduling and organisation just to give some time to yourself.”

But in addition to regular exercise (Ward has built a boxing ring at the back of her property for morning workouts with friends), she has been actively carving out time to nourish her own creative side alongside parenting. While Ward has dabbled with acting and still takes auditions, her future is now more fixed on writing for screen, having completed a course at the Australian Film Television and Radio School in 2013.

“I have three projects: two screenplays and one maybe-novel that could probably be a screenplay, too,” she reveals. “It’s another form of [maintaining] mental health for me. It helps me seek out my views on different themes and recurring issues I might have in my life.” Of the new batch, one project is a comedy mined from motherhood, while there’s also a darker narrative that “brings more of my experiences through being a young model,” Ward says cryptically, without revealing any more.

While she says there are no strict deadlines, writing hones her focus “because I can puzzle things out for myself that maybe I’m still trying to figure out ... I’ve always wanted to write essays or short stories as well, but I get very shy with that type of stuff. But I’m getting bolder and bolder every day, so one day it’ll all come out.”

Like many, Ward found solace in not just exploring her own artistic practices during Covid, but by seeking out meaningful reference points, too. “Something that has been an overarching theme of my life has been a love for art and not losing sight of what you want your life to be about,” she offers. “The times where I’ve felt really depressed or I’ve lost some kind of direction, I’ve always tended to turn towards novels, films, things that I feel tell a really classic story and suddenly I feel like that’s what I want to be part of – telling something timeless and being able to connect more with the humanity that people can relate to in all of the world.”

“I think once you lock in on art and the way we can all connect through storytelling then, I don’t know,” Ward pauses. “I found friends or something that I could relate to and then it made me feel less alone.”

“It took me a long time to get to that place but going through the jungle of the times that I’ve felt like I’ve struggled, that’s what has come out of it. That knowledge has become kind of an anchor for me,” she adds. “So now I’m feeling, with that direction, it’s easier to deal with things and you have to have some perspective and know that life is long and there are seasons of your life, too.” →



Ward speaks blissfully of the season she's currently in. Together with Letts, who is a stay-at-home dad and photographer, they've created an idyllic existence for their brood in Byron (which she also reveals is now complete as a family of five). Her humble day-to-day activities include ocean swims, slow walks, or taking the kids to explore a nearby lake. It's the sort of mind-clearing routine that many who made the exodus to the northern New South Wales region during Covid were craving – a slower and more meaningful existence focused on connection, both to each other and the natural environment.

While Ward had the means and global knowledge to raise her children literally anywhere in the world, she chose to return home after a visit from New York when Naia was still young.

"We came back here for a winter in 2015 when David was doing meditation teacher training," she recalls. "We lived with friends for three months at Tallow Beach; that winter was so mild and lovely that when we found a property just further down the beach, we decided to buy it." The family moved into that house a year later, then lived between Sydney, New York and France for three years before moving back full-time in September 2019, which allowed them enough time to nest before both the pandemic unexpectedly took hold and Kirra arrived.

"I grew up with a dream in mind as to how I would raise my kids ... to have them playing in rock pools and seeing them learn how to surf," says Ward of her own childhood in Perth. "All my favourite memories are of camping with my family, and going up and down the coast to rugged places, and I wanted nature to be a big part of their upbringing."

The only thing missing from this perfect picture has been immediate family on Ward's side. "It has been difficult. I haven't been able to see my mum and dad and they haven't been able to meet Kirra, but we talk all the time," she says, explaining that her mother is British and spends half the year in France, while she also has a grandmother who's in lockdown in England. "But luckily Dave's side of the family is on the Northern Beaches [in Sydney] so we've been able to connect with that side of the family, and his mum in particular is really helpful."

She's also had friends swoop in, with Jessica Gomes and Nicole Trunfio both recently visiting. Even so, Ward insists her preferred Byron is more family-friendly than celebrity hotspot. She does not begrudge, however, the surge in popularity (and supposed traffic jams) in the last year, helped along by the Hemsworths, their posse of famous friends, and several productions like Nicole Kidman's *Nine Perfect Strangers*, being shot nearby.

"I'm in the creative industry, so I feel like seeing more work coming here is a positive thing," she says. "It's a dream for a lot of people to live here, but to have enough work or the right kind of work to be creatively fulfilled is something that might be missing for some people. So I think it's really positive, but not everyone sees it that way."

She could also be referring back to her own shoot, which gave her the creative satisfaction she used to get from international projects, without having to venture too far down the highway, let alone jump on a plane. "It was nice just to feel like I could be home in Byron and do something really different that was getting creative with colour," she reflects with one final thought. "It's like a dream come true." ■

**"I GREW UP WITH A DREAM IN MIND AS TO HOW I WOULD RAISE MY KIDS ... TO HAVE THEM PLAYING IN ROCK POOLS AND SEEING THEM LEARN HOW TO SURF. ALL MY FAVOURITE MEMORIES ARE OF CAMPING WITH MY FAMILY AND GOING UP AND DOWN THE COAST TO RUGGED PLACES, AND I JUST WANTED NATURE TO BE A BIG PART OF THEIR UPBRINGING"**







Prada coat, \$4,550,  
top, \$1,720, and shoes,  
\$1,400. Rebecca Ford  
stockings, P.O.A.

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Phoebe Pendergast-Jones top, \$750, and skirt, \$750. Gucci dress, worn underneath, P.O.A. Bona Capello hat, \$920. Scarf fabric from Tessuti. Roksanda boots, P.O.A.

Hair stylist: Sophie Roberts  
Hair colour: Diane Gorgievski  
Make-up: Linda Jefferyes  
Manicure: Byron Beauty Bar  
Set design: Jordan Gogos



DEREK HENDERSON

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**NEOPRENE NIGHTS**

Versace top and skirt, both P.O.A.  
Ancuta Sarca shoes, \$1,390.  
All prices approximate; details at  
[Vogue.com.au/WTB](http://Vogue.com.au/WTB).

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HISTORIC DRAMA  
TO SEE US THROUGH  
Gucci x The North  
Face jacket, \$3,130,  
and dress, \$5,200.

# BRAND- NEW ICONS

This season kicks off with a slew of the boldest looks.  
The new dress code? Strength, purpose and fantasy.  
Styled by Kate Phelan. Photographed by Rafael Pavarotti.

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## UNIFORM THINKING IN BLACK AND WHITE

**From left:** Hermès dress, \$13,435, and shirt, \$1,810. Converse x Ambush boots, \$250; Celine jacket, P.O.A., top, \$520, and shorts, \$870. Dr. Martens boots, \$320; Michael Kors Collection tunic, \$2,185. Peet Dullaert necklaces, worn in hair, from, \$655. Dr. Martens boots, \$320; Stella McCartney dress, \$2,750. Peet Dullaert necklaces, worn in hair, from, \$655. Eytys boots, \$480.



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S/S '21: THE  
SUPER-SOFT  
ESCAPISM

Loewe dress,  
\$9,950. JW Anderson  
earring, \$540.



RAFAEL PAVAROTTI

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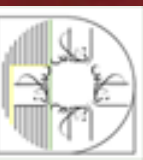
CODE RED: THE POWER  
HUE OF THE SEASON

**Left:** Saint Laurent dress and pants,  
both P.O.A. Paula Rowan gloves,  
\$465. Kalda shoes, \$510. **Right:**  
Fendi top and pants, both P.O.A.  
Emilia Wickstead shoes, \$1,030.

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KEEPING  
COMPLEXITY  
PRETTY IN  
PALEST PINK

Noir Kei Ninomiya  
tops, and dress,  
worn underneath,  
all P.O.A.

**Fragrance:** Marc  
Jacobs Daisy  
Love EDT.



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**ROOM TO MOVE IN  
SUSTAINABLE COTTON**

Balenciaga shirt and  
shorts, both P.O.A.  
Osio shoes, \$460.

**STRONG SUITS**

**Opposite page, left:** Givenchy  
jacket, \$4,050, pants,  
\$1,400, and shoes, \$2,850.  
Peet Dullaert necklaces, worn  
in hair, from \$655. **Right:**  
Givenchy jacket, \$4,250, pants,  
\$1,750, and shoes, \$2,950.  
Peet Dullaert necklaces,  
worn in hair, from \$655.

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FRIVOLOUS  
MEETS  
FUTURISTIC

Comme des Garçons  
dress, top, skirt,  
socks and sandals, all  
P.O.A., from Dover  
Street Market.



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CEREMONY AND  
OPULENCE IN  
BRIDAL WHITE

**Left:** Burberry dress,  
\$6,900, and slip, P.O.A.  
Peet Dullaert necklaces,  
worn in hair, from, \$655.  
Dr. Martens boots, \$320.  
**Right:** Simone Rocha top,  
P.O.A., dress, \$2,100, and  
skirt, \$1,740. Peet  
Dullaert necklaces,  
worn in hair, from,  
\$655. Underground  
shoes, \$515.



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LAYERED  
LADYLIKE  
GRANDEUR

**Left:** Molly Goddard  
bolero, \$2,975,  
and dress, \$2,625.  
Underground shoes,  
\$515. **Right:** Emilia  
Wickstead top,  
\$1,180, and  
skirt, \$3,500.



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**NEW BOHEMIA:  
A BOLD  
FANTASIA**

Valentino dress and  
shoes, both P.O.A.  
Model's own earrings.

Hair: Eugene  
Souleiman

Make up: Lauren  
Parsons

Manicure: Sylvie  
Macmillan

Models: Adut Akech  
Bior, Nyarach Ayuel,  
Akuol Deng Atem,  
Shanelle Nyasiase,  
Niko Riam, Aliet Sarah

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The water effect created by the layers of fabric in this Fendi organza dress is enhanced by the application of 20,700 iridescent beads and flowers made of Murano glass that took more than 600 hours of work.



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# NEXT OF KIN

As its new artistic director of womenswear, Kim Jones is bringing a deeply personal, British sensibility to Fendi. On the eve of his couture debut, Jones spoke to Olivia Singer about drawing inspiration from the Bloomsbury group, while Mert Alas & Marcus Piggott photograph Kate Moss dressed in his designs. Styled by Edward Enninful at Charleston, the artistic set's Sussex home.

Instead of sitting amid the high-vaulted, light-drenched glamour of the Fendi ateliers to talk with Kim Jones about his first collection for the Roman house, we go for a country walk in Sussex on an awfully grey day prior to lockdown, blustery and bleak with thick mists rendering it almost dark in mid-afternoon. We're a long way from the Italian capital, where scores of seamstresses are in the process of weaving lattices of pearls and ornately embroidering couture gowns for his upcoming debut, but, nonetheless, it soon makes a lovely sort of sense. Jones recently bought a holiday home here, in the quiet village of Rodmell – a stone's throw from the house where he spent much of his upbringing, and a few doors down from Virginia Woolf's cottage – and he's brought me here to give me a tour of his childhood. "As a teenager, I spent a lot of time cycling round all these villages," he smiles, sidestepping a growling tractor. "This first collection feels almost autobiographical. What I'm referencing feels really personal."

While this is Jones's first womenswear collection, he has stood at the forefront of fashion for more than a decade: his, thus far, three-year tenure as artistic director of menswear at Dior – where he has translated the feminine romance of the founder's codes into elegant tailoring and a boldly contemporary sensibility – has already earned him almost every industry award going (alongside a wealth of female fans, from Bella Hadid to Naomi Campbell). Before that, his seven years as director of menswear at Louis Vuitton are regularly credited with transforming the fashion landscape by transposing his encyclopaedic knowledge of streetwear's cultural codes on to hyper-luxurious terrain. (In 2017, he was responsible for the house's collaboration with Supreme, broadly considered a signifier of fashion's shift into a new age.) Accordingly, much has been written about his youth: the son of a hydrogeologist who specialised in irrigation projects, Jones grew up between England and Africa (with stints in Kenya, Ethiopia, Botswana, Tanzania and Ecuador), and his early life is easily mapped on to a lifetime of collections imbued with wanderlust and disparate cultural references. "From a small age, I realised there was a lot in the world to see," he says. "But in many ways, it's harder to research in lockdown, so what I've done is look internally." →





Lila Grace Moss Hack on the runway for Fendi's haute couture spring '21 show.

FENDI HAUTE COUTURES '21

Kate Moss for Fendi haute couture spring '21.

Naomi Campbell walks for Fendi haute couture spring '21.

Demi Moore opens for Fendi haute couture spring '21 show.

Rather than commandeering one of his regular research trips to the Amazon or Japan, for Fendi, Jones has returned to the youth he spent in Rodmell, around Lewes and at Charleston farmhouse, where he'd go sketching after school in the bucolic gardens or etch lino prints from the Duncan Grant and Vanessa Bell frescoes on the walls. It is here that, one December afternoon, as rain spits against the painted windows, Kate Moss is lounging upon the same living-room chaise as the Bloomsbury set would have nearly a century ago, while dressed in Jones's newest designs. (Moss is also consulting on accessories for Fendi. "It was logical. She has such immaculate taste – she's seen everything, and her knowledge of fashion is so vast," says Jones, who has known the model since Lee McQueen introduced them in the 90s.)

"I always wanted to wear his menswear – and now he's making womenswear!" Kate says laughing, draping a dress that hybridises crisp grey masculine tailoring with a gown embellished with hundreds of crystal wildflowers. "What he does is always very cool and modern. He knows exactly what people want to wear."

Later, I ask Jones what could possibly have drawn a teenager to this curious little farmhouse, with its low 16th-century ceilings and its perfectly preserved bohemia. "When towns have a famous literary or artistic figure who lived there, it's in the air," he recalls. "I'd always see the old bookshops in Lewes with Virginia Woolfs in the window. Old school essays I've found were written on Roger Fry. They were ever-present." There was something about the collective creativity of the Bloomsbury set – immortalised by Charleston, where they worked and romanced one another with remarkably liberal attitudes – that he says was irrepressibly magnetic. "I thought that a group of people coming to live together in the middle of the countryside at that time was quite forward-thinking. They were like a posh commune," he says with a laugh. "And their cast on what was happening at the time

was impressive and wide. The forward-thinking of John Maynard Keynes's economics and Virginia Woolf's books, like *Orlando*."

The collective energy of the movement is visible in the way that Jones operates now. "It was collaborative, a family," he says of the group. "Which is how I like to work." He is renowned for his collaborative spirit, both with his teams and his circle of illustrious friends (from Kanye to the Beckhams, Kate to Naomi, his dinner-party placements are a brilliant blend of global A-listers and Sussex school friends). "What I love most about Kim is his ability to bring family wherever he goes," reflects Adwoa Aboah, one of the formative muses for his vision. "He keeps such a wide range of people around him – artists, musicians, the youth, everyone – which is why his work continues to remain so relevant. He finds inspiration everywhere." (Jones proudly knows as much about Baby Yoda as he does about Woolf, and he prizes his Julien Macdonald hamburger boxes as highly as his art collection; he's not one for cultural snobbishness.) That energy is pronounced in his debut, which will be modelled by families both chosen and biological, but it is *Orlando*, Woolf's modernist novel, that has offered the most direct starting point for his couture collection. A time-travelling exploration of the mutability of gender, it was written in dedication to Vita Sackville-West, Woolf's long-time paramour, whose son later referred to it as "the longest and most charming love letter in literature, in which [Virginia] explores Vita, weaves her in and out of the centuries, tosses her from one sex to the other, plays with her, dresses her in furs, lace and emeralds, teases her, flirts with her, drops a veil of mist around her".

The story has been regularly referred to in fashion – its explicit references to the importance of clothing in establishing one's identity easily lend themselves to designers looking to imbue their work with meaning – but Jones has taken a more oblique approach in reasserting



Christy Turlington for Fendi haute couture spring '21.

A maze of glass boxes planted with trees form the runway during Fendi's Paris Fashion Week show.



its relevance. Just as Orlando oscillated between the worlds and wardrobes of different times, Jones has used the biographies of the women who will model his debut to excavate the Fendi archive, drawing references from their respective years of birth and the house's history. "Each look is about the personality who will be in it. That's the luxury of couture, it's designed specifically for the person," he says. ("It feels like an authentic representation of who you are. Nobody ever asks me what I like," says Aboah laughing and whose outfit for the show evolved from a 1990 Karl Lagerfeld sketch for the house.) "I wanted to look at different points of time in Fendi – which is why *Orlando* came into my head. I wanted to pull out points of reference from Karl, but renew them," Jones continues. "To look at them in a lighter way, to see them with a new eye, but without it appearing nostalgic."

Equally, Woolf's staunch feminism – and the Bloomsbury women, each a force in her own right – offer a parallel, he suggests, to Fendi's history as a matriarchy. While Lagerfeld served as creative director at the house for the 54 years up until his death in 2019, its name has been upheld by the four generations of women who have acted as its custodians since it was founded in 1925 by Adele Casagrande (who named it in honour of her husband, Edoardo Fendi) – and it was Casagrande's five daughters who, in 1965, recruited the German designer to modernise the brand's aesthetic. In the interim between Lagerfeld's passing and Jones's debut, Silvia Venturini Fendi – Casagrande's granddaughter, who has directed

the brand's menswear and accessories since 1994 – acted as its creative guardian before handing the reins to Jones. "I always had an attraction to Kim – and now that I work with him, I understand why," reflects Silvia, who has considered the designer a friend for more than a decade, and still remains an integral part of the brand's creative process. "I am very happy – I like working as a duo, and working with him reminds me a lot of how I used to work with Karl. This was written in the stars. It was karma," she says. "I really admire her," Jones says on set while sending an enthusiastic stream of messages to Silvia. "I want to make her proud."

What he has created for his debut, then, is something of an amalgam of Jones's own lifelong obsession with Bloomsbury's profoundly British romance and the historic Italian grandeur of the Fendi name. "What's been particularly interesting to me, while spending more time in Rome, is that I've seen more of the huge amount of references that the Bloomsbury Group took from there," he notes (later, to prove his point, he pulls out a catalogue of Vanessa Bell's paintings, which flit between Sussex farmland and the Borghese gardens in Rome; Woolf was also particularly taken by the "infinite silence" of Perugino's frescoes; and in London, Fry would hold exhibitions and translate his own understandings of Italian Old Masters). "And if you look in the Charleston library, or at Clive Bell's book collection, it's all there. All roads lead to Rome."

In the collection, *déshabillé* draped dresses are cut as if frozen in time in the manner of Bernini's marbles, but are hand-embroidered →

"He keeps such a wide range of people around him – artists, musicians, the youth – which is why his work continues to remain so relevant. He finds inspiration everywhere"



Creative director Kim Jones at the end of his debut haute couture spring '21 show for Fendi.

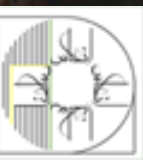
with wildflowers; swirling swags of fabric are affixed by blooming rosettes. He has found echoes of Italy in the marbled paper that once bound Bloomsbury books, which the couture ateliers have now translated into a wealth of breathtaking fabric techniques. The tragic story of Woolf's suicide (a substantial part of our walk is spent tracing her final footsteps to the river in which, aged 59, she drowned herself) is echoed in pooling gowns dripping with crystals, or bulbous droplets of Murano glass strung as jewellery or inset as curlicue hairpieces. It's exquisitely opulent, but rather than appearing abstractly ethereal – perhaps aside from a liquid organza gown that floats almost lighter than air, anchored only by its crystalline hem – it appears determinedly grounded in Jones's world of cool covetability (Kate sitting at a table, slouched in an immaculately tailored satin suit proves the point). "We live in a modern world, so I like for there to be reality," he asserts. Incidentally, nobody put it better than Victoria Beckham: "Kim is in touch with popular culture – and when you marry that with his incredible vision and exquisite craftsmanship it makes him a real force to be reckoned with." Aboah agrees: "I'm excited because I know he looks at what you wear, what I wear – he's continuously looking at everyone, at everything, and he wants to make clothes that women want to wear. I'm excited to put on those outfits, and feel epic in them. Because he's more than capable."

Once we've driven back from Sussex to Jones's London home, he continues to give me a tour of the Bloomsbury artefacts he's collected. A gargantuan brutalist bunker in Notting Hill, with a swimming pool for morning workouts, a giant steel kitchen equipped for Sunday roasts, and walls filled with pieces to rival many museum collections, it is a sanctuary from the outside world (when in London, Jones is a determined homebody), and its polished concrete surrounds have

become the perfect backdrop to highlight his fixation with the collective. Here, alongside the art he has amassed over the years – Magritte, Francis Bacon, Amoako Bofo – there is a dresser painted by Vanessa Bell, which sat in Virginia Woolf's Richmond home; Duncan Grant works hang in the living room; a Roger Fry folding screen mentioned in *Brideshead Revisited*; an endless library filled with first editions, publisher manuscripts and annotated copies of books that belonged to the Bloomsbury clan. "I'm obsessive," he says. "I find it so exciting that you can buy these things – especially the books which people gave to each other. That these books have touched their hand, and the hand of the person who they loved and wanted to give it to ... it just feels like there's an energy to it. And you don't ever really own anything; you're just keeping it while you're here."

It's a sentiment that echoes Silvia's feelings about why Kim makes such a perfect fit for the house that bears her name: one that she says she loves more than herself for the weight it holds for her family. "One of the first things that Kim did was ask Delfina [Delettrez, Silvia's daughter] to join us, which was the best thing – because it was a sign of love, and that he understood Fendi, and that its history goes on," she says. "The first thing I wanted was to make sure Delfina came on board – because she's the next generation of the family," he continues (Delfina, whose eponymous jewellery brand has been thriving for more than a decade, now oversees the jewellery for Fendi). "I want to respect Silvia, and to think about the legacy of the house. Fendi is about them: about strong women, intelligent women, who know what they're doing in their lives. Pioneering women, like the Bloomsbury women, like the women in the show. This is a statement: one to celebrate Fendi, and the stories of all of these amazing women." It's certainly a celebration – and the next chapter will unfold from here. ■

Kim Jones takes hybrid dressing to new heights with his *Orlando* inspired collection for Fendi. Here, a half jacket features pleated georgette, worn over an embroidered silk dress embellished with more than 1,300 bouquets of organza petals and 750 Murano glass beaded flowers. Hand embroidered silk ballerina shoes add a final polish to the elegant look.



**From left: Matu Ngaropo** wears a Song For The Mute jacket, P.O.A., and pants, \$895. Surrounded By Ghosts singlet, \$70. Marsèll boots, \$1,575. His own necklace; **Chloé Zuel** wears a Bottega Veneta dress, \$10,510. Marsèll boots, \$1,625; **Elandra Eramiha** wears a Valentino top, \$3,900, and skirt, \$3,220. Marsèll boots, \$2,175; **Lyndon Watts** wears a Kerry Brack dress and cape, both P.O.A. Piers Atkinson headpiece, P.O.A.; **Shaka Cook** wears a Common Hours robe, P.O.A. Emporio Armani pants, \$920. Piers Atkinson headpiece, P.O.A.; **Jason Arrow** wears a Maison Margiela coat, \$6,685. Song For The Mute top, P.O.A. Emporio Armani pants, \$720. Marsèll boots, \$1,625; **Victory Ndukwe** wears a Chris Ran Lin cape, \$1,650, jacket, \$1,200, and shorts, \$420. Reebok sneakers, \$130, from The Iconic; **Akina Edmonds** wears a Sacai dress, \$2,720, and shoes, \$1,290; **Marty Alix** wears a Saint Laurent by Anthony Vaccarello shirt \$2,965, tunic, \$665, and pants, \$2,705. Piers Atkinson mask, P.O.A. Marsèll boots \$1,510; **Brent Hill** wears an Erin Batya Novick coat, \$2,000. Piers Atkinson headpiece, P.O.A. Marsèll boots, \$1,575. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).



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# RISE UP

As the era-defining rap musical *Hamilton* prepares to premiere in Sydney, the talented and representative cast of the Australian production is ready for its close-up. By Hannah-Rose Yee. Styled by Philippa Moroney. Photographed by Charles Dennington.

It's midday and nudging 35 degrees at The Australian Botanic Garden in Sydney's south west, where the 10 principal cast members of the Australian production of *Hamilton* are assembled for their *Vogue* photoshoot. There they are, gathered on the hilltop, the sun high in the sky above them: Matu Ngaropo, Brent Hill, Marty Alix, Shaka Cook, Elandrah Eramiha, Victory Ndukwe, Lyndon Watts, Akina Edmonds, Chloé Zuel and Jason Arrow, the man stepping into creator and star Lin-Manuel Miranda's shoes as Alexander Hamilton – young, scrappy and hungry, an American immigrant who rises through the ranks of the founding fathers to become an architect of the country's fledgling government.

It sounds like improbable source material for an 11 Tony Award-winning (and Pulitzer Prize-winning, and Grammy Award-winning) musical, but that's the genius of *Hamilton*. The rap extravaganza moves at a thrilling speed, telling a story ripped from the history books with a diverse cast in a way that is all-consuming, all-engaging and endlessly electric. "It's an experience like no other," enthuses Arrow. "Everything from the costumes to the set to every single lyric and beat, it all means something."

Up on the hill, Arrow wears a fitted pea coat from Maison Margiela: high of collar, sharp of breast, billowing of tails. "That was my favourite outfit," Arrow says later, while his co-stars →



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**From left:** Jason wears a Valentino shirt, P.O.A., and pants, \$2,200. Bulgari earrings, \$8,950; Lyndon wears an Hermès jacket, \$4,275, and pants, \$1,215. Dion Lee top, \$250. Bulgari earrings, \$2,790, and rings, \$3,090, and \$3,310.



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**From left:** Elandrah wears a Christian Dior jacket, \$6,500, skirt, \$4,900, belt, \$940, and briefs, \$1,400. Marsèll boots, \$2,175; Akina wears a Christian Dior dress, \$17,500, bra, \$2,150, briefs, \$1,800, and belt \$940. Van Cleef & Arpels bracelet, \$23,500. Marsèll boots, \$1,560; Chloé wears a Christian Dior dress, \$20,000, bralette, \$1,350, and briefs, \$1,400. Van Cleef & Arpels ring, \$11,300. Marsèll boots, \$1,625.



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**From left:** Brent wears an Erin Batya Novick coat and cape, sold as set, \$3,000; Marty wears a Miu Miu top, \$1,020, skirt, \$6,500, and shorts, worn underneath, \$760; Shaka wears an Ermenegildo Zegna coat and pants, both P.O.A. Edwin Mohney skirt, worn as collar, P.O.A. Marsell boots, \$1,560; Chloé wears a Burberry top, \$1,880, skirt, \$1,880, and corset dress, worn underneath, \$2,950. Marsell boots, \$1,625; Lyndon wears a Dion Lee singlet, \$250. Edwin Mohney top, worn as skirt, P.O.A. Esenshel hat, \$555. Hublot watch, \$16,000; Akina wears a Celine dress, P.O.A. Tiffany & Co. earrings, \$2,050; Elandrah wears an Emporio Armani dress, \$3,150. Tiffany & Co. necklace, \$3,200. Omega watch, \$37,125.

Edmonds, Zuel and Eramiha – the Schuyler sisters, Angelica, Eliza ... and Peggy, respectively – are photographed in a trio of romantic Christian Dior dresses. “It reminded me of the coats in the show,” Arrow adds. “I kinda wanted to ... ” he pauses, grinning, and throws his fist up in a perfect copy of the *Hamilton* poster.

If you’re a *Hamilton* fan, you’ll know the image he’s recreating: a silhouette of our hero with his hand thrust aloft, coat fanning out around him. It’s not the only musical reference lobbed about on the day. When Lyndon Watts, who will play Hamilton’s frenemy Aaron

Burr, steps out in an Emporio Armani suit, Arrow stops in his tracks. “Pardon me. Is that Aaron Burr, sir?” Arrow jokes, a lyric ripped right from the stage, as Watts sashays past.

It feels like band camp, what with the convivial, first-day-of-school atmosphere. The cast only received its music for the production a few days prior, and the enormity of what lies ahead is still sinking in, says Akina Edmonds, who is playing Angelica, the Schuyler sibling with Big Eldest Sister energy. And then there’s the many spontaneous outbursts of song. En route to the photoshoot,

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Chloé Zuel admits that the company “strutted down the aisles” of their chartered bus while singing *Vogue* by Madonna. “What else?” she quips, laughing. Zuel is starring as Hamilton’s wife Eliza, the lead female role. “No pressure,” she adds, “but I wouldn’t be here if I wasn’t ready.”

The anticipation is palpable. And infectious. Those blistering rhymes, the clever choreography, the barrelling pace of the production – there is no better showcase for a performer than *Hamilton*. For many of the cast, this will be the biggest gig in their

career thus far. For Shaka Cook, an Indigenous actor from the Pilbara region in Western Australia playing Hercules Mulligan, one of Hamilton’s compatriots, it will be his *first* musical. “I didn’t even know about theatre growing up,” Cook says. “If I had known anything like this as a kid, it would have opened my eyes to the possibility of the world.”

That’s the beauty of this show, deliberately cast with diverse actors to make a crucial point about our society. As Marty Alix, appearing alongside Cook as John Laurens, another of Hamilton’s squad, →





From left: Shaka wears a JW Anderson coat, \$2,315. Emporio Armani pants, \$920; Elandrah wears a Marni dress, P.O.A. On right arm: Georg Jensen bracelet, \$875, and rings, \$310, \$245, and \$385. On left arm: Georg Jensen bracelet, \$7,700, and rings, \$2,650, and \$475; Marty wears a Maison Margiela top, P.O.A., and pants, \$1,790. Esenshel hat, \$555. Tiffany & Co. necklace, \$2,900, and bracelet, \$1,400. Marsell boots \$1,150; Matu wears a Daniel Jeon coat, P.O.A. Surrounded By Ghosts tank top, \$70. Rick Owens shorts, from Marais. Phoebe Hyles hat, \$590. His own necklace.



Chloé wears a Louis Vuitton dress, \$9,350, and belt, P.O.A. Marsèll boots, \$1,625.



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Victory wears a Louis Vuitton top, \$7,600.



**From left:** Akina wears a Proenza Schouler dress, \$1,825. Caroline Reznik bra, \$3,200. Mineraleir chain necklace, \$1,705. Georg Jensen necklace, \$1,450, and bracelets, \$1,100, and \$875; Chloé wears a Versace dress, P.O.A. Sacai necklace, and rings, P.O.A.; Elandrah wears a Fendi dress, \$7,600, slip, worn underneath, \$1,850, and belt, \$850. Georg Jensen necklace, \$16,500. On right arm: Georg Jensen bangles, \$625, and \$825, and ring, \$475. Longines watch, \$3,350. On left arm: Georg Jensen bangle, \$1,975, and rings, \$310, and \$2,650.

sums up: “We are skilled performers and we are so integral to the tapestry of what Australia is.”

The importance of that cannot be understated. Watts tears up as he explains the significance of seeing the original production with its diverse cast “who look like me and my family, represented in this art form I love so dearly”. “We all deserve to see ourselves,” he adds.

“Theatre is everything. Feeling the music and seeing the sweat on the performers and hearing the first hit of the note – it’s going to be so emotional”

*Hamilton’s* Australian producer Michael Cassel also saw that first Broadway staging and was struck by the power of its message. “I thought it was the best piece of theatre I had ever experienced,” he recalls. For the past few years, in back and forth conversations with the American creative team, Cassel and casting director Lauren Wiley went about assembling a truly representative company that reflected modern Australia, trawling YouTube and Instagram accounts and even slam poetry nights, all in service of unearthing local talent that might have previously been overlooked. But no longer. “It’s a revolutionary show, about revolution, creating revolution,” says Arrow.

The true genius of *Hamilton* is that you can have all the historical knowledge or none of it and still enjoy the 170 minutes that you spend sunk into that plush velvet

seat in the auditorium. You can have all of the obsessive, lyric-spitting passion – like Zuel, who describes herself as a “creepy super fan” – or almost none of it, which was the case with Victory Ndukwe, who will be playing *Hamilton’s* charismatic comrade Lafayette. After 12 months of auditions, first in person and then over Zoom, he’s an expert – and well on his way to becoming a super fan of Zuel proportions. Ndukwe’s favourite part of the process was getting fitted for his costumes. “It was a super-long day, because we had to do all the jackets,” he recalls, “but wow, it felt great.”

No matter your level of *Hamilton* awareness, know that the music is that dynamic, and the story is that compelling, and the production is that immersive. (“Lin-Manuel Miranda, he’s pretty good,” jokes Brent Hill, who provides the show’s comic relief as the farcical King George III.) Like all great musicals, *Hamilton* is also a really brilliant show beyond anything else. And don’t we need just that, after a year like 2020?

“Theatre is everything,” enthuses Elandrah Eramiha, who will be playing Peggy Schuyler. “Feeling the music and seeing the sweat on the performers and hearing the first hit of the note – it’s going to be so emotional.” Edmonds also can’t wait to experience “the magic” of the stage again. “Be prepared for being in our version of the show,” she stresses. “Our truth of these characters will be shared.” And as Matu Ngaropo, taking on the role of George Washington, puts it: “It’s a big responsibility. But we’ve all been given this opportunity for a reason, too.”

*Hamilton opens at the Sydney Lyric Theatre on March 17. To book tickets, go to [ticketmaster.com.au](https://www.ticketmaster.com.au).*

**From left:** Elandrah wears a Chanel dress, \$8,760, sweater, \$4,630, earrings, \$610, and necklace, \$1,190, from the Chanel boutiques. Akina wears a Chanel cape, \$4,450, bandeau top, \$1,590, jeans, \$1,990, earrings, \$610, necklaces, \$1,480, and \$2,240, and belt, \$3,020, from the Chanel boutiques.



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**Akina Edmonds**  
(*Angelica Schuyler*)  
Max Mara top, \$700. Bulgari earrings, \$8,950, necklace, \$29,300, and ring, \$3,310.



**Chloé Zuel**  
(*Eliza Hamilton*)  
Hermès jumpsuit, \$9,330. Van Cleef & Arpels earrings, \$4,150, and bracelets, \$11,300, and \$12,600.



**Lyndon Watts**  
(*Aaron Burr*)  
Emporio Armani vest, \$1,900. Tiffany & Co. necklaces, \$595, and \$365.



**Jason Arrow**  
(*Alexander Hamilton*)  
Landing at Noon jacket, P.O.A.  
Emporio Armani





**Marty Alix**  
(John Laurens/  
Philip Hamilton)

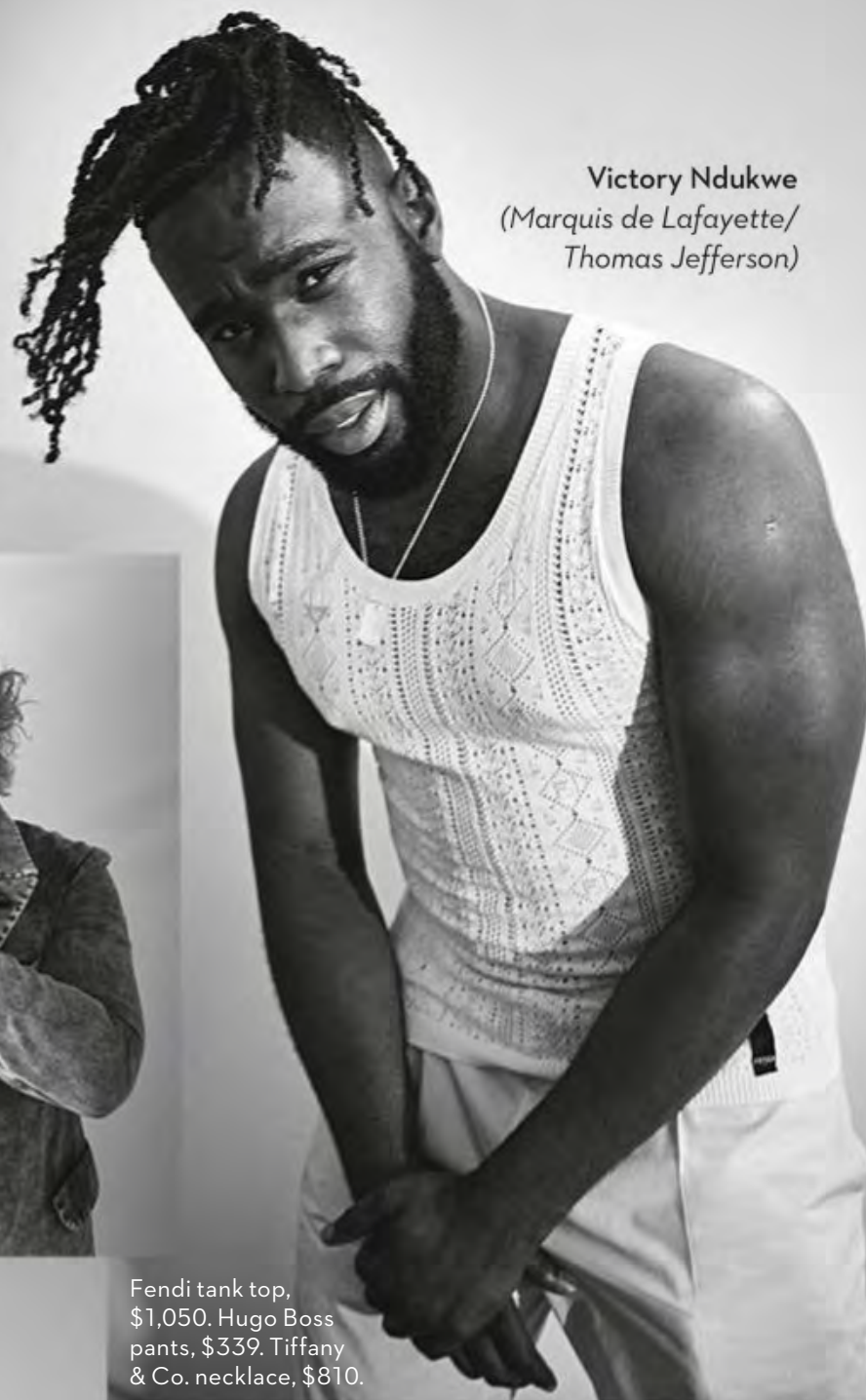
Prada jacket \$3,250,  
shirt \$1,670, and  
pants, \$1,470.



**Below: Brent Hill**  
(King George III)  
CDG jacket, \$1,290,  
and pants, \$755, from  
Masons. Bassike  
T-shirt, \$95.



**Victory Ndukwe**  
(Marquis de Lafayette/  
Thomas Jefferson)



Fendi tank top,  
\$1,050. Hugo Boss  
pants, \$339. Tiffany  
& Co. necklace, \$810.

**Matu Ngaropo**  
(George Washington)



**Shaka Cook**  
(Hercules  
Mulligan/  
James  
Madison)



Emporio  
Armani vest,  
\$820, and  
pants, \$900.  
Omega  
watch, \$8,925.

CDG Black jacket,  
\$1,950, from Masons.  
Ian Nessick tank top,  
\$90. His own necklace.

**Elandrah Eramiha**  
(Peggy Schuyler/  
Maria Reynolds)

Hugo Boss dress,  
\$1,049. Tiffany & Co.  
necklaces, \$4,250,  
and \$7,200.



CHARLES DENNINGTON



**From left: Brent** wears a Hugo Boss jacket, \$899, and vest, \$329. Emporio Armani shirt, \$510, and pants, \$720. Maison Margiela shoes \$1,140. His own ring; **Akina** wears a Fendi jacket, \$3,350, and pants, \$1,850. Tiffany & Co. earrings, \$2,650. Sportmax shoes, \$1,300; **Shaka** wears a Paul Smith suit, \$2,020. Emporio Armani shirt, \$510. Cappellazzo cummerbund, \$1,180. Marsèll shoes, \$1,560; **Chloé** wears an Alexander McQueen jacket, \$7,175, pants, \$1,735, and shoes, \$1,400; **Lyndon** wears an Alexander McQueen jacket, \$4,940, and pants, \$1,355. Cappellazzo sleeves, \$1,350. Marsèll boots, \$1,150; **Matu** wears a Hugo Boss vest, \$329. Couture+Love+Madness skirt, P.O.A. Longines watch \$1,775. His own necklace; **Jason** wears a Hugo Boss jacket, \$1,249, shirt, \$209, and pants, \$419. Both shoes, \$500; **Victory** wears a Hugo Boss suit, \$1,599. Maison Margiela top, P.O.A.; **Marty** wears a Gucci jacket, \$4,050. CDG Black skirt, \$1,290, from Masons. Maison Margiela ghillies, \$1,670. Hermès shoes, \$1,390; **Elandrah** wears a Schiaparelli coat, \$10,295, necklace, \$1,505, and earring, \$1,188. Cappellazzo sleeves, \$1,350. Acne Studios shoes, \$880.

Hair: Madison Voloshin

Make-up: Joel Babicci

Manicure: Cindy Vellis

Set designer: Helen Fitzgerald



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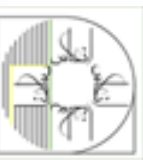
Zinnie Kumer wears a Loewe dress, P.O.A. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).



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Zinnia Kumar will not be deterred. In the season's trend-transcendent tailoring and elevated fabrics, a clarity of form matches the clarity of her mission: to use her voice as a scientist and colourism advocate. The Australian model writes about a future where we all belong. Styled by Morgan Pilcher. Photographed by Lena C. Emery.

# LEADING LIGHT

Versace top, \$1,140.  
Sportmax coat, \$2,115.

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Givenchy top, \$2,400.  
Better pants, \$1,100,  
sold as set with jacket.  
Jill Sander shoes, \$1,690.

LENA C. EMERY

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

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Prada cape, \$3,300,  
shirt, \$2,000,  
pants, \$1,610, and  
shoes, \$1,400.

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H&M Conscious  
Exclusive blazer  
with brooch,  
\$169. Salvatore  
Ferragamo  
shirt, P.O.A.



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**T**he ravages of Covid-19, border closures, natural disasters and a political awakening has led to a rise in the collective consciousness. People, voices and stories, which for so long were silenced, unacknowledged and banished to the fringes of media and public policy, are finally being seen and heard.

My family's story and ties to Australia begins 142 years ago in 1879. I am a fifth-generation Indian immigrant, born in Australia, passionate about pushing this new awakening forward.

My mother set me on this path. I saw her being discriminated against, implicitly and explicitly, for most of my early life and it was while working on an education project a few years ago under the Department of Foreign Affairs that I decided to take action. I saw first-hand the damage inflicted to children under the age of five who were exposed to similar discrimination in childhood – everything from self-esteem and self-worth to educational attainment – and I became determined to understand the political, economic and bureaucratic system that allow this kind of discrimination to exist unquestioned.

I realised the best way forward was to research the system of power imbalances and to use mixed media advocacy to reach the public outside of the academic sphere.

What drives me is the right for all people to live and be treated equally, regardless of the concentration of melanin produced in their skin. We are all the same, but we have been taught to hate and divide, because that is what capitalist power systems based on discrimination draw their profits from and how they maintain their power.

It is my goal to see all facets of society represented in the media and not just what zeitgeist representation deems relevant. Secondary



Prada cape, \$3,300, shirt, \$2,000, pants, \$1,610, and shoes, \$1,400.

traits, such as identity, gender and size, are found in all ethnicities. Until ethnic representation is increased, and it genuinely represents the people who belong to our societies, we are going to continue to have a society where the largest minorities remain invisible and unrecognised, which creates serious problems for belonging, identity and community harmony.

No child should have to grow up thinking that if they were another race, they'd fit in and be viewed as valued members of society and the beauty economy. All people deserve to be seen and deserve to belong, free from discrimination or conditional circumstances. Fashion is a powerful tool for belonging and we need to utilise its power in a positive way.

*Zinnia is part of Vogue Australia's Diversity Council, a group of talented voices we engage and collaborate with as we uphold the global Vogue Values of diversity, responsibility and respect for individuals, communities and for our natural environment.*



Jil Sander coat with belt bag,  
\$3,430, pants, \$1,940,  
and shoes, \$1,690.  
**Beauty note:** M.A.C. Eye  
Shadow in New Crop.

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Givenchy top, \$2,400. Better pants, \$1,100, sold as set with jacket. Emily Frances Barrett rings, from \$715.



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Sportmax coat,  
\$2,115. Versace  
crop top, \$1,140.  
Gauchère pants,  
\$1,100. Pebble  
London necklace,  
worn as belt, P.O.A.

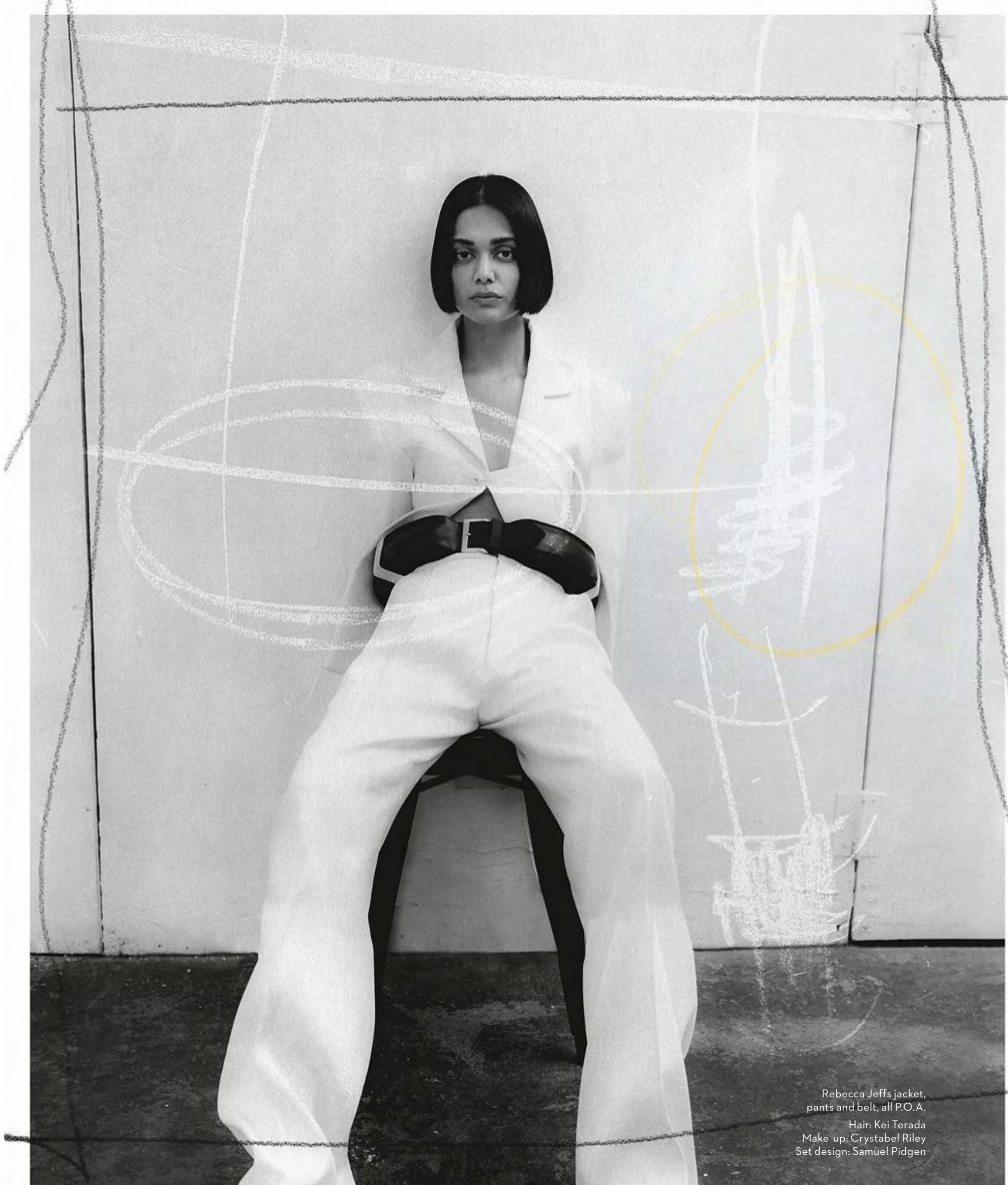
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Rebecca Jeffs jacket,  
pants and belt, all P.O.A.  
Hair: Kei Terada  
Make up: Crystabel Riley  
Set design: Samuel Pidgen

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# THE AGE OF DISCONTENT

They're called under-fulfilled overachievers – women who have done everything they were supposed to do on the path towards success, yet still feel impossibly lost. Sound familiar? With a global pandemic shifting the way we measure goals and fulfilment, Hannah-Rose Yee meets the conscious coach who wants to get your career back on track and more importantly, give it meaning.

**T**he woman – let's call her Client A – had done everything right. She studied international relations and economics at university in the US, interned for a senator (a Kennedy, no less), graduated *cum laude* and secured a job at a nonprofit nurturing future Hispanic leaders. She started her own publishing imprint, shining a spotlight on writers from her community in the Bronx. In the evenings, she worked as a bartender to support her family. She was intelligent and driven and at 27, a woman with her entire life ahead of her. But she was also lost, plagued with feelings of 'what if' and 'what next', wondering why she felt so disconnected from her own trajectory.

So she decided to sign up for a professional development workshop in New York overseen by Megan Hellerer, who calls herself the conscious career coach. The year was 2016, and even though Hellerer's coaching practice had only just celebrated its first birthday, she had met several women like Client A – women who were so clearly extraordinary but were struggling to articulate their purpose. Women she would later christen "under-fulfilled overachievers". Women, it turns out, like herself. Hellerer launched her business after quitting a high-powered job at Google that paid six figures with all the trimmings but was causing her so much anxiety that she would feel nauseous every morning on the bus to work. Hellerer knew what it felt like to finally have everything you thought you wanted but for those things to leave you cold. She relished the opportunity to work with these women, women like Client A, taking them on the same journey that she had taken herself.

Client A – actually, let's call her Client AOC, as in Alexandria Ocasio-Cortez, because that is her name – felt so invigorated by Hellerer's guidance, she left the workshop and signed up for one-on-one coaching sessions. Working with Hellerer helped Ocasio-Cortez articulate the things that gave her purpose: not goals, per se, but "warmer or colder" measures that she could follow in →





pursuit of giving her life meaning. Like getting more involved in grassroots activism, volunteering for the 2016 Bernie Sanders campaign and jumping in a borrowed Subaru and driving 25 hours – subsisting on Red Bull and Hot Cheetos and TLC’s *No Scrubs* – to join rallies at the Standing Rock Indian Reservation, where the Lakota Sioux were protesting the Dakota Access Pipeline.

And then the biggest and warmest step of all, running for congress, which Client AOC did in 2018, securing her seat in New York’s 14th congressional district and becoming one of America’s youngest elected representatives. “Your guidance, help and support was pivotal in a time when I felt very lost,” Ocasio-Cortez has said of Hellerer. “You helped me reframe a lot of my thinking ... As a result of this work, I opened a door I didn’t even know existed.”

It seems strange, given how aligned Ocasio-Cortez is with her life purpose now, but when Hellerer first met her she was a textbook example of an under-fulfilled overachiever. “This is not something that she was born knowing,” Hellerer explains. “Yes, she has so much talent,” she adds, but when Ocasio-Cortez first approached her, she was asking the same questions that Hellerer had asked herself when she left her Silicon Valley security behind for pastures unknown. Questions like: ‘I want to have a career, but I want it to be meaningful’, and, ‘I want to make money but I don’t want to be a sell out’, and, ‘I don’t know what the path forward is.’ “She didn’t reach out to work with me because she knew what she wanted to do then,” Hellerer says. “She came to my first ever live workshop in New York City called ‘WTF Am I Doing with My Life?’, because she was asking that question – not because she knew the answer.”

Hellerer is speaking to *Vogue* Australia on the phone from North Fork, Long Island, where she is currently holed up writing her forthcoming book, a guide to figuring out WTF, exactly, to do with your life. It’s a dreary Monday afternoon on the East Coast – the sun is setting distressingly early at the start of our interview, during which Hellerer turns the full wattage of her AOC-approved coaching spotlight on me. “What does conscious mean to you?” she asks, early on in the conversation, to which I offer, *thinking carefully about decisions, but not overthinking them*, by way of an answer. “Right, intentionality,” Hellerer sums up, far more eloquently. “Not to just put you on the spot there,” she says, laughing. “But it’s so fascinating, because I talk about conscious career transformation ... A career that is intentionally and authentically aligned for you, right? In order to have a conscious life and career, you have to be privy to your own wants and needs.”

Talking to Hellerer is like this: she’s passionate and chatty and has a laser-sharp focus, listening closely when you speak and zeroing in on the meat of the issue, like a psychological sniffer dog. No wonder Ocasio-Cortez raves about her and her private coaching services, which once had a 12-month waitlist. Hellerer is solutions-oriented in a way that is truly impressive: there’s no question that can’t be answered, no life blockage that she won’t get down on her hands and knees to clear.

It’s why she came up with the idea of the under-fulfilled overachiever in the first place, as a taxonomy of sorts to identify the types of women she wanted to work with. An under-fulfilled overachiever is “someone who has checked all of the boxes, done all of the right things, has ‘good girl’ syndrome”, Hellerer says. “I often talk about it as having a great life but it isn’t *your* life ... You get all the right things and find yourself in a position where you’re

asking: ‘Is this all there is?’” Compounding this is the fact that many under-fulfilled overachievers have “deep ambition”, Hellerer says, “not as a dirty word, but a really amazing thing – the drive, the energy, the desire to contribute and have an impact in a meaningful way.” Shake up the cocktail and you get a muddled mess of disconnection.

From her own anecdotal research, Hellerer says that it happens young, as these women look into the future and find a disconnect between what they’ve been told they should be striving towards and what they actually want. And she also thinks that the number of under-fulfilled overachievers is increasing. Hellerer chalks it up to how the advent of technology and the rise of remote working – cranked up during the pandemic – have caused the boundaries between work and life to collapse, like an open-plan office that stretches on forever. “It’s not a new thing to have soul-killing work,” Hellerer explains. But before, when you left the office you really left that work behind. “The work persona was

a suit, and then you would go home and change into jeans,” Hellerer puts it. “It made it plausible, or at least possible, to imagine that you could have this whole other fulfilling life outside of work. Now it’s virtually impossible to keep that separation.” And it’s this that has so many under-fulfilled overachievers desperately seeking something, anything, to give their life direction.

Hellerer knows what this feels like, because she was once one, too. Hellerer was “president of all the things, captain of all the teams”, in high school. She went to Stanford and “basically fell into Google” just after the company had IPOed. This was the era of Silicon Valley idealism, creativity and stock options. Sheryl Sandberg was leaning in on the advertising team. “I didn’t really know what else I wanted to do, and then I got stuck and I was there for eight years,” she recalls.

But she wasn’t happy. Hellerer tried everything: changing teams, cities, apartments, planning a sabbatical and even breaking up with her boyfriend. “I was so deeply ashamed,” she says. “This is supposedly the best job in the world. Who am I to be so unhappy? There must be something wrong with me.” Finally, she walked into a meeting with HR and told them she would not be returning to work on Monday. “It wasn’t this big, fancy, planned thing,” Hellerer says. “It just came out of my mouth. I thought I would feel this tremendous relief, but so much of my identity was tied to being a Googler. It was my entire 20s. I was so ashamed that I had no plan and no idea how I was going to figure it out.”

She only started her business after taking a career coaching class in the spirit of ‘I’ll try anything once’ and finding herself strangely

An under-fulfilled overachiever is “someone who has checked all of the boxes, done all of the right things, has ‘good girl’ syndrome. I often talk about it as having a great life but it isn’t *your* life”



curious about the work. It wasn't purpose – not yet, anyway – and it wasn't necessarily passion, but it was a fascination. "My curiosity was on fire," Hellerer recalls. She completed the lessons, offered to coach her friends in order to secure her certificate and, in 2015, opened the doors on her business. Now, Hellerer offers a mix of one-on-one coaching (paused for the year while she focuses on writing her book) and a virtual, self-directed course, priced at \$1,570, with a discount for women of colour. Sign-ups increased during the pandemic, with between five and 10 per cent of enrolments hailing from Australia.

These feelings of unfulfillment and aimlessness that Hellerer and her clients have experienced aren't necessarily new. "For so long, success has been considered according to very traditional criteria," explains Alex Kingsmill, Melbourne-based life and career coach. "Money, status, material goods, appearance ... Goal-setting has largely been tied to that. How to get more of the external stuff that demonstrates to yourself and to others that we're well on track."

Hellerer calls this the 'shoulds', as in all those expectations society places upon women about what they should or shouldn't do. "I should be a doctor, I should be a lawyer, I should be further along in my career, I should make more money," Hellerer says. "Say a statement that begins with a 'should' and feel in your body what your response is – it's typically going to be hard, you're going to tense up." Adds Kingsmill: "There is so much noise out there about what women should do, who they should be, what they should expect and achieve and think and say and want ... It is really persuasive and we tend to go along with it, to the point that we feel we no longer even have access to what our real desires and aspirations might be."

These 'shoulds' are expectations that have always grated against the reality of what women really want. According to recent studies, women's happiness levels have fallen in the past few decades. In fact, where once women rated their life satisfaction as higher than that of men, a US survey that analysed the happiness trends of US citizens between 1970 and 2005 showed these levels had dropped significantly, to the point where women were not only feeling less happy than men, but less happy than ever before overall. Women are also more likely than men to experience burnout at work – a result of exhaustion, stress and the yawning gulf between expectation and real life. And the mess of 2020, with its global pandemic, environmental devastation and wide-scale political unrest, has only put this disconnect into sharp relief.

"2020 felt like 'the great pause'," explains Emma Gannon, writer and host of the UK's popular career podcast *Ctrl Alt Delete*. "We had to look at ourselves in the mirror and reflect on our lives whether we liked it or not. What was working, and what wasn't working?" For Gannon, 'goals' have a whole new meaning this year. "We can no longer plan ahead. There is no such thing as a 'five-year plan' right now, so I think it has encouraged us to address our smaller daily goals – looking at what brings us joy, how to improve

our mental health, how to work on our boundaries, how to find more balance, how to be in the moment."

Hellerer also wants to dispense with the five-year plan. In fact, she suggests banning a lot of things, including the word 'should' and something she calls "destinational thinking", by which she means traditional goal-setting. If you're thinking destinationally, you're thinking of the end point only – a job title, a salary, a house, a life. But this kind of strict, linear mindset doesn't take into account how the world, and the people in it, change on the journey to that destination. Instead, Hellerer suggests a slight realignment of focus to thinking "directionally", using the same increments of "warmer" and "colder" that she used with Ocasio-Cortez when the future congresswoman was in the eye of her own crisis of confidence.

It's a helpful tool, and one that really works. Warmer and colder thinking – in place of goals and five-year plans – helped Ocasio-Cortez figure out that she wanted to be more involved in activism thus setting her on the path to running for office, although crucially, that was never the point. The process was just about making warmer steps – and avoiding colder ones – that felt like the right choices in the moment and observing where they led her. If you agree with Gannon, who believes that success in 2021 will look "individual" instead of collective, based primarily on your own needs, then warmer and colder thinking makes a lot of sense. Similarly, Kingsmill predicts that success will "likely be quieter and more introspective" this year, "more nuanced and personal". Hellerer agrees. "We're not going for a generic version of success," she stresses. "When people say they want to be successful, what they really mean is they want to *feel* successful, and that is totally unique to the individual." Following this warmer and colder framework is one way of achieving that.

Hellerer also has this metaphor: destinational thinking is like being in a car, driving slowly in the middle of the night by the glow of your headlights, where the path ahead of you is only illuminated piece by piece. You can't hurtle down the road, foot to the floor, because you don't know what's in front of you. Each parcel of road that is revealed to you as you inch forwards helps guide you on your way, revealing the next step, and the next, and the one after that. The idea being that looking too far ahead, even if you think it's the place you want to get to, obscures all the little obstacles, and opportunities, that can only be seen when you keep your focus in the here and now.

After a year of plans being unpicked at the seams, the metaphor really tracks. But Hellerer advises not to think of it as losing sight of those milestones to work towards. Instead, think of it as a chance to learn about what you truly want as you make small steps in the direction of where you need to be. "Identifying as an under-fulfilled overachiever is a huge opportunity," Hellerer stresses. "Being able to say I'm unfulfilled means that you believe that there is an opportunity for fulfilment. Being able to say that allows you the opportunity to change." ■

“We’re not going for a generic version of success. When people say they want to be successful, what they really mean is they want to *feel* successful, and that is totally unique to the individual”

# SHAPE SHIFTER

For many fashion houses, the once-in-a-generation pandemic was a curve ball, but at Loewe, the intellectually restless Jonathan Anderson has met the moment. Alice Birrell talks to the man behind the momentum. Styled by Kaila Matthews. Photographed by Isaac Brown.

**W**e are on Zoom, but there is tangible evidence of Jonathan Anderson's presence here, halfway across the world. He is in the Paris studio of Spanish house Loewe, but present in smell, touch, even physical form, are the products of his creative output: the heft of an artist's portfolio, the tactility of a wooden paintbrush, the earthen sillage of a beetroot-infused ceramic tile. They're all parts of the creative director's show-on-the-wall, the spring/summer '21 instalment of his experiential show-in-boxes in place of shows. He is not bemoaning the distance though; he is making it work for him. "I actually, in a weird way, feel that the pandemic has probably been better for me in terms of communication," he says, mug in hand (it is early). "I think being able to directly talk to consumers and the press, it's helped me to explain more of what I have been trying to do the last seven years."

In the most recent of those years, he's formulated these interactive show templates for both Loewe, which he's helmed since 2013, and his namesake label JW Anderson, founded in 2008. Like all labels, he wrestled with how to keep close to consumers during a Covid-necessitated face-to-face divorcement. He came up with capsules of ephemera, to great success: the preceding July version generated 3.5 times more social media engagement than a runway show.

Anderson is adjusting to our new world fast. Usually ever-moving between Paris, his home and JW headquarters in London, and the Madrid base of Loewe – where he was able to go until about a week prior to our interview – he is now dealing with the border closures and unable to get to London. "It's a bit complicated at the moment but we deal with it," he says diffidently. But since he took up the mantle at Loewe, when Delphine Arnault and Pierre-Yves Roussel at parent company LVMH offered him both the job and to buy a stake in his label, taking on two creative directorships, life's been what the average person would describe as complicated.

But there's not much that is average about Anderson. Emerging from the London College of Fashion in 2005 as a student, he was told to approach Prada's woman-behind-the-woman Manuela Pavesi for a visual merchandising job where he spent two years before launching his own menswear in 2008 and then women's in 2010. Since then, he's tracked an illustrious path, winning all the right awards, including the dual honour of being the British Fashion Council's women's and menswear designer of the year in 2015. He's earned wide regard with an unnervingly consistent vision of contemporary luxury that melds raw spontaneous forms with a refined elegance, contrasts opposing elements and challenges previously codified gender norms. And always with a core mission of ennobling craftsmanship particularly in leather, in which the Spanish house has its roots, by giving it modern relevance. →





HAIR: PETE LENNON MAKE-UP: GILLIAN CAMPBELL MODEL: EMMA KATE BOYD  
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB

Loewe dress, P.O.A.

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Loewe jacket,  
\$9,470, pants,  
P.O.A., and  
shoes, \$1,280.  
Opposite page:  
Loewe dress, P.O.A.



That pace has stood him in good stead for the unscheduled chaos of a crisis. All the energy expended between traversing cities is now concentrating inwards, plumbing the depths of both his creative urges and his perception of what a brand exists for in 2021. In a bit of fashion irony, it led him back to a simpler way of making. “This time, I was thinking of really going back to the beginning where I started. When you first start working in fashion, you work on a mannequin, you start on your own; I didn’t have a team.” Anderson worked the resultant theatrical shapes, (there’s drama within: he studied acting at the Studio Theatre in Washington, D.C., becoming distracted by the costume department’s work for *A Midsummer Night’s Dream*), by hand and on the body, as he prefers to do, saying it’s faster. In this way he crafted gargantuan puff sleeves, bubble hems and smocks in tulle and taffeta that balloon to near-absurd but beguiling levels of volume.

The previous summer he found himself looking at works by Diego Velázquez among other Spanish Masters in the Royal Collections Museum in Madrid. “I became fascinated about this idea of archetypes within their period, and how by taking them forward, or pushing them back, you end up with the bones of something,” he says. Deploying boning on a broderie anglaise dress with handkerchief hem, it frames the body in a wide-angled trapeze, pannier-like from the hips, but allowing a fluttering drape. His aim is to subvert historical notions of boning to control, using it to also add movement in sleeves that float from their lightweight architectural frame over shoulders and bounce when the wearer walks. The broderie anglaise itself was inspired by a roughly 1650-dated swatch, with Anderson thinking about re-contextualisation – a special interest of his. He and his team adopted the pre-machine method of making the openwork,

“which is where you’re stitching and then cutting away ... I thought there was something very humbling about it”.

When Anderson was approached about his current role he visited the Loewe factory, just outside of Madrid, posing as a writer to piece together his vision for the brand. He’s never been afraid of questioning, and stripping back, of postmodern pastiche and reference. He presented to LVMH, as his vision for the brand, a Steven Meisel image from a 1997 Italian *Vogue* of a woman on the beach, who for him captured the modernity and ease of the future Loewe woman. He used that same Meisel image for his first Loewe campaign, and another image from ‘99 appeared on the spring/summer ‘21 folio – all contrary to the idea that a luxury house should create original imagery.

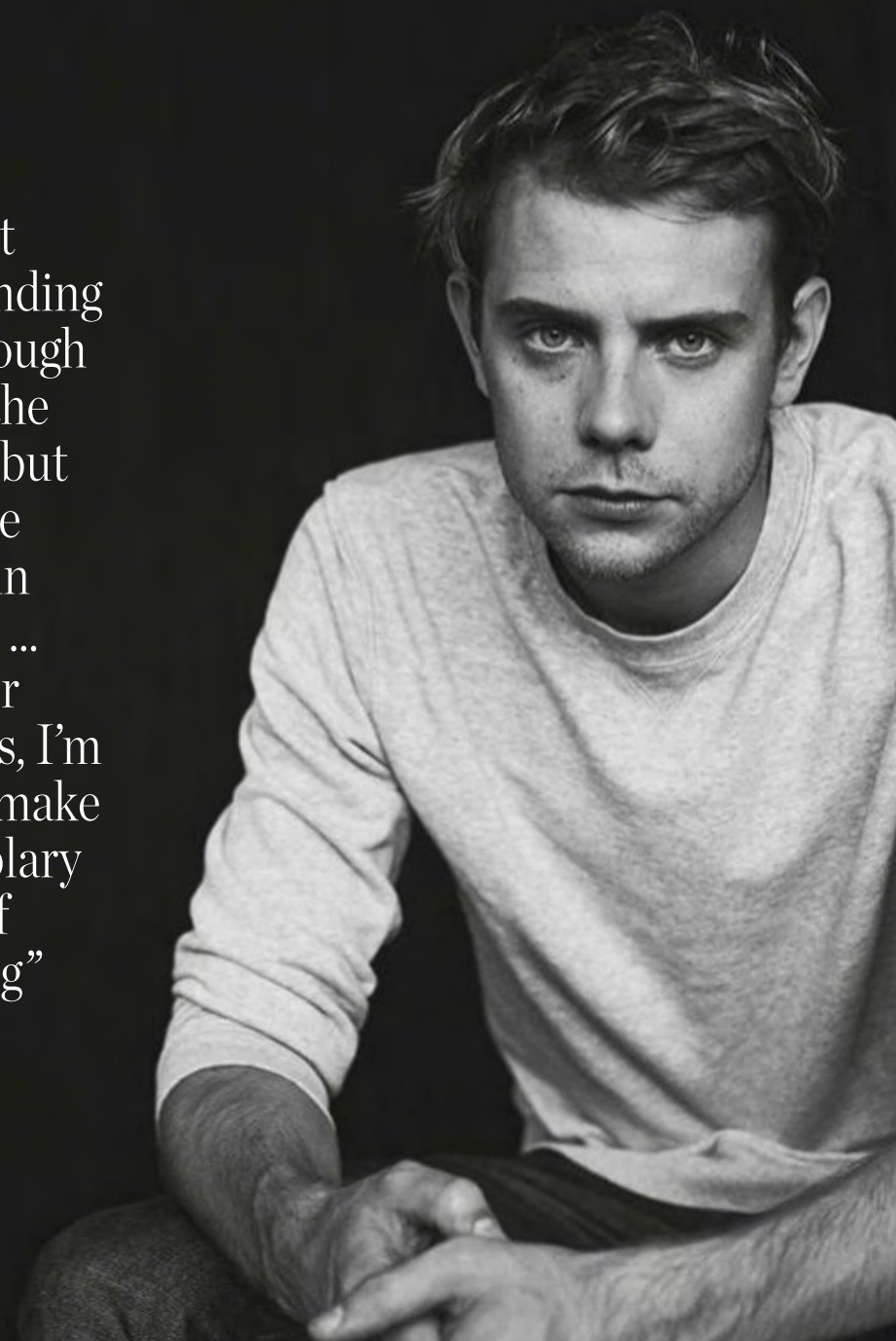
“We’re not one of the blue-chip brands, but I love that we’re not,” he says plainly. “It is not about that. When you see [Loewe] you go, ‘Oh, I didn’t know the brand’, or ‘I didn’t even know how to pronounce it.’ I enjoy the ambiguity of that, because it means that the product has to sell no matter if you know the brand or not.”

This substance-first approach has given rise to the many arms of the brand bringing disciplines including art, architecture and craft into the fold. Anderson, an avid art consumer (ceramics is a special interest; his grandfather collected them, as he does Lucie Rie’s ceramic buttons), pursues artist collaborations, founded the Loewe Foundation Craft Prize, and builds each store, or *casa*, as a 360-degree experience. The history is there – he’s carrying on the work of the leather artisans who founded the brand as a collective in 1846 – but it’s in the middle. “And then you span it out in a way that it’s not just relying on one note.”

“I’ve always been obsessed by the artists Félix González-Torres, who does these artworks of posters stacked up in mountains of



“It’s about understanding value through not only the material, but the people involved in making it ... No matter where it is, I’m trying to make an exemplary version of something”



sweets,” he continues. “The idea is that the present takes something away, and it’s referenced towards the AIDS epidemic, but I like this idea that when you go to a brand that you take part of it away with you, no matter if you’re paying for it or not.” He sees the Craft Prize as this, which recognises innovation and excellence in modern craftspeople, something anyone can engage with for free.

Another difficult to pronounce word, for those unfamiliar, is Magherafelt (ma-her-ruh-felt), the Mid-Ulster town in Northern Ireland where Anderson grew up. He once described life, in a country where the IRA was active, as like a fuse. It was a time when he began connecting to the work of 1990s menswear power players like Hedi Slimane and Tom Ford, master brand-builders, which impacted the way he saw fashion. “I think everything that happens in your life until now will influence you,” he reflects. “I think I was engaging in fashion in a moment which was about the birth of the marketing of fashion.”

He saw the power in making clothes, but also creating the orbit around them. It was the moment he became obsessed with the idea of character building – using clothing to transform people, much like the volume in spring/summer ‘21 transforms the body’s shape. The prize, one star in the orbit, is also about engaging in a bigger conversation, as he does with fashion and the significance of this moment. “I don’t think it’s really about aesthetics,” he opines. “For me, it’s more about mindset. I don’t think it’s ‘We all have to make sweatpants’; I find that a very *Daily Mail* comment ultimately. It’s not really a fashion observation, it’s more sensationalism. Whereas I think we should be looking towards: how do we embed more creativity into fashion, and question things? Environment, social ... All these different things all have to be dealt with now.”

He views fashion’s impact problem as existential, to be addressed boldly. “If we were to continue on the route of where we’re going, by using PR and marketing strategies to plug the problem of the environment,” he says, “very quickly fashion becomes comically irrelevant. And that is quite petrifying.” His continual riposte to waste has been craft, Loewe’s backbone. In this collection examples abound including the staggeringly intricate bellflower-shaped leather overlay made by Galician textile artisan and leather basketweaver Idoia Cuesta. “It’s about understanding value through not only the material, but the people involved in making it,” he says. “How do you create a garment using craft within communities? So, in Spain, or in France, or in India or Africa. No matter where it is, I’m trying to make an exemplary version of something.”

After seven years at Loewe placing craft and creativity front and centre, he feels the message is sinking in. “I feel it’s now starting to come into fruition, people are starting to accept it,” he says of this moment. “We were in a numbed period of fashion over the last five years, where I felt we couldn’t get our heads around the idea that fashion is a creative form, not just a monetary form.” The pandemic forced a deceleration, but Anderson is gaining pace. “Everyone’s talking about an industry slowing down, which I totally disagree with. I don’t think that’s what it’s about.” Anyone would forgive him taking pause to reflect, except Anderson. “I think I’ve got the same again to achieve. I’m not done here. I feel I’ve got so many more journeys to go on,” he says. “I’m looking forward to the next period, because I think things have changed – we are now just going to realise what they are.” And likely he might be one of the first to see them. ■





# A NEW LEAF

Amid the chaos and digital overload of 2020, Jessie Tu retreated to her backyard where she found joy and serenity in nature. Here, she shares how senses, for long left dormant, were awakened, and describes the comfort and gentle rewards of finding beauty in small things.



One of the saddest sights in our modern existence can be observed each time you venture out to a bus or train station. Standing on the platform, waiting for the train to come, hundreds of pairs of eyes glued to hand-held mini-computers; the glow of screens feeding our insatiable appetite for ceaseless content. The illuminated screen lures us away from the physical world, implanting us into one that is seductively stimulating and seemingly real.

Last year, as many of us plunged into an almost entirely online existence during the pandemic, I found myself retreating into a space of quiet solitude and abandonment. Solitude and abandonment are not words one usually associates with joyfulness, but that's exactly what I found when I ventured outside into my backyard.

During the craziness of 2020, the forced isolation and furious attempts at feigning face-to-face coffee dates through too many Zoom calls, I retreated into my backyard where patches of garden beds, unkept, offered an antidote to the noise of being online. At the end of each working day, thoroughly fatigued, I was among the millions of Australians who had consumed an incalculable number of electronic calories, driven to caring too much about the footprints I made through the digital landscape.

All the while, my garden was outside existing without my acknowledgement. Here was a space that needed me to sit with it and just be. Here was a space that offered me a safety and serenity I would not find elsewhere. It was during this time as I started to pay attention to gardens and other green spaces that I learned that the human eye can see more shades of green than any other colour.

I went to my backyard to find solace away from the constant 'turned-on-ness' that you need to have when you're online. I wanted to retreat to a space where I could listen to the silence of nothingness – of tuning off and being active in a quieter way – a way we are actively repressing when we are online.

Very soon, the highlight of my day was waking up and going straight to my backyard. The feeling is akin to going to see a lover; it is one of total comfort – of being embraced in a way that feels safe and childlike. It was a freedom I'd not experienced much as an adult woman. Before long, I found myself yearning to be there when I could escape the obligations of my workday.

In the beginning, I looked around and saw that I'd neglected to care for the space – weeds and overgrown grass stretched to the sky, hip-height. Dandelions and weeds sprouted out of cracks in the concrete floor. Unused pots and half-filled urns sat in the corner collecting rainwater and mosquitoes. The space was longing to be rehabilitated.

First, I weeded the garden beds. And there were many weeds. I slipped on gloves and squatted down, pressing my fingers into the soil, noticing the tiny bulbs of life. My eyes were paying attention to the smallest insects; the beetles that crawled across leaves and soil mounds. I looked forward to the gentle rewards of gardening. I spent hours weeding and then saw that afterwards I had a canvas upon which I could create something beautiful and fertile.

Weeding is one of the most calming activities I have discovered as an adult. It's a way I can practise gentleness and care, paying

particular attention to the tiniest organisms. It forces me to slow down and observe the smallest things. There is something so comforting about rubbing your fingers into soil, separating stalk from soil, a tiny, dexterous activity. It is a process that asks so little of me.

Next, I visited the plant store and acquired a range of asters, balsam, begonia and sunflowers. I never listened to music while I potted around the garden, choosing instead to let my ears relax into the openness of the sounds of nearby birds, sirens from a few streets away, the soft thrumming of neighbouring children's feet. In the garden, I could sit with the comfort of paying attention to the world of petals and stems, greens and purples. There was also something earthy and real about squatting down low to the ground, being near the soil and dust, bending my neck to look at tiny bright things.

Even before the pandemic, we were calibrating our lives through email and digital spaces. Now more than ever, we are forced to exist online – to have some identity, a face, a presence, a voice through the cyberspace of electronic machines. There's something lost to us in what it means to be a human if we only take joy in staring at something on a computer screen.

I began to wonder what we end up missing collectively as we unconsciously live a life staring at screens. What can gardening teach us about slowing down and paying attention to the astonishing beauty of small quiet things?

So many times in my life, I have found myself alone and not wanting to be. The garden has taken me away from my own sense of inadequacy and smallness. Being in the garden dims this feeling. I rarely feel inadequate and alone in the garden. I feel small, but small in a pleasant, useful way – a way I think we ought to live our lives; knowing that we're just a tiny part of this universe.

I am addicted to quiet, outdoor places. As a woman, to find this and to also ensure that I am safe is a rare thing. So a garden becomes a solace where I get to observe the movement of slow things.

Soon after I began attending to my garden daily, I started noticing things around me and within myself; things I had neglected to pay attention to and nurture. I realised there was a real loss in always being switched on or always having someone around. I found that being alone in my garden gave me something nobody else could give me. It gave me the space to recharge my own energy on my own terms.

I discovered a new sort of mental agility that has made me see more beauty in our world. We can grow by learning a kinder, measured, gentler way of seeing, which means a way of living that fortifies the best of what it means to be a human on this planet.

I found a softer, more compassionate way to be and I took this change in myself into this year. Learning to garden taught me to be more conscious of time and of being more present. A garden, a private physical green space, can teach us the importance of silence and a silent way of looking at things. In a world that screams at us to plug in at any free moment, we've lost connection to the closest thing we have to nature.

What does being in the garden give me? A sense of smallness. A sense of wonder. A sense of curiosity and a sense of learning to pay attention to the tiniest details of living things that exist whether we're seeing them or not. The skill now is seeing their beauty.

I could sit with  
the comfort of  
paying attention  
to the world of  
petals and  
stems, greens  
and purples



Prada Signaux backpack,  
worn as top, \$2,300,  
pants, \$1,610, and shoes,  
\$1,040. All prices  
approximate; details at  
[Vogue.com.au/WTB](https://www.vogue.com.au/WTB).

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Prada Re-Nylon cape,  
\$2,950, Nylon dress,  
\$2,700, and top, \$1,770.



# LOVE TRIANGLE

The new Prada, designed by Miuccia Prada and Raf Simons in tandem, makes its debut, and will be our uniform of the season. Tunics, trousers, full skirts and ultra-pointy slingbacks. A dynamic fashion dialogue. Styled and photographed by Christine Centenera.



VOGUE PARTNERSHIP



Prada dress, \$4,350, top,  
\$1,770, and Symbols  
ear cuffs, \$690 each.

CHRISTINE CENTENERA

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

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Prada top, \$1,590,  
top, worn underneath,  
\$1,770, Re-Nylon skirt,  
\$2,060, pants, \$1,850,  
Symbols ear cuff, \$690,  
and shoes, \$1,400.

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Prada coat, \$4,700,  
Re-Nylon cape,  
\$4,550, skirt, \$5,400,  
pants, \$1,850, and  
shoes, \$1,400.

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Prada top, \$915,  
Re-Nylon skirt, \$1,590,  
pants, \$1,850, bags,  
\$4,950 (top), and \$5,200,  
and shoes, \$1,400.

Hair: Sophie Roberts  
Make-up: Kellie Stratton  
Manicure: Jessica Diez  
Model: Hannah Wick



Travel  
+ LUXURY

# Deep dive

Australian-born, New York-based David Prior has travelled most of his life – before Covid he was immersed in a different country and culture every other week, clocking countless miles along the way. After spending much of 2020 at home alone, he ruminates on what our return to travel will look like: deeper, more meaningful and ultimately life-renewing.

Alongside the Indian Ocean lies the Ningaloo Reef, a fringing coral reef two-hours by plane from Perth in Western Australia.



**NO ONE IS** exactly sure where the phrase 'tyranny of distance' came from but that's what we used to call it: the yawning separation and isolation Australians felt from the rest of the world. It was tinged with an inferiority complex, although really more than that it spoke to a deep and earnest yearning to be part of the rest of the world. To feel connected, contemporary, *à la mode*.

Australians find themselves again in some version of that. This is a moment where Australia is physically cut off from the rest of the world with an end date still not entirely clear. But what does Covid-19 mean for that part of our identity that always strove beyond our shores? What does it mean for the great Australian traveller? Are we changed forever and now permanently facing inwards? Do not despair, I believe the answer is no – but with some caveats. This terrible pause has many silver linings, and I say that as someone with

a travel company and publication. This will end, we will travel again and it will be better. We just need to approach things differently.

Gradually, over the past few decades, travel for Australians changed. Not only modes, but the destinations, distances, where time and money was spent. Burleigh Heads became Bali, Bali became Bodrum, Croatia over Caloundra, Capri over Croatia. Skiing in Aspen one season, Niseko the next. Box-ticking trails through India or Morocco instead of endless road trips or meandering along the coast. And then there is the everything, everywhere, anything all the time of the cruising industry that captured the imagination of many. We largely forgot about our backyard, which we have been blessedly reminded of in this past year. And more pertinently, when leaving Australian shores, the travel became all too quick and too superficial. We began to miss out on what we →

## VOGUE VOYAGE

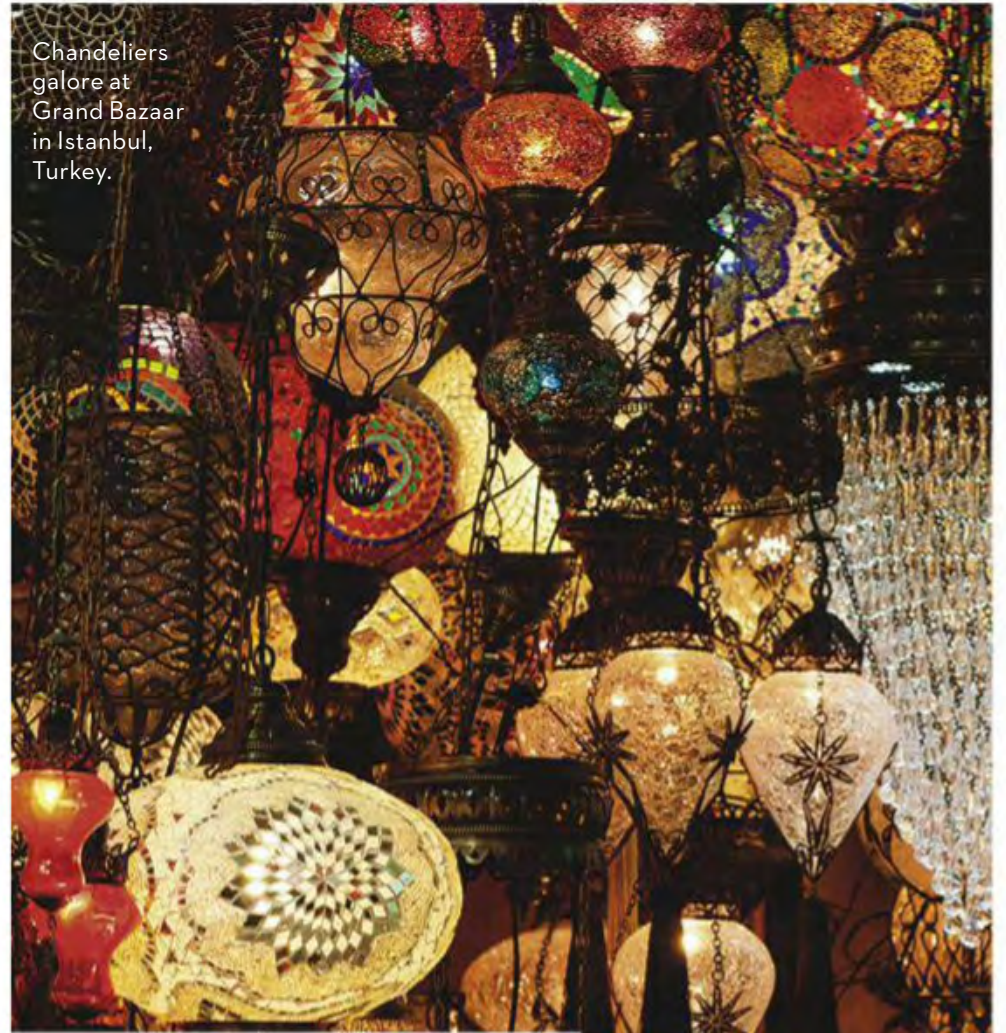
have innately: a deep sense of curiosity and a famous and globally beloved trait of connecting with people and places when we travel.

No one knows what will emerge on the other side of this but I have my convictions. We are already seeing the winds beginning to sail in a different, perhaps more gentle, but intentional direction. Many reference 9/11 and its enduring effect on the way we travel when reflecting on the impact of Covid-19: more lines, harder security. And yes, the getting from A to B to Z might look and feel different for a while. Some aspects are changed forever: masks on planes are here to stay, maybe so is more spacing – a blessed upside. These things will be tedious for sure but necessary. Let's face it, most of us don't travel for the joy of transit. But I think other aspects of life will return to something resembling what went before. We will dine in busy restaurants again, markets will bustle, concerts will sell out. We'll get dressed up and step out into the world. Real change in the world of travel will be more profound than integrating the right travelling masks into our wardrobes or finding the perfect fragrance of hand sanitiser. Our whole mentality will shift and hopefully so will our priorities. My fervent wish is that we will experience travel differently.

Australians are lucky as travellers because of that innate sense of curiosity and our openness to connecting with people and place. Those values underpin the best travel experiences, the ones that will enrich our lives. Anyone who jumps back into travel will know the pure joy of feeling like a backpacker again. Waking up in a different city even if you have been 20 times will feel like the first time. Eyes will be wider, that sense of anticipation will be stronger. In short, what we took for granted we will not anymore. Jadedness and habit will be replaced with renewed curiosity and our senses will spring back to life.

We'll make better, more considered choices. Perhaps going to places for longer, investing more in new experiences (rather than evermore fancy plane tickets or big-brand hotels) and we'll appreciate difference and diversity much more. A premium will be placed on trusted advice and points of view, not on following influencers appearing in staged, joyless and completely disconnected photoshoots. We've all seen it. A photoshoot for hours in front of a monument, then patrolling a destination, zombified and buried in a phone, losing out on the opportunity to connect with where they actually are. I am not pretending we will put our devices down entirely, but having stared at a screen for what will likely be almost two years – believe me, we'll be over it. Travel will be the most potent way to reconnect with the world and each other, reviving the natural human condition.

But right now, we need to be still. Patient. Let's try to enjoy home in this moment – now is the time to dream. There has never been a better time to plan where you want to travel and how you want to experience the world. From purely practical terms, there has never been better terms and conditions to book the big trip. Airlines, hotels, operators, agents and guides on the ground have never offered more flexible cancellation policies or refundable or rescheduling opportunities. You simply do not lose in the dreaming, planning and booking. As someone who feels a responsibility to the global industry I say please do: it will keep your favourite



Chandeliers galore at Grand Bazaar in Istanbul, Turkey.



The traditional facades of Gamla Stan, Stockholm, Sweden.



Sunset over Rome, Italy.





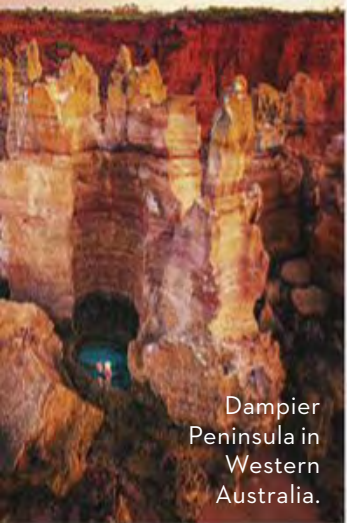


Cape Byron Lighthouse in New South Wales sits on Australia's most easterly point.

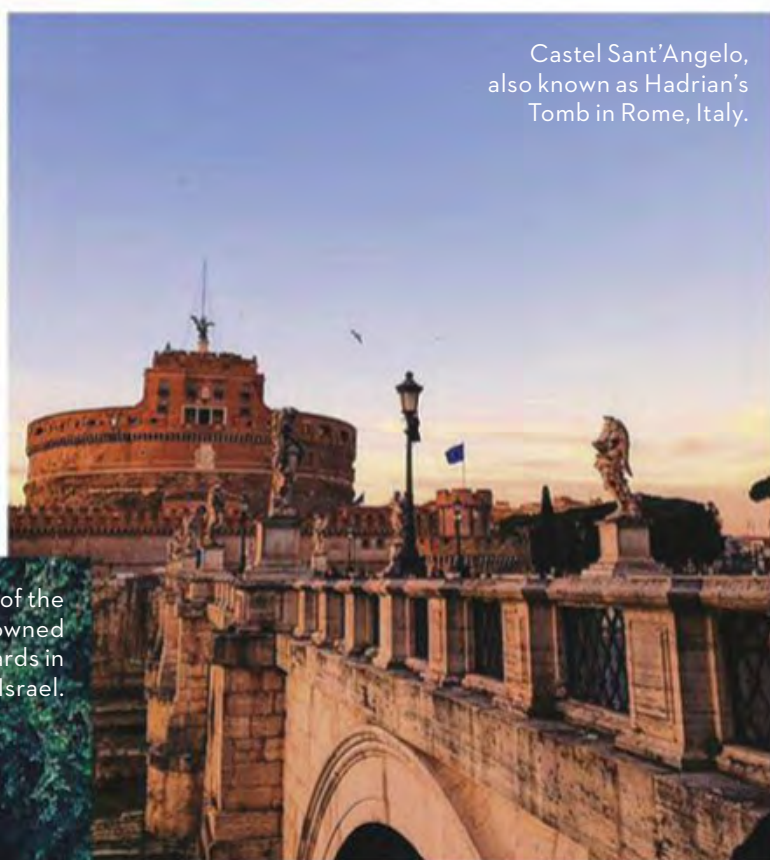
“Travel will be the most potent way to reconnect with the world, reviving the human condition”

destinations alive. Whole communities, cultures and ecosystems depend on it, and your planning and booking will sustain them.

This moment might also return us to a feeling that we had largely lost, and is one of the greatest aspects of the travel experience: the anticipation. Work with or take advice from someone you trust and start mapping it out. The best travel experience lives on a continuum, when the excitement and building up to departure can be wonderful – even and perhaps especially if it is a year or more away. The planning could be long, the experience itself relatively short. But the memories will – and absolutely should – last well beyond, finding their way to dinner-party tables, over coffees, at the hairdressers, in photo albums and, perhaps cliché but true, being regaled to a small person sitting on your knee.



Dampier Peninsula in Western Australia.



Castel Sant'Angelo, also known as Hadrian's Tomb in Rome, Italy.



One of the renowned boulevards in Tel Aviv, Israel.



Eibsee lake in Bavaria, Germany.

I want to dance in Dakar and get sweaty at a concert in Seoul, club in Tbilisi, kiss someone in Tel Aviv (or Rio?!) and hustle through the Bazaar in Istanbul and get blessed on my forehead in Rome. I want to feel touch. I want to go gallery hopping in Mexico City and LA, brocanting in Brittany and see the ballet in Russia or the lines and designs of Helsinki, the textiles of Romania and the bright gemstones of Jaipur. I want new sights. I want my nose to go to the valley of the roses during the harvest in Morocco and to breathe in the unmistakable petrichor after the first rains over the Serengeti, to follow it through the Malay markets to each sizzling stall or to find its way to a heavy, heady magnolia in Savannah, Georgia. I'd even happily take in the putrid rot of durian in the Philippines or an English pub with its mix of old wood, stale beer and perhaps the vaguest hint of piss. I want to smell anew. I want to hear the call to prayer roll down the valley in Fez or church bells toll in Bavaria or book a ticket, find a seat and close my eyes and take in whatever I can at the Lincoln Center in New York. I want my ears to ring. I want to make a picnic in Paris with mirabelle plums, fromage blanc and fresh baguette, visit a restaurant in Stockholm and be delighted by a new talent, have an espresso in an Italian airport after a long flight or wake up to an exquisite breakfast in a ryokan in Japan. And more than anything I want to travel back to Australia, dive into the ocean, swim under the waves and walk out from the surf and taste the salt on my lips.

I really dislike the term 'bucket list' because it implies a morbidity and a kind of travel that is hurried and harried. It is often not about the actual experience. As a near pathological-level traveller who has been completely cooped up for a year, my suggestion right now is to write down your own list like mine. Not only is it inspiring, it is, without sounding too touchy feely, about *feeling*.

And that is what the new travel will be about: consciously engaging our senses. When I think of it, I don't only want to lick the salt from my lips after a swim, but I need to feel the heat of the sun on my freckles. See the sight of the sand, the Norfolk pines and the silly umbrellas – to laugh at the sound of chattering and squealing nippers and breathe in with a sigh the smell of home.

Whatever escape you dream of, living it will be about being fully present, immersing yourself in the moment, savouring every second and indulging every sense.

David Prior is the co-founder of Prior, a member's club for travellers.



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# VOGUE DIARY



## Glow up

Olay's new collection of super serums has all your skin's needs covered. There's Vitamin C to help reduce dark spots, hyaluronic acid for deep hydration, and cica to calm skin and leave you with a healthy glow. And all without phthalates, parabens, sulphates and mineral oils. This range of super serums is available from Priceline and Chemist Warehouse. Visit [olay.com.au](http://olay.com.au) for details.



## Fever pitch

A sportswear brand you'll want to flaunt, Particle Fever's smart designs skilfully blend utility with fashion. Think high-tech, high-performance fabrics transformed with diversified expressions of design. Particle Fever blurs the boundaries of sportswear, offering innovative tech with appealing style. Visit [pafev.com](http://pafev.com) to find out more.



## Love all

With its winning combination of striking sparkle with a modern edge, Swarovski's Tennis Deluxe bracelet will score style points offering everyday elegance. The latest spin on this beloved bracelet sees the round stones in a timeless prong setting, which further enhances their brilliant glimmer. Game, set and match! For a further look at the whole collection, visit [swarovski.com](http://swarovski.com).

## Lucky stars

Fireworks lighting up the Paris skyline – think magical bursts of light over the Eiffel Tower and Tuileries Garden – were the design inspiration for the striking star motifs in David Yurman's Starburst collection. Precious metals and colourful gemstones bring this joyful, celebratory inspiration to life. Visit [fairfaxandroberts.com.au/david-yurman](http://fairfaxandroberts.com.au/david-yurman) for information.



## View from the top

Are you a high achiever who is ready to tap into your true potential? Rooftop View Society leadership coaching may have the answers by deepening your understanding of yourself and your choices. For more than 20 years, psychologist Dr Elizabeth Celi has been helping people break through negative patterns to create more peaceful lives. Visit [rooftopviewsociety.com](http://rooftopviewsociety.com).



**PISCES****19 FEBRUARY-20 MARCH**

This month offers you an opportunity for reinvention. Which version of yourself will you become between now and September? Ideally one who's not afraid to stand out rather than blend in, and who won't say yes when they mean no. There's an aura about you now that attracts fine things and good people.

**STYLE ICON:** Rihanna**GEMINI****22 MAY-21 JUNE**

You're more fired-up than you've been in years. Harness that energy, as doing things differently is where you could make a seemingly impossible dream come true this month. Romantically, rediscover the initial attraction with your long-time amour, or if solo, then inside the friends zone is where love begins.

**STYLE ICON:** Kylie Minogue**VIRGO****24 AUGUST-22 SEPTEMBER**

Reboot your relationships. It's a good time to start over with work and romantic partnerships or to draw new ones your way. Money and your values, including your self-esteem, will also benefit from extra TLC. Right now communication is your most valuable currency so aim to listen, speak and learn.

**STYLE ICON:** Beyoncé**SAGITTARIUS****23 NOVEMBER-21 DECEMBER**

Your current focus needs to be on home, family and lifestyle. The urge to regroup and redirect all household activities is strong, now and through to September. Friends may be demanding and partners could seem intense but sort out your life foundations first then you can pull out all the stops for fun.

**STYLE ICON:** Hailee Steinfeld**ARIES****21 MARCH-20 APRIL**

Your mind might be on holiday this month but your mouth seems to be working overtime. Instead of talking at or about people now, try listening to them instead, as emotions are high in a close relationship so you'll get further if you empathise rather than criticise. Picture your 'best life' scenario too, and start to manifest it.

**STYLE ICON:** Anya Taylor-Joy**CANCER****22 JUNE-22 JULY**

It may take imagination and inspiration to lift you out of the theory and into the practice but go there for the sake of a new role at work. Extra love for what you do, who you do it for, is a major motivator. You're super determined now too, so 'see it, want it, get it' is your mantra to make things happen.

**STYLE ICON:** Phoebe Waller-Bridge**LIBRA****23 SEPTEMBER-23 OCTOBER**

Relax, relinquish, recuperate. A big focus on wellbeing begins now so put a new self-care routine into action, one that brings gradual but lasting results rather than a fast but short-lived fix. The better you feel about yourself the more love you'll attract, especially now if you're also more confident and outspoken.

**STYLE ICON:** Bella Hadid**CAPRICORN****22 DECEMBER-20 JANUARY**

Empathy is everything now, so take your usual direct delivery style down a notch and see the love flow right back at you. Be kinder to yourself now and over the months to come, too. It's a good time to ramp up your wellness routine as your career could hit a peak, so aim to be fit for what lies ahead.

**STYLE ICON:** Adut Akech Bior**TAURUS****21 APRIL-21 MAY**

That pent up 'raging bull' feeling you've had lately subsides now and you're not taking things so personally. Instead, let others know what you're worth, or make your words pay off in ways that bring in fresh money streams. Love is on your mind now, too. It's your best month to start something new.

**STYLE ICON:** Gal Gadot**LEO****23 JULY-23 AUGUST**

Life goes under the radar now so use this low-key time to handle deep relationship issues and money matters. Before the month ends you'll be up for adventure again, including being more daring with love. What's safe or familiar could lose its appeal as you yearn for travel, study or spirituality.

**STYLE ICON:** Dua Lipa**SCORPIO****24 OCTOBER-22 NOVEMBER**

It's a super creative time for you so whether you yearn to start a fresh artistic venture, open up to new love, revive a flagging romance or start a family, there's no better time to begin. Just dive in as you'll be more likely to swim than sink.

Speak up for yourself over self-care and finances, too.

**STYLE ICON:** Thandie Newton**AQUARIUS****21 JANUARY-18 FEBRUARY**

Make your money work for you. Rigid rules don't suit your free-wheeling style, but put a new spin on how you earn, spend and save this month and you could build up a lot of loot by September. Talk your way into making good things happen, as anything you start now has a better than usual chance of success.

**STYLE ICON:** Rosamund Pike

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AUSTRALIA  
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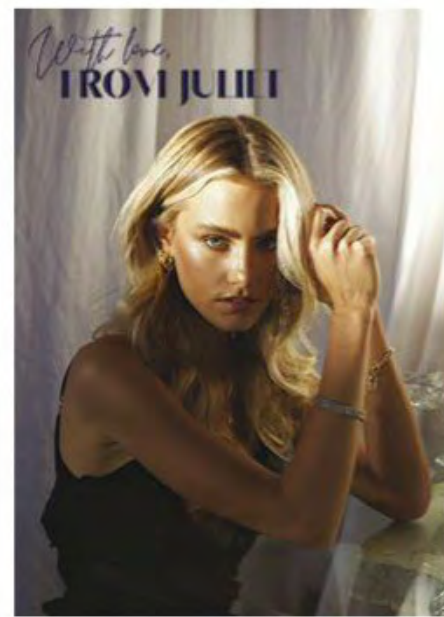


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LAST PAGE

Gucci bag,  
\$5,660.

## MASTER STROKE

Sydney-based abstract painter Ondine Seabrook reframed Gucci's needlepoint tote from spring/summer '21 the way Alessandro Michele recontextualises the antique-feel fabric on an everyday bag. Its next reinterpretation? That's up to the wearer.

ARTWORK BY ONDINE SEABROOK

WORDS: ALICE B. RRELL  
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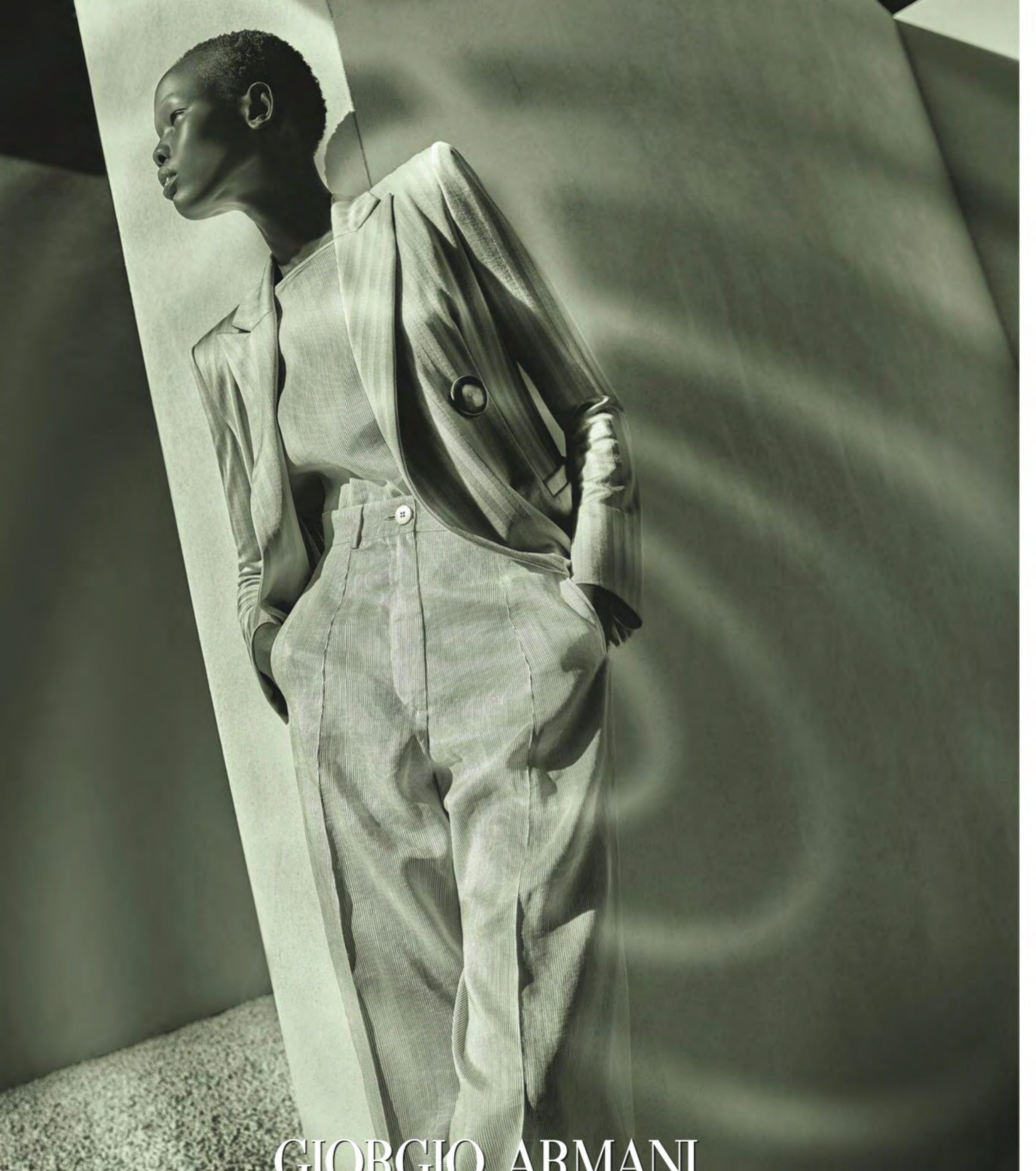
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