

VOGUE

AUSTRALIA

MARGOT
ROBBIE

interviewed by
Quentin Tarantino

THE
SEPTEMBER
ISSUE

BRAVE
NEW
SEASON





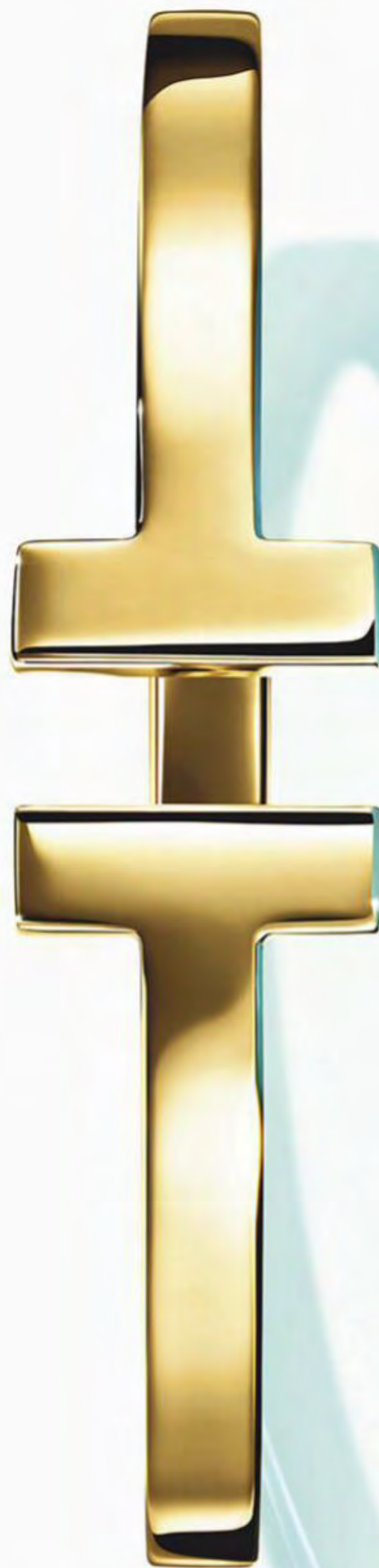
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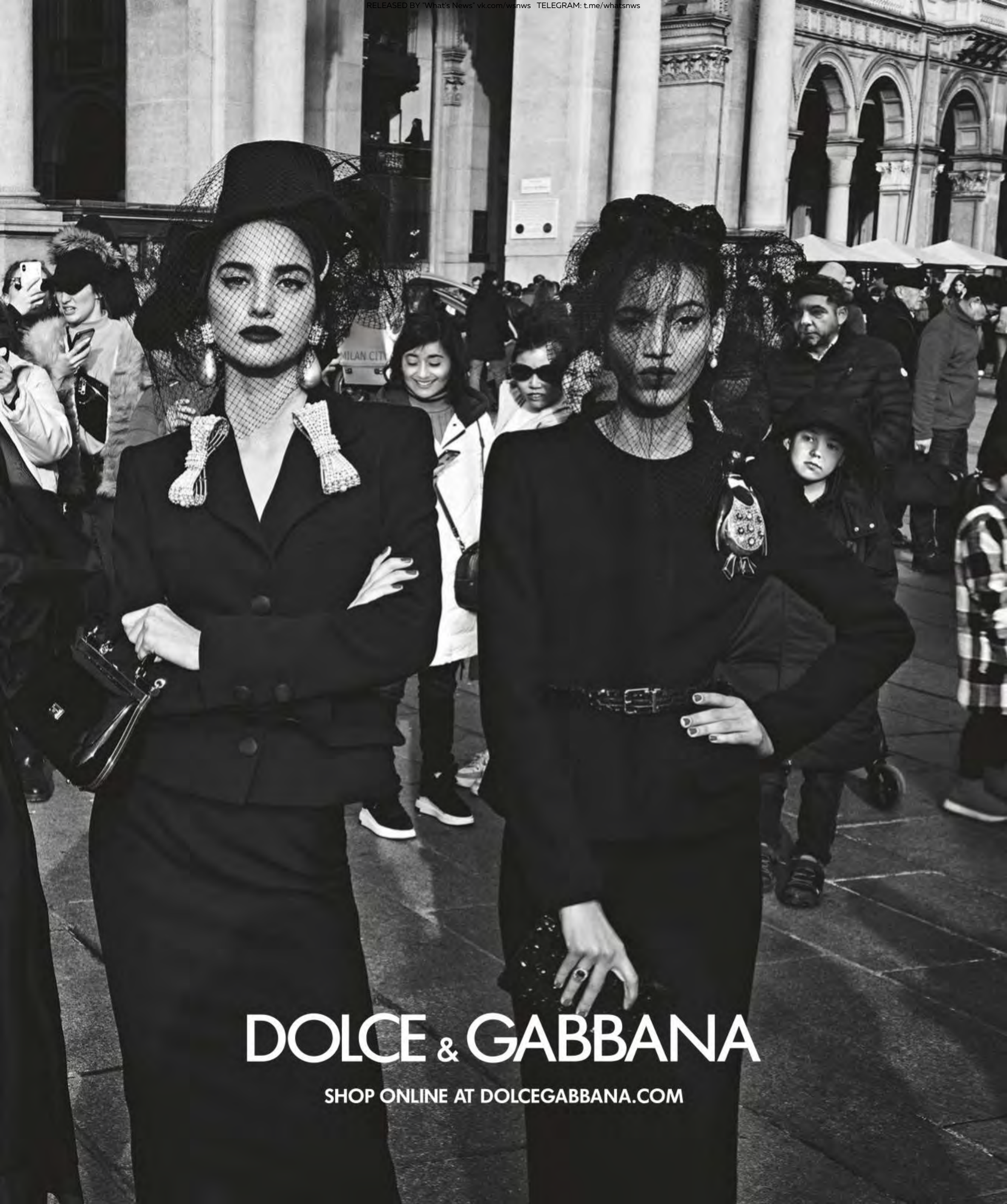
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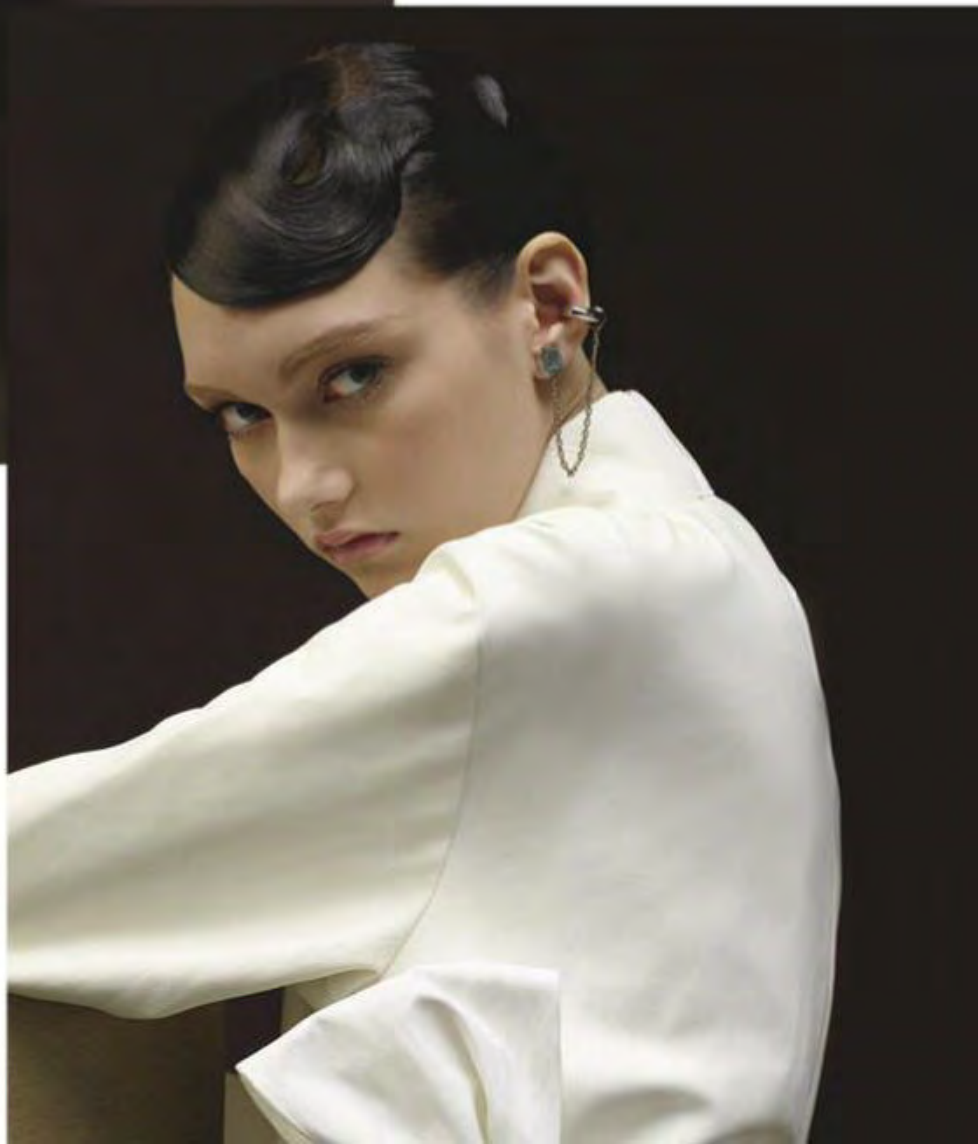


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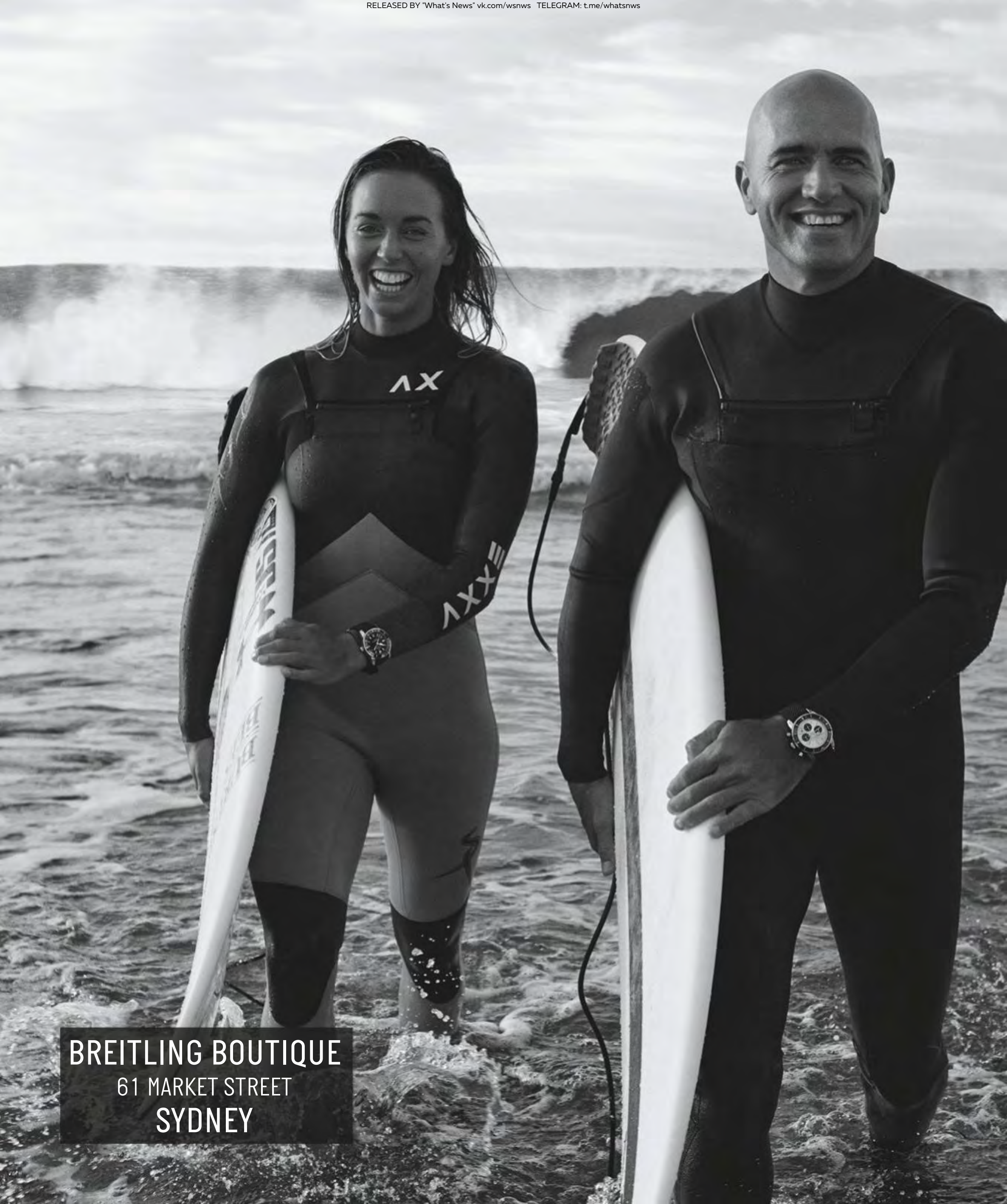
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SEPTEMBER 2019



Stylist: Christine Centenera
Photographer: Mario Sorrenti
Hair: Shay Ashual
Make up: Pati Dubroff
Manicure: Lisa Jachno

Clockwise from top left: Chanel pants, scarf and earrings, from the Chanel boutiques. Stone Paris earrings. Margot's own earring; Christopher Kane dress. Chanel earrings, from the Chanel boutiques. Stone Paris earrings. Margot's own earring; Wardrobe.NYC x Levi's jacket and jeans; Alexander McQueen dress and belt. Repossi rings. Christopher Kane shoes.

Make up from Chanel, starting with Les Beiges Eau de Teint in Medium; on cheeks, Baume Essentiel in Transparent and Les Beiges Healthy Glow Sheer Powder SPF15 in 40; on eyes, Ombre Première Top Coat Eyeshadow Veil in Carte Blanche, Stylo Yeux Waterproof Long Lasting Eyeliner in Blanc Graphique, Le Volume Révolution de Chanel mascara in Noir and Écriture de Chanel Eyeliner in Noir; on brows, Le Gel Sourcils Longwear Eyebrow Gel in Transparent; on lips, Rouge Allure Liquid Powder lip colour in Timeless.

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Vintage Alhambra long necklace
Guilloché yellow gold, diamonds.

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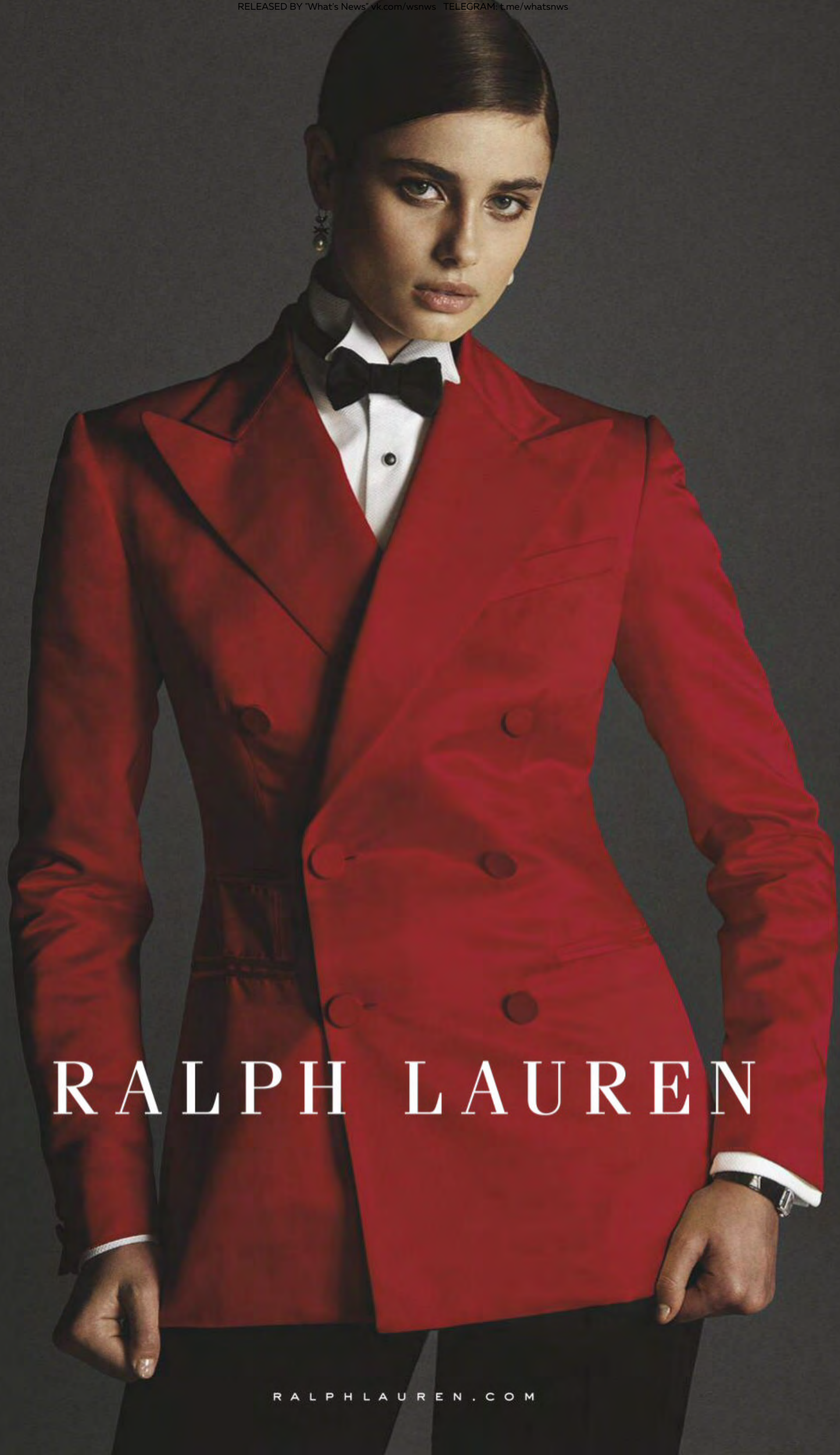
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VOGUE

EDITOR'S LETTER



Cover star
Margot Robbie in
'Under her spell',
from page 188.

Three beauties with uniquely Australian sensibilities and backgrounds – Margot Robbie, Adut Akech and Charlee Fraser – headline this September issue.

Margot is captured by photographer Mario Sorrenti and styled by her friend, fashion director Christine Centenera, on four collectable covers that are as diverse in personality as her characters are on screen. Quentin Tarantino, who directed her in the blockbuster film *Once Upon a Time in ... Hollywood*, alongside Brad Pitt and Leonardo DiCaprio, sat down with the actress for *Vogue* to discuss her meteoric rise to fame and quiz her about how she got there and where she came from – see page 188. Margot's mum, Sarie Kessler, highlights her tenacity and individuality, which Sarie says was obvious from the beginning, in a touching conversation with her daughter, from page 200. What's clear from both interviews is that Margot's personality is

infectious, and always has been, and her down-to-earth attitude shines through. Her dreams were hatched in sunny Queensland, which might also best describe her natural disposition, but her determination to succeed is a national trait. Yes, there's also been the odd sprinkling of luck along the way, but then again she hails from the lucky country.

Creative director Jillian Davison envisioned Adut in elfin ears in a dark, romantic fashion fairytale. Up-and-coming Irish photographer Andrew Nuding photographed Adut on one of her regular trips home to visit her family. Adut's story is well known to readers of *Vogue*. She is the Sudanese-born supermodel who arrived in Australia at the age of eight with her large family via a Kenyan refugee camp. As the guest editor of our sister publication *British Vogue* this month, Meghan, Duchess of Sussex included her on the cover as a "force for change". And as I write, Adut is back in Adelaide in the new home she recently bought for →

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VOGUE

EDITOR'S LETTER



Above: Adut Akech channels a dark, romantic mood in 'She's magic', from page 202. **Below:** Charlee Fraser models the elegantly feminine looks of the season in 'Season pass', from page 222.



her family, minding her little sister while her mother is away in Africa. Adut says that she wants to show little girls like her sister that they can do anything. She has already done that, starting at home, but her kindness, generosity and grounded attitude are also rewriting the rule book on how success and fame should be handled and shared.

Charlee Fraser is of Awabakal heritage. She grew up in Newcastle, New South Wales, where she was discovered, before going on to model at Mercedes-Benz Fashion Week Australia in Sydney, and then on the runways of New York, Paris and Milan. She wears this season's potently feminine looks in this issue. In association with her agency IMG and *Vogue*, Charlee is also driving a nationwide search to find more Indigenous models, so that our pages and those of our sister publications (Charlee has also featured in *Vogue* in the US, Italy, Japan, Taiwan and Mexico) might become more diverse – and beautiful in the process.

It's fitting that we celebrate our Australianness this month as we kick off our 60th-birthday celebrations this year – we are the fourth oldest *Vogue* in the world, launched after the US, British and Paris editions. This milestone is a time to reflect on our rich heritage and the role we have played in documenting and promoting Australian women's lives.

We are fortunate that the National Portrait Gallery decided to mark this milestone with an exhibition, *Women in Vogue: Celebrating 60 Years in Australia*, which opens on October 11 in Canberra. The NPG-curated show will display the extraordinarily diverse and successful women who have graced our pages in our past, as they do again this month.

In appreciation of our most dedicated readers in this significant year, we're also excited to introduce *Vogue* VIP, a new subscriber-only program that rewards your loyalty each and every month. As a *Vogue* Australia VIP, you not only get *Vogue* delivered to your door, you can also enjoy the convenience of the digital edition and gain access to the *Vogue* VIP benefits program. The new *Vogue* VIP site features redeemable first-to-market product offers and gifts from our luxury partners, invitations and early access to *Vogue* events, behind-the-scenes content and much more.

Be quick and join before attending this year's *Vogue* American Express Fashion's Night Out in Melbourne on August 29 or Sydney on September 5, to gain exclusive access to a special *Vogue* VIP members' lounge and be gifted a goodie bag full of special offers from our retail partners. This is Amex's fourth consecutive year supporting FNO and the beginning of a further three-year partnership. American Express card members can once again get \$20 back when they spend \$50 on their American Express cards, up to three times on the night. American Express also provides a relax-and-recharge space within its American Express lounge pop-up with refreshments and New York-street-themed nibbles.

Enjoy this special edition, watch out for our anniversary issue this December, and see the insert in this issue to learn more about *Vogue* VIP.

EDWINA McCANN EDITOR-IN-CHIEF

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**ANDREW NUDING**

For London-based fashion photographer Andrew Nuding, a dream came true when he got to work with Adut Akech for this issue. "I remember watching her walk for Simone Rocha in 2018 and thinking that I would love to photograph her one day," he says. Describing the theme of the shoot as "a sort of dark romanticism", Nuding says: "We shot on the grounds of this beautiful dilapidated castle ruin in the Blue Mountains and photographed Adut in the pockets of light coming in from the windowless frames of the building, as well as on the grounds of this overgrown, tranquil landscape."

**KAILA MATTHEWS**

Vogue Australia's market editor had one of her busiest months yet since joining the team back in February 2018. She worked across every shoot in this issue, including with cover star Margot Robbie on 'Under her spell', starting on page 188, and with Adut Akech for 'She's magic', from page 202. For Matthews, who names working with Rihanna as her career highlight, the most memorable moment from this month was "watching Mario Sorrenti on set". Matthews's job is to source the incredible clothes you see in this issue, which can often prove tricky. "The most difficult piece to call in for the Adut Akech shoot was sourcing silicone elf ears in different heights."

**ADUT AKECH**

By now, Adut Akech needs no introduction. The globally recognised model, who recently appeared on the cover of *Vogue* Australia twice in four months, stars in 'She's magic', from page 202, and is also the Melbourne Fashion Week ambassador this month. The South Sudanese-Australian model is currently based in New York. "I love it, but I am often on the move. It's always such a joy working at home in Australia," she says. "*Vogue* has been so supportive of me. I love Australian teams – so fun and different from working overseas." How does she prepare for a *Vogue* shoot? "I try to rest beforehand. Easier said than done!"

**ALICE BIRRELL**

This month, *Vogue*'s fashion features director Alice Birrell penned a story on the trend of getting dressed up. Was she for or against? "For," she affirms. "I once went into a tech company's office and people weren't wearing shoes, which changed my mind on the culture of being overtly casual," she says. Birrell names watching Harry Styles and Stevie Nicks perform *Landslide* together at the Gucci resort '20 after-party as the pinnacle of her career. "Seeing Stevie in full flight ... I could almost touch the ribbons on her tambourine." And her final word on her story 'Rising to the occasion', on page 238? "It's nice to show people around you that you care by dressing up – or maybe just putting shoes on."

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**CHARLEE FRASER**

New York-based Australian model Charlee Fraser came home to appear in 'Season pass', from page 222. "Shooting this story was so much fun!" she recalls. "It was quite the journey Down Under, but once I was here everything was forgotten and we had a blast." Fraser describes the vibe on set as being "light and humorous", adding that it didn't feel like work. "The best thing about shooting with Nicole [Bentley] and Pip [Moroney] is that they allow me to embody my character freely after they explain what kind of energy they want."

**NOELLE FAULKNER**

For this issue, Sydney-based writer Noelle Faulkner penned 'Fields of gold', on page 148, an exploration of how music festivals have evolved over time. "My first festival was Homebake; I was 13," Faulkner recalls. "Since then there have been too many to list." A passionate music lover, Faulkner says there were challenges in writing the piece. "It's so hard to look at the evolution of festivals in Australia without going into the politics and devastating recent events. It didn't surprise me, but it angered me. Festivals are so important to our culture and the health of our music industry." As for which ones are still on her bucket list? "Iceland Airwaves, Sónar, Primavera and Fuji Rock."

**PATI DUBROFF**

Make-up artist Pati Dubroff, who has worked with the likes of Drew Barrymore, Priyanka Chopra and Gigi Hadid, created Margot Robbie's cover look. "Margot is such an incredible chameleon," she says. "It was thrilling watching her transform into this version – cool, sexy." Dubroff, who splits her time between Los Angeles and New York, says she achieved this "badass" look with a black graphic eye and glowy skin. "I could write an essay here about how Margot is such an inspiring, kind, thoughtful, joyful person," says Dubroff. "Not only is she stunningly gorgeous, she also is game for anything in terms of make-up; she loves the transformation and I love enhancing her beauty."

**FIONA MacDONALD**

Award-winning science journalist Fiona MacDonald had the task of writing a balanced piece about psychedelic drugs and their role in mental health and wellbeing. "These drugs have traditionally been thought of as substances to trip out on recreationally, but scientists are discovering that they have an incredible ability to help rewire our brain and shake us out of negative thought patterns," she shares. What does she wish others knew about this topic? "That these substances were only ever criminalised so severely due to political reasons," she says. Read her essay from page 180.

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GOLDEN GIRL

It was 2015, and Margot Robbie was shining bright and new in Hollywood ...



MARGOT ROBBIE HAD just arrived in Hollywood when she first covered *Vogue* Australia. Having captivated audiences as Leonardo DiCaprio's gold-digging wife in *Wolf of Wall Street*, she instantly picked up a slew of new roles, including starring alongside Will Smith in *Focus* and playing Jane in *The Legend of Tarzan*.

Looking back on the shoot for the March 2015 issue, photographer Alexi Lubomirski noticed Robbie's rising star quality. "She knew how to use her body to convey an emotion in front of the camera, which is always a blessing for a photographer," he remembers. "She was very warm, friendly and unaffected."

The shoot took place in a studio in New York City that had been carefully styled to look like an old boudoir. Lubomirski had asked Robbie to play the role of a lovelorn artist's muse. Even then, she had the makings of the Hollywood golden girl. "The shoot was a breeze and one of those days where everything just falls into place because you have amazing ingredients," says Lubomirski. ■

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Vogue Australia

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VOGUE VOICE

MY FATHER'S STORY

In honour of Father's Day, Walkley Award-winning journalist Stan Grant pays tribute to his Aboriginal father and the examples of hardship, pain and strength he saw as a child. Grant drew on his family history in writing the new film *The Australian Dream*, a documentary about the life and career of footballer Adam Goodes and of Australia's first peoples.

I'M NAMED AFTER my father. Stan is his name. To his family he's Black Horse. He got the nickname because as a young boy he used to run around with tin cans tied to his feet and hands, imitating a horse. And he's black. He's black, Dad: black in a way I am not. It's a blackness that comes not just from the colour of his skin, but the depths of his soul. It is blackness that comes from a certainty of being. He belongs here and this place is black.

To be black was tantamount to a crime when Dad was growing up. Black meant that he could not be free; not counted fully as a citizen; told where he could live; whether he could swim in a pool or drink in a pub. Drinking was a crime if you were black: he was locked up for it often enough. Dad tells me a story about when he and a few of his mates walked into a pub in Sydney and the publican told them he couldn't serve them. One of his mates was cheeky enough to ask why. Because you're Blackfellas. "We're not Blackfellas," Dad's mate said, "we're American Indians." The publican told them: "Boys, you've thrown more boomerangs than tomahawks, get out." Dad would always laugh at that. He's black and that's what Blackfellas do, they laugh at pain.

As a boy I saw up close what being black did to a man. I saw a man denied the chance at an education; a man who made his living with his fists and his muscle. He was a footballer, a fighter, a sawmiller. He lost the tips of three of his fingers and broke countless bones, heaving logs three times his size. All of this to put food on our table. I'd see him come home after work, his clothes sweaty and stained with blood and sap. Mum would run a bath with hot water boiled from the old tin copper we used. We didn't have running hot and cold in our place. I'd see him there, eyes closed worn out from the struggle of survival.

How I worried about him. I worried about him and I worried about us. He was all we had. We were a black family, dirt poor, itinerant with no permanent home. We were a family – cousins, grandparents, uncles and aunties and in-laws – always on the move. We outran our hunger and we outran the state; Dad knew what the state could do, how it could take your home or your kids. He was all we had to hold us against the world.

My stomach used to cramp with pain when he was at work. I used to wedge myself up against the window waiting to see the dust from the dirt road telling me his car was heading for home. Then I'd relax again; breathe again, until the next day and the day after and on and on. It is the strongest memory of my childhood, that burning, tension in my gut, that feeling of impending doom. If we lost Dad, we lost everything.

I remember Mum, too; a wiry, tough woman. She knew blackness; her blackness. Her dad was black, her mum was white. In some ways that made her the blackest of us all. Her family paid the biggest price; being white didn't stop her mum being rejected and too often humiliated, and being half white made my mum and her siblings something to be pitied

and reviled. They were targeted, too: moved on from their makeshift shanty homes; her younger brothers and sisters made wards of the state and sent off to children's homes.

They made a good pair, Mum and Dad. What Dad couldn't earn with his hands, Mum would make up by going to the churches and getting food vouchers. Some might say swallowing her pride, but she'd never lower her head. She'd clean cars to bring in some extra cash. She'd make onions and mince stretched to feed whoever needed it. And she'd go to bed hungry to make sure our bellies were full. I'd see her sometimes

rub her hand over the back of Dad's neck and watch his shoulders fall and his muscles relax. I'd watch them late at night from the back seat of our car as we went in search of our next home; she'd light up a cigarette, take a puff and hand it over: a little ritual of love between two people who had only each other.

They're old now and they still hold each other. They made it through. Dad – this man who carries the history of this country on his skin, dark ink tattoos and scars – has helped save the language of his people: Wiradjuri. He wrote the first dictionary of Wiradjuri along with a man named John Rudder, a hero of a bloke, a linguist who befriended Dad and gave him a reason for living. As a boy, Dad had seen his grandfather jailed for speaking

his language; now my father has been awarded an Order of Australia. He earned a Doctor of Letters from Charles Sturt University, and oversees that university's Indigenous language program.

He's been bigger than Australia, Dad; and he's made Australia better. I have thought about my father throughout making the film, *The Australian Dream*. It is a film about Adam Goodes and how he confronted racism on the football field, but it's more than that. Much more. It is the story of a people and a nation. It is my father's story and his father's story and his father before him. It is my story. It is the story of our dream: what our country has been; what it is and may yet become. It is the story of being black in our country and the price too many have paid.

He's black, Dad, in ways I'm not. I'm softer black, more privileged black, wealthier and healthier black. He wanted me to be tougher: he taught me to throw a punch and play footy. He feared for me, the life he'd lived. He was hard, sometimes too hard. But without him I couldn't have survived. I got lucky and he's glad for that. I'm black – proudly – but not black like Dad: I've got his name, but I could never be worthy of it. He's a man, my dad. ■

It is the story
of a people
and a nation.
It is my
father's story
and his
father's story
and his father
before him.
It is my story

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VOGUE VIEWPOINT

GET DRESSED

There's change afoot with the new season and it requires looking the part. Fashion has come alive with renewed sophistication and a return to the ritual of choosing an outfit. Take on a bourgeois bent, minus the sober stuffiness and embrace a world of elegance.

WORDS ALICE BIRRELL STYLING KATE DARVILL PHOTOGRAPHS DUNCAN KILLICK



HIP TO BE SQUARE

The shoulders that Anthony Vaccarello carved out at Saint Laurent – in jutting right angles – reinforced the effect of his overall silhouette this season: a potent dose of pure Parisian classicism and a tip of the hat to the city's enduring influence.

Saint Laurent coat, \$6,590, top, \$1,760, pants, \$1,640, belt, \$1,100, and shoes, \$1,120. Bulgari earring, \$3,570 for a pair, and watch, \$5,650. Paspaley necklace, \$7,860, and bracelet, \$8,980.

VOGUE VIEWPOINT

**PRETTY IN PLEATS**

The Egyptians considered pleats to be a symbol of power, but the real takeaway here is that they have endured from era to era and trend to passing trend. Reinstate them as an everyday staple to wear in place of trousers.

Polo Ralph Lauren jacket, \$899, and skirt, \$429. Scanlan Theodore top, \$500, and belt, \$120. Bulgari earring, \$9,000, for a pair, and ring, \$5,100. Hermès boots, \$3,125.



SWING THING

Fashion's ongoing love affair with the suit has distracted from the power of a perfectly formed dress. Zimmermann's covered-up leather midi is at once commanding and louchely feminine: its sumptuous skirt adds movement and freedom.

Zimmermann dress, \$3,500.
Chanel earrings, \$1,610, from the Chanel boutiques.
Van Cleef & Arpels ring, \$8,800.
Bottega Veneta shoes, \$930.



FIT TO BE TIED

The yin-yang relationship between traditionally masculine and feminine elements is one of style's great partnerships. Nod to the power class of the late 70s and early 80s, who tied their mega-sized bows on blouses over sharp suits, or loosened them up come 5pm – it's all about

carefree polish.
Boss jacket, \$799, top, \$290, and pants, \$349. Natasha Schweitzer earrings, \$840. Coach bag, P.O.A.

VOGUE VIEWPOINT



THE POWER OF ONE

Comfort should no longer connote loose slacks and sporty separates. It now comes all buttoned-up in a ladylike take on the utilitarian boiler, proving there's room for ease while being smartly dressed.

Gucci jumpsuit, \$4,900, and shoes, \$990. Tommy Hilfiger turtleneck, \$229. Meadowlark earrings, \$6,429.



BOX FRESH

Proportion play requires care, especially when it comes to boxier silhouettes. Avoid swamping the body by choosing a focus-grabbing pair of boots to draw the eye down.

Fendi blazer, \$4,050, shirt, \$1,650, and skirt, \$5,400. Bulgari earrings, \$4,000, for a pair, and rings, \$3,150, and \$2,790. Bally bag, \$2,395. Tory Burch boots, P.O.A.



CHECK, PLEASE

Dior has not lost its touch in the realm of elevated clothing. Taking a picnic-blanket check and pairing with New Look proportions – keep the focus on the waist, please – results in a fresh rendering of an iconic silhouette.

Christian Dior top, \$4,600, skirt, \$4,000, hat, \$1,150, earrings, \$1,250, bracelet, P.O.A., and shoes, \$1,450. Holly Ryan necklace, \$440. Longines watch, \$3,950. Scanlan Theodore belt, \$220. Wolford stockings, \$45.

VOGUE VIEWPOINT

UPPER-MIDDLE

Volume remains a key style note in outerwear. Hit it this time in a grandiose shawl-collar to frame the shoulders, then accentuate further with a slim-line belt that pulls it all in. A touch of gold hardware doesn't hurt to finish off.

Louis Vuitton jacket, \$6,550, top, P.O.A., skirt, \$2,320, and belt, \$900. Tiffany & Co. earrings, \$2,700.



BOOTS AND ALL

Hedi Slimane proved he was capable of a warmer touch at Celine this season, and with his wide-cut skirts in heritage fabrics paired with sleek knee-high boots underneath, he unwittingly created a uniform *au courant*: womanly, sleek and no fuss about it.

Celine jacket, \$3,850, sweater, \$930, skirt, \$3,350, and shoes, \$2,850.

Shop 3035, Level 3, Westfield Sydney - Shop G-054, Chadstone Shopping Centre, Melbourne
David Jones Elizabeth Street, Sydney - David Jones Bourke Street, Melbourne



VOGUE VIEWPOINT



MINI TREND

DIVIDE & CONQUER

Ignore the naysayers, this trend has legs. Culottes are making a comeback. By Jen Nurick.

WHO WEARS THE pants? That was the perennial and political question thrown up at the 51st Wimbledon Championships in 1931, when Elsa Schiaparelli dressed tennis champion Lili Álvarez in a pair of culottes. The bold choice ignited the press, which condemned Álvarez and set the tone for the divisive reception of the pants.

Dating back to the 1500s, when they were the exclusive domain of French aristocratic men, it wasn't until the Victorian era that the 'divided skirt' became available to everyone. To resolve the quandary of riding bicycles and horses, women too adopted the silhouette, thereby associating culottes with liberty, practicality and style.

"With origins rooted in menswear, [culottes] are an empowering piece, focussing on what they feel like to wear, rather than how others will respond to them," says Sohyun Joo, US head buyer of curated e-store W Concept, where customers have been reintroduced to the style in linen, leather and denim varieties. "[Though culottes

exude] a mood that maintains professionalism, these pants are much more versatile and provide many more styling options than the tailored suit-pants," Joo adds.

Margaret Howell, Acne Studios and Michael Kors reified this versatility in their respective collections. The pants' mutability was shown off – each brand interpreted the silhouette with cuffs, pleats and paper-bag waists. As Joo says: "With the wide-pants trend dominating throughout the past several seasons, culottes have entered more aggressively than ever as its seasonal sister."

For proof, turn to Paris, where culottes were solidified into the bedrock of Hedi Slimane's new guard at Celine. Versions delivered down the runway in pleated houndstooth, chevron wool, autumnal tartans and denim emphasised utility. At Dior, Maria Grazia Chiuri extended their application, pairing culottes in oversized plaid patterns with fitted blazers to defamiliarise traditional feminine shapes.

Styling cues abounded. Princess Diana may well have played on the subconscious of Alessandro Michele at Gucci for autumn/winter '19/20, where the royal's ensemble from her 1991 Brazil tour was immortalised once more. Culottes were paired with a revised version of the princess's double-breasted vest in long sleeves, which Michele accessorised with a tie for good measure. Elsewhere, amid the fallen leaves at Khaite's forest, a leather pair, teamed with just-below-the-knee boots, flashed a surprising hint of flesh. Meanwhile at Off-White, silk culottes fell down the legs like liquid, conservatively layered over trousers and pooling at diamante-encrusted heels.

To maximise the potential, Joo says tailoring is key. "The most important feature for culottes is the length: the most flattering [should be] hitting right at the slimmest point of your leg, falling a couple of inches above the ankle," she adds. And, for seamless transitioning between work and weekend wear, replace a tucked-in blouse with a cropped top or swap out flat shoes for a pair of heels. Easy.

MARINA RINALDI

VOGUE VIEWPOINT

TREND REPORT

THE AGE OF ELEGANCE

The new season is upon us and it's time to embrace change — step up, grow up and dress up. By Alison Veness.

THIS SEASON IS all about you. A very polished, put-together more chic version of you. Autumn/winter '19/'20 focuses on a renewed show of sophisticated strength through cut, colour and an elevated couture-like elegance, or sense of it, applied to almost everything.

Imagine that. The past five years have been ruled by the total energy of sportswear and the youthful exuberance of the street. The sneaker has been our god and we have all worshipped it — many of us have even downloaded the StockX app and bought, sold and bid on the Yeezy and Jordan Retro super-sneaker market.

But with this new rule of chic law and order, the more chaotic and sometimes dysfunctional craziness of I'll-wear-anything-to-get-photographed influencer style of dressing is under pressure. The schizophrenic bubble is finally deflating. Giorgio Armani recently wrote: "I'm a strong advocate for elegance in a world I see as increasingly vulgar, lacking in taste and without dignity. Today, there are no longer roles or opportunities. Everything is allowed, but when everything is allowed, it's like nothing is worth anything at all. Women dress like girls at every age. Men do as well. That's fine, but you need to be careful."

And so, we take note. The reach then is for the expertly and appropriately exquisite: a tailored double-breasted jacket, belted, with a sharply tailored shoulder (Givenchy by Clare Waight Keller); a razor-sharp take on that classic evening jacket cut with distinguished shoulders and worn with impeccable pants (Saint Laurent by Anthony Vaccarello); or a softly tailored navy blue pants-suit by Giorgio Armani. Clever and all with a hard day's work in mind and a soiree too, because it's far from dull playing the discreet private jet set. There is a modern mastery of glossy heritage at play that is long overdue, and as designers are exploring this 'new' fashion democracy (albeit conservative with a small c), we in turn will be able to enjoy dressing up with a put-together more than thrown-together perspective in mind. 'Anything goes' will just not wash this season.

The word on repeat during the autumn/winter '19/'20 month-long extravaganza of shows was bourgeois, which when translated means middle-class, and all kinds of capitalism. Funny that. As we find ourselves in an increasingly right-wing extremism political climate, designers are riffing on these capitalist codes and setting us on a somewhat subversive (fashion is always seditious even when it gets serious) slide into something grown-up.

Of course, some designers are also responding to the demand and thirst for more than the high-wire act that has been fast fashion, and working on delivering something different, lasting and intelligent. *Oui oui*, we are going to enjoy using this qualitative language of fashion in a new way. Bourgeois? Oh, you betcha. It is the quintessentially French

stuff that houses with iconic foundations are built on: Chanel, Hermès, Celine, Balenciaga, Saint Laurent, Christian Dior, et cetera.

Collectively, they have all created something that is in part inspired by the *jolie* Parisienne and her Avenue Montaigne and Rue Saint-Honoré haunts, those sacred streets where the discerning exude good breeding and good fortune and have been neglected for some time.

This new iteration of a stealth-wealth wardrobe is built on solid, classic pieces that at their heart can be kept forever, as they are just so damn good they outlast trends as well as wear. Smart. Posh. Timely, too. As the climate crisis has accelerated the urgent conversation around sustainability, sourcing, upcycling and recycling, autumn/winter '19/'20 is providing some answers to our thoughts about investment.

Balenciaga's leather take on a paper or plastic bag was reusable, clever and thoughtful. Balenciaga's Demna Gvasalia called autumn/winter '19/'20 his "ode to the customer, to people who actually go shopping for fashion. Because, of course, this is the reason I do it!" And so, he has given us a minimal (for him) wardrobe with the original, signature Balenciaga structure explored through expert tailoring, exquisite wool suits, essentially simple overcoats with extended shoulders, and square-toed ankle boots. No sneakers. Gvasalia's mantra of 'youth-led street' that he has brought to the house is contained to only a single hot-pink silk dress printed in graffitied black pen.

Of course, the notion of being 'on trend' hasn't gone away. There are still other thoughts and a richness of ideas threading throughout the season. The resurgence of the Bananarama 80s is bright, brazen and an ironic take perhaps on the consumption of said decade; the overblown roses that have flourished are perhaps in part a nod to nature, because all that nature is going to be good for us; and the epic evening gowns, all *eleganza! eleganza!* in their very voluminous and most exceptional, wild totally wonderful glamour; and the wave of shocking pink in all its 'navy blue of India' Diana Vreeland-ness is a tutored hit of swagger, a masterclass of cut. A pink pomp.

As the legendary couturier Christian Dior wrote in his 1957 book *Dior by Dior*: "The prime need of fashion is to please and attract, subsequently this attraction must never result in uniformity, the mother of boredom." There is no fear of boredom from this season's *concours d'élégance*; it's a competition where excellence in all fields will be applauded and win. The creative vitality is advantageous for us all, as it offers hope for the future of fashion as a more informed place in which to shop, when the idea of shopping itself has become such a consciously perilous act.

The madness of consumerism is being challenged, reevaluated, redefined, and we are witnessing a conscious step-change that will ultimately allow it to pulsate with renewed confidence.



STELLA MCCARTNEY A/W '19/'20

OLIVIER THEYSSENS A/W '19/'20

SAINT LAURENT A/W '19/'20

SAINT LAURENT A/W '19/'20

J.W. ANDERSON A/W '19/'20

ALEXANDER WANG A/W '19/'20

GIVENCHY A/W '19/'20

SHARP SHOOTER

Rigorous shoulders. Two words that could have been on mood boards of designers across the spectrum. Assertive, boxy lines cropped up on Saint Laurent's exaggerated coats and blazers, crescendoing in the revelation of Givenchy's inverted-seam peaked shoulders that were round but crisp.

VOGUE VIEWPOINT



ALEXANDER WANG A/W '19/20

BALENCIAGA A/W '19/20

GUCCI A/W '19/20

ATTICO A/W '19/20

VERSACE A/W '19/20

LOUIS VUITTON A/W '19/20

LOUIS VUITTON A/W '19/20

SAINT LAURENT A/W '19/20

THE SOUND UNDERGROUND

Creative directors of blue-chip houses, like Ghesquière at Louis Vuitton, are the rare few with a canny ability to take a bygone mood and make it so resolutely now. New Wave and the cool kid cohort hanging around Paris in the 80s returns thanks to the aforementioned designers but in 2019-friendly lengths, sharp shapes and zippy colours.



FURLA
SINCE 1927 ITALY

VOGUE VIEWPOINT

**SUB ROSA**

If Miuccia Prada sets roses trellised across clothing, no doubt something darker is at play. The proliferation of the thorny, seductive bloom, from McQueen and Dries Van Noten to Erdem, heralds a no-wallflowers feminine power with an intoxicating edge. Florals, no chintz.



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VOGUE VIEWPOINT



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MAX POWER

If the red carpets of late were a bellwether, they were leading to a blanketing explosion of volume. Showing no signs of letting up, *mille feuille* tulle, ballooning gowns and the puff-ball dresses of newcomer, and Katie Grand-sanctioned, Japanese designer Tomo Koizumi give permission to go all out.

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VOGUE VIEWPOINT



PINK LADIES

Hot pink hasn't really meant much beyond the humdrum name, until now. The new shade of all-guts ultra-fuchsia is purposefully retina-searing and out to shake up all corners of a wardrobe. Coats, cocktail dresses, carry-alls – prepare for a pink wash.

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VOGUE VIEWPOINT



UNCOMMON THREADS

Homespun knits, long telegraphing warmth and comfort, were due for a shake-up. Technical knits of the highest complexity were acrobatic in the way they warped and wove around bodies at Bottega Veneta, Celine and Proenza Schouler, creating brand-new shapes around the wearer.

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VOGUE VIEWPOINT

KNOW NO
BOUNDS

These designers are democratising what it means to get dressed to the hilt. Their ethos is simple: elegance should be for all, so flout gender norms and let the pendulum swing where it may. By Jen Nurick.

CONSIDER THE CLICHE that money can't buy you style. If the truism holds, then style is a feeling dictated by our gut or eyes and indulged by our wallets. When we drown out the noise (shop assistants, friends and family, targeted advertising), it all boils down to the law of attraction. We gravitate toward clothes that feel good on our bodies, snub the rest and suddenly we've managed to get dressed in an unadulterated fashion vacuum. Or so we think.

In her 1990 book *Gender Trouble*, American philosopher Judith Butler regarded gender to be performative: if we repeat expected behaviours often enough we'll believe them to be normal and true. In fashion, this translates to slipping on boyfriend jeans to feel a frisson of supposed masculinity, or shopping in the women's section, where we expect dresses and skirts to find their natural home, resulting in a gendering of style that short-circuits our own predilections.

Almost 30 years later, combined showings of men's and women's ready-to-wear collections (led by Bottega Veneta, before it passed the baton to Gucci) and the embrace of gender-agnostic labels (see Vaquera, Palomo Spain) are inching towards a new, non-binary dawn. No, this is not the stuff of oversized hoodies and heavy sneakers, a look that swings towards the bulky and hides the physique. A new and inclusive style genre is bringing traditionally feminine signifiers into the fold, welcoming long trailing gowns, sparkling fabrics and frills happily into the mix.

For autumn/winter '19/'20, Celine, Maison Margiela and Balenciaga crystallised a return to bourgeois tastes without the social politics. Call it egalitarian elegance. Following in their footsteps, young designers mentored by the likes of Jean Paul Gaultier, Alessandro Michele and Grace Wales Bonner are tapping into their innermost impulses to rewire the way we get dressed.

"These are the times we're supposed to be creating pieces that change the way people think, the way people feel when they wear them," says London-based designer Harris Reed, 23, whose Victoriana blouses and millinery worn and loved by a diverse customer base have gone viral and earned Reed an apprenticeship under Michele at Gucci.

After stylist Harry Lambert commissioned the then Central Saint Martins student to create stage outfits for his client Harry Styles, for the singer's 2018 arena tour, Reed's

opulent hats and shirting caught the attentions of Solange Knowles, Troye Sivan and Ezra Miller, all performers, Reed acknowledges, who are helping to normalise non-binary fashion in the public eye.

"I want to pioneer fluidity," Reed says. To realise his vision, he balances old-world glamour with the flamboyance of costumes, designing flared suits with hand-sewn ostrich feathers or white French lace neck ruffs. It's part fantasy and part countercultural resistance to the unsustainable models of fast fashion that have become *de rigueur*. "The idea of bespoke pieces, really luxurious, fantastic pieces that you can pass on ... I'm hoping that culture is coming back, where [the mother] can give it to her son and her son to his trans daughter."

This passing of clothes between hands is also the premise of Art School, a London-based non-binary brand conceived by Eden Loweth and Tom Barratt, who are both 25, that emphasises collaboration and community. "Our focus is always: 'How can we bring in queer artists, queer collaborators to work on the collections with us?' It's about trying to spotlight as many people as possible," says Loweth, who developed the idea with Barratt while they were working on their university showcase and also interning for Wales Bonner. Starring in Charles Jeffrey Loverboy's campaigns ("We came from a university generation below Charles") also gave the designers a solid grounding in fashion's new guard.

Friends are cast as models, clothes are fitted on trans women and stockists are given a guide explaining each collection (provided their stores do not have →



A look from the autumn/winter '19/'20 collection from Charles Jeffrey Loverboy, a label founded in London that has paved the way for the next generation of gender-fluid designers.

STYL ST: JUL A SARR-JAMO S PHOTOGRAPH: NAD NE IJEWERE
HAIR: SOICHI INAGAKI MAKE-UP: LUCY BURT



MICHAEL KORS

COLLECTION

VOGUE VIEWPOINT



ALPHONSE MAITREPIERRE A/W '19/'20



EKATERINA VORONINA S/S '19



EKATERINA VORONINA S/S '19



ROMA UVAROV A/W '19/'20



ART SCHOOL S/S '19



ART SCHOOL S/S '19



A look from Harris Reed's permanent collection.



WILLIAM DILL-RUSSELL A/W '18/'19

gendered changing rooms, or else Art School will not sell to them). It's a 360-degree approach to maximise the power of the law of attraction. "It's small steps to freeing people's minds to shop in a more fluid way," Loweth explains. "We don't see clothes in a gendered way," they add. "It's about what that person radiates to."

This instinct informs Art School's attempts to disconnect identifiers of girliness from the skirts or dresses to which they supposedly belong. They recognise that glamour doesn't belong to any one group. Silver paillette dresses and corsetry without boning celebrate an inclusive decadence, informed through the queer gaze of nights out with friends. John Galiano and Isabella Blow are key influences. Loweth reflects: "Dressing in the mood of someone is really important; emanating those tropes of glamour and elegance is something that a lot of queer people recognise."

Non-binary designer William Dill-Russell, 24, whose work is included in the New York Metropolitan Museum of Art's *Camp: Notes on Fashion* exhibition, nevertheless appreciates that elegance has historically been twinned to heteronormative ideas of masculinity and femininity.

"When I think of elegance, it reminds me of Marilyn Monroe in *Some Like It Hot*. I am embarrassed that it is something so contrived ... [But] it's important to understand what women have done to help queers understand themselves." Dill-Russell locates the origins of elegance in the silver-screen era, but subverts them, formulating his own visual vocabulary of puff-sleeve blouses, voluminous gowns and tiered skirts.

To avoid becoming trapped in static tropes of the past, Paris-based designer and former Gaultier assistant Alphonse Maitrepierre, 24, designs by deconstruction. "I like to confront the polite face of haute couture," says Maitrepierre, a practice he puts into play by tearing apart clothing and accessories and putting them back together again. This way, he says, "my pieces are never gendered; a man or a woman can act on their desire to slip into them and become a new version of oneself".

Other designers like Polimoda alumnus Ekaterina Voronina, 25, and Russian-born Roma Uvarov, 22, are demonstrating that fashion is a continuum of identities, not gender. "Clothes will always continue to augment individuality," says Uvarov. "What's important is to bring together a person's world view and their wardrobe."

But we're not in a post-gender world yet. For these designers, gaining industry approval on the strength of their clothing and making good on their responsibilities as spokespeople is a balancing act. These desires can be mutual, Reed contends, as long as the message is clear. "I'm trying to take the clothes to a place where they're speaking for themselves, so then I don't have to do the talking," he explains. "Then hopefully the glitter rubs off." ■

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V O L V O

VOGUE VIEWPOINT

LIFE IN COLOUR

A new exhibition celebrates the dynamic contribution and pure fashion joy of Jenny Kee and Linda Jackson. By Natasha Inchley.

ILLUSTRATION CHRISTINA ZIMPEL

IT'S HARD NOT to be jolted by the work of Jenny Kee and Linda Jackson: the duo's bold, hyper-coloured fashion, which salutes the Australian bush with a deep kind of patriotism, is the subject of a new retrospective exhibition opening next month at the Powerhouse Museum in Sydney, and the timing is ripe.

Through careers spanning more than 40 years, the pair revolutionised the local fashion landscape with a jubilant style that made kitsch cool and shone a light on the country's independent design spirit. Their art was a cross-cultural joyride, with inspiration taking in everything from native flora and Indigenous motifs to the crafts of Africa and India, Buddhism, theatre and Chinese opera. Kee and Jackson's colour palettes clashed, the symbolism was over the top – the gumnuts! The waratahs! The koalas! Yet it worked.

The designers' storybook also overflows. There was Kee's immersion in London's swinging 60s, the rockstar friends, the time she bedded the Beatle John Lennon, then the torment being part of the Granville train disaster, and the pain of her partner's death in 2001. Her electric highs and desperate lows, of love, success and loss, have always poured into her art. Jackson, too, has fused a human element to her designs, having extensively toured the Australian outback, where she worked with Aboriginal communities to highlight their art via batik textiles. Jackson's clever appliqué and glamorous cocktail dresses, shaped in the form of waratahs and banksia flowers, further cemented the genius of her craft.

Together, the women united as a force of artful optimism; their sartorial *joie de vivre* was unrivalled. When Kee opened her Flamingo Park boutique in Sydney's Strand Arcade in 1973, Jackson joined her and the store morphed into a kind of bohemian hangout for artists. Their collaborations even became the subject of an annual parade, Flamingo Follies, staged in a Chinese restaurant. There was a spontaneity and freedom to their work, which earned them accolades on the world stage. In 1977, Kee and Jackson took their Flower series to Europe; Diana, Princess of Wales, wore the Blinky Bill koala jumper to the polo, making it an instant hit; and in 1983, Kee's Opal designs became a major subplot for Karl Lagerfeld's Chanel collection; the print was splashed on silk blouses, mini-dresses and the linings of tweed jackets.

That marvellous body of work, counting more than 150 garments, textiles, photographs and paintings, many unseen, will serve as a rich visual treat for museum audiences in the October exhibition, and will likely inspire a new generation of creatives to search closer to home when it comes to brand identity.

Meanwhile, Jackson and Kee, lifelong friends, continue to make their art modern. It has become their habit to mentor young designers; the duo has fostered a special connection with Anna Plunkett and Luke Sales of the label Romance Was Born, and last year were made Officers in the Order of Australia during the Queen's Birthday Honours in recognition of their dedication to industry. "I don't want to be restricted by fashion whims – it's too temporary," Kee stated early on in her career, and she couldn't have been more prophetic: "I think my work is about lasting."

Jenny Kee and Linda Jackson: *Step Into Paradise* shows at Sydney's Powerhouse Museum from October 17. Go to www.maas.museum.

Together,
the women
united as
a force of
artful
optimism;
their
sartorial *joie
de vivre* was
unrivalled

Christina Zimpel's illustration of
Linda Jackson, left, and Jenny Kee.



VOGUE VIEWPOINT

NEED IT NOW

LIFE JACKET

Investment pieces that stand the test of time need not be plain. Giorgio Armani has revised the traditional blazer, taking its tailored masculinity and rendering it in sumptuous velvet to flatter the female form.

ART DIRECTION DIJANA MADDISON
STYLING KAILA MATTHEWS
PHOTOGRAPHS GEORGINA EGAN

Giorgio Armani
jacket, \$7,150.



WORDS: JEN NUR CK
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM AU/WTB



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Gucci shoes, \$1,325.

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PHOTOGRAPH: GEORG NA EGAN WORDS: JEN NUR CK
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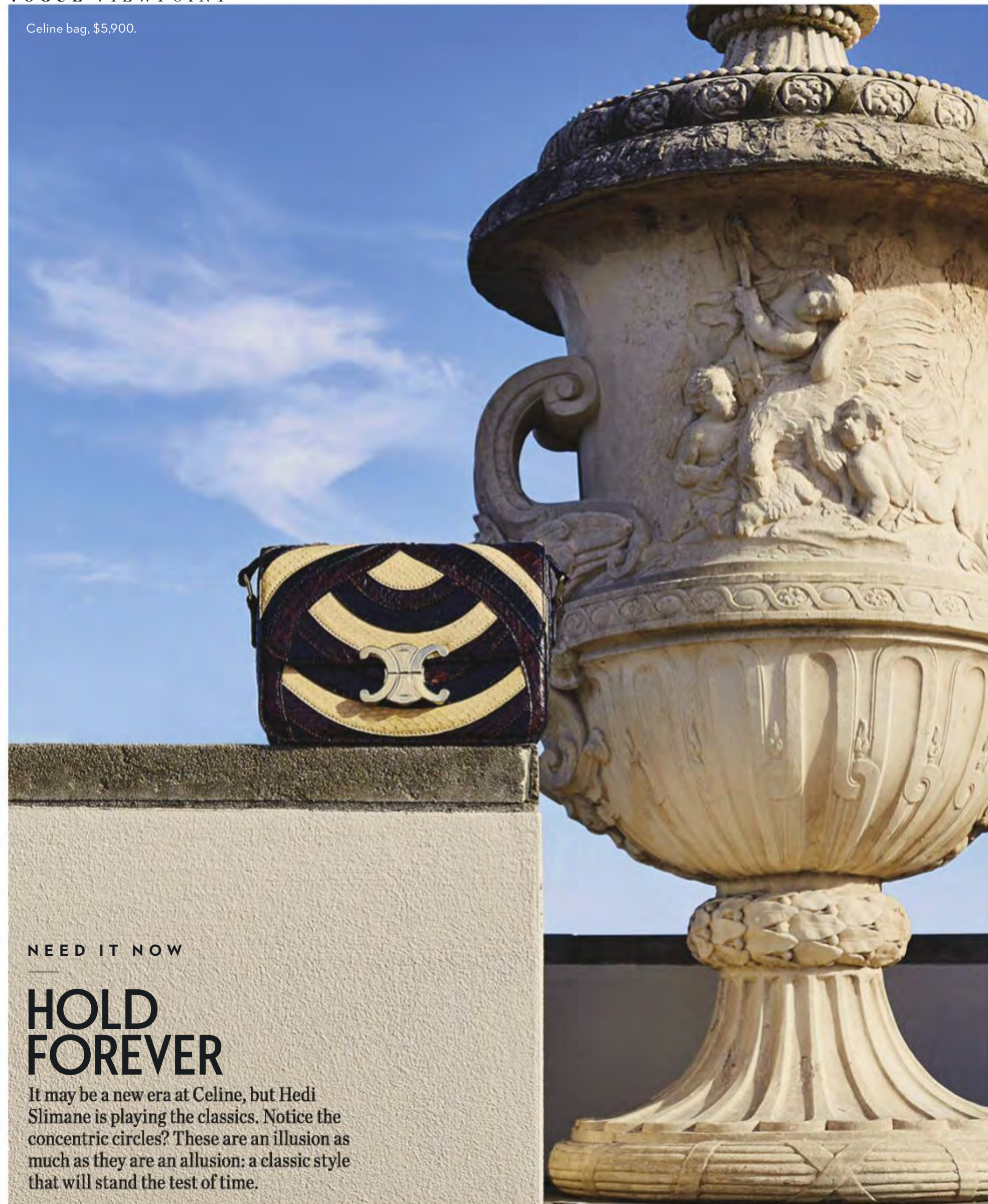
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VOGUE VIEWPOINT

Celine bag, \$5,900.



NEED IT NOW

HOLD FOREVER

It may be a new era at Celine, but Hedi Slimane is playing the classics. Notice the concentric circles? These are an illusion as much as they are an allusion: a classic style that will stand the test of time.

PHOTOGRAPH: GEORG NA EGAN WORDS: JEN NUR CK
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DAVID JONES

VOGUE VIEWPOINT

DESIGNER PROFILE

FINDING HER GROOVE

Stripping out the frills and flounce that once defined a New York mainstay was a big risk, but one that Nicola Glass was willing to take at the all-new Kate Spade. By Alice Birrell.

STYLING KAILA MATTHEWS
PHOTOGRAPHS JAKE TERREY

Bentley (standing) wears a Kate Spade dress, \$919, headband, \$199, and boots, \$999. Emilli wears a Kate Spade top, \$299, pants, \$399, stockings, P.O.A., and shoes, \$589.

HAIR: PETE LENNON MAKE-UP: MOLLY WARKENT N. MODELS: BENTLEY EMILLI CESTARI
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/MTB

A MURMUR WENT through the Kate Spade studio when Nicola Glass took over as creative director, the kind of muffled whisper that runs through an office about the new person. “I kind of banned bows,” Glass says with a semi-penitent laugh by way of confession from her 8th-floor office at the label’s Park Avenue, New York headquarters. “There was a ripple that went around the company of: ‘She doesn’t like bows!’”

That’s hardly controversial, but when you are talking about a multi-billion-dollar brand that introduced exuberant quirk and fashion with a wink to a generation of American women (and then the world), a bow is serious business. Now, almost a year after showing her debut collection at New York Fashion Week – the first-ever Kate Spade runway show – the Irish-born designer has chalked up four seasons without bows. “It’s not that I don’t like them, it’s just that I felt it had become a little bit too: ‘Oh, it’s got to be feminine, we’re going to slap [one] on the back of that coat.’”

For the American label known for affordable luxury, ornamental flourishes like these once demarcated Kate Spade, adorning toes of shoes, perching on necklines and peppering the huge array of product categories from homewares and fragrance to bridal that made it a lifestyle brand. The company was steered by namesake founder Kate Spade from its launch in 1993 until 2007, and then for 10 years by Deborah Lloyd, who leaned heavily on the novel to expand the offering. Glass views her banishing of the motif as drawing a line under the past. “There are other ways to make something feel feminine,” she posits. “I just wanted to loosen things up a bit.”

Glass was appointed creative head in January last year, after parent company Tapestry Inc. bought Kate Spade in 2017. Now, seated behind a desk just hours after presenting her autumn/winter ‘19/’20 offering, her second main season for the label, Glass is wearing wide-leg velvet trousers in a shade of deep forest with a matching silk blouse. Her cropped platinum-blond hair is flicked to one side and her light blue eyes are framed by rims of smoky eyeliner. Her only visible jewellery is a bubblegum-pink stone atop a cocktail ring and subtle gold looped earrings. Conscious or not, she is embodying the brand’s new direction: sleek, but not self-serious.

She has just shown a line-up of 40s-inflected 70s separates, suits and dresses along with her rethink of accessories, the category the brand built itself on when Kate Spade, a former accessories editor at *Mademoiselle* magazine hailing from Kansas City, launched the now famous Sam bag. It was a boxy mini-tote that soared to popularity owing to its offering in a rainbow of colours and price-accessible fabrics like nylon. Although the company has long produced a clothing range, bags still made up 55 per cent of Kate Spade sales in 2017. Glass is now looking to pump up the ready-to-wear contingent.

“I came in and re-invigorated the handbags, but I think that ready-to-wear is so important,” she says, noting she’ll keep print and colour, but nix the literal interpretations of things like flowers and butterflies in favour of a subtle abstract floral and a clover-like motif cleverly made up of four spades, which appears on intarsia knit jumpers, vests and skirts. “In a way it’s actually the ready-to-wear that brings you more fashion credibility.”

For autumn/winter ‘18/’19 she built on the pastel-heavy but not saccharine debut for spring/summer ‘19, evolving the colour palette to include more grown-up syrupy browns, sangria red, rust and boysenberry. Pastels this time were colour-faded until they became barely there shades of wisteria, ballerina and sky on lace-up suede boots. Dresses too came out once again and appear to be a core focus, like the

triptych of long-sleeved versions that opened the show with 40s shoulders and nipped waists that could easily transition throughout the day. Some were cleverly work-focussed, with collars and buttons; others were silken midis, wrapped with fluttering bias-cut sleeves that could do day or night.

None were excessively embellished, fitting with the “polished ease” Glass describes as part of her mission of usability. “When you wear the clothes, you should feel quite put together, but they’re still very easy to wear, and they’re comfortable,” she says.

And while she is happy to leave certain things in the past, others she was forced not to. She was only months into the job when the fashion world was rocked by the sudden passing of founder Kate Spade in June last year, at age 55. Although Kate and her co-founder husband Andy Spade had sold their stake in the company in 2006, for many her name spoke to a certain respect for women’s individuality.

“I think she was someone who – and I never met her, so this is my perception – really encouraged women to experiment with fashion, →



Kate Spade dress, \$759, and boots, \$999.

VOGUE VIEWPOINT

to have fun with it," Glass says, noting she kept Kate's use of colour and attention to detail in mind when creating the debut collection. "There was a purity to [the] design approach that really appealed to me ... It's her name still on the door. I feel like her legacy absolutely will live on in all the work that my team and I do."

Combining past and present is a delicate balancing act she had already performed in her previous accessories role at Gucci, where she worked alongside Alessandro Michele and Frida Giannini in Tom Ford's final years at the helm. "With someone like Tom Ford, who has such an amazing vision and is also a really great stylist, I could see that it's so important to have such a clear vision," she reflects.

Glass studied jewellery design at Edinburgh Art College, then attended Cordwainers at the London College of Fashion, learning pattern-cutting and how to work with leather. Her knowledge of jewellery has informed her rework of bags at Kate Spade, which come in unexpectedly versatile tones of olive, red and soft pink. "I really love jewellery still and actually when I worked at Gucci I was designing jewellery as well as handbags," she says. "So much of what defines an accessory brand, aside from the shape and construction of a bag, are the hardware elements."

To this end, she has reworked the boxy lines of the Spade bags to be slightly softened, stripping out decoration for a sole twist lock in the shape of a spade or, when done up and turned 180 degrees, a heart. In subtle silver with single or dual-toned enamel on saddle bags, they're the rare indulgence in a decorative element, and also a shape she noted hadn't been explored often. "I was just surprised they hadn't used more of it before."

Her seemingly intuitive way with accessories might be owing to the 13 years she spent at Michael Kors as senior vice-president of accessories. She always liked the way Kors accessorised his shows, making sure they meshed with the overall collection message. "You could see that he really appreciated [them] ... they weren't just an afterthought," she says, now working to do the same.

The fact Kate Spade ready-to-wear – not solely bags – will be a focus is another risk, but so far it is paying off. Tapestry Inc. recently posted its third quarter 2019 results, with net sales for Kate Spade totalling A\$400 million as compared to A\$383 million in the corresponding period last year, a four per cent increase. Glass doesn't want to alienate existing customers with the brand overhaul, but accepts it as a necessity. "You have to recognise you can't please everyone," she says, becoming circumspect. "It was about attracting a new customer, and an [existing] customer who just hadn't found pieces in the more recent years they wanted to buy." She aims to appeal to women across age groups: jewellery for graduation gifts for young girls; bags for working mothers; and dresses for both. "It's almost like the third era of the brand," she reflects. Glass may just have it all wrapped up, no bow required. ■



Bentley wears a Kate Spade dress, \$759. Emmili wears a Kate Spade top, \$299, and pants, \$399.

"There was a purity to the design approach that really appealed to me. I feel like Kate's legacy will live on in the work my team and I do"



Kate Spade creative director Nicola Glass.

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VOGUE VIEWPOINT

BRIGHT SIDE

One look at Benjamin Garg's rich hues should nix your neutrals obsession, writes Clare Press.

STYLING JILLIAN DAVISON
PHOTOGRAPHS ANDREW NUDING



Benjamin Garg tops and skirt, \$3,000 for the look.
In right ear: Immortal Jewellery earring, P.O.A.
In left ear: Anne Manns earring, \$439.

supported by royal patronage. "This desert fabric is produced in towns and villages in and around Kota city [in south-eastern Rajasthan]. Kota saris are the lightest cotton saris available in India," he says, explaining that the weaves vary according to yarn gauges, while the different fine check patterns are known as *khat*.

There's something of the spiritual in its making, he says. "These handicrafts are made with blossomed heart and peace of mind, which is equivalent to meditation. These talented artisan hands work to give: [they] don't demand much in return, [they] just want you to be at peace. That's the same energy I want to embed in my garments, and to give to the wearer."

Garg makes to order, for sustainability reasons as well as practical ones. He talks of slow fashion and reconnection, and says he's driven, as a designer, "by the idea of filling positive energy where it has been lost in this digital, industrialised age". His work is indeed energetic. There's an expansive freshness to it, something like an Indian version of Molly Goddard. Garg's clothes, with their kinetic grace and lightness, literally speak volumes. "Fashion is the perfect voice for me to communicate through," he says. "I am not much of a talker." ■

NO WALLFLOWERS HERE. Benjamin Garg's work is an explosion of volume and colour: orange; the weathered ochre of ancient Rajasthani castles; summer-sky blue. "For me, these colours evoke joy," says the designer. Taking those hues, the sari's drape and the energy of Indian classical dance as his starting points, Garg has produced something rooted in the past but committed to the future.

His process begins on the mannequin, gathering, pleating, knotting, then moves to a computer, where he Photoshops his dreamy silhouettes before creating his patterns. One skirt might take as much as 20 metres of fine pleated, wrinkled cotton, yet come across light as fairy floss. The wearer "must feel free, relaxed with continuous circulation of air", he says.

Melbourne-based Garg, who hails from the village of Mudki in the Indian state of Punjab, was a standout graduate from RMIT's Masters of Fashion program last year. "I was the kid who wanted to play with fabric," he says, recalling boyhood days spent draping and gluing rudimentary outfits for himself and, when they'd let him, the family's housekeepers. He upcycled his mother's old clothes, and once he fashioned a frock for a doll from an unwanted scrap of brown fleece fabric.

These days he's sourcing more refined materials. Garg's obsession is Kota *doria*, a tradition of hand-loomed translucent muslins once

STYLE FOR DAYS

To mark its 25th birthday, Melbourne Fashion Week is celebrating the best of fashion on the Australian stage.

Vogue picks other Melbourne talents to watch now.

ARNSDORF This eco-conscious womenswear label creates elevated everyday clothes using organic cotton, hemp and linen.

CHRIS RAN LIN A focus on tailoring plays into Chris Ran Lin's love of knitwear for his eponymous menswear label.

KALAUURIE Handcrafted-to-order, limited-edition capsule collections use deadstock trims and surplus fabrics.

Melbourne Fashion Week runs from August 28 to September 5.

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VOGUE VIEWPOINT

1. A poster for *Alien* (1979).Designer
Sander Lak.2. Postcards
from New
Caledonia.1. Sigourney Weaver
in *Alien* (1979).3. Porträt (S. Buch)
(1988) by Thomas Ruff.4. *Der Lehrling*
(*The Apprentice*) (2015)
by Neo Rauch5. Kurt Cobain
in the 1990s.3. *Flowers.06*
(2018) by
Thomas Ruff.

SIES MARJAN A/W '19/'20

6. *Best. Movie. Year. Ever.* (Simon & Schuster, \$55) by Brian Raftery.

CURATED BY

SANDER LAK

We ask fashion's preeminent talents to mine their inspirations and curate their world through style. Sander Lak, the designer of Sies Marjan, shares his.

1. "*Alien* (1979) is one my favourite movies, if I have to pick just one ... which is almost impossible! Sigourney Weaver was one of my many teenage obsessions."

2. "[A favourite place I've travelled to is] New Caledonia. One of my best friends is from there and I went to visit last year. It's the most beautiful place. It's on the other side of the world for me. For Australians it may not be as exotic, but it was for me!"

3. "I love so many photographers, but I kept my choice to Thomas Ruff, because I was recently able to buy some of his work and it makes me so happy to see it every day. He is an absolute genius and is consistently evolving his point of view. He never stops challenging himself."

4. "[An artist I love is] Neo Rauch for his impeccable use of colour. Hans Eijkelboom is another of my favourite photographers."

5. "[I appreciate the personal styles of] LaKeith Stanfield and Kurt Cobain. They are totally different, but there are some similarities between them. I love how both men wear their clothes with such ease and weird confidence. It's not about looking 'good' or looking 'right', it's about the choice and their conviction of that choice. They didn't care what anybody thought. I love that."

6. "Right now, I'm reading a book called *Best. Movie. Year. Ever.: How 1999 Blew up the Big Screen* (2019) by Brian Raftery, which is about all the important and defining movies that came out in that year. I have always thought the same thing and now there is a book about that exact and very specific subject, which made me very happy."

7. "I have always been a huge admirer of Dutch architect Rem Koolhaas. His work is constantly changing the narrative or idea of what architecture can be. I love how textural his work is; he selects building materials like we select fabrics."

8. "I never wear jewellery, but I just got a necklace with a ring on it that my dad gave to my mum when she turned 36. My mum gave it to me on my 36th birthday in June, so that's the first piece of jewellery I've ever worn."

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VOGUE VIEWPOINT

STYLE FOCUS

SO HAPPY TOGETHER

The elegant parure is making a modern return. Hark back to jewellery sets of centuries past and pair a pendant with earrings, and bracelets with rings. There's only one rule for wearing them: in company.

STYLING KAILA MATTHEWS
PHOTOGRAPHS MIA RANKIN

Tiffany & Co.
necklaces, \$2,950
and \$1,700, and
bracelets, \$910
and \$23,100.

WORDS: JEN NUR CK HA R: RORY R CE MAKE-UP: JOEL BAB CC MODEL: ELSA GELHARD
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CHATSWOOD CHASE, PACIFIC FAIR.
SELECTED DAVID JONES STORES, SOON : SYDNEY WESTFIELD.

PARIS

s a n d r o



VOGUE VIEWPOINT



Top left: Cartier bracelets, from top, \$18,200 and \$9,550, and ring, \$7,700. **Top right:** Paspaley earring, from top, \$14,980 for a pair, and \$9,960 for a pair. **Below left:** Eera earrings, \$5,850, in right ear, and \$2,400, in left ear, necklace, \$23,550, bracelet, \$10,000, and rings, on index finger, \$5,980, and on ring finger, \$3,295, top, and \$4,990, from Harrolds. **Below right:** Van Cleef & Arpels bracelets, from top, \$8,950 and \$27,200, and rings, \$19,800, on small finger, and \$10,950.



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VOGUE VIEWPOINT





Zendaya with
Tommy Hilfiger,
seated opposite, at
work in the studio.

HIT MAKERS

Singer and actor Zendaya's design collaboration with Tommy Hilfiger may look to the 1970s, but its message of inclusivity is firmly rooted in the now. By Natalie Evans-Harding.

I LOVE HER style ... " Tommy Hilfiger begins to list, looping his little finger as Zendaya sashays around in the background in golden platforms, possibly within earshot, cool as a cucumber, metallic make-up shimmering in the light. Funk and soul classics from Prince to Diana Ross boom into the 7th arrondissement studio, keeping the tempo up as the pair prepare to work on their collaboration late into the night, finishing pieces and completing fittings with Joan Smalls and Pat Cleveland ahead of their first Paris Fashion Week see-now-buy-now show tomorrow. "I love that she's in film, TV and music," he muses, three more fingers quickly disappearing. "And she *believes* in what she believes in," and just like that, thumb gone too, we're already out of digits to count all the ways Hilfiger knew Zendaya had to be his latest global ambassador.

And we get it. Because Zendaya, the 23-year-old American actress and singer with close to 60 million followers on Instagram, is not short of admirers.

Just this year, we've seen her in HBO's *Euphoria*, the bildungsroman TV drama that made controversial waves with its eyes-wide-open depiction of teenage sexuality and drug use in suburban America. She's also appeared in Netflix's second series of *The OA*; reprised her role as Michelle Jones in the latest *Spider-Man* instalment (with electric chemistry opposite British co-star Tom Holland); and completed filming alongside Timothee Chalamet, Charlotte Rampling and Jason Momoa on next year's all-star sci-fi, *Dune*. And that's just acting. Fashion highlights include *that* Met Gala Cinderella moment in a tech-smart dress (a wry nod to her Disney Channel days). But Zendaya eclipsed all the above when she linked arms with Hilfiger on the spring/summer '19 runway, having just sent out their first TommyXZendaya 1970s- and zodiac-inspired collection. For the show, the pair had cast all black models, from the age of 18 to 70, and everyone from Winnie Harlow to Grace Jones walked for them. Fashion never felt so refreshing. All the clothes were available immediately, globally, from sizes 4 to 24 – the first time that's ever happened.

"I did that because it's important to me," Zendaya states, matter-of-factly. "I wouldn't have done this without it. If my older sister, if my mother, if my aunts, if they couldn't wear these clothes that I'm designing, then why would I make them?"

Thankfully, Hilfiger's approach was: "I'll let you do anything you want!" He grins, remembering his head-over-heels courtship of Zendaya. And so, after many emails, FaceTiming, meetings and messaging, a friendship blossomed and a collaboration formed. Hilfiger, it seems, was no easy taskmaster, either: "You know, we had it in a good place [at one point]," Zendaya begins, "but Tommy was like: 'I think you can do better'. And I was like: 'Word. I hear you!'" Zendaya recalls of rising to the challenge. "He offered so much guidance, because we have all these ideas, but it's wonderful to have someone with the experience and the knowledge; someone who can push you to take that next step." →

VOGUE VIEWPOINT

"And that's all I had to say, and it happened," Hilfiger verifies, eyebrows raised, implicitly impressed by Zendaya's savvy.

"Tommy offers guidance, but he's also interested in younger perspectives," Zendaya continues. "He wants to know what I think is cool or what I'm interested in. It would be easy for him – with his long career and level of experience and knowledge of the industry – to be like: 'I know best', but he nurtures young creativity. Which is actually how you have a long career, by nurturing the people coming up under you."

That evening, Zendaya displays not one butterfly of nervousness ahead of sending out her debut fashion week collection in front of a slew of editors as well as Tyra Banks, Janelle Monae and Gigi Hadid, Tommy's former global brand ambassador, all watching with anticipation from the front row. Clearly her partnership with Hilfiger was a natural fit, since the next range with the brand was already in the works before the first one hit the runway.

So what can we expect for the autumn/winter '19/'20 collection, set to show at New York fashion week this month? "I heard spots ..." I posit, waiting for their reaction. Zendaya and Hilfiger look at each other. "Am I allowed to say things?" Zendaya asks dutifully of Hilfiger. "It will show in Harlem," Hilfiger reveals. "And there's going to be lots of tailoring," Zendaya adds excitedly. "Expect a lot of suits, a lot of clean lines, but in our own funky way."

When Hilfiger first contacted Zendaya, she was window-shopping with her assistant. "To be honest," Zendaya says with a shrug, "I was pretty sceptical. You know you get into those situations: people will promise you the moon and the stars but when you get there it's like: 'Oh well, here are the clothes, put your name on it and that's how it's going to work.' This wasn't one of those situations."

"After Gigi, we figured we had to find someone phenomenal," Hilfiger adds. "I just thought: 'Zendaya's so perfect for us.' If she wants to do what she wants to do, I'll let her do that. I had other people in the company say: 'But what if she wants to do something really crazy? Are you going to go back on your word?' And I said: 'I trust that somehow she's going to come up with a look and an idea that's trendsetting for us.' And guess what? *Voila!*"

Turns out, Hilfiger did serve up the moon and stars – and Zendaya made them shine. ■

"Tommy offers guidance but he's also interested in younger perspectives. He wants to know what I think is cool or what I'm interested in"



Zendaya was hands-on throughout the design process.



Mood boards and sketches for Zendaya's second collection with Tommy Hilfiger (above left), with a focus on 70s power dressing.



INSTANT CLASSICS

Ahead of Zendaya's second collection with Tommy Hilfiger, to be shown at Harlem's Apollo Theater, *Vogue* selects the investment-worthy pieces from the line-up.

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VOGUE VIEWPOINT



S H E L F

STANISLAVA PINCHUK

As an artist specialising in data mapping global conflict zones, Stanislava Pinchuk, a.k.a Miso, shares the titles that have helped formulate her taste and visual vocabulary.

**1. VILLE DE CALAIS: HENK WILDSCHUT (GWINZEGAL, 2017)**

"This book has been a huge touch-point for me. It covers the settlements of the Calais 'Jungle' migrant camp in France, which I'd been data mapping over the six months of its forced evacuation, in my last big project. Not only is it a brilliant testament to the site and its residents, but it's also an invaluable one-stop reference to what was there before, since I was working in the now empty land."

2. PATTI SMITH: CAMERA SOLO (YALE UNIVERSITY PRESS, 2011)

"Memories and tokens, arranged in Smith's own world, across a million cities. It makes living like I have been a little less lonely when you think of women like Smith carrying her camera, poems and notebooks over decades, combining her photos and writing all into one vision."

3. DISOBEDIENT BODIES: JW ANDERSON AT THE HEPWORTH WAKEFIELD (INOTHERWORDS, 2017) BY J.W. ANDERSON

"This book is so smart, elegant and funny. It's such a natural crossover between fashion and art, which I've always sensed in J.W. Anderson's fashion, too. Everything about the beat of images, contrasts and empty spaces is really playful and builds these wonderful links and worlds."

4. LIVING (YVON LAMBERT, 1998) BY JENNY HOLZER

"Everything about this book is a perfect experience of words: the dimensions, the transparent pages, and the order. I've taken to picking

up this book, reading a single page and thinking about it for the rest of the day."

5. LOOKING FOR LOVE ON THE LEFT BANK: ED VAN DER ELSKEN (AMAN IMAN PUBLISHING, 2013)

"The drafts and process of Ed van der Elsen's seminal *Love on the Left Bank* (1954) are revealed on these pages. The original work set up some of the visual language of the photo books that we know today. I prefer this version: messy, B-rolls, writing, edits and scratches. It feels much closer to the chaotic beatnik Paris Rive Gauche life that he was shooting."

6. AFGHANISTAN: O RH (MOUSSE PUBLISHING, 2018) BY GIOVANNA SILVA

"I've always seen this book as a really amazing, fragmented piece of photojournalism. It shows the military perspective of Afghanistan: from cars, up high, through dusty windows, from trucks. It's claustrophobic and totally detached from place."

7. DREAMING GEORGIA (ROCKIN' ON INC, 1994) BY KURT MARKUS

"*Dreaming Georgia* is a constant reference for me. These are photographs by Kurt Markus taken of model Cynthia Antonio, sometimes clothed, sometimes nude. It feels like a love letter to her, but also to Alfred Stieglitz's photographs of Georgia O'Keeffe in New Mexico and to their love." ■

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Vogue Festival is back in Adelaide, bigger and better than ever before, with more fashion, fun and food so much that we've added an extra day to fit it all in.

Expanding on the success of last year, *Vogue* Festival, presented by *Vogue* Australia in partnership with Rundle Mall, the City of Adelaide and the South Australian Tourism Commission, is back with a lavish array of fashionable parades, pop-ups and parties. This year we welcome *GQ* Australia, the leading authority on men's fashion and lifestyle, to the celebrations. The festival opens on Thursday, October 17, with retail activities following on Friday and Saturday. Stores on Rundle Street and in the East End will offer exclusive promotions, outdoor activations and discounts.

CELEBRATE AT THE OFFICIAL LAUNCH

Join *Vogue* Australia editor-in-chief Edwina McCann at Rundle Mall's famous 'Mall's Balls' from noon on Friday to officially launch the return of *Vogue* Festival.

VOICES OF VOGUE

Hear from beauty and fashion leaders, and other industry movers and shakers, at the inaugural Voices of *Vogue* Festival. There will be talks by Edwina McCann and *GQ* Australia editor Mike Christensen.

WINE, DINING AND FINE TIMES

Fashion and food will meet at the annual *Vogue* Kitchen lunch, with celebrated chef Sean Connolly at Sean's Kitchen. In the evening, Christensen will host the inaugural *GQ* Supper Club, a night that promises delicious food and wine, and conversation with some of South Australia's most iconic identities.

SHOP LIKE YOU'VE NEVER SHOPPED

As the supporting partner of this year's *Vogue* Festival, David Jones will offer shoppers two days of stylish in-store events, including fashion parades, pop-up bars, guest DJs, exclusive offers, styling tips, complimentary beauty treatments and more.



Clockwise from top: last year's *Vogue* Festival launch; David Jones ambassador Jessica Gomes; the 2018 *Vogue* Festival program; DJ Morgen Wynn at *Vogue* Festival 2018; treat yourself at the pop-up bars.



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VOGUE
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Kaws's *Seeing/Watching* (2018), a permanent bronze art installation in Hunan, China.

ART

JUST KAWS

Ahead of his first exhibition in Australia, Brian Donnelly (aka Kaws) opens the doors of his Brooklyn studio to show how a graffiti artist from Jersey became one of the most influential artists of his generation. By Jessica Montague.



YOU WOULD ASSUME when an artist's painting sells at auction for more than A\$20 million, they'd have an ego. That they'd be demanding, precious or painful, even. What you wouldn't expect is that they'd be quietly spoken, perfectly polite and almost shy about their success. But this is exactly who *Vogue* stumbles upon when visiting the Williamsburg studio of Brian Donnelly, who has worked under the pseudonym of Kaws since the early 90s. Having started out in street art, he is now regularly labelled one of the most prolific artists of the moment – just don't expect him to tell you that himself, or name-drop one of the many celebrities who collects his work.

Dressed in what he jokes has been his uniform for the past 20 years (plain T-shirt, dark pants, grey sneakers and cap), Donnelly, 45, opens the large roller door to his studio to reveal a collision of colour and cartoons. White walls and polished concrete floors contrast with paint bottles in neat formation and bold works-in-progress destined for his first Australian exhibition, at the National Gallery of Victoria in September.

It's a coup for the gallery, which has been courting the artist for more than three years, and Donnelly, in his own unassuming way, is excited to be showcasing paintings, sculptures, fashion collaborations plus more in Australia for the first time.

"It's just sort of an introduction," he offers, now sitting upstairs surrounded by Kaws plush toys and the Moonman trophy he redesigned

for the 2013 MTV Video Music Awards. "I'm considering this [exhibition] as if I'm showing up to a place where people have never heard of me."

It's also a chance, Donnelly says, to explain how a graffiti artist with a love of skateboarding infiltrated the art world and came to achieve both elite and mass appeal. "When I was coming up there was only Keith [Haring] and to me he was the most accessible person working in the contemporary art world. But I feel like that has since expanded."

Donnelly grew up in Jersey City, across the river from Manhattan, and says he fell into street art like a regular hobby. "It's just something I gravitated towards and usually did in my own time. You're young, you're skating, other kids are doing graffiti and it's all around you. Then as I got more into it, I realised how it was this 'thing' happening everywhere."

When he hit his teens, Donnelly started working under the Kaws name (choosing the letters because they looked good together) and made friends with other 'graf' fans via a magazine called *Undercover*. They'd photograph graffiti from their respective cities then trade the hard copies with others. Donnelly shares a post from his Instagram of a "rusted out" freight train carriage he tagged back in 1994 that was spotted again a year ago.

Eventually he went to art school in New York to study illustration before working on backgrounds for Disney on *101 Dalmatians* and other shows like *Daria* and *Doug*. →



IMAGES: COURTESY OF THE ARTIST AND NGV

Untitled
(collaboration with
David Sims)
(2001).

VOGUE CULTURE



After dabbling with animation paint, a medium he still uses today, Donnelly gained prominence for his take on ‘subvertising’ in New York City. At night he would remove brand ads from the likes of Calvin Klein and Guess from bus shelters, telephone boxes and even billboards, take them back to his family home, then customise them with his own illustrations before posting them in areas of his choosing.

“I started to realise the parallels between graffiti and advertising and just communication in general – how to reach people,” Donnelly remembers. “I thought the ads were a great vehicle to get work out there. A lot of people thought it was anti-advertising, anti-establishment. For me it was more about just existing in my environment and taking these larger things and making them my own.”

His reworked ads became so popular that people started stealing them. Even now, an original will emerge at auction and Donnelly does his best to buy those back.

By the late 90s, he’d moved into 3D, creating his first Kaws’s toy, called *Companion* – now a regular fixture of his work – with Tokyo-based company Bounty Hunter, after a trip to Japan. With its oversized head, crosses for eyes and Mickey Mouse-style body, *Companion* has appeared in painting, sculpture and even caused New York’s Museum of Modern Art website to crash after a limited-edition figurine went on sale in 2017.

“When you’re young, it’s not like people are telling you how to do things. It’s not like you even know who to ask or what to ask,” Donnelly says of his unconventional career path. “So when you find yourself in this situation where you can make something you’ve never made before ... it

“I started to realise the parallels between graffiti and advertising ... how to reach people. I thought the ads were a great vehicle to get work out there”

blows your mind. What else can you make? What if you could do it *this* big? Or what if it’s real?”

Jumping from medium to medium and fusing art with commerce has become a common thread. Since the early 2000s the Kaws name has been lent to Nike and Marc Jacobs for footwear, Comme des Garçons, Kiehl’s for beauty, and album cover art for Kanye West. As an artist Donnelly has worked with giant inflatables (after creating a four-metre tall *Companion* for the Macy’s Thanksgiving Parade in 2012), become proficient in sculpture and enjoyed a stint mashing up cartoon characters from *The Smurfs*, *SpongeBob SquarePants* and *The Simpsons* (which he calls *The Kimpsons*).

It was a painting of the latter (titled *The Kaws Album*) that was responsible for the record-breaking auction earlier this year. Riffing off the cover art from the Beatles’s *Sgt. Pepper’s Lonely Hearts Club Band* album but using the cast from *The Simpsons*, it was sold by its owner for more than 15 times what Sotheby’s had expected. While

Donnelly won’t be drawn on who dropped more than A\$20 million for the piece (“It was just a collector and they texted me straight after”), speculation was rife that the buyer was Justin Bieber, because the singer posted a shot of the painting soon after.

“I think anybody who tells you they weren’t surprised is lying,” Donnelly says of the sale. “But it’s not as though I feel I have any part in it. I feel like I’m looking at it like everyone else, and being like: ‘Oh, that’s interesting.’” While many artists would have been happy with the windfall, Donnelly says he “wasn’t so thrilled” – because the sale happened straight after he sent a 37-metre-long inflatable *Companion* figure down Victoria Harbour in Hong Kong as part of a new exhibition. “I had just done that piece in the water and everything went well on that project and we got everyone covering it – news stations and CNN; it was on the front page of newspapers. So I was on a high and then the auction happened and I was just like: ‘Blergh.’ →



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VOGUE CULTURE



New Fiction (2018).



Along the Way (2013).

Man's Best Friend
(Sofa) (2016).The artist on top a freight
train he tagged in 1994.

It just sort of took everything and made it a number ... about money. I made [that painting] over 10 years ago. It just existed. But now there's this number attached to it. It's becomes a *thing*."

Ironically, the less Donnelly seems to care about money the more he makes. In 2018 his works sold for a combined A\$48 million at auction (an increase of 113 per cent from the previous year). His global influence is growing exponentially too, thanks to Instagram (he has 2.2 million followers and the Kaws hashtag has been used more than one million times), as well as ranges with Japanese high-street retailer Uniqlo, one of which was responsible for a riot in China recently. "Uniqlo has an omnipresence," Donnelly agrees. "I have two kids and I'll be at the playground and there will be other kids we don't know [wearing the pieces]. It's strange. Uniqlo has that sort of [reach] and that's why I loved working with them. They have all these stores in different countries and that lets you have a synchronised global release."

Donnelly's high-low approach to contemporary art has won him many fans around the world, but he has had his critics, too. He's been called out by curators who prefer fine art 'purity', and a piece in *The Art Newspaper* earlier this year accused him of "conceptual bankruptcy". But Donnelly is unfazed. "I always felt like what Keith Haring and his Pop Shop did for inclusivity was really important. I think about how that stuff got to me in my house in Jersey City. What did I get to see? And how can I make work that disseminates in that same way?" He's equally ambivalent about the New York art scene, explaining that "there are really great things about it, there are really negative things about it – it's like any scene".

"I get what I need out of it," Donnelly continues. "There are a lot of artists I really enjoy meeting and talking with and reflecting on their work, so there are lots of positives, but then there's a lot of BS that you have to wade through."

Not that Donnelly needs more allies, anyway. He's good friends with Pharrell Williams ("We're close," is all he'll say) and pals with Dior Homme creative director Kim Jones, which explains why the designer tapped Donnelly to work on revamping

"At this point there are a lot of balls in the air and a lot of things to think about"

the label's logo, as well as asking him to create a giant sculpture made of flowers for the spring/summer '19 show.

His wife, Julia Chiang, is also an artist, and Donnelly plans on bringing her as well as their two girls, Sunny, five and Lee, almost three, out to Australia later this year. His exhibition, titled *Kaws: Companionship in the Age of Loneliness*, is being billed as the most comprehensive survey of Donnelly's work to date and includes a selection of sculptures, murals, products designs and paintings – including the record-breaking *Kimpsons* piece on loan from its owner. Also on display will be a special commission of an 8.5 metre-tall bronze *Companion* sculpture titled *Gone*, which will become part of the gallery's permanent collection.

When showing *Vogue* through a model of the exhibition, Donnelly makes the joke "the NGV show kicked me into cataloguing stuff" and says he never would've imagined he'd end up here. Yet in a story he did with *Interview* magazine a decade ago, Donnelly said he "woke up wanting to do [graffiti] and fell asleep thinking about it" when he was younger. He says it's still the same, but probably due more to being so busy. "At this point there are a lot of balls in the air and a lot of things to think about – how to orchestrate these projects and get things made. It's not just me alone. It's working with all different foundries and people in different countries and trying to keep things on track."

As for his hopes for the NGV show? "There is no hope!" he mocks. "It's just for people to come and see the work. Hopefully it makes them curious to know more."

Kaws: Companionship in the Age of Loneliness opens at the National Gallery of Victoria on September 20. Go to www.ngv.vic.gov.au.

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VOGUE CULTURE



PLEASURE & PAYNE

As she prepares for the release of a film based on her historic Melbourne Cup win, jockey Michelle Payne opens up about sharing not only the highs of her life on the big screen, but the tragedies, too. By Jessica Montague.

STYLING KAILA MATTHEWS
PHOTOGRAPHS JAKE TERREY

AS THE YOUNGEST of 10 children growing up on a farm near Ballarat, a young Michelle Payne had more than her share of hand-me-down clothes. "I used to say to myself when I was seven years old that I couldn't wait to get older so I could make money and buy my own clothes," she says, smiling. "I had a lot of sisters, so as we got older the hand-me-downs got better, but it wasn't until I was about 15 that I was able to buy my own stuff."

Now the almost 34-year-old can not only afford her own wardrobe, but gets into trouble from her big sister Margaret (who is also her accountant) for her shopping habits. "I'm just sticking to the deal I made with myself as a young child," she says, laughing.

On set on a crisp winter's day, Payne is indulging the feminine and fashion-loving side of her personality. Ditching the jockey silks and farm gear to be rugged up in an Armani coat and navy Hugo Boss boots (which have her standing much taller than her 152 centimetres), Payne still can't quite fathom how she arrived here. "It's still just so surreal for me," she says of her first shoot with *Vogue*. "I was telling the hairstylist how I wish all my friends were here to see everybody working on me and the outfits I'm wearing. It's just incredible."

Payne might not be able to reconcile her fame, but the rest of the country can. When she crossed the finish line on Prince of Penzance – a horse paying 100 to 1 – in the 2015 Melbourne Cup, she became the first female in the carnival's 155-year history to take top prize. It's been four years since that victory and this is Payne's first shoot in a few years. Sartorial talk aside, there's a calmness that wasn't necessarily there in the aftermath of her Cup win. On the eve of sharing her story on the big screen – not just her historic victory, but the tragic parts as well – Payne is ready for her second stint in the spotlight.

Australians love a great sporting moment, particularly one etched in history. When Michelle Payne won the Melbourne Cup wearing the colours of the suffragettes and Paspaley pearl earrings, it ranked up there with Cathy Freeman taking gold at the Sydney Olympics. It was only a matter of time before film offers started to land and one of those came from actor Rachel Griffiths, who had dabbled in directing and was on the hunt for her first major feature film.

"I wanted to make a really powerful coming-of-age story about a girl and having a dream," she tells *Vogue*. "So this [idea] was resonating for three years in my mind: 'I've got to find that Australian heroine who we're going to root for.'"

Griffiths knew after Payne's post-race interview, when she called out chauvinism in racing and told critics "they can get stuffed if they think women aren't strong enough", that she'd found her protagonist.

One particular comment from Payne – "that we just beat the world" – made an impact. Griffiths felt the 'we' referred to all outsiders. "They were as unlikely as that horse," she says. "A motley crew of owners, plus the [trainer] who had never won the Cup before, plus Michelle and her brother. She seemed to be speaking to all women generally, too."

Barely a month after the race, Griffiths waited 45 minutes in line behind other fans at Randwick Racecourse to get a photo with Payne and her brother Stevie, who was Prince of Penzance's strapper on Cup Day. Payne remembers the pitch clearly. "[Rachel] was so warm about it. She tracked me down a second time later on and said it again: 'I really want you to know how much I want to make this film and share your story.' I was pretty much sold that day."

The resulting project, *Ride Like A Girl*, which stars Teresa Palmer in the lead and Sam Neill as Payne's dad Paddy, will soon be released to national audiences after three years in the making. →

Michelle Payne wears an Emporio Armani coat, \$2,050. Bulgari earrings, \$2,790, and necklaces, \$6,850, top, and \$7,950.

VOGUE CULTURE

While the ending of the film will come as no surprise, the number of setbacks Payne endured makes for an emotional story arc. At six months old, Payne's mother Mary was killed in a car accident, leaving Paddy to raise 10 children by himself on the family farm. Then came a major fall in 2004 that left Payne with a fractured skull and bleeding on the brain – injuries so severe it took seven months for her to recover. (Two separate falls in 2012 also resulted in fractured vertebrae.)

In 2007, the eldest Payne sibling Brigid, also a jockey, was killed following a seizure doctors believe was linked to a fall from a horse.

"I think they've been very sensitive," says Payne of seeing her family's story on display. Given she was "a little bit overwhelmed", she chose not to be involved in the making. "I trusted Rachel and [producer] Richard Keddie. I didn't want to have to be putting in my two cents' worth and upsetting their plan."

Naturally, there were a few lump-in-the-throat moments when Payne saw the final cut. "I found it really confronting the scene when my sister Brigid passed away," she says. "That brought back so many memories and I think it will for my family as well."

Reliving the dark days of her recovery from her career-threatening accident was also tough, but Payne says: "I feel proud to share that story of fracturing my skull ... how tough it was and then being able to get through that and live a great life. I want to share that with people who might have a similar situation and for them to think: 'Oh, there's hope.' Because if I was watching a film [with this message] back then, it would've helped me."

The scene where a 16-year-old Payne defies her dad's wishes by moving away to pursue her riding career hit home, too. "That was hard, because we were really close, but I didn't feel like it was fair," Payne says of the estrangement with her dad, which lasted a year. "I understood why, but I didn't want to allow him to do that."

What the audience will take away from *Ride Like A Girl* is that it's a father-daughter love story and a heart-wrenching one at that. "I think Sam [Neill] is incredible as Dad – he couldn't have been better," says Payne. "I always grew up thinking how amazing my dad was, how strong he was. If ever I was having a bad day, he would be like: 'You know what, it's not a bad day, *that's* a bad day,'" she continues, alluding to when her mother was killed. "So that gave me strength, his strength, and I feel so lucky to have had that in my life."

Sam Neill may have nailed the resilience of Paddy Payne, but the breakout star of *Ride Like A Girl* is actually Stevie. Rather than casting an actor to play Payne's older brother, who has Down syndrome, Griffiths offered him the role after he auditioned in her home.

"I had a scarf on a hatstand and he was talking to it like a horse," she recalls. "He picked up a hairbrush and was brushing it like it was a horse's mane. The tenderness of it was so beautiful, Richard [Keddie] and I just looked at each other and knew he was going to be great."

"He was wonderful on set because you could also say: 'How was Paddy feeling here?' or: 'What was Michelle doing at this point?'" she adds. "He would talk to the actors and made it very magical for everybody. It also gave us an extra layer of responsibility – Stevie was a

constant reminder that to be entrusted with a real person's life story, someone who belongs to a family, is an enormous responsibility."

Speaking of her brother's star turn, Payne couldn't be prouder. "He's takes it to another level. He is really funny [in person] and that's what I said to them – he'll surprise you."

"It's great for Down syndrome," Payne adds. "I think it's important for people to see how much more people with Down syndrome can get out of life when given responsibilities."

Payne and her brother remain the best of friends and live just 500 metres away from each other: Stevie still with Paddy and Payne down the road on her own property, Nottingham Farm, where she is building a new house. While Payne hasn't retired from horseracing, she has slowed down (thanks in large part to another injury in 2016, which resulted in major pancreatic surgery). There have been other public setbacks, too – including a one-month ban for taking an appetite suppressant prescribed by a doctor in 2016 and a falling out with trainer Darren Weir after it was decided Payne was no longer the right jockey

for Prince of Penzance. Weir has since been banned for four years after illegal 'jiggers' (electronic shock devices to make horses run faster) were found on his property last January.

Payne is now looking for her next challenge as a trainer – at Nottingham Farm she houses 25 horses and trains 16 of them. "I'm waiting for when it feels right [to retire]," she says. "I know it's coming, but I've got a few dreams in mind I hope will come before then." Payne reveals top of the list is to train *and* ride a horse of her own at Royal Ascot and win. "Her name is Sweet Rockette; she's probably my best horse. That would be the ultimate."

Payne says she might also like to become a nurse one day ("I've spent so much time in hospitals so it would be nice to give something back") and that she also can't wait to be a mum. "I'm dying to have a family, and that's probably the next step." Since she's in "a very new relationship", she won't be drawn on details. "It's going really well but I think it's a bit unfair to share at this point." She does, however, reveal that if it "continues as strongly as it has been going" she will have a date on her arm at the film premiere. "He's red-carpet ready," she jokes.

Payne hopes the film will inspire hope. If her life has any lessons, it's that things will be okay if you stay strong. "Also the fact that no dream is too big," she adds. "For any child growing up, anything is possible. We were poor growing up and you had to work hard and make it happen for yourself. But I think if you really want to do [something], you have to believe in yourself."

Her win was about more than a horse race and a cup. "I feel like there was some [higher] reason for me winning and I think it's to do good with it. I felt that straight after the race – when I got off and was being interviewed I could feel there was more to this than my achievement of winning the Melbourne Cup."

Something shifted inside Payne that day: "I must have thought subconsciously it was the right time to stand up for what I felt so strongly about and had to battle through, because I didn't know what was coming. It felt really strong and I've felt it just as strongly ever since."

Ride Like A Girl is cinemas from September 26.



"I must have thought subconsciously it was the right time to stand up for what I felt so strongly about and had to battle ..."



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FILM

THE
GRAND
RETURN

The period drama *Downton Abbey* was a phenomenon that spanned six seasons, earned 15 Emmys and was adored by millions. Next month, the hit television series makes its long-awaited return on the big screen. By Danielle Gay.

ON LAURA CARMICHAEL'S first day back on set as her character Lady Edith Crawley, she wasn't at the magnificent Highclere Castle, the estate in Hampshire, England, which *Downton Abbey* is based on, but rather at a studio in London.

"They had recreated the kitchens and the bedrooms there," she remembers of her first scene, which she shared with her on-screen sister, Michelle Dockery (Lady Mary). "It was a lot of the old gang and the new gang in the crew. We were very excited to see everyone become their character again and to see the house and the costumes."

For British-born Carmichael, becoming her character meant having her blonde hair styled into Lady Edith's perfectly coiffed bob and dressing in an immaculately beaded gold silk chiffon gown. Carmichael had played the second daughter to the aristocratic Crawleys, known as Lord and Lady Grantham, from 2010 to 2015, but it was now September 2018 and she'd been out of the practice of wearing period costumes. "You feel so responsible, as you should, walking around in these dresses that have taken months to design and make. On the first day, first morning, first hour of filming, I put my heel through a bit of chiffon in my dress," she says, laughing. "But that's the thing with filming this movie: we just had to start and get back into it."

The long-awaited *Downton Abbey* film picks up where the award-winning television show left off. Season six followed the Crawley family and their staff during 1925 as they lived out their lives in Downton, until the final episode aired at the end of 2015. A testament to the show's incredible popularity, the very last episode screened on Christmas Day and 9.6 million people across Britain still tuned in to watch it. The glamorous, high-society drama was so well loved across the globe that rumours of a potential movie were underway before the final season had even aired.

"It had been talked about since filming finished for the series," Carmichael tells *Vogue*. "It really felt like any time any of us were promoting [the show] we were also promoting a film that we didn't know was going to happen. It was a relief when we got the agents saying: 'Right, it's happening, here's the script.'" The show's creator,



Laura Carmichael as Lady Edith Crawley dances with her on-screen husband Bertie Pelham, played by Harry Hadden-Paton.

Costume designer Anna Robbins, top right, adjusts a gown on set.



"It felt like a celebration, having two and a half months together again. It was very nostalgic but also it felt like no time had passed at all"



Anna Robbins, standing behind Penelope Wilton, oversees a scene during filming.

Julian Fellowes, finally gave the project the green light in 2017 and filming began at the end of last year. "It felt like a real celebration, having two and a half months together again. It was very nostalgic but also it felt like no time had passed at all."

For the cast, it may have felt like they'd never left, but for the characters it's two years later and time has marched on. Fans of the show will remember Lady Edith finally had her happy ending, marrying Bertie Pelham, the 7th Marquess of Hexham, at the end of the season. Carmichael's character has undergone the biggest transformation – it's the first time audiences will see her as a marchioness, living at the lavish Brancaster Castle. "On the first day, Gareth Neame, our executive producer, ran to me and said: 'Now remember, Laura [Lady Edith] is now more important than anyone. She outranks them all,'" Carmichael says. "We're now seeing Edith immersed in her new role. That's a new challenge and it's completely different from the life she led at Downton." →

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Lady Edith later returns to the historic abbey, which is preparing for the arrival of King George V and Queen Mary to their Yorkshire country house. A host of favourites are also back, including the Earl and Countess of Grantham, played by Hugh Bonneville and Elizabeth McGovern, as well as Dame Maggie Smith as the scene-stealing Dowager Countess. There's also a slew of new characters, including Simon Jones and Geraldine James, who play the king and queen, and the BAFTA-winning actor Imelda Staunton, of *Harry Potter* fame, who plays a brand-new character within the Crawley family circle. Her real-life spouse, Jim Carter, makes an unexpected return as Carson the butler.

Michelle Dockery also reprises her role as Lady Mary, who is still married to Henry Talbot and has taken a more active role in the running of Downton. "We see Mary in this full managerial role of trying to keep Downton Abbey going and we see the pressure on her," says Carmichael. "She has this responsibility to the house and it's a role that she's actually very good at and it suits her. I think in that way they've both found a place to be which is good for them, because living together and squabbling over boys and dresses wasn't very good for Edith and Mary." Although the sisters might have both found peace, there are still some quintessentially *Downton* moments of sibling rivalry to look forward to. "For, Michelle and I it was really fun to get back into that dynamic and see if they've matured a bit."

Capturing these changes within the characters took meticulous costume work by the show's costume designer, Anna Robbins. "On the series I have nine episodes for each series, with five or six story days within each episode," Robbins explains.

"That's hundreds of costumes to tell a story. When you move onto the film, I had far fewer costumes with which to tell the same stories."

For Robbins, who joined the series in season five, the challenge was in the way the clothes had to reflect the impending arrival of the 1930s. "I had to find a balance between moving on in the decades, pushing towards that slight turning point into the 30s. But I couldn't take it too far because I didn't want to lose the really iconic recognisable characterisation that I'd established in the series. It was about finding pieces that felt classically Lady Mary or Lady Edith or Cora [Crawley], but at the same time, looking at the micro trends from 1927 and making sure it felt fresh."

In the case of Lady Edith, her wardrobe also had to reflect her newfound self-assuredness. "She's found her signature in terms of style," says Robbins. "I always like to make sure there's exquisite craftsmanship within her wardrobe – so that might be embroidery, beading, lacework or beautiful prints. There's a fluidity to her wardrobe in contrast to a slightly more structured, tailored look for Lady Mary. I like to look at the dichotomy between the two sisters and work that.

While they're not always at war, there's usually a style contrast between the two of them, because they're such different women."

To achieve historical accuracy, Robbins used an even split of original and custom-designed pieces for the film. She called on her large network of vintage traders and visited monthly vintage fashion fairs in London. Some pieces were called in from the US, while fabric was sourced from France. If she couldn't find a specific piece, she worked with a model-maker to recreate it. "On the series I set the bar high, so to elevate it up to the big screen was a huge challenge, but one that we really relished. We went to great lengths to make sure it was authentic and accurate and that the quality was there."

Robbins was scrupulous with every detail, working with the show's historical advisor, Alastair Bruce, to ensure every piece was period-appropriate. The king's outfit alone had 52 elements to it and required its own spreadsheet. "I've always prided myself on the authenticity

of the costumes on *Downton* – so the attention to detail is there – and that's when it's an abstract, fictional piece. When you throw in real-life characters there's a huge responsibility to get that right." Then there were the tiaras, worn during a ball in one of the film's final scenes. While some were real tiaras borrowed from London jeweller Bentley & Skinner, others were to-scale replicas using Swarovski crystals that Robbins commissioned. "There are absolutely some real diamonds glittering away in our dinner and ball scenes. If I've done my job correctly it will be difficult to spot."

Robbins also encouraged the actors to wear period-correct undergarments and footwear, a trick she used in the series which

helps actors achieve the correct shape and posture. "The women have come out of corsetry, but there's still underwear at play that is used to augment the female form," she explains. "I'm not saying that during a long dining room scene they haven't taken their shoes off under the table, but Maggie Smith would wear her shoes with her costume, as I say, because it completes the costume."

"I don't think they ever feel particularly relaxed, because they know that they're wearing valuable, one-off pieces. I'm sure that somewhere in the back of their minds they know that they've got to be careful when they're walking up the drive or sitting at the dining room table that they don't put a heel to a hem."

And even if, like Carmichael, they do just that, it's part of the whimsy of *Downton* that the audience will never know any better. "I think there's a comfort with *Downton*, that the team around it are so wonderful," says Carmichael. "They've really been crafting what they think is going to be the best story to tell. I think it's going to be a treat." *Downton Abbey* is in cinemas September 12.



From left: Cora Crawley (Elizabeth McGovern), Bertie Pelham (Hadden Paton), Lady Edith Crawley (Carmichael), Robert Crawley (Hugh Bonneville) and Andrew Parker (Michael C. Fox).

"On the series I set the bar high, so to elevate it up to the big screen was a huge challenge. We went to great lengths to make sure it was authentic and accurate"

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FIELDS OF GOLD

In the 50 years since Woodstock, music festivals have morphed into a billion-dollar industry complete with sponsored posts, media walls and a fashion micro-season. How did this happen, and what's next? By Noelle Faulkner.

AMONG ALL THE takes on Woodstock, an iconic event that celebrated its 50th anniversary this August, none may be as timeless as musician Neil Young's retelling to Charlie Rose. "It was something special. We were just realising: 'We are a generation, we are somebody ... we are making a difference,'" he told the American TV journalist in a 2014 interview. "[We realised] the music is not a commodity or content. The music is the life of the thing."

Woodstock was not the first festival of its kind, but its legend is cemented in history: one rain-soaked weekend, 400,000 people and a line-up that included Janis Joplin, Jimi Hendrix, Santana and the Who. Young was against the onstage filming of the documentary, which was released under the same name a year later and even won an Academy Award. "These guys with their cameras all over the stage were in the way of the music and the people, and they were a distraction. The music was for us, and this thing was in between it." For him, video killed the festival vibe. "It made it a pose instead of a sound."

Whether it's Kate Moss in a micro-dress and Wellington boots at Glastonbury, Selena Gomez in a floppy hat a Coachella or supermodels diving off a yacht promoting the ill-fated Fyre Festival, the international music festival is often a pose. A reflection and an accelerator of youth culture, pop culture and style ('festival' is now an entire fashion micro-season), many have wondered if the mythology of the festival has, over time, become less about the music.

How many looks versus line-ups do you remember? Think back to mid-2000s Glastonbury. Kate Moss, Coldplay, Alexa Chung, Sienna Miller, Lilly Allen and a number of other artists rocked the *enfant terrible* grittiness fashion loved at the time. We pored over the boho-muddiness of the Glasto look and copy/pasted it into our blogspots. Then came the Californians: a cleaner, sparklier and more luxurious version of boho-chic introduced by Los Angeles It girls of the noughties. Their festival playground? Coachella.

For music fans, Coachella was put on the global map thanks to a now-legendary set by French duo Daft Punk in 2006, a Tupac Shakur hologram in 2012 and a number of big acts emerging from a hiatus. But its legend – and branding – has always rested on its luxury laurels. Instead of schlepping through mud and rain, Coachella's attendees drifted through grassy lawns and relaxed on garden chairs against a backdrop of the San Bernardino mountains or a branded media wall. It flaunted comfort, VIP, poolside parties and

that Californian glitz written into the sartorial playbook by Rachel Zoe. Fast-forward a few years and the supermodels, Kardashians and influencers have taken over. In 2019, the summer of '69-dressing is over, moving to a high-end, logo-stamped athleisure mood of 'wellness', and the oddest trend of Splendour '19: ass-less chaps and cowgirl braids.

The idea of a day or weekend of escapism shared with friends, with enough hype to get you through the work week and reminisce about for years to come remains the essence of festival culture. This includes lifestyle-driven festivals, like food, beer or idea festivals as well. Just look at the success of Dark Mofo, Vivid Sydney, Rainbow Serpent Festival, Tamworth Country Music Festival and overseas bucket-list events like Burning Man, Primavera Sound, Sónar and Iceland Airwaves. They pair a cleverly curated line-up of music with unique FOMO-inducing experiences. Let's not forget: if it wasn't for the incredible Instagram-filtered sell of azure beaches and partying with the most beautiful one per cent, thousands of people wouldn't have been sucked into the Fyre Festival dumpster fire.

"Creating moments is an important part of our festival," says Jean-François Ponthieux, founder of boutique music festival So Frenchy So Chic. "So we have a garden party experience aimed at discovery and creating special memories." Attended by influencers, fashion lovers, Francophiles and families, So Frenchy is one of the most meticulously themed small festivals in Australia. Think Yé-yé-era fashion, crafted picnic spreads, barefoot dancing, *joie de vivre* and a female-majority line-up of French acts. "We know it helps spread the world, but we don't do it for Instagram," says Ponthieux. "We host the hottest and most-loved acts from France; not everyone will know who they are. So we like to offer something alongside our acts that is a unique and genuine cultural experience – an escape."

Festivals are an expensive undertaking, and this is where valuable commercial partnerships and on-brand alignment have come into play. Brands like Rimmel, The Iconic, Contiki, Durex, Volkswagen, Lancôme, Icebergs, Mary's and Chiswick dining have all set up side of stage. "Not everyone wants to watch a band for 24 hours, three days in a row. You might want to get a coffee or do something else," says Emily Collins, managing director at Music NSW, a not-for-profit organisation that supports the sustainability of the music industry in the state. "I think festival promoters are understanding that patrons need different things to →

Spectators on top of a painted bus at Woodstock, in 1969.



GETTY IMAGES



VOGUE CULTURE

engage in." Even Silicon Valley sees big money in music festivals. Uber partners with many around the world, Tinder now has a 'festival mode' for select events and at this year's Primavera Sound in Barcelona, Spanish car manufacturer SEAT teamed up with Google to create a groundbreaking app to help people locate their friends using augmented reality.

It could be argued that Australia cares less about the commercialisation of festivals and remains more true to the music. Being on the other end of the world means multi-artist concerts are often the only way to see large international acts in one place or take a punt on discovering someone new. As a result, many local events have built a reputation on music programming to the point line-up guessing has become part of the hype. Look at Splendour in the Grass, Byron Bay Bluesfest, WOMADelaide, Download Festival and the beanstalk-like growth of St Jerome's Laneway Festival. Starting as a summer party series in Melbourne in 2005 and growing into a much-loved event that now tours Sydney, Melbourne, Brisbane, Fremantle, Adelaide, Auckland and Singapore, Laneway is known both as a barometer and a launch pad.

"We've gone from being a festival begging artists to play to one that has become a strategic move for artists to do," says co-founder Danny Rogers. "To this day, we look back at some of our previous artists and go: 'Wow, they're one of the biggest acts in the world now!'" Laneway's bills have featured Tame Impala, Lorde, Billie Eilish, Florence + the Machine, Flume and many more well before the A-list parties and stadium sets. "I guess we try to focus on the music first," Rogers says. "We like to have fun, but ultimately it is about the music and discovery, and you see that in our crowd's behaviour, too." Laneway may not be an event to pose at, but it has garnered a cult-like following without the need for hashtag gimmicks.

It is difficult to talk about the growth of Australia's biggest festivals, including Splendour in the Grass and Falls Festival's recent \$42 million site redevelopment plans in Byron Bay, without touching on the recent grey clouds – especially within New South Wales. At the time of writing, a coronial inquest was underway into the devastating deaths of seven young people. Festival regulations are under review and findings from a study into sexual assault at festivals have also been released, resulting in a number of recommendations around management, environment and cultural change. "Obviously it's an enormous concern for promoters and the wider industry," says Rogers, who is also on the board of the industry body Australian Festival Association. "From our end, a lot of the findings and feedback is really useful. Things like having X amount of doctors onsite to deal with more than two or three overdoses at a time – those

kinds of situations that might have been unlikely but are things we now just have to consider." He adds: "I know most festivals are not cutting corners on their medical or their security staff, and every festival has police operations, but there are many reasons why it can get tricky."

Collins notes how notoriously hard it is to do business in New South Wales already, let alone when you add in the complications that can occur with knee-jerk legislation, particularly made without consulting the people it affects directly. She uses the impact of losing nearly 200 live music venues in Sydney (due to lockout laws) as an example. "The music industry is a fragile ecosystem, with many moving parts," says Collins. "If you knock out one really crucial element, the ripples are felt throughout everything else. And that includes artists, management and festivals, too."

She points out that lamenting the negatives might be doing more harm too. "Each state has its challenges ... But sometimes talking about how hard it is can make it worse and create a culture of panic and decimate business confidence." It's an issue also echoed around the world – a planned event to mark Woodstock's 50th anniversary was marred with investor issues and ended up being cancelled less than a month before it was set to start. "I met [founder] Michael Lang at Lollapalooza last year," says Laneway's Rogers. "He was so lovely, passionate and spirited. We talked a lot about how he was trying to protect the [Woodstock] brand and celebrate it, and the challenges he'd come across." He adds: "From where I stand ... there are similarities there. With any event, there are two types of people: those with a clear brain for monetisation and others who do it because it is culturally relevant."

Half a century later, Woodstock's legacy lives on in ways beyond the floppy hats. The cinematic element might have been a disruption to Neil Young when he was on stage, but it was a precursor to the way we consume music now. Consider the impact made by *Homecoming: A Film by Beyoncé*, a chronicle of her 2018 Coachella set; the complexity of BBC's Glastonbury live coverage (it sent almost as many staff as it did to the Beijing Olympics); Triple J's live festival streams or even Gen Z's appetite for concerts broadcasted via the Periscope app.

Would Jimi Hendrix be the idol he is today without the grainy evidence of his legendary Woodstock-closing set? The music festival may have moved on from a movement into a billion-dollar industry that swallows music, fashion, pop culture, politics, tourism, mass corporations, hospitality and tech. But has that adulterated the spirit of Woodstock as it intended to be? "People still want the same thing," says Ponthieux. And that's peace, love and music, no? ■

HEADLINE ACTS

From music reigning supreme to money-making madness – a snapshot of the evolution of festivals over the decades.



1969 Jimi Hendrix at Woodstock.



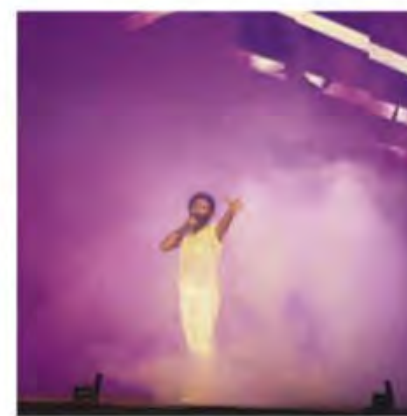
2005 Pete Doherty and Kate Moss at Glastonbury.



2007 St. Jerome's Laneway Festival in Melbourne.



2009 Kate Bosworth at Coachella.



2019 Childish Gambino at Splendour in the Grass.

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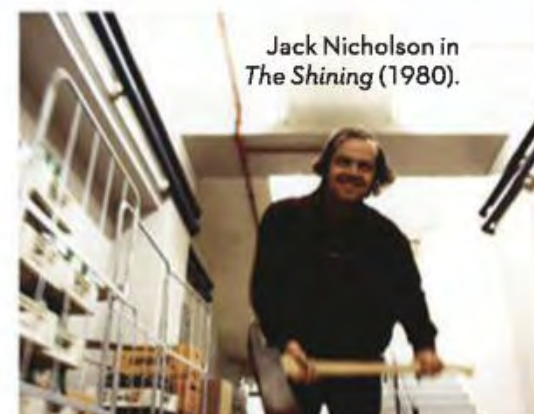
VOGUE CULTURE



A Quiet Place (2018) leads Emily Blunt (below) and John Krasinski (this image, left).



This image and left: scenes from *Midsommar* (2019).



Jack Nicholson in *The Shining* (1980).



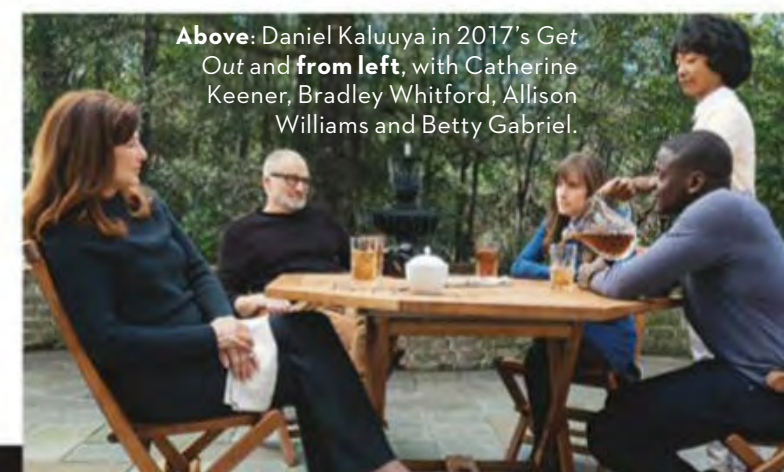
Lili Sepe (left) and Maika Monroe in *It Follows* (2014).



Octavia Spencer in *Ma* (2019).



Above: Daniel Kaluuya in 2017's *Get Out* and from left, with Catherine Keener, Bradley Whitford, Allison Williams and Betty Gabriel.



FILM

FRIGHT NIGHT

They're calling it prestige horror: scary movies so elegantly executed they're like watching an Oscar-nominated drama. But why, in 2019, do we want to be shocked when we go to the cinema? By Hannah-Rose Yee.



Toni Collette in *Hereditary* (2018).



Bill Skarsgård in *It Chapter Two* (2019).

AT ONE POINT in the film *Midsommar*, Florence Pugh tips her head forward and screams. The actress is playing Dani, a woman struggling to process her sister's mental illness, who is dragged by her boyfriend Christian (Jack Reynor) to the pine-fringed archipelago of Sweden for a sinister, once-every-90-years festival. Dani's shriek is guttural, primal and deeply unsettling, yet makes it impossible to look away.

Such is the power of the horror genre, which has never been more popular than it is right now. *Midsommar* is the second scary movie from rising director Ari Aster, whose debut feature *Hereditary*, released last year, included a literally head-spinning performance by Toni Collette.

His horror films are just two of the many winning us over. In 2018, *Get Out* won Jordan Peele an Oscar for best screenplay and in 2019 he returned with the slick Lupita Nyong'o-led thriller *Us*. In September, *It: Chapter II* will remind everyone why clowns are so terrifying and with a cast that has attracted top-tier talent – Jessica Chastain, Bill Hader and James McAvoy – also proves there's cachet in landing a role in a first-rate horror film. Next year continues the trend, with John Krasinski unleashing the sequel to the phenomenally successful *A Quiet Place*.

Also out of the US, horror movie impresario Jason Blum's latest film, *Ma*, starring Octavia Spencer as Ma, the neighbour from hell, will chill you to the bone.

"One of the few types of movies left that are still working theatrically are horror movies," says Blum. "We have great filmmakers like Jordan Peele, who are making astute observations about society and our time in the movies they make. As a result, filmmakers who might never have considered horror a few years ago are now interested in it. This becomes a self-fulfilling prophecy – because horror movies are attracting more and different filmmakers, they are getting better."

Horror audiences are filling cinemas for the privilege of being utterly paralysed with fear for two and a bit hours. Film experts are calling it 'prestige horror', a new era for the genre critics previously associated with schlocky scripts, clunky visual effects and cheap, fake blood. "I hate [the term]," Blum says. "It's a different way of saying: 'I don't like horror but I'm okay with elevated horror.' Or: 'I look down on you unless it's artsy.'"

It's not a new attitude. Even when horror movies like *The Shining* or *Misery* received rave reviews and awards, the genre was still something of a Hollywood joke. Before our current thrilling, chilling days, horror had a reputation for being cheap and nasty. *The Blair Witch Project* was famously made for just A\$86,000 on a Camcorder. And while the genre is still more affordable

to produce than say a superhero blockbuster, today's versions are less jerky handheld footage and more slick production values and string quartet soundtracks. In the hands of directors like Aster, Peele and Luca Guadagnino, the latter of whom followed his sun-drenched romance *Call Me By Your Name* with the nightmarish *Suspiria*, the new wave of horror films is smart, stylish and sinister.

Modern horror movies still follow the tried-and-tested formula of jump scares and plateaus, shock and relief, but they want to say something more, too. *Get Out* tackled racism, the critically acclaimed *It Follows* explored paranoia, *A Quiet Place* was about communication and *Ma* is about loneliness. Aster's two movies have both been about grief, anxiety and trauma in their own ways – *Hereditary* looked at PTSD, while *Midsommar* is about all the raw, rancid messiness when a codependent couple tries to untangle their lives.

In *Ma*, Oscar-winner Spencer sinks her teeth into the role of a woman so scarred by her own teenage experience of bullying that years later she exacts revenge upon some clueless youths. "We always want to scare and entertain people but I also think it's sometimes important for our films to be reflective of the time," Blum explains. Aside from being a good old-fashioned scary film, "*Ma* is also about just how horrifying the results of bullying can be", he adds.

And then there's *Midsommar*. Unlike some of its genre predecessors, there is nothing dark and dusty about this film. Set during one of Sweden's endless nights, everything is washed out and sun-drenched. But don't think that makes the movie any less threatening. There's something deeply unsettling about all those maniacally smiling Swedes in their matching cult-like outfits. Dani is rightly concerned for her safety – just what have she and her boyfriend walked into? How can they escape? Or will they?

In 2019 audiences want to watch a movie that poses questions like that and makes them feel something when it answers them. Because that's what watching horror is like, a disturbing, visceral, glue-you-to-your-seat experience, one that was made for the communal setting of a movie theatre. Horror films need to be watched with others who will gasp and tense alongside you, and will join in a collective sigh of relief when leaving the cinema unscathed.

"What I love about horror is that it's accessible to so many and appreciated and loved by so many," Blum says. "There is no shame in loving a scary movie or having fun while sitting in a dark room with strangers watching a scary film."

The psychological power of the genre is scientifically proven, too: according to new research, people who visit 'extreme' haunted attractions are more likely to leave with an improved mood, particularly if they entered feeling tired, bored or stressed.

That's why watching a horror movie, even though you are likely clenching your hands, feels like a such a release. It's venting through entertainment. It's a cinematic, mostly silent rage room. And given the state of the world right now, maybe that's exactly the kind of thing we should all be watching. Maybe what we really need to do to release is sit in a dark room and scream.

Midsommar is in cinemas now; Ma is out on home entertainment on November 27.

"We have great filmmakers like Jordan Peele, who are making astute observations about society and our time in the movies they make"



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VOGUE BEAUTY

LINE UP

Your face is your canvas this season, so channel your inner artist.

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WORDS REMY RIPPON PHOTOGRAPHS BEN HASSETT MAKE-UP MAKI RYOKE

MODELS: ALIANA KING NATILDA LOWTHER
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TEXTURE PLAY

On paper, fusing high-shine cobalt blue and matt black might seem laborious, but in real life it spells creative genius. Make Up For Ever Artist Shadow 2 Palette, \$64.

SHAPE-SHIFTER

Eyeliner may be a stalwart of any beauty bag, but when used to create arresting shapes (and layered with a dusting of rosy shadow) it feels brand-new. Maybelline Master Precise Curvitude Liner, \$19, and Fit Me Blush in Pink, \$15.

VOGUE BEAUTY





JOIN THE DOTS

Sometimes the simplest strokes are the most impactful. These hand-painted spots sing against a natural complexion and brushed-up brows. Dior Diorshow on Stage Liner in Matte White, \$56, Diorshow Bold Brow mascara in Medium, \$44, and Dior Addict Lip Maximizer in Pink, \$49.

VOGUE BEAUTY

UP AND AWAY

Who said paint-box colours should be relegated to the lids? For dramatic effect, paint pigment into brows, too. M.A.C Pro Eye Palette: The Bad Girl, \$67. Giorgio Armani Eyes to Kill Proliner in 1, \$47. Urban Decay Hi-Fi Shine Ultra Cushion Lip Gloss in Backtalk, \$36.



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To give the illusion of longer lashes, forgo the lash line altogether and paint gel liner directly under the eyes - the bigger the better. M.A.C Chromaline gel cream liner in Marine Ultra, \$39.



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HAIR

AROUND THE BEND

The perm has sprung back into salons, but not as you know it. By Remy Rippon.

IF YOU SPENT a good portion of the 80s glued to a hairdresser's chair coercing your poker-straight tresses into corkscrews, you have reason to be a little apprehensive about the return of the perm. You'd better brace yourself, however, because the curl-inducing protocol is having a revival. But it's not as you remember it. Instead, hairstylists from backstage at the shows to salons around the world are using the technique to achieve everything from a voluminous wave to a beach-like tousle. A notable exclusion, though, is the Shirley Temple ringlet synonymous with perms of decades past. →



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Models with a natural wave, curl or coil spent less time in hair and make-up this season, with hairstylists from New York to Paris embracing all manner of movement. And where it was missing, they created it. Pioneering hairdresser and backstage stalwart Sam McKnight seemed to be caught in a time warp with references to Pre-Raphaelites of the late 1800s, a creative collective whose work featured women with tumbling waist-length curls, on full display at Halpern and Michael Kors. For the latter, McKnight offered up a centre-parted trapezoidal cloud of curls that almost seemed to orbit model's heads, the perfect complement to a collection inspired by 50s-era off-duty dancers of New York's Upper West Side.

Whether it's the inevitable (and welcomed) pendulum swing away from season upon season of effortless, bed-head inspired 'dos, or simply a response to the wearable elegance and bourgeois mood brewing on the runways, the message is clear: curls, in every iteration, are back. Hair at 3.1 Phillip Lim charted a similarly curvy course. Hairstylist Gary Gill created a brushed-out curl (slick at the roots, frizz fully embraced) that felt much like the style you might have rocked as a third-grader after going to sleep with your hair in plaits. Elsewhere, there were subtler nods to the new mood. At Emporio Armani, curls loosely zigzagged for a more modern take on a finger wave, while at Paula Knorr, Nick Irwin offered "a nod to the disco era ... without being too literal".

In salons, the concept of the perm is being interpreted less literally. "It has gone from tight curls to creating waves and a gentle movement in the hair," says Renya Xydis, owner of Sydney's Valonz salon and creative director of Wella Professionals Australia and New Zealand. Xydis has seen a steady stream of clients farewell their straight roots in favour of a more permanent solution. "Girls wearing a shag haircut with an edgy perm – a cheeky nod to the mods – is a massive trend right now," she says.

The permanent wave is, of course, a chemical intervention that disrupts the hair's natural form so it can be reworked into an entirely new shape. Those tightly wound styles synonymous with the 80s were more trend than technique. But done right, a perm 2.0, which takes about the same time as a colour appointment, should appear as if you've naturally sprouted that Mica Argañaraz-inspired mop. Just ask Luke Hersheson, who offers a service he's coined the "new-wave perm" in his eponymous UK salons. Hersheson agrees the perm's rebirth is decidedly looser than decades past, a result of the size of rod or roller used to compel hair to stay in place. "We're doing it on really long hair with old-fashioned foam rollers, so it's soft and loose," he says of the style that's now a favourite among celebrities like Emma Stone, who first debuted a perm last year.

As anyone with a naturally curly mane will attest, care and styling are paramount. And although perming formulas have advanced in the last 30 years, the chemical nature of the process still isn't without its setbacks. "Hydrate, hydrate, hydrate," declares Xydis, who swears by the System Professional Hydrate range. "A perm is a chemical solution that strips the hair of its moisture, so you

"Girls wearing a shag haircut with an edgy perm – a cheeky nod to the mods – is a massive trend right now"

need to ensure that this is replaced." A weekly mask should replenish root-to-tip moisture, while brawnier in-salon treatments will counteract damage. "I use the Joico Defy Damage Pro Series 1 and 2 in-salon service to give the hair strength, and then follow up with the Defy Damage at-home care system to maintain healthy shiny hair," says Joico international guest artistic director Richard Mannah.

Curled hair will appear shorter, too, so a cut and perm should work in tandem. "Always discuss length and style first, as this will depict the tightness of curl you go for," notes Xydis. Mannah always cuts before the perm. "Trim the ends before perming so the hair looks healthy from roots to ends," he says. When natural strands do begin to sprout, employ the same styling arsenal you would with colour regrowth: a dusting of dry shampoo and a good root lift spray can disguise any awkward transition points. We may be able to curl, wave, straighten, relax and colour until our heart's content, but regrowth? That just might be the final frontier. ■

FAKE IT 'TIL YOU MAKE IT

Not ready to commit to a perm? These tools and products will give a similar, temporary effect.



Dyson Airwrap, \$799.



John Frieda Frizz Ease Dream Curls Curl Defining Crème, \$17.



Ghd Oracle, \$340.



Joico Curl Co+Wash Whipped Cleansing Conditioner, \$30.



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VOGUE BEAUTY

UP CLOSE

DARK MAGIC

Take a cue from the moody temperament that settled over the runway this season and allow dark and stormy hues to creep into your beauty repertoire, too.

ART DIRECTION DIJANA MADDISON
PHOTOGRAPH EDWARD URRUTIA

Clockwise from top left: Max Factor Masterpiece High Precision Liquid Eyeliner in Velvet Black, \$25; Christian Dior 3 Couleurs Tri(O)blique eyeshadow palette in Smoky Canvas, \$107; Sally Hansen Insta-Dry Nail Color in Cinna-Snap, \$5; Chanel Ombre Première Top Coat Eyeshadow Veil in Pénombre, \$54; Dior Diorshow Pump 'N' Volume HD mascara in Blue Pump, \$56; L'Oréal La Petite Eyeshadow Palette in Maximalist, \$25; Chanel Rouge Allure Velvet Extrême lipstick in Rouge Obscur, \$53; Clarins Ombre Satin Cream Eyeshadow in Green Mile, \$35; Covergirl Exhibitionist Demi-Matte Lipstick in Feelings, \$17.



WORDS: L L TH HARD E LUP CA
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM AU/WTB

Clockwise from top:
L'Oréal Revitalift Laser
X3 Day Cream, \$44.95
(also available with
SPF15, \$47.50); Revitalift
Laser X3 Night Cream,
\$44.95; Revitalift Laser
X3 Eye Cream, \$44.95;
Revitalift Laser X3
Serum, \$49.95.

FRESH START

Skincare advances are happening fast – and the Revitalift Laser X3 range from L'Oréal Paris is at the cutting edge.

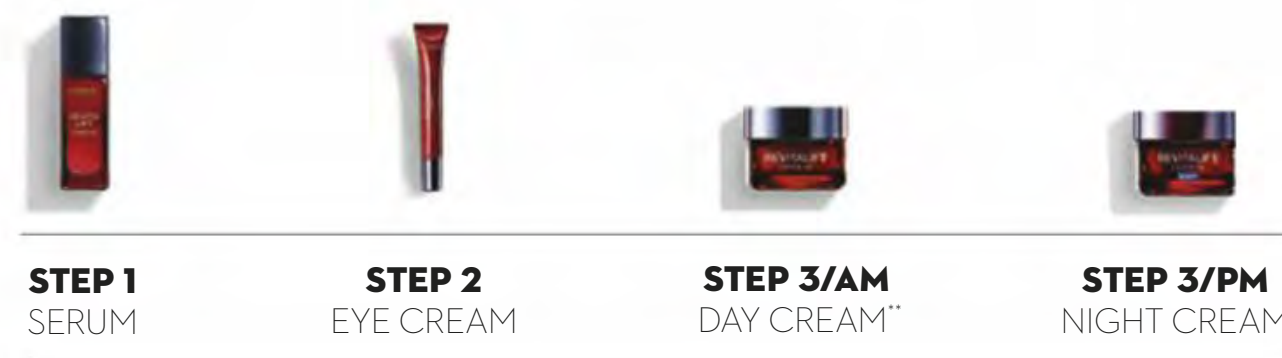


Anti-ageing pioneer L'Oréal Paris has an impressive history of beauty innovations, and its Revitalift Laser X3 range continues to push the boundaries of what's possible. Potent fragmented hyaluronic acid hydrates skin, helping to provide radiance, and Pro-Xylane helps stimulate collagen production, so fine lines are softened. L'Oréal clinical tests have shown that applying Revitalift Laser X3 Day Cream over four weeks can deliver a similar visible improvement in skin compared to a single laser session*.

Loaded with active ingredients that refine the look of skin, Revitalift Laser X3 Serum is the first

step in this powerful age-fighting routine. It absorbs quickly and leaves skin feeling lifted. The Eye Cream contains caffeine to help reduce puffiness and firm up sagging skin. In the morning, the Day Cream rounds out a perfect regimen. With a rich, luxurious texture, the plumping effect is instant. For savvy sun protection, there's a formula with SPF15, too. For evenings, the Night Cream contains the power duo of hyaluronic acid and Pro-Xylane. It also has repair-boosting *Centella asiatica*, which soothes skin while you sleep, making a good night's sleep a great one.

DISCOVER THE REGIMEN



STEP 1
SERUM

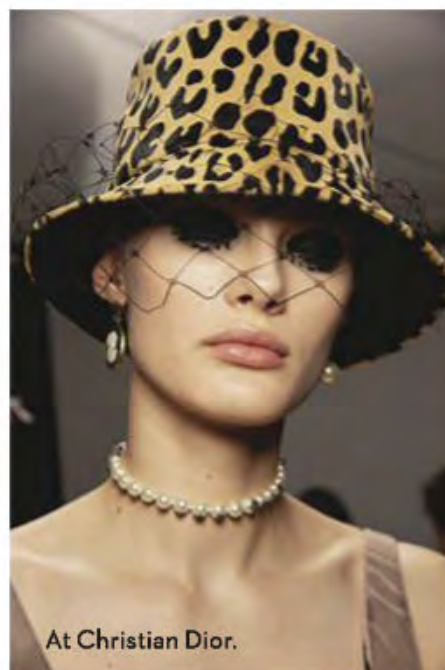
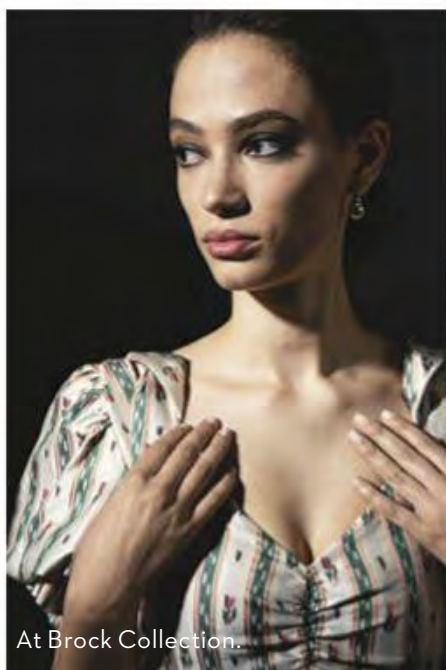
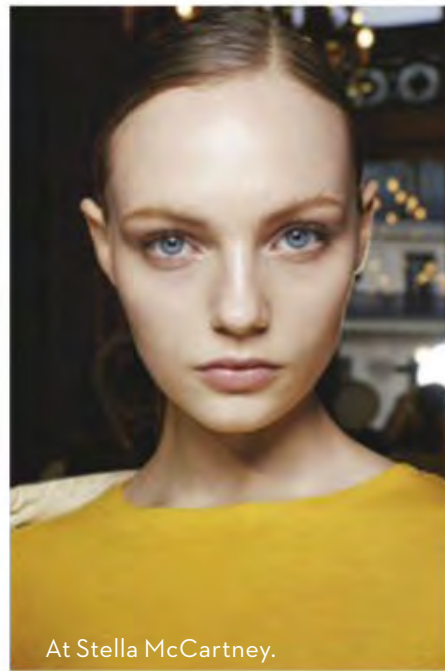
STEP 2
EYE CREAM

STEP 3/AM
DAY CREAM**

STEP 3/PM
NIGHT CREAM

For more information, visit lorealparis.com.au/revitalift-laser.

VOGUE BEAUTY



TREND

LO-FI LUXURY

This season's looks were a subtle nod to beauty without spectacle. Think a low-key approach to primping and preening that looks effortless but needs a touch of upkeep. By Lilith Hardie Lupica.



KEEPING IT REAL

The entire autumn/winter '19/'20 season was underpinned by the notion of discretion, with both hair and make-up artists noting that understated polish speaks volumes about the wearer. It's less about creating a disguise and more about enhancing what lies beneath.

"You have a bunch of really beautiful-looking girls – you cast them for a reason – so polish is right. I'm talking about it being kind of discreet grooming," said make-up artist Dick Page of the Jacquemus girls, whose hair was pulled back or tucked behind the ears, with a wash of chocolate brown swiped across eyes.

At Alberta Ferretti, Tom Pecheux spoke of "leftover make-up", noting it was all about the skin and just a touch of maquillage. Echoing his words, Carole Colombani coined the term "10 per cent look" at Lemaire, explaining she applied a tenth of what she could have done. "For the brows, I just brushed them on the brow line with some translucent ink – the skin is the same. I just used a concealer and mixed it with the moisturiser."

JUST TOUCHED-UP LIPS

There was a subtle flush to pouts – think a hint of a hue that quietly speaks of using colour with confidence. The shade is 'your lips but better'; carefully selected tints were seen on well-manicured mouths. At Christian Dior, Peter Philips dubbed it a transparent rose, while at Oscar de la Renta, Tom Pecheux used two shades of red for a subtle ombré take that evaporated at the lip line. The trick here is to perfect a look that appears seamless and easy but, ironically, may require a little effort in the beginning.

SUPERNATURAL SKIN

A post-facial glow was what make-up artists were after backstage, employing the deft hands of skincare gurus from across the globe to massage life back into the faces of exhausted models before showtime. The effect? Skin that glowed from the inside out, with only a light touch of make-up required. Cult skincare brand Augustinus Bader was on hand at Victoria Beckham, while Hungarian favourite Omorovicza was pressed into skin at Emilio Pucci by way of a rose quartz roller.

"The girls are really tired, since we're at the end of this whirlwind, and skin was just

looking pale," explained Tata Harper backstage at Stella McCartney. "We have incorporated a lot of facial massages into the prep to help revive skin. We did tons of lymphatic drainage."

NO-FUSS NAILS

The lesson from autumn/winter '19/'20 was simple: nails must be well groomed (trimmed and buffed to perfection) and polish kept to a minimum – just a dollop of colour here and there. At Brandon Maxwell, Brock Collection, Peter Pilotto and Antonio Marras, the polish was dubbed a milky nude, with the latter adding pearl accents to finish off the look. Over at Simone Rocha, a wash of pink was painted on to complement each complexion, with Marian Newman exclaiming that they blushed like cheeks. "It's literally top coat with a little drop of a red. When you put it on the nails it just gives it a little hint of a blush, but completely sheer, so you see the natural nail underneath," she said.

WELL-RESTED HAIR

"I feel this hair has the same kind of quality as a cashmere sweater or some super-expensive thing," said hair guru Guido Palau during the shows. He rolled out this approach at Alberta Ferretti and Christopher Kane, reiterating "this downplay of the hair styling is the ultimate kind of luxury".

All those hair-related adjectives you crave were present: shine, body and movement, while natural texture was also fully embraced. Picture post-swim hair, but without the unruliness. "Once you have the natural texture you air-dry, then put Redken's No Blow Dry cream in to seal the damp hair. Then I would always blow-dry the hairline out, for a beautiful clean luxury look," Palau explained at Christopher Kane.

WALLFLOWER BROWS

We've finally reached a happy place with our brows, embracing the natural arch and plucking only where necessary. But that's not to say we should stagnate on the upkeep: quite the opposite. A carefully executed assault on the eyebrows means taking the time to fill and brush, but not over-line or overwhelm, just like at Jacquemus, where eyebrows sat neatly over the eyes without overpowering the look. ■

Bourjois
Healthy
Mix Anti
Fatigue
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Vanilla, \$27.



Chanel
Ultra Le
Teint Velvet
Blurring
Smooth
Effect
Foundation
in B60, \$78.



Ilia Liquid Light Serum
Highlighter in Astrid, \$64.



Sally
Hansen
Xtreme
Wear Nail
Color in
Rainbow
Rave, \$5.

Dior
Backstage
Glow Face
Palette in
Glitz, \$76.



Estée Lauder Pure
Color Envy Lip Repair
Elixir, \$45.

L'Oréal
Revitalift
Filler 7 Day
Replumping
Ampoules,
\$50.



L'Oréal Infallible Magic
Loose Powder, \$25.

EYES ON THE PRIZE

Notorious for betraying early signs of ageing, the delicate eye area now has a new ally in La Prairie's latest formula, one with its sights firmly fixed on lifting. By Remy Rippon.



FOR SUCH A small section of the face, the eye area can be rather bossy. Firstly, each of these delicate sectors of skin houses 22 muscles, which ironically, never sleep. Moreover, the eye's surrounding skin is more delicate and thinner than the rest of the face, which is why common bugbears, like dark circles or puffiness, consistently show up. And, unlike other regions of the face, there are fewer oil-producing sebaceous glands, which can make the eye area prone to dehydration and dryness. Even the most vital and basic action of blinking – which on average we do 10,000 times a day – makes it one of the most unique and problematic zones for fine lines and collagen depletion. High maintenance is an understatement.

“Your general skincare regimen is not designed for the eye area,” says Dr Jacqueline Hill, director of strategic innovation and science for La Prairie, drumming home another eye-opening truth. In fact, the eyes have long presented a unique set of challenges for skincare formulators. The reason? While the surrounding skin would, of course, benefit from nourishing, hydrating and protective formulations, loading eye creams with active ingredients can be problematic and occasionally even irritating for anyone who uses them daily. “When you have concerns like puffiness, or dark circles, the products that treat the rest of your face have not been designed to treat these concerns, so that’s just one of the reasons why you need separate products for this area,” explains Hill. “The texture and ingredients need to be adapted.”

To that end, Hill and her Zurich-based team have spent years developing the luxury brand's latest innovation, Skin Caviar Eye Lift. An extension of the wildly successful Liquid Lift Serum – currently the best-selling La Prairie product in Australia and globally – the brand's latest eye formulation aims to offer the same lifting and tightening benefits as the original while also addressing eye-specific concerns including laugh lines, under-eye bags and dark circles.

“We’ve always considered the eye area important,” says Hill of the Swiss brand's decision to offer a dedicated eye formula focussed on lifting. “But we’re really seeing that it’s a main concern for women.” According to a 2015 study of more than 200 women over 40, under-eye bags and crow's feet were among the top three skin concerns, with researchers also concluding that “although all wrinkles

deepened with increasing age, the strongest correlations were found with crow's feet [and] under eye".

According to Hill, the eyes are coming into focus for good reason. "You can be someone who has kind of muddled through your life with great skin, but there's no getting around the eye area. It will tell you if you're tired," she warns.

Where the complexion is concerned, you've probably seen a host of these sculpting, lifting and filling products trickle onto beauty shelves, purporting benefits to rival brawnier in-clinic treatments, but in characteristic La Prairie fashion, the gravity-defying benefits of Skin Caviar Eye Lift are two-fold. "There are two timings of lift," says Hill. The first phase is on application, whereby an "invisible mesh" begins to form around the eye – tightening and contracting – to give an immediate eye-opening boost. "There's a film-forming ingredient that we include in the formula ... it's a mechanical momentary effect that you see as soon as you apply it," she explains.

While the initial upshot is as surprising as it is satisfying, those benefits will wash off, while the cumulative anti-ageing advantages persist. "It takes longer to rebuild collagen and the cellular matrix," explains Hill. This remodelling on a cellular level, she says, comes with its challenges: specifically, how to infuse active ingredients – including the brand's signature component – Caviar Premier – into a safe-for-eyes formula.

The answer lies in its packaging. Uniquely, the active ingredients are separated in twin chambers – one housing La Prairie's iconic gold caviar beads and the other with a silk gel-cream emulsion spiked with plant extracts and peptides – which mingle once dispensed to maintain their kick. "We wanted the other active ingredients to work on the specific eye concern, because Caviar Premier is not specific for dark circles and puffiness for the eye area. So we've added these ingredients that work together for a 360 degree approach," explains Hill. "When we develop new products we always want to combine very strong active ingredients. And occasionally, those active ingredients work better when they're separated."

Of course, there's a protocol for how you should apply the eye serum, too. While the brand adheres to the golden 'tap-don't-stretch' rule, to attain the complete lifting benefits, they also prescribe a gentle, upward massage technique that embraces the brow bone – a zone not immune to the pitfalls of gravity. "The brows are very important to frame the eyes and with age, they do sag," says Hill. "We wanted to create a product to treat the *full* eye area."

Continuing the brand's full-circle approach, La Prairie commissioned a trio of female contemporary photographers to bring Eye Lift to life. The exhibition, coined *Eyes in Focus*, debuted at Swiss contemporary art fair Art Basel (just a short drive from La Prairie's Zurich headquarters) and depicted works from Swiss artists Daniela Droz, Namsa Leuba and Senta Simond.

“When we develop new products we always want to combine very strong active ingredients”



"Luxury and art, they have always been interweaved," says La Prairie CEO Patrick Rasquinet, delighted he's able to combine his two passions. "It's about the gaze, so the link to photography was obvious."

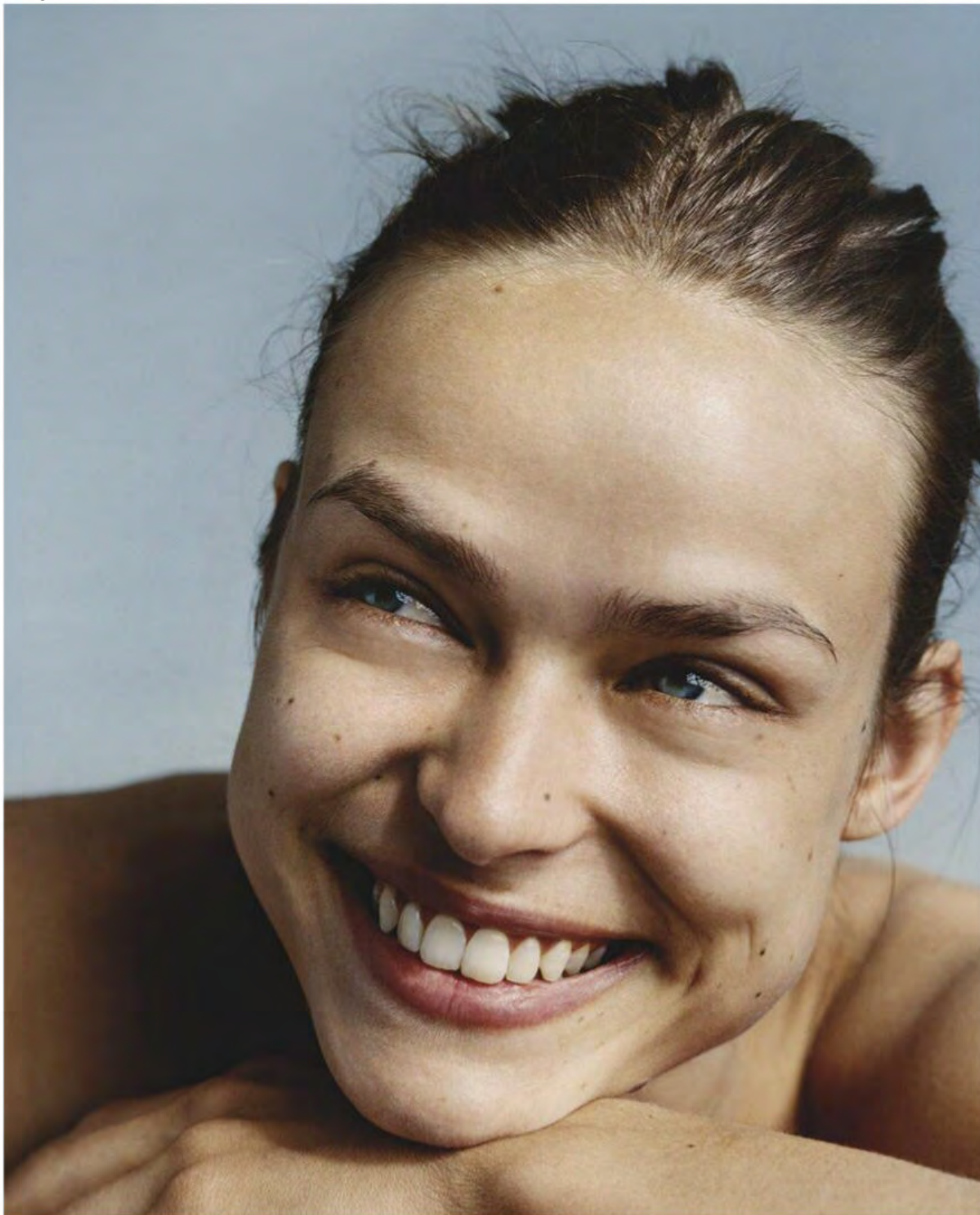
While its rich history is interlocked with art – French-American artist Niki de Saint Phalle's use of vivid colour throughout her work influenced the brand's original cobalt blue jar – skincare remains its core focus, and more so than ever, the eye category. "We want to be the expert in ageing, so we have to start from the eyes," says La Prairie global chief marketing officer Greg Prodromides. "It is an extremely engaging category, and it's the most expressive part of our body. At the end of the day, when you look at somebody, what do you see?"

La Prairie Skin Caviar Eye Lift, \$655.

EYE KNOW

If you thought the eyes had one job, think again. Here, some eye-opening facts.

1. The eye area has 22 moving muscles and they're among the fastest moving in our body.
2. We blink on average 10,000 times per day.
3. The skin around the eye area is about 40 per cent thinner than elsewhere, which is why it has a tendency to show dark circles.
4. For 84 per cent of women the first signs of ageing show up as wrinkles around their eyes, according to a 2006 study.
5. There are fewer oil glands surrounding the eye, which is why maintaining hydration is key.
6. Fine lines and wrinkles can start to form as early as our 20s.
7. Photo-ageing accounts for as much as 80 per cent of ageing. To protect the eye area, apply sunscreen and invest in polarised sunglasses.



BRAINS & BEAUTY

Digital disruption in the beauty industry has created new opportunities for innovation. A leader in the field shares her insights. By Victoria Baker.

FOR ALL ITS gorgeous gloss, the beauty industry is serious business. In Australia it's continually growing, and is forecast to be worth A\$9.5 billion by 2024. In the much larger US prestige beauty market, the skincare sector alone grew 13 per cent in 2018, accounting for A\$7.9 billion in sales. These are enviable figures, driven, of course, by a largely female consumer base, but also, increasingly, by women as the leaders and founders of beauty businesses. Jane Anders is senior vice-president of innovation for the Asia Pacific region for the Estée Lauder Companies. With the group's senior ranks consisting of 54 per cent women, she is no longer alone. "In previous roles, there were many times when I was the only woman at the table, so it's a real pleasure for me having so many other female leaders in the company," the Canadian executive says. →

UD

URBAN DECAY



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Urban Decay exclusive to MECCA

VOGUE BEAUTY

Based in Hong Kong, Anders's role encompasses responsibilities in research and development, product development and packaging development. "From my perspective, innovation is about new ideas that add value. New ideas without any action are useless," she says. "We work to understand consumers deeply – understanding what motivates them, and then develop products to satisfy and delight them. At the end of the day, the consumer is at the heart and centre of what we do." A desire to understand the needs and wants of customers is not new, but the level of engagement and feedback made possible by social media has changed the equation, as has an increasingly savvy customer base. "Consumers value transparency, that's a trend we see worldwide," says Anders. "The internet has really democratised information. Consumers have access to information that they never had in the past, and that's really exciting. As a consumer myself, I really value understanding what's in my skin or beauty products and how it works – maybe that's the scientist in me."

The analytics and data available in relation to web traffic and social media enables easier tracking of trends, which is something Anders and her team consider from several viewpoints. "As a brand-led company, we focus on creating a multi-year pipeline of products," she says. This means thinking long-term, looking for big societal trends and demographic shifts over a 10-year horizon, as well as in shorter cycles. This is challenging in an arena where the science and technology are shifting fast. "We broaden our capabilities through scientific and technology partnerships with universities and institutes: growing these relationships with universities is part of our R&D strategy.

Partnering directly with academia and fast-moving research is critically important, because science and technology are always accelerating," says Anders. Recent projects include studies on the effect on skin of the blue light from our ever-present screens (spoiler: it's not doing us any favours). When asked about innovative products, she points to Estée Lauder's Advanced Night Repair serum and to the new Clinique iD programme, which allows consumers to add active ingredient cartridges to their favourite Clinique moisturiser. "I believe this concept of personalisation and customisation will continue to grow as consumers become more sophisticated," she says.

Packaging design is another area in which innovative thinking is required. Anders is aware of the rub between the desire for tactile and luxurious packaging and the need for sustainable thinking. "Packaging in the sphere of prestige beauty is paramount to the consumer's total experience. It enhances the delivery of the product and increases its appeal," she says. "But we also believe that packaging can meet these needs responsibly and we are committed to delivering products that perform well for consumers and for the environment." In March 2019, the Estée Lauder Companies published its new Environmental, Social

and Governance (ESG) goals. The plan is that by 2025, 75 to 100 per cent of its packaging will be recyclable, refillable, reusable, recycled or recoverable, an increase of up to 50 per cent in the amount of post-consumer recycled material in its packaging.

Anders herself has a background in chemical engineering, which she credits with teaching her problem-solving skills and acquiring the ability to embrace and learn new technologies. Her team is spread across Shanghai, Tokyo, Seoul and Singapore. Apart from their professional qualifications, Anders refers to curiosity and patience as key qualities in her team. "We need to have the drive and imagination to explore the unknown as well as understanding consumer insights to lead and create trends," she says. "You also need patience. It's an iterative process to create the very best products, from formulation and rigorous testing to getting products to the stores." Anders also believes diversity is a pre-condition of innovation. "We believe it's really important to have diversity of thinking, which means diversity of background, a mix

of gender, of race, of culture and of ways of approaching problems," she says. "I spend more of my time listening than speaking. We hire really smart people and we need to listen to them."

And as for career advice? It's about demonstrating impact. "In my experience, your university degree and your academic qualifications get you in the door of a company. Once you're in the workplace, what you need is to be able to demonstrate that you can make a difference, that you have new ideas, that you can see new possibilities, and, importantly, that you can garner support for those ideas and make them happen." With a mother who taught her she could do anything, even as her school guidance counsellor suggested nursing might be a more appropriate career for a woman than her chosen course of medicine,

Anders believes in limitless potential. "One thing I have learned from my own mentors throughout my career is to be imaginative and bold about what you can achieve. Be aware of the possibilities, but bear in mind that opportunities favour the prepared mind. Nothing is static and the only constant is change, so you need to keep upgrading your skills and knowledge to stay relevant," she says.

True innovation can't be satisfied only by novelty: there is also a requirement for utility. For Anders, this is why everything comes back to the science. "Science and innovation underpin everything we do," she says. "In my opinion, the range and rigour of the science we apply across the research and development process is unparalleled. It's also critical that we convert our concepts and ideas to products that will excite our customers, which is really the most important part of our job. Every day, I'm inspired by the extraordinary passion for creating the very best products and, by the same token, I love seeing the passion our consumers have for our products."

Jane Anders was a keynote speaker at the 2019 Vogue Codes Sydney Summit. You can listen to her speak in the Vogue Codes podcast series, available via the iTunes Store and Spotify.



Jane Anders

"We need to have the drive and imagination to explore the unknown as well as understanding consumer insights to lead and create trends"

Toni & Guy's warm blonde tones are on trend for spring/summer '19/'20.



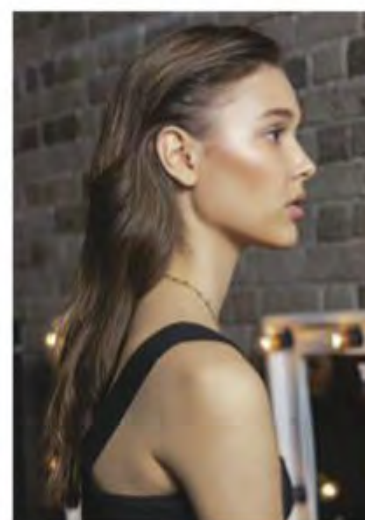
PALETTE PLEASERS

The Wella x Toni & Guy True Colour service promises to deliver your perfect hair shade, from a subtle refresh to a bold new hue.

MADE IN THE SHADE

It's the salon service that can make your eyes pop and complexion glow and leave your locks looking lush, according to Jack Morton, Toni & Guy national technical director and Wella creative director. "Our True Colour service is all about personalising a technique and colour palette for each client," says Morton, who was a finalist in the Creative Colourist of the Year category at the 2019 Australian Hair Fashion Awards. With an array of colouring techniques available, Morton doesn't play favourites and opts for whatever is "best suited to the client's lifestyle and haircut". And when it comes to this season's colours, Morton predicts "pink is no passing fad", with coral pinks increasingly popular, along with warmer tones such as ambers and neutral-beige blondes, while "metallic silver and greys are evolving into silvery browns, taupes and violet silvers".

Clockwise from right: stylists from Toni & Guy created runway-ready looks at the recent Mercedes-Benz Fashion Week Australia, including silvery brown locks; beige-blond waves; and amber-toned tresses.



"Our True Colour service is all about personalising a technique and colour palette for each client."

- Jack Morton, Toni & Guy national technical director and Wella creative director

PERSONAL BEST

The Wella x Toni & Guy True Colour campaign focuses on personalising the in-salon colour service. A Toni & Guy colourist will analyse your skin tone, eye colour and existing hair colour and cut. "To find your True Colour, just come into any of our salons," says Morton. "We'll chat about your tastes and lifestyle, and, more importantly, your personality. From here, we'll design the perfect colouring technique and palette for you."

To find your nearest salon, visit toniandguy.com.au.

TONI&GUY

HEALTH

TRIP OF A LIFETIME

An increasing number of overstressed and anxious Australians are ditching modern medicine and reaching for psychedelics to treat their mental health. But just how effective – and safe – are magic mushrooms, ayahuasca and green smoothies laced with LSD? By Fiona MacDonald.

AUSTRALIANS HAVE NEVER been so medicated, or so unhappy. Almost one in 10 adult Australians take antidepressants daily – one of the highest rates of use in the world, and one which has doubled since 2000. At the same time, the effectiveness of the drugs has dropped. It seems the most commonly prescribed medications are hardly more effective than a sugary placebo.

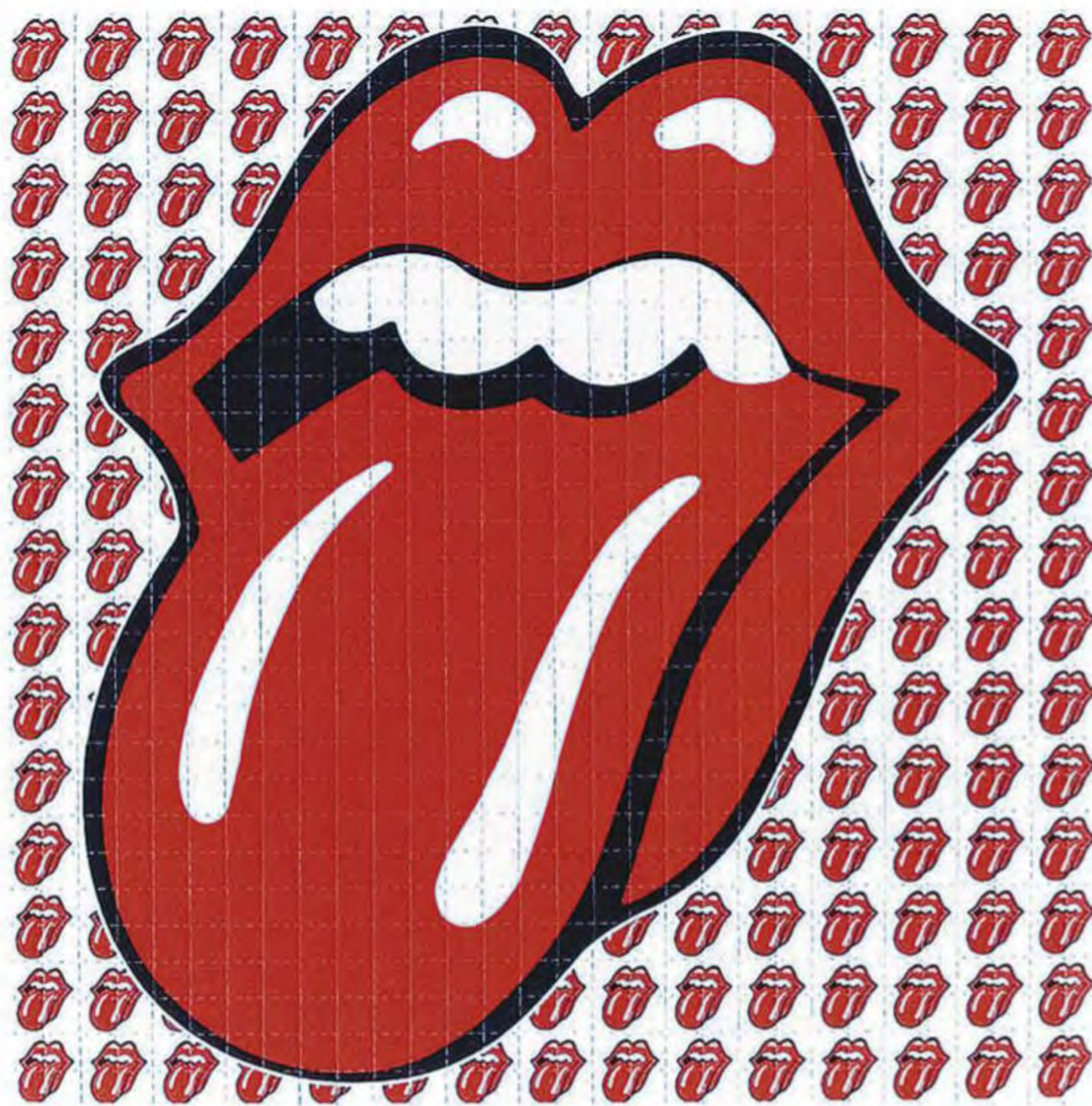
It's no wonder then that people are seeking out alternative mood boosters. Increasingly, these options have been coming in the form of psychedelics: lysergic acid diethylamide (LSD), magic mushrooms, ayahuasca and MDMA, to name just a few. They're drugs more commonly associated with the free-love days of Woodstock or the haze of Joshua Tree sunrises and yet they've found their way into doctor's offices, the tech companies of Silicon Valley and even suburban homes in Australia.

If you're a close follower of the tech world, you might already be familiar with the so-called 'psychedelic renaissance'. Over the past five years, there's been a growing number of articles published on Silicon Valley's obsession with psychedelics and their anecdotal ability to expand consciousness, unlock creativity and remove roadblocks to healing. The late Steve Jobs was a fan, and the illicit use of the drugs has become so established that a 2015 *Forbes* story questioned whether microdosing – the practice of taking tiny doses of LSD or magic mushrooms daily, sometimes mixed into smoothies – was the "new job enhancer in Silicon Valley".

It seems the rest of the world has now caught up. Documenting recent scientific trials and his own experiments, US journalist Michael Pollan took the idea of psychedelics mainstream last year, with his bestseller *How to Change Your Mind*. Australian author Liane Moriarty, of *Big Little Lies* fame, also touched on the subject in her latest novel *Nine Perfect Strangers*, set at a cutting-edge (and slightly creepy) wellness retreat. Closer to home, Australians are going to extreme lengths to access these drugs, whether for therapeutic or healing processes, or just to find their way back to a better version of themselves.

Grace (who asked not to be identified by her actual name) has suffered from anxiety since she was 19. The now 39-year-old mother of two lives in Sydney and has spent the better part of the past decade taking the antidepressant Zoloft, and going through traditional therapy without much benefit. While her symptoms were occasionally managed, she still struggled with constant negative thoughts about herself, and the all-too-familiar battle of never feeling good enough.

Two years ago, she decided to come off the medication and try a more holistic approach, including meditation, yoga and energy healing. It was through these circles she began to learn more about the ancient South and Central American ritual of drinking ayahuasca (pronounced *eye-ah-wah-ska*), a plant known to be rich in the hallucinogenic compound dimethyltryptamine (DMT).



DMT, like LSD, has been shown to quieten down a part of the brain in the prefrontal cortex called the 'default mode network'. It acts like a conductor of our brain, controlling which of our thoughts surface to consciousness, and often appears overly active in people with conditions such as obsessive compulsive disorder and depression.

"The more I researched it, the more I began to realise the incredibly powerful healing benefits," says Grace. "Ayahuasca is often likened to condensing a lifetime of therapy into a single night. I would certainly agree with that, having experienced what I did."

Last October, she travelled to Costa Rica to try the plant herself. During a week-long retreat she drank ayahuasca brew, an earthy tea infused with native plants, four times, as part of an hours-long overnight ritual passed down through generations and delivered by experienced shamans.

According to Grace, the experience was one of the most profound and challenging of her life. During the hallucinogenic trips she experienced moments of intense dark and light, dealing with past trauma and hurt in her life. Overall, it left her feeling as though she'd broken through a wall.

"I find it a challenge to try to describe the experience, as it's almost not of this world," she explains. "I felt this warmth, this unprecedented peace and love for myself and for everyone. To feel that relief from the anxiety ... I just felt so lucky to have this experience."

There were also measurable benefits. Upon her return home, Grace found her social anxiety had lifted for the first time in her adult life. She could suddenly stand in line waiting for coffee and spark up a conversation with the barista. She felt lighter, freer.

Grace's experience is one that's mirrored not only across anecdotal accounts, but also increasingly in scientific literature.

In a study published earlier this year, researchers gave the plant to 29 patients with stubborn, treatment-resistant depression. Immediately, 64 per cent saw improved symptoms after taking the psychedelic, compared to only 27 per cent who took a placebo.

Psychedelics come with relatively few physical side-effects compared to traditional antidepressants, too, says psychologist Dr Stephen Bright, a lecturer at Edith Cowan University in Western Australia and a founding member of not-for-profit psychedelics research group Psychedelic Research in Science & Medicine (PRISM). Most of the drugs used to treat depression, including MDMA, the active ingredient in ecstasy, can be neurotoxic, but generally only in very high doses. And LSD is known for being difficult to overdose on, something that's hard to say about other drugs we use regularly today, including alcohol. As many of us are aware, traditional antidepressants also come with their own list of potential side-effects, from low libido and arrhythmia to nausea and insomnia.

"Most negative side-effects from psychedelics aren't because of the drug, but due to its use in an illicit environment," says Dr Bright. "If these drugs are taken in a clinical setting with pure products, then most of those potential harms are controlled."

This is something that was already well established in the 1960s. Back then, LSD was less of a party drug and more the psychiatrist's medication of choice, used to assist therapy. Between 1950 and 1965, it was prescribed to about 40,000 patients, with more than 1,000 academic papers published on the topic.

But by 1971, in the fallout from Richard Nixon's 'war on drugs', LSD and magic mushrooms, as well as cannabis, were all ranked as Schedule 1

drugs in the US, alongside heroin. This is the classing for illicit substances that allegedly have "no currently accepted medical treatment", with a "high potential for abuse", and as such their use in scientific studies was prohibited. MDMA briefly replaced them in neuroscience research, but by 1986 it was also marked Schedule 1. (In Australia we call them Schedule 9 drugs, but the classification is the same.)

For almost 40 years, researchers barely mentioned psychedelics. But things are shifting. In a huge breakthrough in 2015, researchers at Imperial College London gave volunteers LSD, placed them in fMRI machines and saw their brains spark a wealth of new connections, often between parts of the brain that don't typically communicate.

Psilocybin (pronounced *si-luh-sai-bin*), the key ingredient in magic mushrooms, was also shown in 2015 to successfully reduce depression symptoms after just a single dose in patients who have exhausted all other medications. It's now being fast-tracked by the US Food and Drug Administration (FDA).

Progress has been slower in Australia, with our research and political climate notoriously conservative on the issue of drugs, especially when you consider the delay on medicinal cannabis.

But earlier this year PRISM obtained approval to give psilocybin to 30 terminally ill patients at St Vincent's Hospital in Melbourne to ease their end-of-life anxiety and crisis. It's a phase II trial, which is the second-last step before a government's regulatory body can approve a new drug. If the results are positive, it could be sooner rather than later that the government will need to decide whether it will allow psychedelics to be prescribed.

What's important to note, Dr Bright stresses, is that it's not the drug itself that's a magic bullet. In the vast majority of trials, psychedelic substances are only taken a couple of times to help open up the mind: it's still therapy that does the hard work.

It's an important distinction to make, particularly given Dr Bright often gets emails asking him how to access the substances illegally. Indeed, Grace participated in an underground ayahuasca ceremony in Byron Bay on her return from Costa Rica, but this time around it made her more anxious, as the shamans weren't experienced enough. And several subjects of off-the-record case studies who spoke to *Vogue* are already taking part in psychedelic sessions held by therapists in their clinics after hours.

Until these treatments are available in controlled settings with trained practitioners, they're not something Dr Bright can recommend. "If people are doing it in an unregulated environment without quality control, it can be dangerous," he says. "With these drugs, the environmental setting really is everything."

This is something that 29-year-old Melissa Warner knows well. She's the education and communications officer at Mind Medicine Australia, a charity that helps fund psychedelic research for mental health, including the St Vincent's trial. Warner was studying neuroscience at the University of Melbourne when she became interested in →

"Most side-effects from psychedelics are due to use in an illicit environment. If these drugs are taken in a clinical setting with pure products, most of those harms are controlled"

VOGUE BEAUTY

psychedelics. She'd never actually taken any ("I was the nerdy, video game-playing, science-loving kid," she says), but she was intrigued by the research.

Then, in her final year of university, she was sexually assaulted, a trauma that left her with severe post-traumatic stress disorder (PTSD). "My mind and personality completely changed; I became insular and disconnected. I dropped out of uni for a time," she explains. "I tried conventional psychotherapy, but I couldn't go back to the memory without having a panic attack."

This is something that's common for PTSD sufferers, and one of the key reasons therapy can fail. Knowing that the rate of success for antidepressants and PTSD was only around 20 to 30 per cent, she convinced her parents she should go to Portugal, a country where psychedelics have been decriminalised, to take part in a MDMA-assisted therapy session. She describes the aftermath of the experience as waking up from a deep, dark nightmare.

"I hadn't realised how trapped I was at the moment of my trauma," she says. "With the MDMA-assisted therapy, I was able to reconnect to myself. I no longer had flashbacks and could talk about the trauma. It became an inspiration to help others."

This is because MDMA acts on serotonin receptors, which are triggered when we feel happy and relaxed. "When the brain recalls something, it doesn't just take it out of the filing cabinet, read it and put it back. It takes it out, shreds it and rewrites it," says Warner. "By remembering a traumatic memory on MDMA, which induces those feelings of safety and compassion, you re-encode that memory, altering the emotional tone.

"It's not a panacea; I still had to do work to get my confidence back and my trust back, but it helped me to break through the biggest hurdle," she says.

Two major trials on MDMA-assisted therapy and PTSD are now wrapping up in North America and Europe. In the US study, an incredible 68 per cent of treatment-resistant patients no longer had PTSD one year after their MDMA-assisted therapy sessions. Some of them had been suffering for decades.

Phase III trials are about to begin overseas, and Mind Medicine Australia predicts that by 2021 MDMA could be approved by the FDA in the US – and Australia may not be far behind.

We've already seen how quickly things can shift in the case of ketamine. While not a psychedelic, it has traditionally been considered a party drug, and yet reports published in 2013 showed that ketamine could ease symptoms of severe depression in up to 75 per cent of cases, compared to roughly 60 per cent for current antidepressants. Cut to this year and a new nasal spray antidepressant based on ketamine was approved by the FDA.

If MDMA does get approved as a medicine, it'll open the door for further psychedelic research – and not just on mental illness, but overall wellness and creativity, just like the self-prescribed experiments currently happening in Silicon Valley.

LSD microdosing is a particularly interesting phenomenon, because it only involves taking around 1/10th of a dose of LSD daily, which on paper shouldn't do much to brain activity. Of course, impacts may vary, depending on the individual. While self-reporting suggests microdosing can have profound effects, there are still very few clinical trials that have been published on the topic, which means it's still too early to know if they're effective. But, interestingly, some of the

"Psychedelics can offer a new kind of paradigm shift to how we approach and treat mental illnesses but also wellbeing – and that's something that we as a society desperately need"

earliest results suggests it can alter people's neuroticism, one of the five key personality traits scientists have traditionally thought were fixed throughout a lifetime.

One advocate of microdosing is Amanda Feilding, Countess of Wemyss and March, and founder of the Beckley Foundation in the UK. She's widely known as the driving force behind the psychedelic renaissance: it was her foundation that helped fund the first brain scans of research subjects under the influence of LSD.

Now aged 76 and running the institute out of her family manor in Oxfordshire, she's made no secret of regularly experimenting with psychedelics and being blown away by their incredible

potential to improve cognition and creativity.

"I've always used myself as a test subject," says Feilding. "Psychedelics can offer a new kind of paradigm shift to how we approach and treat mental illnesses but also wellbeing – and that's something that we as a society desperately need."

She says microdosing is one of her favourite ways to take the drug. It's something she did often in her 20s, and found that it gave her a much greater edge in creative pursuits and also mental tasks. She's now funding several controlled trials aiming to properly test and understand exactly how the process works, and how it can be optimised.

"My current hypothesis is that it basically changes your brain in the same way as a full dose but to a much reduced extent. So instead of really shaking your brain's control system, you're just slightly nudging it. It's like a psycho-vitamin," she says.

But Feilding also warns against self-experimentation, especially with the amount of rogue substances out there. "What we need now is much more quality research to work out what these drugs can do and how we can best harness them," she says.

While the current research is already offering hope to many with mental health issues, it's still only the beginning. There are dozens more studies in the works on psychedelics, involving addiction, anxiety and mental sharpness.

Feilding would also like to test whether the drugs could benefit the ageing population and alleviate some of the symptoms of dementia and Parkinson's disease.

It's been almost 50 years since the war on drugs shut down research on these curious substances. That's long enough for most of us to forget they were ever more than the backdrop to the free love and good vibes of the 60s. But perhaps now scientists finally have the tools to study what the drugs can do and explore their possibilities for good.

"I compare taking LSD to being a good rider of a powerful horse," says Feilding. "In the right, carefully controlled, setting and with the right intention, you could use the psychedelic to achieve whatever you want.

"In my case back in the 60s, it was enhancing cognitive function and wellbeing and vitality, but we don't yet know what the real potential is. I thought then and I still think now that's an amazing ability for humanity." ■



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SEPTEMBER

A new season casts a new light. The stars who have us enraptured orbit in a dream realm where myth and fashion fantasy meet. They are legends in the headiest creations, dressed to the nines – the season's best, in the best. A constellation set to shine.

UNDER HER SPELL

No-one is immune from the power of Margot Robbie. In a global exclusive, Quentin Tarantino sits down with his leading lady and reveals that she was first – and only – choice for the biggest film of the year.

Styled by Christine Centenera. Photographed by Mario Sorrenti.

At 29, Margot Robbie has built one of the most impressive nascent careers on screen, thanks to star turns in *The Wolf of Wall Street*, *Suicide Squad* and, more recently, *I, Tonya*, which she also produced. But her new role as actress Sharon Tate, who was killed in the Charles Manson murders in 1969, is set to propel her to even greater heights. In Quentin Tarantino's ninth and penultimate film, *Once Upon A Time in ... Hollywood*, Robbie is both mesmerising and energetic opposite her one-time film star neighbour Rick Dalton (played by Leonardo DiCaprio) and his stunt double Cliff Booth (Brad Pitt), who are clinging to the final days of cinema's golden age.

On a recent Friday in Los Angeles, Tarantino, the Academy Award-, Golden Globe- and BAFTA-winning director, sat down with Robbie to discuss her own Hollywood fairytale and how fate played a part in bringing the two together. →



Margot Robbie wears a Prada dress, \$9,910, and shirt, \$1,290. Stone Paris earrings, top, \$1,115 for a pair. Chanel earrings, \$7,500 for a pair, from the Chanel boutiques. Cartier rings, from little finger, \$11,800, \$12,200 and \$1,970. All prices approximate; details at Vogue.com.au/WTB.

AS TOLD TO JESSICA MONTAGUE





Opposite: Loewe top, \$2,900. Chanel earrings, P.O.A., from the Chanel boutiques. **This page:** Christopher Esber dress, \$790. Chanel white gold ring set with diamonds, \$6,700, on ring finger, and beige gold ring, \$4,850, on middle finger, from the Chanel boutiques.

QUENTIN TARANTINO: "So Margot, I'm asking this out of my edification; I'm very curious. How does someone who has established a career as an actor in another country, in this case Australia, decide to move to America and try to conceivably work in Hollywood? Because it's really hard to do. Are you even an American citizen?"

MARGOT ROBBIE: "I have a working visa and I'm an American resident. But it does boggle my mind. It's not something I ever dreamed of doing, because it was so unrealistic."

QT: "I don't know about you, but for me, the minute I could even remotely make a living as a writer [in Hollywood] it was like: 'Oh my god, this is a dream come true!'" (Laughs)

MR: "I definitely had that moment. I got on *Neighbours* and I thought that in itself was the biggest thing that was ever going to happen to me. I remember looking around the green room of 30 cast members and asking everyone over the first few weeks whether they had other jobs, and they were like: 'This is the only job I have.' And I was like: 'But you've got kids, right? You can put them through school and you can buy a house just from acting?' That was a crucial moment where it was: 'Right, I can make a living out of this.' Then a few months after being on *Neighbours*, I witnessed a couple of cast members my age making that transition to LA after finishing up their contracts. I remember thinking: 'Okay, now I have the lay of the land I have three options. One, I get fired because I'm not good enough. Two, I am good enough and I get to stay on *Neighbours* for 20 years and what an amazing life that would be. Or three, I take the gamble and make the jump over to America and try my luck in Hollywood. So about six months in I made the decision and started saving money and learning the American dialect. You've met me with my Australian accent now, but my Australian accent as it was then was very, very Australian."

QT: "A XXXX Aussie accent!" (Laughs)

MR: "I am a Queenslander, and my accent was so Australian that *Neighbours* hired a dialect coach to make me sound *less* Australian. So that was all part of the process of moving to America. Before that the idea of being in Hollywood, I did think you had to be born into it or had to know someone in the industry."

QT: "Was the TV show *Pan Am* the first big: 'Oh wow, I've landed something?'"

MR: "Yeah. During my three years on *Neighbours* I'd gotten a proper agent, Aran Michael, and he started helping me when I said I wanted to make the move. Every year I'd say: 'Aran, I need to get to America, I'm getting too old. I'm going to miss my opportunity.' I was 18. For some reason Dakota Fanning was the standard in my head. I'd say: 'Do you know how many films Dakota Fanning has done by now? And she's younger than me!' But he was like: 'No, we've got to time this so you get over there in advance of pilot season, meet with American managers, then come back in January to hit the ground running.' You only get the chance to be brand-new once, so five days after October 22, which was when my *Neighbours* contract ended, I came over."

QT: "So you landed a pilot on your first go around?"

MR: "Well, while I was over here meeting with managers I was asked to do a quick audition, because someone was redoing *Charlie's Angels* for TV. I wasn't ready to audition until January so I was a bit thrown, but I did it then went back to Australia. They flew me over to do a tester in January and I didn't get it, but they said they had another TV show called *Pan Am* they thought I'd be better for." →

Christopher Kane dress, \$3,900. Her own earring, top. Stone Paris earrings, \$1,115 for a pair. Chanel earrings, \$7,500 for a pair, from the Chanel boutiques.





QT: “So literally on that first pilot go, even before the first pilot go – from that one little piddly audition you got your first TV show?”

MR: “Yeah. Then all of a sudden I was shooting a pilot in New York City. You have to remember I was living on the Gold Coast, so I thought I was living in a city. When I’d see my family who live in Dalby [in rural Queensland] they’d call me a city kid. When I moved to Melbourne to do *Neighbours*, I was like: ‘Whoa, this is a city.’ Then when I got to New York, I’m like: ‘I was totally wrong, *this* is what a city looks like.’”

QT: “You were a little Crocodile Dundee walking around New York.”

MR: “Yeah. ‘That’s not a knife ...’ Everything was so crazy. Before I knew it we’d done the pilot for *Pan Am* and there was a poster up in Times Square. I’d barely been there six months.”

QT: “But that’s how this town is. With some people it can take 12 years to have any sort of movement; other people it takes six months. Or sometimes people have six months then it takes them 12 years to get to the next place.”

MR: “There’s no specific timeline, I guess, and you’re right, that’s the magic of Hollywood. Everything can change so quickly. People often ask me what’s been the best part. I couldn’t say *Wolf of Wall Street* was better than my time on *Neighbours* and I couldn’t say that *Z for Zachariah* wasn’t as important to me as *Tarzan*. It’s all been so exciting.”

QT: “I have to figure the right way to ask this so it doesn’t sound like I’m fishing for a compliment, but here’s the situation – I’d been running this script [for *Once Upon a Time in ... Hollywood*] for a long time. I was getting down to finishing it and speculating like crazy who can be Cliff and who can be Rick [roles that went to Pitt and DiCaprio] but I’m not thinking about who is going to play Sharon at all, because for me there was no number two – it was you. You suggested her in so many different ways and you can more than hold your weight in this gigantic triangle that I’m trying to carry with three leads to tell the story. But this was the

year you exploded and were now the most popular actress in town. It was something like within two weeks of me finishing the script, having it typed up, and out of the blue I get a letter sent to my house and it’s from you. I’m like: ‘What?!’ One minute I’m thinking about you and then I get this letter. In it you expressed that you’ve been a fan of my work for a long time – you and your whole family – and you say: ‘I just want you to know if there’s something you’d like me for, just let me know.’ It was damn near romantic the way the letter was written because it was so great. It was exactly what I wanted to hear. I couldn’t believe the happenstance of it all. Within a week we got together and were talking. So what prompted you to write that letter?”

MR: “I had wanted to write the letter for years and years and years. Because I’d heard you were going to do 10 movies and I couldn’t bear the thought I would miss the boat and never see what one of your film sets was like: I needed to figure out a way to get on to set. Maybe I could even hold a door in the back of a scene. [Laughs.] But at the same time I wasn’t really in the right position to reach out to Quentin Tarantino and say: ‘Hello, my name is Margot and can I come visit your sets?’”

QT: Laughs.

MR: “So I knew I wasn’t in that position yet and each time something exciting in my career would happen to put me on the map a little more, I thought: ‘Okay, I feel like I’m getting more established and maybe now’s the time.’ It wasn’t until we did *I, Tonya* that I thought: ‘Now I’m happy with my acting. I feel like I’ve reached the stage where this body

of work will show people what I can do as an actor. Now I’m ready to chat with Quentin Tarantino and write that letter.’ I remember agonising over everything – the paper, the pen, how I was going to write it – big, small, spaced out. Then, of course, I thought you might not be able to get the letter anyway, so I should stop freaking out so much, and then I just wrote the goddamn thing and prayed that somehow it would get to you, and it did. A couple of weeks later I remember getting the phone call saying: ‘Quentin got your letter and he’d really like to meet up.’ I didn’t want to get ahead of myself, but then when we sat down – I remember you ordered an iced tea with a sweetener – I felt like it was the most exciting meeting I’ll ever take in my life. I remember you said: ‘Do you know who Sharon Tate is?’ and I said: ‘Yes, I do’, because, funnily enough, after I first moved to LA, another Aussie actor Rhys Wakefield and I used to drive up to Cielo Drive [where the Manson Tate murders took place] and read *Helter Skelter* [a book written about the murders] out loud.”

QT: “No kidding, really?”

MR: “Yeah, seriously, that was our thing. We’d go in the middle of the night and read *Helter Skelter* out loud to freak ourselves out.”

QT: “You never told me this!”

MR: “I know. There are so many Hollywood stories and so many stories ingrained in Hollywood history and that’s one of the standouts. So did I know Sharon Tate? Well, I knew all about her death. But I’d never ever looked into anything about her life and it wasn’t until reading your script that I suddenly went: ‘Oh my god, I’ve only ever thought about this woman dead.’ I had never taken a second to appreciate her life, and that’s what was so amazing and touching about your script. She became so alive on the page and alive in my imagination. I can see her doing all the things you had her doing, walking around or dancing in a bedroom or whatever it is. And then to go back and do all that research and watch all her movies and see her interviews – it was truly a great gift to focus on her life.”

QT: “There was something very charming in making this movie with you. Brad and Leo have been at it [working] for almost as long as I have – I’m almost at 30 years. I’m still very excited to be doing this movie but I’m now getting to the age where you know, it is what it is, and it was so charming to be working with you: someone who wasn’t blasé about it at *all*. You’re like the opposite of jaded. You were my wall socket from time to time that I’d plug into. I was like: ‘I’m enjoying this, but I don’t think I’m enjoying it quite as much as Margot, and I need to.’”

MR: “You are happiest director I’ve ever seen on set, you’re so excited, and that’s how I felt.”

QT: “Well, I am that way. But nevertheless you were my power pack of enthusiasm.”

MR: “But no matter how many sets I’ve been on, it’s not the same as this one. There was little imagination needed, because it was all there [like it was in 1969], right down to the music playing – the cars, the furniture, everything was there in front of us and it was tactile and it was real. No cell phones meant that I would never be reminded throughout the day we’re in 2019 – we could exist in that other era. I can’t think of ever being on a set where I’ve not had to really use my imagination to transport myself. It’s like you took that work out of our hands completely. It all came from such a personal place and it was like tapping into your own memories. It was unlike any other set I’d ever seen before and the whole experience was amazing.”

Once Upon a Time in ... Hollywood is in cinemas now.



MARIO SORRENTI

Givenchy top,
\$4,400. Wolford
stockings, \$40.



Dion Lee top, \$695,
and gloves, P.O.A.
Wardrobe.NYC x
Levi's pants, \$1,180.
In right ear: Stone
Paris earrings, top,
\$1,115 for a pair.
Chanel earrings,
\$7,500 for a pair,
from the Chanel
boutiques. In left
ear: Stone Paris
earrings, \$1,115 for
a pair. Balenciaga
shoes, \$1,290.

Chanel jacket,
\$60,520, from the
Chanel boutiques.
Acne Studios
bralette, P.O.A.

Fragrance: Chanel
Gabrielle Chanel
Essence EDP.



Balenciaga coat,
\$4,175. Aisling
Camps dress, P.O.A.





Alexander McQueen
dress, \$22,400,
and belt, \$1,900.
Repossi rings, P.O.A.
Christopher Kane
shoes, P.O.A.

Hair: Shay Ashual
Make-up:
Pati Dubroff
Manicure:
Lisa Jachno
Props stylist:
Evan Jourdan

MARGOT & ME

It's fitting the title of Quentin Tarantino's new film – *Once Upon a Time in ... Hollywood* – sounds like it belongs in a fairytale. Since arriving in Los Angeles, Margot Robbie has fulfilled the fantasy of going from pilot-season rookie to Academy Award-nominated actor, and now also producer, all by 29. We asked Robbie's mum, Sarie Kessler, to give her daughter a phone call to reminisce not just about the ride, but some of their favourite memories together.

SARIE KESSLER: "Hi sweetheart, it's Mum."

MARGOT ROBBIE: "So Mum, how's it going?"

SK: "Good, darling, I'm just finishing my smoothie from breakfast. I wish I had a cup of tea and you were sitting here with me. Okay, sweetheart, I wanted to talk to you about when you first started acting. You went down to Melbourne [for *Neighbours*] and cold-called the casting agent and did all of that by yourself. Where did that come from, that courage, the impetuosity to do that?"

MR: "I couldn't say. I guess it's a question I'd ask you, because you know me better than most people. Tell me what you think."

SK: "Okay, this is my take on it. When you were born you were a very independent little person – you just did your own thing. Do you remember Rick [a very close family friend] saying to us: 'She's going to be the first female prime minister of Australia one day.' He could see that tenacity, the individuality and courage and the take-the-whole-world-on attitude that you still have."

MR: "I think you're right and it's funny you mention Rick saying that. I hope there are a lot of other little girls who have adults say things like that to them. Not: 'Are you going to grow up and marry a nice man?', or: 'Are you going to grow up and be a princess?' I know he was saying it as a joke, but I'm so lucky an adult said that to me as a little girl. It was a poignant moment where I went: 'Yeah, why not reach for the stars?' You're so nice to say it was independence. I'd say it was a little impatience on my part. I remember when I was younger if I wanted to do something I didn't have the patience to wait to see if someone could help me to make it happen. It was more: I want this *now* so I'm going to look up the bus timetable so I can go do that thing. I don't want to wait until Mum gets home from work and then see if I can get a lift somewhere."

SK: "Would you say it was impatience when you went to Italy ... when you'd been there on a school trip visiting [sister] Anya and came home with a nose piercing?"

MR: "No, I'd call that stupidity. If I'd known then that I was one day going to be an actor I definitely would not have got my nose pierced. It's so annoying; I see the nose ring hole all the time on screen and I always think of that time I was a drunk stupid teenager in Italy thinking it would be hilarious to get my nose pierced."

SK: "Well, nothing like a little age to give you a different perspective."

MR: "I don't know if I've grown out of making rash decisions, to be honest."

SK: "I don't know if I'd call them rash, Margot, because you think about things a lot, too. I really admired the way you set about deciding how your future was going to unfold. I remember the first time you told me you were going to be an actor in grade 12."

MR: "I don't remember at all."

SK: "Do you remember doing that movie? You loved it so much and you came home and said: 'Mum, you're not going to like this, but I've decided I'm going to be an actor.'" And Margot, my jaw hit the floor

because you were at a really good school. You come from a family with a medical background and a family with a business background, and you told me you were going to be an actor. I was stunned."

MR: "I can't believe I don't remember saying that. But when I said that, did your jaw hit the floor because you were surprised or you thought this is a bad idea and I should dissuade her?"

SK: "All of that. I thought that it's hard to be an actor and make a good living. But I was very concerned you were intending to take a pathway that, to me, didn't have a really extensive future. And now you could say: 'Mum, you needed more faith in what I can achieve.' I'm just absolutely so happy for you that you're in a situation where you love what you do and you have the independence to do what you do because you guys started up your own company. Tell me about that – when did that idea first come about?"

MR: "I can't remember how much I told you at the time. We talked about it when I met Tom [Ackerley, Robbie's husband] and Josey [McNamara, their co-founder] on *Suite Française* in 2013. We didn't articulate our thoughts as much as saying we should start our own production company called LuckyChap, but it was like: 'Let's make stuff.' We had that conversation in 2013 and then again when we were all living together in London in 2014. We kind of started making the moves and getting the company going at that time."

SK: "I don't really understand the industry; I just thought that was a great idea. I saw it as a means of having longevity – it gives you that extra ability to be doing what you love, but right on until you're much older. But you also said that you wanted to have creative freedom."

MR: "The conversation really started from Josey and I saying that the best roles in a script were always the male characters. From there we said we should make scripts where the female characters are the most awesome – and this was all before it became a popular thing to say about female-focussed projects. The movement hadn't really started at that point, but after it did it bolstered our confidence in what we were doing and also [changed] people's appetite for those sorts of projects, so it really timed out perfectly."

SK: "It did. You were ahead of your time, sweetie. Do you remember what you did with your first acting pay cheque?"

MR: "I spent it on paying you back, Mum. Don't you remember?"

SK: "No, I do – that would be right."

MR: "I was so in debt by the end of grade 12. I had everything I owed you written on a piece of paper and every time I got a pay cheque I paid off my debt, but then I kept the piece of paper because it was so satisfying at the end to know I'd paid it all back. And then I started saving. And then I probably started going out and I don't know ... went to the movies."

SK: "When we're talking about you getting into acting, I really didn't see the writing on the wall, but I should have, because even as a little child you were such a performer. I just thought you were a bit precocious. I remember your first preschool book character day. All

you little kiddies had to go up on stage in your costume, say hello to this lovely author, and show her the book you'd taken your character from. So we'd found a bumblebee outfit for you ..."

MR: "I remember. I can't remember the book, though."

SK: "It was so cute, and you went on stage to say hello to the lady and you're there flitting around going: 'Buzz, buzz ...' I remember thinking: 'Where did this come from?' That was the beginning."

MR: "I reckon it was *Winnie the Pooh*."

SK: "I also want to talk to you about how your fashion taste has changed. When you were little I couldn't get you out of board shorts and mismatched T-shirts."

MR: "And farm boots."

SK: "Yes, and farm boots. And now you're just this amazing fashion icon sitting front row at Chanel haute couture."

MR: "Mum. God bless you. I am not a fashion icon, but thank you for saying that."

SK: "Well, you are to me. So tell me, what's your first fashion memory?"

MR: "I think you're biased. I remember [my cousin] Julia and I, we had the dress-up box and that was the most exciting thing. It wasn't so much about fashion as it was about costumes and playing dress-ups and making up stories. It is hilarious when I look back at pictures and honestly, Mum, I don't know why you let me dress myself. I looked ridiculous. The girls found a photo the other day of us at some sort of school thing and I'm wearing an apricot-coloured skirt, which I think Tahlia, my babysitter had made, then a T-shirt and farm boots. I don't know how you let me out wearing that."

SK: "Probably because you would have had a tantrum if I hadn't. When I see you sitting next to Anna Wintour or being made the new fragrance ambassador for Chanel, I think: 'Pinch me, this can't be my daughter. The one who was in the farm boots and the apricot-coloured skirt.'"

MR: "I am thinking the same thing."

SK: "And you know what, being in a big family, too – with two brothers and a sister and yourself – we had to figure things out and work through the difficulties of having tight budgets and you were very willing to run with that."

MR: "Speaking of that, do you remember the valedictory dinner at school and I didn't have an outfit to wear? I found a skirt in the dress-up box – it was an old 80s skirt, and I pulled it up and wore it as a dress and put a belt around it. When I got there everyone was like: 'Ooo, cool dress, whose that by?', because they were all wearing something a little snazzier, and I said it was Willow, which was a really chic, cool Australian brand."

SK: "It was a black taffeta skirt and you put a belt on it and borrowed a pair of red heels. Do you miss your family, sweetie? We miss you."

MR: "Always. Always, Mum, you know that. But I'm going to see [brother] Cam soon. I'm flying Cameron over for the premiere because he was actually in LA when I was shooting [*Once Upon a Time in ... Hollywood*] and he came to set. Quentin was so nice and sat Cameron next to him and the monitor, explained the whole shot to him, what the crane was doing ... I could tell he was trying to play it cool, but he was practically hyperventilating."



"You and I would just wait for everyone to leave the room then we'd turn to each other squeal and say: 'Let's drink champagne'"

SK: "When you first went to LA, Margot, to me you were so young and every time you'd come home then go back it was awful. I used to cry all the way back to the Gold Coast. I was really happy for you in that you were doing what you loved, but you were still there on your own. But when you met Tom, then married him, I used to think: 'Oh, thank goodness she's going back to this wonderful man and I'm so lucky because he adores her and she adores him.' I'm grateful to have him as a son-in-law, but also grateful that you can go back to him."

MR: "Aww, thanks, Mum."

SK: "When we've done things together, you and I, what is one moment where you've stopped and thought: 'Are we really here?'"

MR: "For sure earlier this year when we were in Cannes [for the film festival] – that was such a pinch-me moment. We were staying at Hotel du Cap, which is just fancy, and it felt like every room we walked into had a bottle of champagne handy. Honestly, you and I would wait for everyone to leave the room then we'd turn to each other squeal and say: 'Let's drink champagne.' Or do you remember on the flight over there? We got to fly in first class and we were freaking out because they had caviar. On a plane! And I was like: 'I don't even like caviar but we should order it anyway.'"

SK: "Speaking of fond memories, what is one of your fondest memories growing up on the Gold Coast? Something that has stayed with you."

MR: "You know what? All my fondest memories are outdoors. The first thing that comes to mind is playing outside at Julia's house, in the backyard, making cubbies, going out to the farm, going to the rockpools. Do you remember when we lived in Currumbin Valley, I would always do my homework in a tree? I've said that to friends now who grew up in New York City or London and they have no idea what I mean. And I say: 'Well, there were camphor laurel trees down the back past the back paddock and I could sit in the tree and do my homework and Mum could yell out

the window when dinner was ready.' You tell stories like that and you realise how lucky you are to have grown up on the Gold Coast."

SK: "Or I remember you sitting up the top of the tank and looking at the sky with all the stars. How absolutely beautiful. Is there one life lesson you've learnt from me that's stuck with you?"

MR: "That's a good question. I mean you're probably the most moral and good person I know. I think everyone who knows you agrees. There are countless things I've learned from you. One life lesson that's stuck with me is something you actually told me. You told me a story about your dad – about Grandy – you said that when you were little your mum and dad were having a dinner party and you were listening to the adults talk when you were meant to be in bed. They were talking about someone and gossiping about someone. And Grandy said: 'Well, he's not here to defend himself right now, so let's talk about something else.' He said it very calmly and politely. And I don't know why but that's one of the things I've always remembered. I want to be that type of person who hears people gossiping and says let's talk about something else. I think between you, Grandy and so many people in our family, I have a lot to live up in terms of being a good person." ■

SHE'S MAGIC

The real-life fairytale of Adut Akech continues to have us captivated. In new-season otherworldly looks she brings her brand of magic that reveals itself in molten-gold sequins, sylphic sheers and cascading fabric. See beyond. Styled by Jillian Davison. Photographed by Andrew Nuding.

A.W.A.K.E dress, P.O.A. Wolfe Chainz ears, \$95. Alexander McQueen earrings, \$1,075 each. Prada shoes, \$2,430. All prices approximate; details at [Vogue.com.au/WTB](https://www.vogue.com.au/WTB).





Vetements dress,
\$4,010, and stole,
\$6,820. Wolfe
Chainz ears, \$95.



ANDREW NUDING

Alexander McQueen
dress, \$16,345, earrings,
\$1,075 each, belt, \$1,250,
and shoes, \$2,165. Wolfe
Chainz ears, \$95.



Valentino dress, P.O.A.
Alexander McQueen earrings,
\$1,075 each. Prada shoes,
\$2,430. **Fragrance:** Valentino
Donna Born in Roma EDT.



ANDREW NUDING

Miu Miu dress,
\$3,700, top, \$960,
shorts, \$880, and
socks, \$490. Wolfe
Chainz ears, \$95.



Marc Jacobs cape, \$10,825,
and dress, \$10,670. Wolfe
Chainz ears, \$95. Alexander
McQueen earring, \$1,075.



ANDREW NUDING

Paolo Sebastian dress,
P.O.A. Erdem veil, P.O.A.
Wolfe Chainz ears, \$95.
Alexander McQueen
belt, \$1,250. Vetements
shoes, \$1,909.



Prada dress, \$6,170.
Wolfe Chainz ears, \$95.

Molly Goddard dress, \$4,405.
Alexander McQueen earring,
\$1,075. Prada shoes, \$2,430.



Maison Margiela dress,
\$5,870. Marc Jacobs
hat, P.O.A. Wolfe Chainz
ears, \$95. Heart of Bone
rings, \$150 each.

Romance Was Born
bodysuit, \$2,400.
Wolfe Chainz ears,
\$95. Prada shoes,
\$2,430. Bow sculpture
by Dr Lisa Cooper.





Gucci dress,
\$12,200, ear pieces,
\$760, and gloves,
\$805. Rick Owens
shoes, \$2,960.

ANDREW NUDING

Simone Rocha dress,
\$2,280, and bralette,
\$870. Gucci earring,
\$465. Alexander
McQueen shoes, \$2,349.



Moncler Pierpaolo
Piccioli jacket and
skirt, P.O.A. Wolfe
Chainz ears, \$95.







Dries Van Noten dress,
\$2,390, and scarf, \$2,710.
Gucci earring, \$465.
Prada shoes, \$2,430.



Erdem dress, P.O.A.,
and veil, P.O.A. Wolfe
Chainz ears, \$95.



Floral arrangement
by Dr Lisa Cooper.



Richard Quinn dress
and bodysuit, P.O.A.
Wolfe Chainz ears, \$95.
Floral arrangement by
Dr Lisa Cooper.

Hair: Pete Lennon
Make up:
Gillian Campbell
Manicure: Victoria Houllis
Florist: Dr Lisa Cooper
Model: Adut Akech



CHECK LIST

The idea that being classic equates with being banal should be laid to rest with Chanel's day-drama checks and Parisian uniform high-gloss pants.

Chanel coat, \$14,350, top, \$6,670, pants, \$13,000, and belt, \$3,250, from the Chanel boutiques. Roger Vivier shoes, \$1,070. All prices approximate; details at Vogue.com.au.

SEASON PASS

The latest collections
bring an about-face.

Low-key has had
its moment and
high elegance takes
its place, projecting a
potent feminine verve.
Power dresses, heirloom
coats and a respect for
form has recast the
modern classic
wardrobe. Styled by
Philippa Moroney.
Photographed by
Nicole Bentley.

BOW WOW

Prep returns. Nod to
the *bon chic, bon genre*
progenitors of Fendi's
sweetly demure skirt
suit and keep the trim
impeccable and bow
expertly tied.

Fendi jacket with neck tie,
\$6,400, shirt, \$1,390, and
skirt, \$2,290. From little
finger: Cartier rings,
\$8,600 and \$17,800.



CAPE TOWN

A sweeping cover-up never looked so sleek. Valentino's lean cape in a languorous length is a winning case for a coat switch-up.

Valentino coat and dress, P.O.A. Van Cleef & Arpels rings, \$12,950, on small finger, and \$30,500.

POSITIVE STANCE

Suiting is reinvigorated by way of Gucci's power pants, imagined in voluminous shapes and a gloriously offbeat colourway.

Gucci jacket, \$4,100, shirt, \$1,000, pants, \$1,490, and shoes, \$1,325. Sarah & Sebastian earrings, \$3,950. On left hand: Tiffany & Co. ring, \$2,250. On right hand, from ring finger: Tiffany & Co. rings, \$11,400, \$1,400 and \$4,200.





TALL ORDER

Giorgio Armani serves straight-up evening wear, created as an attenuated take on the LBD with sheer panelling to tease.

Giorgio Armani dress, \$7,950, and shoes, \$1,900. On right hand, on middle finger: Bulgari ring, \$16,200. On index finger: Bulgari ring, \$12,750. On left hand, on ring finger: Bulgari ring, \$10,450. On index finger: Bulgari ring, \$4,750.

WELL-ROUNDED APPROACH

With achingly precise deftness, Clare Waight Keller at Givenchy reworked the classic camel coat into a fresh new shape by inverting seams for effect.

Givenchy coat, \$6,500, top, \$5,750, earring, \$1,450, and belt, \$750. **Beauty note:** Joico Texture Boost Dry Wax Spray.



SHEER FORCE

Maria Grazia Chiuri has drawn legions of fans by overhauling what we think of when it comes to femininity, with looks such as this sheer gingham dress with leather accents that is equal parts whimsy and strength.

Christian Dior dress, \$14,000, top, \$3,200, belt, \$1,900, briefs, \$1,700, socks, \$500, and shoes, \$1,450. Chaumet necklace, \$21,010, and bracelet, \$14,900.







JUST FOR THE FRILL

No-one does retro-future quite like Nicolas Ghesquière at Louis Vuitton. 80s ruffles meet sci-fi silver in a past-and-present meeting of polish. Louis Vuitton jacket and dress, P.O.A.

MELLOW YELLOW

Shirtdresses have gained a foothold because of their versatility, so it follows that Hermès's blouse dress in daffodil yellow will do the same, with a soupçon more femininity.

Hermès dress, \$9,890.
Van Cleef & Arpels pendant and ring, P.O.A.



LIKE YOUR TONE

No-nonsense neutrals will endure beyond the initial investment in MaxMara's biscuit-toned teddy coat and matching blazer.

MaxMara coat, \$11,270, blazer, \$2,865, top, \$665, skirt, \$1,130, tights, \$120, and shoes, \$1,720. On left hand, from middle finger: Ole Lynggaard rings, \$3,850 and \$7,700. On right hand: Ole Lynggaard ring, \$16,090.





AT A STRETCH

Bottega Veneta's body-hugging stretch dresses were a revelation in shape-worshiping curves and clever cuts to flash a swathe of flesh.

Bottega Veneta dress, \$5,120.
Alinka earrings, \$9,000.



CROWNING GLORY

Added extras can be leveraged to great effect if they have that certain something, just as Saint Laurent's bejewelled beanie elevates the classic jacket and takes it past sunset.

Saint Laurent jacket, \$5,440, beanie, \$1,175, and earrings, \$870.

CHAIN OF COMMAND

A master of slink, Tom Ford recaptures a brand of Noughties sultriness in his bruised-pink jersey dress anchored by way of chunky chains.

Tom Ford dress, \$7,815.



STRONG TIES

Knotting and twisting at all the right hot spots, Burberry's sinuous dress utilises drape to hug the body in an elegant imagining of the go-anywhere day dress.

Burberry dress, \$3,950, and earrings, \$670.



HERITAGE LISTED

The style pedigree of heritage fabrics, like Celine's classic houndstooth, gives credibility to the season's revival of a late 70s timelessness.

Celine jacket, \$5,600, top, \$2,500, skirt, \$3,950, belt, \$465, and shoes, \$2,850.

Hair: Koh

Make-up: Molly Warkentin

Model: Charlee Fraser



RISING TO THE OCCASION

With so much time spent giving ourselves permission to dress down, fashion has thrown a curve ball: going out is back, and it requires both effort and an appropriate wardrobe. By Alice Birrell.

At last look, Instagram posts tagged with #JOMO – or joy of missing out – numbered 118,000. Meanwhile #FOMO (fear of missing out, for those who may have missed just a little too much in the last few years) surpassed this four-fold, with a total 526,000 posts. An ongoing battle has been brewing on internet listicles and in agonised texts between friends: should I stay in, or should I go out? What's weighing on us heavily on social media could be hinting at a little truth: when we're tempted to turn off all notifications, we might actually have more fun when we go out.

And no wonder. Several scientific studies have revealed that the quality of our social interactions are one of our single biggest health predictors – one found that those with stronger social relationships had a 50 per cent increased likelihood of survival. Meanwhile, the rise of JOMO gave us permission to cancel plans, relish flaking out, indulge self-interests and decrease our sociability. Fashion kept up. Cashmere hoodies, pyjama dressing, slides and 'ugly' shoes were pervasive. Athleisure still remains one of the top searches on Lyst, with Nike a frontrunner brand.

But what if, in our efforts to look so extremely effortless, we have ended up looking like we just don't care? "We may finally have reached saturation point for dressing down," says Morgane Le Caer, fashion insights reporter at Lyst. "While streetwear and athleisure are still proving popular, categories like hats, tights, hair clips, delicate jewellery and kitten heels, as well as feminine prairie and mini-dresses, have recently been enjoying an increase in demand." She cites the unapologetic ballgowns, 70s decadence and electric colours of the autumn/winter '19/'20 runways as further evidence. "Dressing up is once again being seen as something that is exciting."

Blame Pierpaolo Piccioli. The Valentino creative director has been credited with single-handedly moving the needle. At the →



CHANEL A/W '19/'20



GUCCI A/W '19/'20



MIU MIU A/W '19/'20



GORUNWAY.COM

OSCAR DE LA RENTA A/W '19/'20



RODARTE A/W '19/'20



STELLA MCCARTNEY A/W '19/'20



PACO RABANNE A/W '19/'20



ERDEM A/W '19/'20



VALENTINO A/W '19/'20



Valentino spring/summer '19 couture show in January, a crucial turning point was made with the resumption of beauty for beauty's sake. It even brought some to tears. Swirling wallpaper prints in shades of strawberry and sugared almond, taffeta in gargantuan tiers that swallowed the runway and soft coral silk faille wafted by. "You have given women back their beauty," Céline Dion cried to the creative director backstage.

Once this set things in motion, designers started exploring their dressier after-dark repertoires for autumn/winter '19/'20. At Paco Rabanne, Julien Dossena embraced the evening dress. A star-spangled velvet midi came out alongside silken midis that could have hung in the wardrobes of Vivien Leigh and Ava Gardner, then sparkling mesh overlays, crystal earrings and sequins were sprinkled throughout. At Erdem, evening gloves and ostrich feather pouches accompanied lace sheaths and operatic coats. Elsewhere, Christopher Kane strung necklines with glittering strands, and Marc Jacobs crafted red-carpet-ready trapeze dresses heaving under feathers and frills.

But aside from the natural pendulum swing, what else is at play? Have we all simply decided to dust ourselves off and get out there again? Australian-born Vanessa Cocchiaro of Parisian-based occasion-wear label Les Héroïnes says that while social occasions may or may not be more numerous, there's a panopticon effect at work; with the advent of smartphone cameras, we all know we're more likely than not to be seen.

"Women have a lot more engagements to go to where they will be photographed," she says. "Even a small cocktail event will be on social media, so women are more conscious of this." Her label, of minimal, flattering fluid dresses and separates, was originally meant for

bridesmaids but quickly evolved in the face of demand into bridal, wedding guests and general going out.

The evolution of what were once single-day or night events into multi-moment schedules might also have contributed to the rise of labels made with dressing up in mind. What was once a single wedding day is now a roster of engagement parties, civil ceremonies, rehearsal dinners, recovery lunches and the actual event itself, points out Cocchiaro. With occasion dressing so amorphous, she says, women are no longer waiting to dress up. "No excuse is necessary; women want to feel empowered and confident."

It is something that Elizabeth von der Goltz, global buying director at Net-A-Porter, notices too. "We see that women nowadays love to dress up for work, to dinner to cocktails ...," she notes. "We are seeing a new era where sophisticated, sexy and statement silhouettes are the rule, bringing back the day when dressing-up was a joy. Eveningwear becomes cool again." She cites labels like Alexandre Vauthier, Rasario and newcomers for the luxury website such as Redemption, Burnett New York and Fannie Schiavoni, whose mesh and chain-mail dresses have been worn by Miley Cyrus, Rihanna and Bella Hadid, for her birthday party. Von der Goltz says true party dresses are in high demand, with sky-high hems, slits and naked backs selling well.

It's a desire also served by Ibiza label De La Vali, now based in London and whose initial designs were worn by night owls Kate Moss and Cara Delevingne. "We embrace the fun element of dressing up, and the joy this can bring. We both grew up in Ibiza, so a lot of our initial inspiration came from the island's hedonistic, bohemian surroundings," explains Jana Sascha Haveman, who along with Laura Castro founded the label. And no doubt from the dancing, too. Their frilled, bias-cut mini- and maxi-dresses



PRADA A/W '19/20



BALENCIAGA A/W '19/20

in a plethora of prints from zebra to polka dot are designed with the club or bar in mind. “Most of our styles look their best in action on the dance floor. Especially our long flowy numbers with frills or ruffles ... if you get tired of your long trail we often put in a little hook and eye that you hitch the dress up with.”

Heading out and letting go creates a special kind of escapism, which is gaining more appeal in a tumultuous time (consider Iranian tensions with an easily agitated President of the United States) and designers are naturally indulging in decadent details. Footwear designer Amina Muaddi sees her crystal slingback and strappy sandals lifting women up. “I think sometimes we need it for our morale,” she says. “I recently had an event in-store with one of my retail partners and all my clients came wearing my shoes, looking glamorous and feeling confident, and I loved that.”

Bienen-Davis, an American brand of heirloom minaudières that was founded in 1931 but closed in the 1970s, has just been revived by its fourth-generation guardian Richard Bienen. Creative director Meredith German sees making an effort and looking the part as a form of expression. “Dressing up is a style that tells people who you are at first sight,” she says. Their top-handle Régine bag, named after doyenne of nightlife Régine Zylberberg and self-dubbed Queen of the Night, comes in luxurious calfskin, with metal dipped in 24-karat gold. If a bag can represent an individual, who doesn’t want to put forward their best, 24-karat plated selves?

And while whimsical feather puff-ball dresses and precious metal clutches don’t come cheap, the current market shows that there is

“We are seeing a new era where sophisticated, sexy silhouettes are the rule, bringing back the day when dressing-up was a joy”

serious mileage in dressing with a luxurious over-the-top bent. Jenny Child (née Cermak), is partner at McKinsey and Company, whose annual report on the state of fashion, produced in conjunction with the Business of Fashion, indicated the segment that experienced the most growth for the financial year 2018–19 was luxury. This was over all other categories, including affordable, mid-market and premium and bridge segments. What’s more, Child doesn’t see it slowing.

“Much of the luxury segment’s growth will continue to be fuelled by fast-growing Asia-Pacific economies and the continuing boom in global travel,” she says pointing to China, which although slowing is still a leading luxury market, and India, whose middle class is ever-growing. She notes that in China, young people invest in luxury pieces as a way “to convey and enjoy a shared social experience”.

All this – beautiful clothes of supreme quality with an irreverent flair – converges with dressing up to go out, a sentiment shared by Piccioli, who spoke of a desire to bring people together. “I mean something different from ‘lifestyle’, which is about owning objects. It’s about people who share values,” he told *Vogue Runway*. When we commune, at bars, at restaurants, dressed-up for one another, respecting the occasion, appreciating the effort each other has put in, to be there, and dress smartly; isn’t this what it is all about? Dossena put it best when he said his brand of evening glamour was about “how you uplift yourself through dress”. Bring in the sequins, banish the #FOMO. You won’t have anything to fear if you just head out. ■

FINE FORMS

The finishing touches should be no afterthought. Accessories for autumn/winter '19/'20 are the most refined they've been in seasons, all grown up with oodles of glitz. By Alice Birrell. Illustrations by Amelie Hegardt.



POINT THE WAY

With the kind of care afforded a jewelled creation, Fendi's boots sit in the spot where hosiery, footwear and jewellery meet. Walk on into the night.

FASHION EDITOR: KAILA MATTHEWS



PRECIOUS LITTLE

Fashion has not forgotten the power of something with a little bit extra. Glinting pieces like J.W. Anderson's brooch are no longer gauche but gloriously glamorous.



HEADFUL OF DREAMS

A haute hat whipped up from gossamer-thin French lace is exquisite enough, but add Pierpaolo Piccioli's knack for high elegance at Valentino and you have a millinery masterpiece.

ROSE TO GLORY

A pinch of the surreal has the power to send pedestrian accessories into the style stratosphere, like Prada's pretty stems arching out of frame from petite satin evening bags.



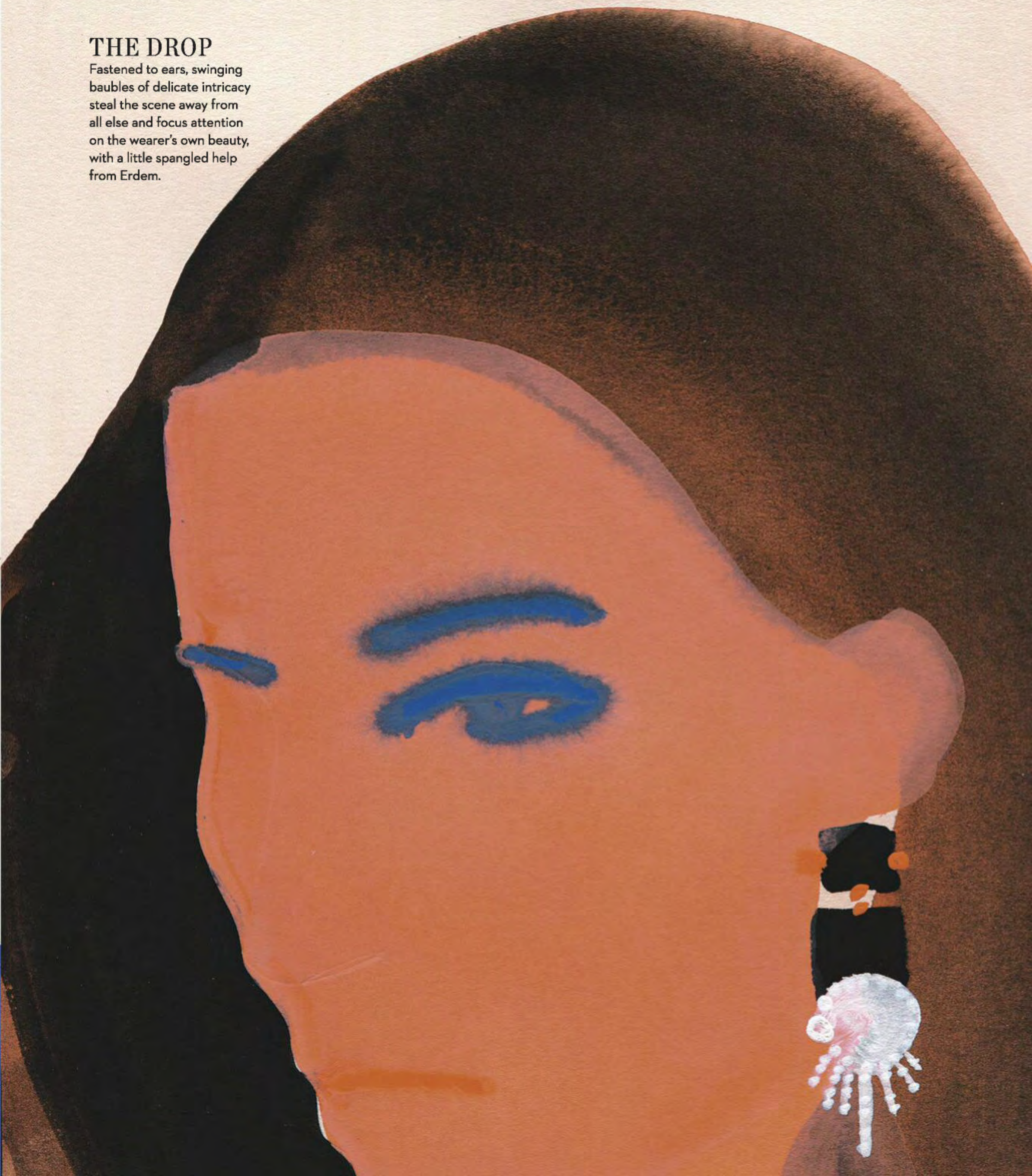
COURTING ROMANCE

Riccardo Tisci set the dial back to ladylike polish when he began at Burberry, and it remains unmoved with each pair of sharply sculpted shoes he sends slinking down the runway.



THE DROP

Fastened to ears, swinging
baubles of delicate intricacy
steal the scene away from
all else and focus attention
on the wearer's own beauty,
with a little spangled help
from Erdem.





CAST IN STONES

The first high jewellery collection dreamt up by Alessandro Michele has a poetic power that is born of his passion for the past, discovers Rachel Garrahan. Styled by Poppy Kain. Photographed by Paolo Roversi.

Enter Alessandro Michele's office in the 16th-century palazzo (designed by Raphael, no less) that is Gucci's design headquarters in Rome and you enter what he calls the "beautiful confusion" of his creative universe. Beneath soaring frescoed ceilings, reference books and fashion magazines are piled on every surface alongside an eclectic collection of *objets*, including tiny, elaborate 18th-century women's shoes, Mickey Mouse and Gremlin dolls, antique vases and Persian rugs scattered across the vast stone floor. The room is a multi-layered mash-up of past and present, of history and pop culture – the same potent mix that has characterised Gucci since Michele became creative director in 2015 and turned it into the fashion powerhouse it is today.

It is perhaps no surprise that the designer was born and brought up here in Rome. At the end of the cobbled street that Gucci calls home is an ancient bridge, the Ponte Sant'Angelo, built by Emperor Hadrian in the second century, adorned with 10 baroque marble angels by Bernini, added in the 17th century. Rome wears its thousands of years of history and influence in multiple, often contradictory layers, and the same is true of Michele's Gucci. The brand, which had →

Opposite: Gucci creative director Alessandro Michele. **This page:** Gucci dress, \$6,095. Gucci High Jewellery white gold earrings and necklace, each set with diamonds and multi coloured gemstones, P.O.A. All prices approximate; details at Vogue.com.au/WTB.





Gucci dress with
cape, \$12,195. Gucci High
Jewellery gold earrings set
with diamonds and multi
coloured gemstones, P.O.A.

Hair: Rudi Lewis
Make up: Aude Gill
Manicure: Roberta Rodi
Model: Sara Grace Wallerstedt

revenues of more than A\$13 billion in 2018, has tapped into the Zeitgeist's maximalist view of fashion, which blurs gender, blends cultural references and values authenticity over conventional beauty.

The journey to success has not been without missteps. Earlier this year, Gucci was accused of cultural insensitivity for a high-collared black jumper that evoked blackface with its framing of the wearer's mouth in bright red. The brand quickly sought to limit the damage by making lasting changes, such as luring global and regional directors for diversity and inclusion, and setting up multicultural design scholarships at colleges around the world, Lagos, Mexico City and New York included.

For a brand that has long embraced multiculturalism, the blackface controversy seems an anomaly, and Michele himself shows a sensitivity to the epoch in which he is creating. Even his love of objects – he jokes that he does not understand the word 'bin' as we chat in his office, seated on an antique, green velvet sofa that closely matches his gold-trimmed smoking jacket – reflects an increasing rejection of throwaway culture. "My house is like this – a sanctuary for things," he says, gesturing to the exquisite jumble. "They represent the power of humanity: the things we make with our hands."

Michele's passion for stuff naturally extends to jewellery. "They are the masterpieces closest to humans," he says. "They're not a house, a painting, a ceiling: they're literally on you." His conversation is peppered with rapturous whispers of "beautiful" and "unbelievable" as he talks me through his personal collection. "I'm like a kid rediscovering them," he says.

Michele's 565,000 Instagram followers will be familiar with his customary fistfuls of rings. Today, on each brightly nail-painted finger, he wears a characteristic mix of antique pieces and his own antique-inspired designs: an ancient Egyptian gold ring centring on a carved carnelian scarab sits alongside a delicately engraved English Tudor one; an exquisite 1960s Codognato momento mori ring featuring an enamel skull with gem-set eyes and a scarlet *guilloché* heart contrasts with a rustic gold band beloved for having been made for him by his long-term partner, Giovanni Attili, a lecturer in urban planning.

His collection of disconcerting 19th-century anatomical eyes led to the creation of a pinky ring that, when not staring out at you, reveals his zodiac constellation engraved on the reverse along with his nickname, Lallo. You can bet it was Michele who was behind Harry Styles's pearl earring, which recalled the foppish splendour of Elizabethan hero Sir Walter Raleigh, when they co-hosted the Met Gala in May.

He has a particular passion for English and French antique pieces and spends hours combing Mayfair's antique dealers for jewels and discovering the stories they hold. "I love history, so it's an excuse to learn more," he says. "Jewels are often tiny, but they are full of meaning." As well as ancient Roman and Greek gems, he collects mourning jewellery from the Georgian and Victorian eras. "They are the story of a human being," he says. "They're like a little poem."

Given his deeply sentimental attachment to jewels, it was inevitable that Michele would turn to designing a high jewellery collection for

"I was inspired by the idea that you were opening the safety deposit box of an old lady and it was full of beautiful things from different eras"

Gucci. "If Gucci is a piece of my soul, then it must have jewellery, too," he says. High jewellery is the ultimate expression of art and skill; only a few houses in the world – storied jewellers such as Cartier and Boucheron, fashion houses Chanel and Dior – create at this level, seeking out the rarest gems and working with an elite band of craftspeople to produce unique pieces that can have seven-figure price tags. Now Gucci joins their ranks, revealing its first high jewellery collection, of about 200 pieces, during Paris haute couture in July.

And while the world may be familiar with the brand's attention-grabbing costume jewellery on the catwalk, Gucci's high jewellery is elegant and restrained. Michele mixes elements from his favourite eras just as he mixes Ziggy Stardust references with 16th-century cuff-inspired punk collars on the runway. "I was inspired by the idea that you were opening the safety deposit box of an old lady and it was full of beautiful things from different eras," he says.

One parure draws on a favourite piece in his own collection: a late Georgian brooch in which peacock-feather-tipped white-gold arrows form a cross through a gem-set heart. In his version, rich cornflower-blue tanzanites and sunshine-yellow beryls contrast with diamonds to joyful effect. He does not feel any pressure to stay ahead of the times, as some jewellery houses do.

"They're afraid to be similar to something that belongs to the past," he says. "It's like they feel guilty, but I don't. Why can't we play with things from another era and add colour and contrast and unusual gemstones?"

Elsewhere in the collection, ornate crosses are fanned from Victorian-style diamond-bedecked garlands, from which emerge lion heads holding precious gems in their deadly jaws. An elegantly restrained bracelet is transformed by a sweet-shop selection of canary-yellow and grass-green tourmalines, violet sapphires, fiery-orange mandarin garnets and iridescent opals. "By mixing the colours, you give life to every single stone," says Michele. For him, the selection of a stone is about the gut-punching intensity of its colour and clarity. "A beautiful tourmaline can be better than an emerald."

The designer has been involved in every stage of the collection, from the stone selection to the opening of a standalone Gucci jewellery store on Paris's Place Vendôme, and every detail is loaded with historical references. An elaborate gold-embossed leather presentation folder containing gouaches of the designs for sharing with a select group of Gucci clients was the result of his imagining it being delivered to the Countess of Castiglione, one-time mistress of Napoleon III and a former reclusive resident of Place Vendôme herself.

Naturally, in the gender-fluid world of Gucci, these creations are designed to be worn by men and women alike. "It's crazy to say that men and women's jewellery must be different," says Michele, pointing to the Georgian aristocrats bedecked in diamonds and the Indian maharajas who descended on Place Vendôme in the early 20th century "with caskets of precious gems to be turned into fashionable creations".

"If I were a client invited to Gucci, I would love to have one of these necklaces," he says as he flips through the designs. No doubt he is losing himself in another moment back in time. ■

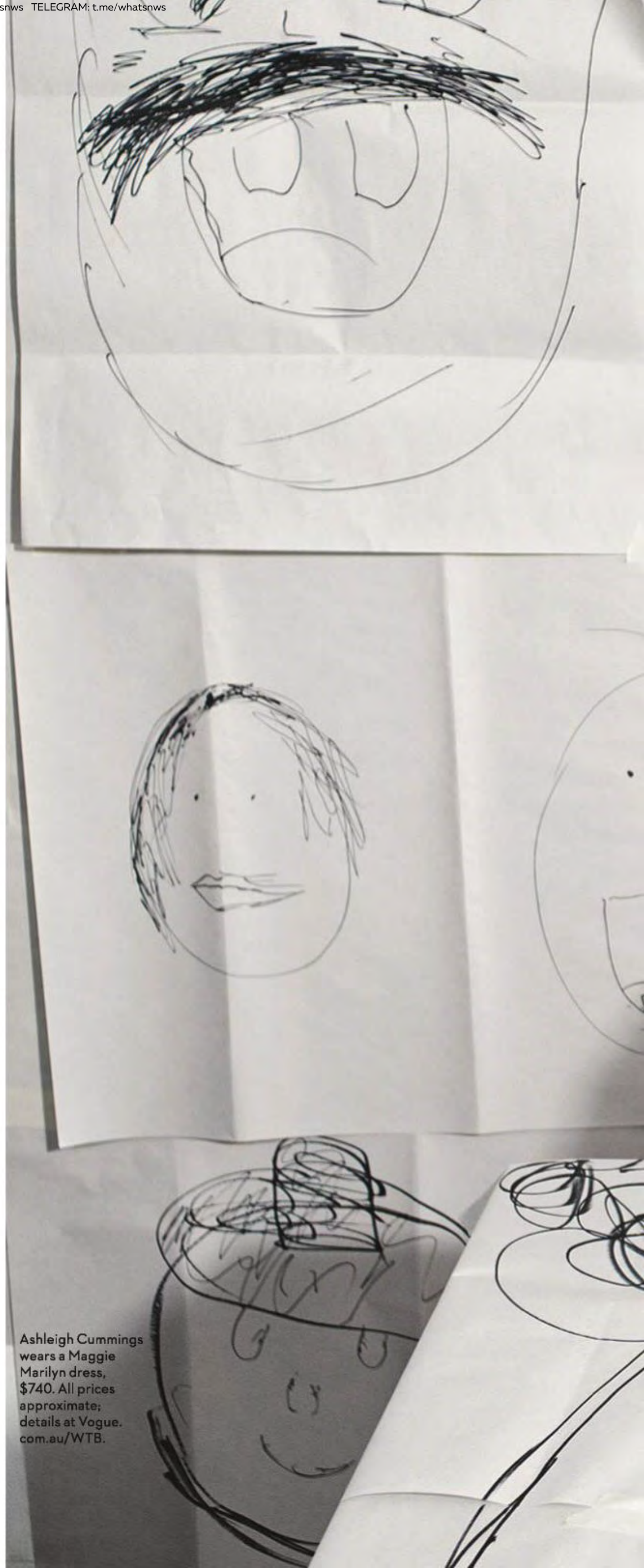
CUMMINGS OF AGE

Playing Pippa in the much anticipated film adaptation of Donna Tartt's *The Goldfinch*, award-winning Australian actor Ashleigh Cummings talks about making her Hollywood film debut, meeting Nicole Kidman, her unconventional upbringing and her passions and principles. By Jane Albert. Styled by Kate Darvill. Photographed by Hugh Stewart.

You can learn a lot about a person from first impressions. Having met Australian actress Ashleigh Cummings numerous times – on screen at least – I'm intrigued to meet the woman behind the myriad complex characters she's embodied. There is the engaging but emotionally scarred Pippa in her upcoming feature *The Goldfinch*; the gifted young artist who discovers supernatural abilities in the new US television series *NOS4A2*; the abducted, terrorised but iron-willed schoolgirl Vicki in the Australian psychological horror *Hounds of Love*, and teenager Debbie in the television remake of the Australian coming-of-age novel *Puberty Blues*.

When I finally meet Cummings herself she takes one look at the hand I've extended and instead grabs me in a bear hug. It speaks volumes about this warm, passionate young woman, who proves to be an entertaining, fascinating and thoughtful conversationalist whose own stories take us from a childhood in Saudi Arabia to Sydney, running away to Los Angeles aged 14; the uncomfortable relationship she's had with the shiny world of Hollywood and the regular periods she spends living off the grid with African tribes.

But first to *The Goldfinch*, Cummings's breakthrough film, an adaptation of Donna Tartt's cult, Pulitzer Prize-winning novel directed by *Brooklyn*'s John Crowley, in which she stars alongside Nicole Kidman, Ansel Elgort and Sarah Paulson. The film follows young Theodore Decker, whose life is changed irrevocably during a visit to the Met with his mother, who is killed when a terrorist bombs the museum. Cummings plays the small but seminal role of Pippa, a girl with titian hair who is standing next to Theo, absorbed in Carel Fabritius's painting *The Goldfinch* when the bomb detonates, leaving them with a bittersweet bond they will share forever. →



Ashleigh Cummings wears a Maggie Marilyn dress, \$740. All prices approximate; details at Vogue.com.au/WTB.



The film, which premieres at the Toronto Film Festival in September, was shot in New York, Albuquerque and Amsterdam, and despite her relatively minor role, Cummings was regularly on set.

"It was my first American job and I got to sit back and observe the process. I've been really lucky to play the leads a lot and there's a lot of pressure that comes with that, but with *The Goldfinch*, I was just excited to [watch]." Working on a film with Kidman was a memorable experience for the 26-year-old, and although the pair didn't share any scenes their calls often intersected. "Nicole Kidman is someone I've looked up to since I was very young and I've had lots of parallels with her life – I went to her school [Sydney's North Sydney Girls High] briefly, her father was my first-ever psychologist and she's just such a phenomenal, magical actress."

Cummings is in the middle of an international publicity tour for *The Goldfinch*, the culmination of a particularly busy period shooting the 10-part series *NOS4A2* (pronounced 'Nosferatu') on Rhode Island, during which she flew back to Melbourne for just 21 hours for her scenes in the feature film adaptation of the television series, *Miss Fisher and the Crypt of Tears*. So Cummings is relishing being back in Sydney for a whole 10 days to spend time with her family and 15-year old poodle.

"As desperate as I was to leave home early on, now I'm desperate to come back. I get more homesick as I get older," she says.

It is an insightful comment from Cummings, who spent a lot of her youth running away in search of what ultimately proved to be herself. There is no denying Cummings had an unconventional childhood, by Australian standards at least. She was born in the Saudi Arabian port city of Jeddah to father Mike, a radiologist, and mother Cheryl, a sonographer. The couple had travelled to Saudi Arabia in search of adventure and that's exactly what they found, each ultimately working for the country's king and queen respectively, with the family, including Cummings's younger sister and brother, living in a gated community in Riyadh until she was 12.

It was a lively, stimulating but dangerous experience and the children were restricted from leaving the compound, except to travel. It was in Riyadh that Cummings got her first taste for performance, when a fellow Australian founded a performance group that rehearsed and performed covertly, given the strict rules of the presiding Sharia law.

"It was a little bubble of bliss and magic, the heartbeat of our time there in many ways, [because] we were dealing with tough subject matter – mortality – and were at the centre of a lot of violence with the so-called War on Terror," Cummings says.

Not long after her school was bombed, Cummings's father received a tip-off that things were about to get dangerously volatile, and two days later the family left on a 'holiday', never to return. "It was a wild and enriching and colourful time but ended up having a lot of trauma attached to it and we didn't really [talk] about it until recently," says Cummings, adding she is grateful to her parents for giving her such a rich start to life.

Assimilating into a new world in a private girls' school in Sydney's north was understandably challenging and Cummings found herself

grappling to make sense of it all. "I'd been dealing with the fact we could die at any moment, then came here and was in the playground with friends talking about what brand of ballet shoes they had and I struggled with that." She poured her energy into two things: schoolwork and dancing, spending around 30 hours a week learning ballet and contemporary dance at Brent Street Academy; or studying.

"It wasn't sustainable, I put lots of pressure on myself. Then at 14 I decided I was independent and ready to leave." Pooling the money she'd earned babysitting, through various dance awards and her first film role in *Razzle Dazzle* (2007), Cummings bought a return airfare to Los Angeles. Her parents were justifiably shocked, but recognising her mind was made up and given she had Brent Street contacts in the US, they acquiesced.

"I felt like I was suffocating," Cummings says. "I think my parents would have preferred my rebellion to be alcohol and short skirts but I think they knew it was something I really needed to do for myself."

For three months she travelled between LA, New York and Washington and on her return abandoned dance for acting, enrolling in a one-year diploma of film, which she juggled with schoolwork. She never returned to live with her parents, instead boarding at a nearby school which supported her unconventional routine, one that now included shooting the film adaptation of John Marsden's award-winning book series *Tomorrow, When the War Began*.

"I was struggling to figure out where I fitted in and although I think my parents would have preferred I live with them, they've always supported any decisions I felt I needed to make, and at that time I felt I needed to live independently. I've always had their love and they've always had mine; I'm so fortunate."

That film earned her a 2010 AFI nomination for best young actor and she has never looked back – from *Puberty Blues* to the mini-series *Gallipoli* and a regular role as Dorothy 'Dot' Williams on *Miss Fisher's Murder Mysteries*. She approached writer-director Ben Young's script *Hounds of Love* (2016) with a degree of uncertainty given its subject matter, which deals with a suburban couple who abduct, rape and murder schoolgirls (all off-screen). What is undoubtedly horrific subject matter was in Young's hands a masterful insight into power and vulnerability, with Cummings's steely character ultimately outwitting them.

"I definitely struggled emotionally knowing on a literal and metaphoric level that every day women went through these things. Every day I'd have to go to the little bay near where I was staying and wash off, and my boyfriend said I'd often call him crying, but I don't remember that." Her performance earned her the Fedeora best actress award at the Venice film festival, while *Variety* hailed her acting as "fearless". The day after filming wrapped she flew to New Zealand for the road-trip comedy *Pork Pie*, a remake of the Kiwi classic. It was a welcome change of pace.

In 2016 Cummings was awarded the coveted Heath Ledger Scholarship, which included two scholarships, to the Stella Adler Academy of Acting and Theatre and the Ivana Chubbuck Studio, both in LA. She has been regularly in demand ever since. "With acting you're constantly being challenged by new stimuli and environments. →

"I've been lucky to play the leads a lot and there's a lot of pressure with that, but with *The Goldfinch*, I was just excited to [watch]"



Bassike top, \$450,
and pants, \$595.
Twoobs shoes, \$150.







Opposite: Stella McCartney T shirt, \$459. **This page:** Bassike jumpsuit, \$695. Veja shoes, \$225.
Hair: Michael Brennan
Make-up: Afton Radojicic

“With acting you’re constantly being challenged by new stimuli and environments. I love exercising my empathy muscle, I love learning new skills through my character”

I love exercising my empathy muscle, I love learning new skills through my character,” she says, pointing out the research she did for her *Pork Pie* character Keira, an animal rights activist, ultimately led to her and her Australian actor partner Aaron Jakubenko becoming vegetarians. It also set her on the path to emerging as the eco-warrior she is today, a philosophy she lives by.

“I don’t buy any new clothes; I don’t wear make-up, except for auditions; and still have my sister’s make-up from years ago.” While publicity shoots and film openings require a certain dress code, Cummings says she is fortunate enough to have a supportive team: her Australian stylist founded sustainable fashion magazine *The Frontlash*; and her hair and make-up artists are both dedicated to sustainable and ethical beauty. “It can be tricky, because you can feel like you’re being a diva, but this is something that matters to me more than people being upset with me.”

Her concern about environmental sustainability has been further enhanced by her regular trips to Africa living with various tribes (she invests in carbon offset schemes to compensate for the damage from air travel). Since she was 19, Cummings has variously lived with a Berber tribe in the Sahara, worked in a chimpanzee orphanage in the Zambian jungle – what she calls ‘voluntourism’ – and, at 23, lived for months

with a Maasai tribe in Kenya. “It’s all off the grid, no electricity, no running water, nothing for miles and miles.”

While her base is Los Angeles, where she and Jakubenko own an apartment, she says it’s mostly rented out as she travels constantly for work. The couple has been together four years. “We’re rarely together but we make it work; we’re really great at communicating and talk every day.”

Although Cummings’s acting career is shining brightly she is equally passionate about other interests – writing for eco magazines and volunteering among them. She sheepishly admits to regularly quitting acting, but feels she’s finally found a place of acceptance.

“I always quit acting, and my agent says: ‘Okay, cool, we’ll talk on Monday.’ But I have so many passions in the world and always feel I should be on the ground and making changes that are tangible. And I also had a deeply complex relationship with feeling I was good at acting, because it’s something I care *so* deeply about. But now I know my worth isn’t tied up with my work. It took a lot of work to get to that!” she says, laughing. “But I can’t tell you enough why I love acting, and I do love that I can use this platform to impact change. And storytelling! Connecting with people through that is pretty special.”

The Goldfinch is released nationally on September 26. NOS4A2 streams on Amazon Prime.

WEAR DO WE GO FROM HERE?

There's a revolution brewing in studios around the world, with sustainability-minded designers and established houses alike grappling with the need for a more considered approach to fashion. Styled by Alex Harrington. Photographed by Tierney Gearon.

WINDS OF CHANGE

What goes around comes around. Berlin-based designers Rianna Nektaria Kounou and Nina Kuhn of Rianna + Nina picked up on this when they unfurled their vintage scarves and began repurposing them into kaftans, blouses, skirts and coats. *Obi* belts from the 40s, couture silk scarves from the 80s and prints developed in-house are given a new, non-linear narrative to withstand the passing of time – and seasons.

From left: Rianna + Nina dress, \$6,420. Marine Serre top, \$350. Nike shoes, \$260; Rianna + Nina dress, \$4,400. Marine Serre top, \$350, and leggings, \$615; Marine Serre dress, \$2,030, and leggings, \$615. Rianna + Nina belt, available only as a set with a dress, \$6,420, worn as a scarf. Nike shoes, \$260. All prices approximate; details at Vogue.com.au/WTB.







STITCH IN TIME

Gone are the days of always starting a collection from scratch. Deadstock and vintage fabrics are the bread and butter of Artclub, the eco-conscious brainchild of Australian designer Heidi Middleton. A slow fashion model dictates production, meaning limited-edition garments are made locally using pre-existing materials to minimise waste.

From left: CDLM coat, P.O.A. Artclub dress, P.O.A. Everlane shoes, \$150; Rinse coat, \$700, and pants, \$370. Bite top, \$600. Everlane shoes, \$150.

We've been having big conversations, emotional conversations, about fashion lately. We've been talking about creativity, about inclusivity and community, about longevity and sustainability, about respect and kindness, about what we believe in and why. These values are being expressed and demonstrated in action by established international houses and by upstart labels all around the world, as well as in the conversations we are all having with friends about our overflowing wardrobes.

Signs of a great systemic fashion realignment are percolating as we think about how our spending links up with our shared values. It's not so much a backlash as a reconstruction, with new business models being built around upcycling, reselling and renting, things that no-one imagined a decade ago. As the era of Instagram (which was, after all, only launched in 2010) coincides with a renewed focus on what's truly important, we're beginning to put a brake on the bad, something corporations are just waking up to.

You can read it in the symbolism in the clothes in these pages, the last collections of the final year of the 2010s, how so many designers who are now at the top of the tree are producing exuberantly creative work while upholding analogue qualities and handwork – and adding an older sense of value to their present work. Oddly, the feeling isn't so much chopped-up and anxious as calm and integrated. There's a desire to connect with the outdoors; a collective chorus, in unison, to slow down.

Gone is the pretence of being what one is not. At Valentino, Pierpaolo Piccioli made glamour joyful by imbuing it with life and fun and the personalities of his co-workers in Rome, and by celebrating a kind of multicultural elegance on his runway. "I want to create a community around Valentino," he told *Vogue*. "And community means inclusivity."

The beginning of a shift to corporate transparency and openness is coming to pass, all part of a new, globally expansive era when the amount of respect shown to a broad swathe of communities, some of which simply haven't been a part of the fashion conversation until very recently, has become indivisible from a brand's attractiveness.

"I like to recycle, but with a magical kick. It's hard to do it, but I see it changing, little by little. There's a great time coming"
– Marine Serre

Piccioli is but one of many designers leading us forward into the next decade. Demna Gvasalia at Balenciaga, Jonathan Anderson at Loewe, Olivier Rousteing at Balmain, Anthony Vaccarello at Saint Laurent and the revolutionary female couture-house trio of Maria Grazia Chiuri at Christian Dior, Clare Waight Keller at Givenchy and Virginie Viard at Chanel have also produced bold, paradigm-shifting new work. So have those who choose to consciously distance themselves from fashion-establishment old-think. Pared-back real clothes are what Gvasalia, who removed himself from the hustle of Paris to live in the calm of Zurich two years ago, came up with for his autumn/winter Balenciaga show, modernised Cristóbal Balenciaga coat silhouettes and tailored pantsuits shown on women of all ages.

We're also seeing a new culture of small-scale, ethical entrepreneurs around the world who are judging what success means for them completely differently. "Feeling good" about the clothes we wear is no longer strictly about appearance, or comfort: it's about feeling good to represent something, to do the right thing.

A difficult question still stands, though: can fashion change the culture? If you dress for the revolution, will it come? (Two questions likely on the mind of Tom Ford, the new chairman of the Council of Fashion Designers of America.) Among all this positive change, there's a place of personal responsibility that we all occupy. In the quest for considered, long-lasting, meaningful clothes, we're still up against the battle against disposable fast fashion – and a high-speed, carbon-emitting industry. The fact remains that globally, three-fifths of all clothing produced ends up in a landfill or incinerated.

But there has been recent progress, and it's being led by our changing attitudes toward beautifully designed and meticulously crafted clothes, and beauty products we can use with a clear conscience. Now, when we peruse the possibilities of a Burberry trench, or a satin tuxedo from Saint Laurent, or a months-in-the-making Hermès bag, we're attuned not simply to their immediacy but to their longevity, and to the notion that, perhaps, we might keep them circulating in the system by selling them on to someone else.

Meanwhile, start-up after start-up is setting up shop aiming to reuse, repurpose and make beautiful things from non-damaging materials. "I like to recycle, but with a magical kick," young Parisian designer Marine Serre says. "It's hard to do it, but I see it changing, little by little. There's a great time coming." ■



GREENER PASTURES

What's in a name? French designer Marine Serre's ecofuturist Green line says it all. By reworking discarded fabrics – think T-shirts, scarves, blankets – Serre is prolonging the lives of end-of-cycle products. For her autumn/winter '19/'20 collection, she ventured into this post-apocalyptic afterworld, proposing bodysuits layered underneath cap-sleeved dresses, executed by piecing together leftover strips of material.

Marine Serre dress, \$17,585.
Everlane shoes, \$150.







GOOD AS NEW

After Erin Beatty shuttered her critically lauded label Suno, disillusioned with the fashion system, the designer set out to reform her design practices. Scouring the states of Tennessee, Florida and her home base of New York for vintage clothing, she founded 100 per cent vintage-based Rentravage. The result is a Frankenstein-like approach to design embodied in her signature asymmetrical dresses, T-shirts and jackets that, quite literally, meet in the middle.

From left: CDLM dress, P.O.A.; Rentravage dress, \$2,655; Alanna Josephine dress, \$3,450, and pants, \$1,410. Bode top, P.O.A.

Hair: Mustafa Yanaz
Make-up: Teresa Pemberton
Manicures: Yuko Tsuchihashi
Models: Liu Wen, Tasha Tilberg, Lindsey Wixson, Guinevere van Seenus

LAST DRINKS

In the pursuit of peak performance and harnessing our best selves, many women are questioning the place of alcohol in their day-to-day lives. Remy Rippon explores what it means to be sober-curious.

Pip Edwards is just shy of her 40th birthday, and she's never felt better. The fashion industry stalwart, who made her mark at brands like Ksubi and Sass & Bide before co-founding athleisure label P.E. Nation, exercises daily (sometimes twice if her Instagram and washboard abs are any indication), maintains a healthy diet and, earlier this year, pondered what her 'peak self' – her mental and physical A-game – might look like. So she gave up booze, too. It began with Febfast – 28 days of sobriety in February – and spilled over into sober March and April, too. By May, although she marked her birthday with a celebratory cheers, the feelgood factor of ditching cocktails had become her new norm. "My speed, clarity, memory, foresight ... everything is sharp. There's no lag, no fog, no excuses," she says without skipping a beat. "I became more fierce and to the point and I had more thoughts and, suddenly, more action."

Edwards is part of a growing group of women questioning the cosy nook carved out by alcohol in their everyday lives, and how their personal best might look and feel when you remove the booze. Fellow designer Sarah-Jane Clarke, previously of Sass & Bide and founder of resortwear label Sarah-Jane Clarke, declared 2017 a year of alcohol abstinence on social media and, since then, has dramatically altered her intake. "It took two decades and many failed attempts to finally be brave enough to look deeper into the chaotic relationship that I shared with alcohol. I knew I was a problem drinker, a binge drinker, and a little voice in my head was telling me that I needed to take a break from alcohol," says Clarke, who most recently completed Dry July.

Actress Anne Hathaway told Ellen DeGeneres in January she had given up alcohol to evade the gruelling hangovers. She later told *Boston Common* magazine: "I didn't put [a drink] down because my drinking was a problem: I put it down because the way I drink leads me to have hangovers and those were the problem." And, if there was more proof needed, even perennial party girl Kate Moss is advocating a healthier lifestyle: in the May issue of British *Vogue* the model inferred that she, too, had cut out drinking.

Whether it's to curb the punishing hangovers, the brain fog, or the 'hangxiety' (the morning-after apprehension that hits you with the intensity of a tequila shot), Australians are following suit. According to the National Drug Strategy Household Survey, the proportion of

people aged over 14 who consumed alcohol daily declined between 2013 and 2016. And the Australia Bureau of Statistics recently reported that alcohol consumption had fallen to the lowest level in half a century over a period spanning 2016 and 2017.

"It's interesting, because it's a different way of looking at alcohol, in the sense that you don't necessarily have to have a diagnosable alcohol use disorder to want to change or to benefit from making the change," says Briony Leo, psychologist and health coach at Hello Sunday Morning, a non-profit organisation that advocates for a more thoughtful drinking culture through its online support program Daybreak. The shift, she says, is largely being driven by health-conscious millennials and Gen Z. "Young people are starting to drink later, and they tend to be drinking less." But in a society where health is wealth, is alcohol avoidance just the latest frontier of perfecting our most prized asset – our bodies?

Although drinking is firmly woven into our cultural DNA, so too is the desire to super-charge every inch of our emotional, mental and physical selves. Aside from the physical pitfalls of sugary alcoholic drinks – weight gain, sallow skin, lousy sleep – it's the mental cues that are often harder to ignore. Alcohol slows down the activity of the anxiety-inducing neurochemical glutamate in your brain, and triggers the feelgood chemical dopamine (responsible for that fuzzy first-drink feeling). "But then, while we sleep, our brains actually produce more glutamate," explains Leo. "So a lot of people find that they feel particularly anxious the morning after drinking, and part of that is because their brain has a surplus of this

chemical ... And you can see why it's used so much in social situations, because not only does it block anxiety, but it reduces that inhibition and our consequential thinking."

In other words, alcohol is humankind's most popular social lubricant. It's an express pass to relaxation: a nightcap at your favourite speakeasy, a bubbling toast to a new job or an ice-cold beer to signal the start of a holiday. And even if you're not actually out there socialising, there's a collective sense of togetherness via the stream of wine-endorsing Mummy memes poking fun at parenthood and the desired pause button buried in a giant glass of pinot grigio.

Of course, that's not to say there's anything inherently *wrong* with a glass of wine or a gin and tonic to take the edge off: it's the most vanilla (and legal) of all addictive substances. According to Department of Health guidelines, adults should have no more than two standard drinks per day. However, it's telling that the first step of any health →

"You don't have to have a diagnosable alcohol use disorder to want to change"



program starts with ditching alcohol. For this reason, Dr Josephine Previte, a University of Queensland senior lecturer and consumption and culture expert, says a new group of 'mindful drinkers' has emerged. "People are concerned with the health and wellbeing of their bodies, and in doing so they're asking and challenging Australia's culture of this almost ritualistic engagement with alcohol."

For this mindful bunch, whose days are bookended by meditation, their schedules brimming with spin classes, Pilates, nutritionist appointments and trips to the farmers' markets, it's incongruous to whittle away that hard work, and remain dedicated to such a schedule, by often drinking alcohol.

Making that choice ever-more palatable are the myriad low and non-alcoholic drinking options on offer, a market which *Bon Appétit* magazine estimates could grow by more than 30 per cent in the next three years. Edwards calls kombucha a "godsend" for non-drinkers (though it does contain a smidge of alcohol), while companies like Seedlip specialise in herbal alcohol-free tonics that would dupe anyone into thinking it was real gin. Then in June came the local launch of Lyre's, a range of 13 crafted spirits (think classics such as gin, whiskey, dry vermouth and even absinthe) that are all *sans* alcohol. "The finest range of non-alcoholic classic spirits the world has ever seen," boasts the brand's website.

Wellness clubs can also feel more like nightclubs, thanks to the after-hours roster of dimly lit high-intensity workouts to the beat of dance floor anthems from Drake and Kanye. And in Britain, where pubs are as ingrained in tradition as the monarchy, there are even a slew of new 'dry' bars redefining boozy nights out.

"People want to be at the top of their game consistently and alcohol is falling foul to that, not only because of the hours that you're actually drinking and therefore disengaged and unable to work, but the hours you're spending hungover, not able to think straight, not being able to produce work and make decisions," says Ruby Warrington, the New York-based British author of *Sober Curious*.

According to Warrington, there are many shades of grey on the scale of alcohol consumption. Historically, we've set drinkers into two camps: so called 'problem' drinkers, who might even sign themselves up to a 12-step program; and everyone else, who fall under the ubiquitous umbrella of social sippers. Social drinkers, says Warrington, may find themselves wading through the murky water between what's considered socially acceptable drinking, clumsily defined by how many drinks other people in their friendship group are knocking back per week, and a bubbling sense that a sharper version of themselves lies in limiting their intake.

"I was the one in my friendship group who would never drink more than two nights per week, never passed out, never threw up, never blacked out, and so many of my friends had far worse consequences, so [I thought:] 'I'm fine then,'" explains Warrington. "But then in my head there's a voice saying: 'This doesn't feel fine.'" For her there was a sense

of uneasiness that arose after a night's drinking. "If you're hanging all of your happiness on your Friday night drink, then that would be a good moment to take a step back and investigate what might be underneath some of those cravings."

In the name of research and a rising desire to tap out of the drinking merry-go-round, I swapped bottomless wine for kombucha during a recent Saturday night dinner with friends at our local Italian restaurant. As everyone around me ordered drink after drink in what, to the sober eye, was quite a repetitive loop, I felt two equally powerful pulls. Firstly, that I would really love a glass of wine in my hand and, secondly, that I was curiously more present. I eventually took myself home at 10.30pm, just as the vino bianco tempo was peaking, with the conversation veering from engaging to trivial (I also had to remind myself that no-one likes a judgey teetotaler).

As both Warrington and Edwards point out, feeling on the social periphery in the early days of abstinence is to be expected. It helps, however, to flip your thinking from what you're missing (the dance floor frivolity, the first-sip head-to-toe warmth) to the small gains. "There's definitely awkwardness at first," says Warrington. "Your brain's freaking out, because it's going: 'Hold on, let me have a drink' and you just need to keep ignoring it." Setting expectations among your friendship group helps, as does swapping in something alcohol-free between rounds. "Often we can find that we actually drink quickly when we're hungry or thirsty," says Leo.

Aside from the very real benefits, ranging from sounder sleep, less anxiety, more energy, weight loss, better hair and skin and a healthier bank balance, the most conspicuous advantage of less booze is more time. "When I was spending most of my weekend drinking and sometimes drinking during the week, it always felt like I was two steps behind the schedule, and now I'm always two steps ahead and there's a sense of relaxation and confidence that comes with that," says Warrington.

Of course, for every study labelling alcohol as a health risk (the latest, and most compelling, was the most recent Global Burden of Disease study, which found that there's no safe level), there's another praising the benefits of resveratrol, an antioxidant in red wine that has been found to promote heart health. How you choose to act on this knowledge is ultimately personal. For some, that might mean scaling back mid-week drinks, or only toasting special occasions, when you know you will appreciate a good drop. For others, it might be total abstinence, or savouring just one lolly-coloured cocktail on a night out. For Edwards, it was during this year's fashion weeks in New York and London, of all places, where you can be sure the only thing more abundant than the clothes is the free-flowing champagne, that she truly reaped the benefits. "I was clearer and meeting new people and having amazing conversations and I was attracting people who were sober, and having all these amazing connections. I've never felt younger and more full of life and with more energy at the age of 39. That's the result, and that result is addictive." ■

**"I've never felt
younger and more
full of life and
with more energy.
That's the result,
and that result
is addictive"**

INTRODUCING

PARTNERS IN DESIGN

Elevate your hand-washing experience with limited-edition foaming hand washes from Palmolive. Designed in collaboration with *Vogue Living*, this new range combines contemporary style with enchanting, on-trend fragrances to bring a touch of luxury to your home.



VOGUE
AUSTRALIA **LIVING**

Palmolive and *Vogue Living* have collaborated to create hand-wash designs that would complement any basin around the home. Inspired by Palmolive's fragrances, the *Vogue Living* design team has introduced millennial pink and mint green tones with beautiful botanical elements that perfectly partner the luscious scents.

The range is available at Coles and Woolworths. For more details, visit palmolive.com.au

PALMOLIVE

VOGUE VOYAGE

ISLAND HOPPING

From an exclusive private island to Aman's serene resort overlooking the Bali Sea, Zara Wong takes a luxurious odyssey through Indonesia.

Bawah Reserve, a private island in Indonesia's Riau archipelago between Singapore and Borneo.

BAWAH RESERVE, RIAU ISLANDS

THERE ARE FEW phrases in the holiday vocabulary that can be uttered with the same hushed thrill as 'private island'. Private islands are for Richard Branson, members of the Onassis family and Julia Roberts (if rumours are true). For the most part, they are not for us laypeople. Except now, where you can secure a stay at Bawah Reserve.

Three hundred kilometres north-east of Singapore, Bawah Reserve lies in an Indonesian archipelago that encompasses 250 islands with only 50,000 inhabitants. Such numerical factoids are impressive, if difficult to fathom, at least until we actually embark on the journey to Bawah.

My husband and I fly into Singapore and stay the night in the city; the next morning we head to the port to catch a ferry to Indonesia's Bintan Island. From here we board a seaplane, chaperoned by Bawah staff to ensure a smooth transit. For the whole 80-minute seaplane flight we look out to a great expanse of ocean. The descent to Bawah and the surrounding islands that make up the resort is when the magic begins. The pilot takes a lap around the island with a flourish, the white sand beaches fanning out to blues of lapis lazuli and to topaz, demarcating reefs and the depths of the ocean.

Previously untouched, Bawah Island was once only frequented by scuba divers in the know. Bawah Reserve's owner, shipping entrepreneur Tim Hartnoll, was one such diver. He became so enamoured of the reefs, forests and pristine beaches that Bawah Reserve became his passion project. It took five years to build the resort by hand: no heavy machinery was used as it would mean a loss of trees. Building materials were mostly sustainably sourced, including bamboo, driftwood and recycled teak. Rainwater and seawater are treated and filtrated to keep the resort as sustainable as possible.

Befitting the environmentally aware stance of the resort, the design has an understated sense of luxuriousness. Twisted-rope balustrades and sandy pathways abutting the jungle lead from the pool to thatched-roof private villas with leather-trimmed rattan furniture. The villas are either nestled amid the jungle, on the beach or on the water. The bathrooms are particularly memorable, with stand-alone bathtubs made of recycled copper that retain the heat, and water warmed with solar energy.

There are elements of Bawah that have made it a hit on Instagram, like the photogenic transparent canoe, but what cannot be captured so truthfully on social media is what makes the resort so appealing: the remoteness and close proximity to nature. Childhood fantasies of stranded island adventures come to life at Bawah: there is a rawness to being on the resort if only for a few days that lets self-confessed city slickers feel as though they are intrepid explorers on an adventure.

We snorkel and kayak, partaking in outdoor activities that are included in the cost of the room, making it one of the first all-inclusive resorts in Asia. Rina, the activities manager, warns us that many couples run the risk of overbooking themselves, which admittedly I'm tempted to do, as I'm learning how to properly relax and do nothing on a holiday. Bawah has a solution to this conundrum, of course, by offering daily massages as part of each guest's stay.



The infinity pool at Bawah Reserve.

There is a rawness to being here that lets a city slicker feel as though they are an intrepid explorer

Snorkelling is the best way to experience what captured the imagination of Bawah's founder. There are corals studded with clams pulsating as they open and close, their lips edged in iridescent colours. Parrotfish pause to look up, turtles swim by, clownfish bounce up and down in their anemone home (I naively think they are greeting us: I'm later told they're protecting themselves, not waving hello).

For a more relaxed pace, we are whisked away to one of the 13 beaches for a private picnic. As someone who doesn't usually take a resort holiday and revels in scheduling vacation activities, I was struck by how relaxing it was and how quickly time went by sitting on an empty beach, doing absolutely nothing but marvel at the world around us. (I get it now! And yes, my husband was relieved that he finally got a break.)

On our last night we partook in star-gazing on the beach with the resort's telescope. In the crystal-clear night sky we spot the hazy grey shimmer of the Milky Way and Orion's Belt pointing to Sirius. And as if the ocean mirrored the sky, the plankton in the sea glistened like the stars. With the stars above and sea around us reverberating in unison, we sat in awe of the great expanse and the sheer isolation of where we were, on a small island in the great wide universe.

Go to www.bawahreserve.com.

SINGAPORE FLING Bawah Reserve guests are picked up from Singapore and ferried to a regional airport for the seaplane flight to the island. Boutique travel agency **Travel Associates** (137 071; www.travelassociates.com) organised flights for myself and my husband. The transfer to Bawah Reserve takes place in the morning, so to maximise time and restore energy levels it's recommended you stay in Singapore the night before. We chose **Six Senses Duxton** (www.sixsenses.com), which, befitting its wellness reputation, offers experiences such as complimentary consultations with a traditional Chinese medical practitioner, natural tonics in the room to aid sleep and to wake up, and a welcome sound bath with a Tibetan singing bowl (which I was initially dubious about, but was quickly won over by the vibrations, which did, indeed, relax me).

VOGUE VOYAGE

AMANKILA, BALI

A BIT OF the fizz of exotic travel evaporated with the arrival of the online review. From your phone you can see someone else's holiday snaps, their thoughts on breakfast, and recommendations on which rooms to request. As someone who likes to plan out a holiday in advance, I trawl review sites for advice; sometimes for laughs and other times for details that are not obvious to the casual visitor to an official website.

Ahead of my trip to Amankila, one of lauded luxury hotel group Aman's three offerings on Bali, I quickly perused guest feedback. I found one appraisal of Amankila in which the traveller raves about the design, service, food and more, but makes a point to complain about the property's lack of direct sunset view, because of its bayside location. Tough crowd. But discerning.

Built in 1992, Amankila was one of Aman's first properties. The original design by Edward Tuttle has barely changed since Amankila's inception, proof of the timelessness of the original concept. Infinity pools have recently been added to three suites, however, and there's been a refresh of the suite interiors. As I unpacked my suitcase in my private villa, the only sounds to be heard were local birds and the rustle of rainforest trees; the air was scented with frangipanis and coconut.

This is the first Aman I have stayed at, although I have dined at its properties in Venice and Yunnan in rural China, so my expectations were high; the level of service does not disappoint. A glass of ice water is served whenever I so much as hover near a chair in a common area; when I head back to my villa after a quick swim, fresh towels have appeared, ready for my shower.

There is a quiet, majestic drama in the sandstone steps leading down to the trio of tiered infinity pools, which were inspired by the terraced rice paddies of Bali. The hotel itself looks to the palaces of East Bali, Ujung and Tirta Gangga. Guests can lounge unseen in the *bale* – Balinese cabanas – dotted at the edges of the pools, so when

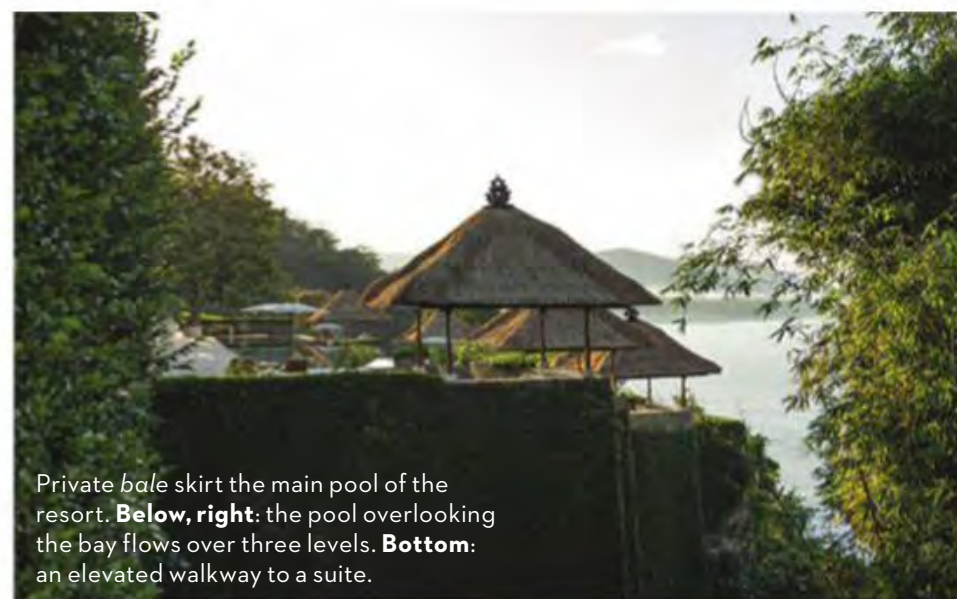
you're swimming in the main pool you can feel like you are all on your own as you look out to the bay.

Further down the hill lies Amankila's Beach Club, with a second pool bordered by slender palms. The beach itself glistens with volcanic black sand. Amankila staff stand there on watch, ready to clean up any litter that might wash up from the shore, a reminder that not even paradise is immune to the realities of the outside world.

The Bali that most people know is the touristy southern region. Amankila is in east Bali, which is a 90-minute drive from the airport and is much less built up; there is only one other major hotel in the area.

Amankila can organise private tours of the local area, including Tenganan, said to be Bali's oldest village, which specialises in double *ikat* textiles. Our driver and tour guide has worked for Amankila since its inception (I'm told more than 90 per cent of Amankila's staff have been working there since the resort opened).

Another testament to authenticity is an embrace of local cuisine. Alongside familiar Indonesian dishes such as *nasi lemak* and *nasi goreng*,



Private *bale* skirt the main pool of the resort. **Below, right:** the pool overlooking the bay flows over three levels. **Bottom:** an elevated walkway to a suite.



Left: a traditional Balinese *bale* at Amankila. **Above:** the lap pool at the Beach Club.



which are available alongside a Western menu, there's a range of other interesting options that proved especially memorable. The hotel restaurant offers *megibung*, a traditional meal where people sit together and share from a platter during ceremonies and other special occasions to symbolise togetherness. Bali's cuisine focuses on eating properly, together. And unlike its regional counterparts, Balinese food has gentle, delicate flavours that need to be handled carefully. Credit must go to Australian-born executive chef Shane Lewis, who uses traditional Balinese cooking methods and flavours in modern ways, creating dishes such as a delicious *palem udang*, a steamed minced-prawn dish with spiced coconut paste and sambals. Produce is sourced locally: lobster is from Sumbawa, the mud crab from Sumatra and barramundi from Papua, while the mackerel and snapper are from the nearby waters.

Amankila has its own berry farm on Mount Agung, Bali's highest peak, ensuring the sweetest and freshest of strawberries, raspberries, blackberries and blueberries, grown in volcanic soil. Herbs are cultivated in the hotel's herb garden, which is visible from the common walkways.

The sense of serenity you feel while staying here does make it hard to gather the momentum needed to venture out, even for organised day trips to the surrounding district. I now understand the appeal of resort holidays where you don't do that much, save for a few laps of the pool, sipping a piña colada on a deck chair and snacking on Indonesian sweets in the afternoon while thumbing through a paperback.

Each morning we wake to watch the sunrise, and in the evening wait until dusk to watch the sun set before heading in for dinner. And to respond to that online critique I read before arrival, I feel the sunrises and sunsets are even more beautiful than if the sun *had* been directly in view, actually. The clouds and hills in the distance create even more of a spectacle of these moments, the shafts of light glimmering over the terraced infinity pools. It is sublime to visit somewhere familiar to so many Australians and experience it in a new way – even if it is something so seemingly simple as watching how the light changes over the magnificent Amankila.

Go to www.aman.com/resorts/amankila.

RESORT READS

Zara Wong's pick of books to savour on the pool lounge.

**THE FARM BY
JOANNE RAMOS**

An electrifying debut that probes contemporary social issues.

**DAISY JONES & THE SIX
BY TAYLOR JENKINS REID**

A light read that deftly explores feminism and power in the music industry of the 70s.

**NORMAL PEOPLE
BY SALLY ROONEY**

One of the buzziest books of the year is worth the hype.

**YOU THINK IT, I'LL SAY IT
BY CURTIS SITTENFELD**

My favourite collection of modern short stories that humorously comment on the Zeitgeist.

A family temple in the village of Manggis, a short distance from Amankila.

VOGUE VOYAGE



Clockwise from above: Lomo Instant Automat Bora Bora, \$225; Zimmermann swimsuit, \$350; Le Paradis Tahiti Body Balm, \$70.



A suite at The Slow.

Alpha-H Liquid Gold Ultimate Perfecting Mask, \$75.



Non Type top, \$130.

REST YOUR HEAD

Unpack your bags at The Slow (theslow.id), former Ksubi designer George Gorrow's boutique hotel, a 'tropical brutalist' complex with striking artworks and Indonesian-inflected European cuisine.



SIP PRETTY

Ancient legend and modern dining collide at Ji Terrace by the Sea, where you can enjoy expansive views of the sunset over the Indian Ocean with a cocktail, or two, in hand.

DISPATCH

CANGGU

Rice paddies and black-sand beaches line this Balinese coastal village, where surfers flock to catch a wave or while away the day under the sun.



BEACH, PLEASE

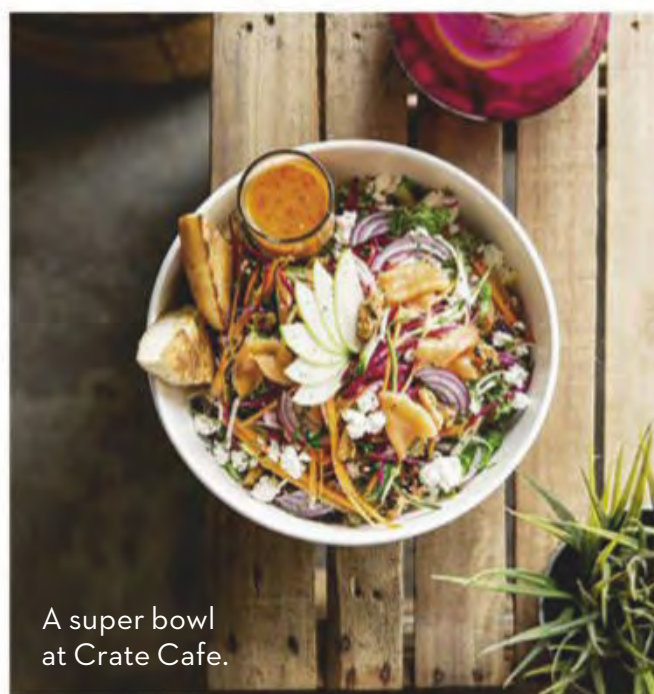
Pack your surfboard and head to Echo Beach, Canggu's surf hot spot that's famous for its reef breaks and beautiful sunsets.

Clockwise from right: Tibi shoes, \$730, from www.mychameleon.com.au; Tatcha Luminous Deep Hydration Firming Serum, \$145, from Mecca; Frame pants, \$385.



SIGHT SEA

Visit Tanah Lot Temple. The ancient Hindu shrine sits amid crashing waves and was founded by a high priest of the Majapahit Kingdom in the 15th century to honour the sea god Baruna.



A super bowl at Crate Cafe.

EAT HERE

Usher in the holiday mood with smoothie bowls and super bowls served up at Crate Cafe (lifescrate.com), then peruse the cafe-cum-concept store's local wares.



WORDS: JEN NUR CK PHOTOGRAPHS: ABBY DUSCHER
GEORG NA EGAN L FESCRATE CAFE TUGU HOTELS & RESTAURANTS
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

VOGUE DIARY

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



Shop in style

David Jones has renovated its flagship Elizabeth Street store in Sydney just in time to showcase this season's best new fashion, beauty, homewares and food. With three levels dedicated to women's fashion, and 55 new brands by leading international and Australian designers, this is a shopping experience befitting David Jones's 181-year legacy. Visit www.davidjones.com.



The right time

For more than six decades, Breitling has been creating timepieces that sit at the forefront of diving technology. Now, the brief has been extended with the new Superocean collection: sturdy enough for the deep sea but with a fashionable look for everyday life. The Superocean 36 is a smaller design, for women who want a reliable sports watch that isn't short on style. Go to www.breitling.com.

Skin deep

Korean beauty brand Laneige believes in skincare simplicity, highlighting the link between deep hydration and skin health. Laneige Cream Skin Toner & Moisturizer is a two-in-one hybrid that preps and softens like a toner while moisturising like a cream. One simple step is all it takes to strengthen the natural moisture barrier to help give clear, radiant skin. Visit www.apgroup.com.



For all occasions

The Furla Lady M bag is functional and stylish enough to become your go-to tote for those days when you need to dash from appointments to evening events. Sporting a crocodile-embossed calf leather exterior, grosgrain lining and metal feet, the Lady M also features a detachable and adjustable strap, two inside compartments, a double handle and a zippered dividing pocket. Visit www.furla.com/au.

Sign language

Let the stars align with Anton's fantastic new Zodiac collection, available in both 18-karat yellow and white gold. Round, brilliant-cut diamonds sparkle from each symbol like distant constellations, with the piece held by an elegant gold chain. Wear your sign proudly around your neck and let fortune and fate guide you – after all, it's written in the stars! Shop now at www.antonjewellery.com.



TECH TALKS

Knowledge is power: at *Vogue Codes* 2019, leading entrepreneurs shared insider tips and life advice.

Technology is an essential part of our everyday world, but there's still a gender imbalance in the tech industry. *Vogue Codes* aims to empower women to be creators of the digital future. "Our hope is that a successful career in technology will be something future generations won't think twice about," says *Vogue* Australia editor-in-chief Edwina McCann. This year, thanks to presenting partner Westpac and supporting partners Audi Australia and Estée Lauder, *Vogue Codes* returned to Sydney and Melbourne and expanded to Adelaide and Brisbane for a series of events, all with the express purpose of inspiring women and girls to join the #voguecodes movement.

VOGUE CODES SUMMIT

An impressive line-up of speakers and panellists, including designer Karen Walker, Shama Sukul Lee of Sunfed and Atlassian's Mairead O'Donovan, were on hand at the summits in Melbourne and Sydney to encourage women to pursue careers in tech-related industries.

CLOCKWISE FROM RIGHT: PANELLISTS AT 'THE BUSINESS OF BEAUTY IN A DIGITAL WORLD: TRENDS, DATA AND INFLUENCE' DISCUSSION AT THE *VOGUE CODES* SUMMIT, MELBOURNE; JANE G ANDERS AND KATE GILDEA FROM ESTÉE LAUDER; SHAMA SUKUL LEE FROM SUNFED; THE FRANK GREEN X *VOGUE* AUSTRALIA REUSABLE COFFEE CUP; FROM LEFT, LILITH HARDIE LUPICA, *VOGUE*'S JULIA FRANK, AND EMILY ALGAR; SUMMIT ATTENDEES RECEIVED GIFT BAGS THAT INCLUDED SAMPLE SIZES OF AWARD-WINNING ESTÉE LAUDER ADVANCED NIGHT REPAIR; AN AUDI Q8 LUXURY VEHICLE ON SHOW AT THE MELBOURNE SUMMIT; THE EVENT PROGRAM; GUESTS AT THE SUMMIT.





CLOCKWISE FROM FAR LEFT: EDWINA McCANN, VOGUE AUSTRALIA EDITOR-IN-CHIEF, OPENS VOGUE CODES SUMMIT; VOGUE'S JULIA FRANK AND JEN RUBIO FROM AWAY; DECORATIVE ELEMENTS AT THE VOGUE CODES SUMMIT INCLUDED FLOWERS BY SEED FLORA IN VASES BY DINOSAUR DESIGNS; BECKY DAWSON FROM LINKEDIN ANZ; JOURNALIST AND AUDI AMBASSADOR MELISSA DOYLE; GUESTS AT A VOGUE CODES SUMMIT EVENT; CRAIG BRIGHT, CIO AT WESTPAC GROUP; A GUEST CAPTURES AN IMAGE FROM THE VOGUE CODES SUMMIT; GUESTS AT A VOGUE CODES SUMMIT EVENT; DESIGNER KAREN WALKER; JAMES BARTLE FROM OUTLAND DENIM AND JENNY CERMAK FROM MCKINSEY & COMPANY; JAYNIE SEAL FROM SKY NEWS; FROM LEFT, WESTPAC'S CRAIG BRIGHT, ANASTASIA CAMMAROTO, CIO FOR WESTPAC CONSUMER DIVISION, EDWINA McCANN AND NICHOLAS GRAY, PUBLISHER, NEWS PRESTIGE NETWORK.



VOGUE CODES IN CONVERSATION

To start the day on a positive note, the exclusive *Vogue* Codes In Conversation breakfast events, presented by Audi, featured women who are driving change in their fields. Speakers included Olympic champion Anna Meares, Alex Moss of Canaria Technologies and Google's Melanie Silva.

VOGUE CODES LIVE

For those beginning their careers, *Vogue* Codes Live was the place to get start-up tips and insider advice from creative digital innovators such as Adore Beauty's Kate Morris, Meggie Palmer of PepTalkHer, Deborah Symond O'Neil of Mode Sportif and Jessica Ruhfus of Collabosaurus.

VOGUE CODES UNIVERSITY OF ADELAIDE

With topics from 'How AI is changing the world' to 'Glamour and grit: what starting a business is really like' being discussed, students who attended this event in Adelaide received some important life lessons from industry leaders.

VOGUE CODES KIDS

Vogue and Code Camp's interactive one-hour coding workshop for under-12s let them create and develop their own game. Coding rules, okay?



CLOCKWISE FROM RIGHT: FROM LEFT, PAUL SANSOM, MANAGING DIRECTOR, AUDI AUSTRALIA, EDWINA McCANN, MELISSA DOYLE, BUMBLE'S MICHELLE BATTERSBY AND JULIE BISHOP AT THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST IN MELBOURNE; JULIE BISHOP AND AUDI'S PAUL SANSOM; *VOGUE*'S VICTORIA BAKER AND WESTPAC'S ANASTASIA CAMMAROTO; A GUEST AT THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST; THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST MENU; SPEAKERS ARRIVED IN AUDI Q8 CARS FOR THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST IN BRISBANE; STEPHANIE GILMORE, SEVEN-TIME WORLD SURFING CHAMPION AND AUDI AMBASSADOR, AT THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST IN SYDNEY; FROM LEFT, CHRISTY LAURENCE FROM PLANN, NIKKI WARBURTON, CMO OF AUDI AUSTRALIA, *VOGUE*'S JESSICA MONTAGUE AND INTERIOR DESIGNER ANNA SPIRO AT THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST IN BRISBANE; GUESTS AT THE BREAKFAST EVENT IN BRISBANE; FROM LEFT: EDWINA McCANN, OLYMPIC CHAMPION ANNA MEARES AND ALEX MOSS FROM CANARIA TECHNOLOGIES AT THE IN CONVERSATION PRESENTED BY AUDI BREAKFAST IN ADELAIDE.





FAR LEFT COLUMN, FROM TOP: EDWINA McCANN OPENS *VOGUE CODES LIVE*; **FROM LEFT,** MARIE-CLAUDE MALLAT FROM MCMR, DESIGNER KAREN WALKER, *VOGUE*'S KATE DARVILL, DEBORAH SYMOND O'NEIL FROM MODE SPORTIF AND ELIZABETH ABEGG FROM SPELL & THE GYPSY COLLECTIVE; **THE *VOGUE CODES LIVE* STAGE;** KEYNOTE SPEAKER MEGGIE PALMER FROM PEPTALKHER AT *VOGUE CODES LIVE* IN SYDNEY; KATE MORRIS FROM ADORE BEAUTY AND KATE GILDEA FROM ESTÉE LAUDER; *VOGUE*'S VICTORIA BAKER AND DR MICHELLE PERUGINI FROM PRESAGEN AT THE *VOGUE CODES UNIVERSITY* OF ADELAIDE EVENT. **MIDDLE COLUMN, FROM TOP:** JUNIOR CODERS AT A *VOGUE CODES KIDS* EVENT; EXCITED YOUNG GUESTS AT *VOGUE CODES KIDS*; THE ESTÉE LAUDER POP-UP COUNTER AT *VOGUE CODES LIVE*; *VOGUE CODES LIVE* GIFT BAGS INCLUDED ESTÉE LAUDER PURE COLOR ENVY PAINT ON LIQUID LIPCOLOR PRODUCTS; A GUEST WITH A FRANK GREEN X *VOGUE AUSTRALIA* REUSABLE COFFEE CUP. **FROM TOP:** IT WAS GAME ON FOR THE CHILDREN TAKING PART IN THE WORKSHOP AT *VOGUE CODES KIDS*; YOUNG CODERS AT AN INTERACTIVE WORKSHOP.

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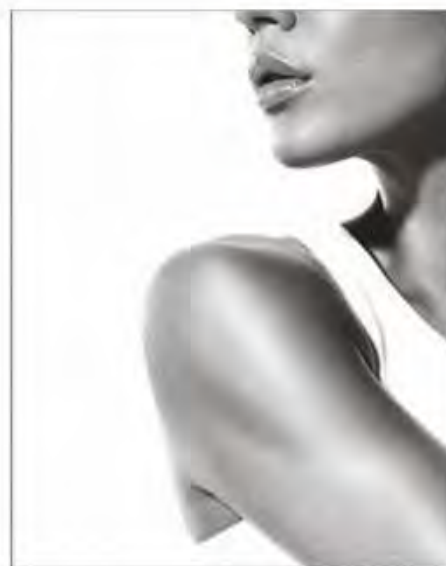
VOGUE DIARY

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



Perfect combination

Georg Jensen's Fusion collection allows you to mix and match clean, simple pieces to create your own definition of beauty. An online tool offers numerous combinations of rings, bangles and pendants, so you can test and design a jewellery union that reflects you. Items from the collection work both as standalone pieces or as elements of any fusion you can imagine. Go to www.georgjensen.com.



Tight and bright

Going in for cosmetic surgery is not a decision to make lightly, but luckily this is not the only option for those hoping to help reverse the signs of ageing. Thermage is a revolutionary skin-tightening treatment that uses radio frequencies to treat the face and body by stimulating existing collagen while promoting new growth – you'll feel years younger. Visit www.thermage.net.au.



Fly buys

Whether you're flying around the globe or up the coast, Sydney Airport is the perfect place to do a spot of world-class shopping. Stock up on tax-free designer items at T1 International, or browse the impressive range of fashion and accessories at T2 and T3 Domestic. Make sure you treat yourself to a pre-flight pampering at the new Blow and Go hair salon, too. Visit www.sydneyairport.com.au/shop.

Add some sparkle

Zonzo's sublime Moscato Di Mia is as much about the pleasing aroma as it is the taste. With ripe peach, nectarine and orange scents, and a delightful fizz that makes these complementary flavours tingle on the tongue, this delicate rose-petal pink drop is perfect for a lunchtime picnic, a dinner for two, or any time you feel like adding a touch of effervescence to your day. Visit www.zonzo.com.au.



Luna launch

Bring your skincare regimen into the space age with Foreo's Luna 3, a futuristic device that combines a targeted, firming massage routine with a one-minute cleanse that lifts dirt and excess sebum. The soft silicone touchpoints are designed to be gentle on your skin, while the device is controlled via the Foreo For You interactive app. For more information, visit www.foreo.com.



VIRGO

24 AUGUST – 22 SEPTEMBER

Renewed and revived this month, you have the power to attract who or what you want, but use your discerning eye to recognise scammers who may try it on to win your heart and money. You're serious about your passion projects now too, after feeling lost in the dark recently. A little added luck links to all things home-related.

STYLE ICON: Carmen Kass

LIBRA

23 SEPTEMBER – 23 OCTOBER

Make a clean sweep of your look and your outlook this month. Your sometimes 'floaty' approach to work needs refreshing, so it's all about making a plan and having the grit to stick to it. Manifest who you want to be and you're sure to get seen and heard. From mid-month you also have love on your side.

STYLE ICON: Kim Kardashian West

SCORPIO

24 OCTOBER – 22 NOVEMBER

Collaborations with friends could lead to *amour* this month or make an already loved-up liaison stronger. Reviewing your stance on romance will help cleanse your often tortured soul. Financial luck flourishes now and others want to hear your views. It's also the perfect time to complete a creative ambition and set goals.

STYLE ICON: Anne Hathaway

SAGITTARIUS

23 NOVEMBER – 21 DECEMBER

A recent desire for seclusion has made you ready to get more financially clued-in, no longer relying on luck but embarking on ventures that have a genuine return on investment. While your career is on a high, combining love and business also has potential, so you might even consider launching a separate gig with a partner.

STYLE ICON: Amanda Seyfried

CAPRICORN

22 DECEMBER – 20 JANUARY

If you've felt directionless lately, consider it a time-out to reset your personal agenda. Your optimistic streak returns, and ideas you launch this month could open up a new world for you by December. Your career is set to soar, and romance could be part of the mix, but if you fail to prepare, be prepared to fail.

STYLE ICON: Georgia May Jagger

AQUARIUS

21 JANUARY – 18 FEBRUARY

Getting to the heart of a concern with money or joint responsibilities will clear the way for partnerships to make real progress now. Equality is the key, and finding balance will also help stalled ambitions move forward and friendships to flourish. Thinking big but sharing the kudos could bring minor celebrity status to romance.

STYLE ICON: Elizabeth Olsen

PISCES

19 FEBRUARY – 20 MARCH

An emotional declutter will make room for close relationships to get even closer this month, while conditions around shared financial obligations are particularly harmonious. Team efforts also get back on track after jumping the rails lately. Your career is set to stun, and bold moves with a dash of panache will get you noticed.

STYLE ICON: Jessica Biel

ARIES

21 MARCH – 20 APRIL

Health and efficiency are your priorities this month. It may sound dull, but overcoming fears could bring you healthier romance, help you cope with the grittier parts of your job and enable you to fully appreciate the benefits of taking better care of yourself. If life has been less than stellar lately, your lucky streak is back.

STYLE ICON: Jessica Chastain

TAURUS

21 APRIL – 21 MAY

Whether single or spoken for, you get to explore your partnership options this month. A desire to create or procreate is strong now, and with perseverance your endeavours could soon bear fruit. It's an ideal time to get serious about expanding your world, even if it means leaving the safety net of contacts and dreams.

STYLE ICON: Megan Fox

GEMINI

22 MAY – 21 JUNE

If work has felt overwhelming lately it could be that you've poured so much into it that other areas of life have been neglected. Take care of business at home this month instead, to clear space for love and pleasure to return. A possible windfall or financial boost could see you considering whether to make a partnership official.

STYLE ICON: Natalie Portman

CANCER

22 JUNE – 22 JULY

Grandiose schemes may need to go on hold this month while you focus on issues closer to home. You're in charge of your own destiny, and intuition is urging you to stabilise financial and love-related concerns. A broken connection may get mended as a result and may also open you up to embrace wellbeing and work more avidly.

STYLE ICON: Margot Robbie

LEO

23 JULY – 23 AUGUST

It's an ideal time to get your affairs in order. Once you're cleared the chaos you could find that you're luckier in love and with money, too. Nurture any new contacts you make, as they could prove invaluable in the months ahead. Also, getting back in the groove with health and work routines is easier to commit to this month.

STYLE ICON: Amy Adams



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By Carrie Rheinberger

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Louis Vuitton
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LAST PAGE

INTO FOCUS

While fashion looked elsewhere, Nicolas Ghesquière had a singular focus on the 1980s Parisian art crowd, projected onto Louis Vuitton's mini steamer in a glitchy new wave mash-up fit for a turn around the Centre Pompidou.

ART DIRECTION DIJANA MADDISON STYLING KAILA MATTHEWS
PHOTOGRAPH GEORGINA EGAN

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