VOGUE

AUSTRALIA

Proud Yolngu woman Magnolia Maymuru and her baby, Djarraran, celebrate

NEW BEGINNINGS

7.22am. Turimetta Beach, New South Wales Australia. 33.6992°S, 151.3099°E

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la prairie
SWITZERLAND

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NIGHTTIME OIL

INDULGE IN THE LINE-EFFACING POTENCY OF CAVIAR,
TONIGHT AND BEYOND.

LA PRAIRIE'S SCIENTISTS EXPLORED THE UNCHARTERED REALMS OF THE NIGHT
AND CREATED A NEW SWISS CAVIAR INCARNATION, CAVIAR RETINOL.
A UNIQUE BLEND OF CAVIAR-DERIVED RETINOL AND LIPIDS,
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The all-electric Audi e-tron Sportback

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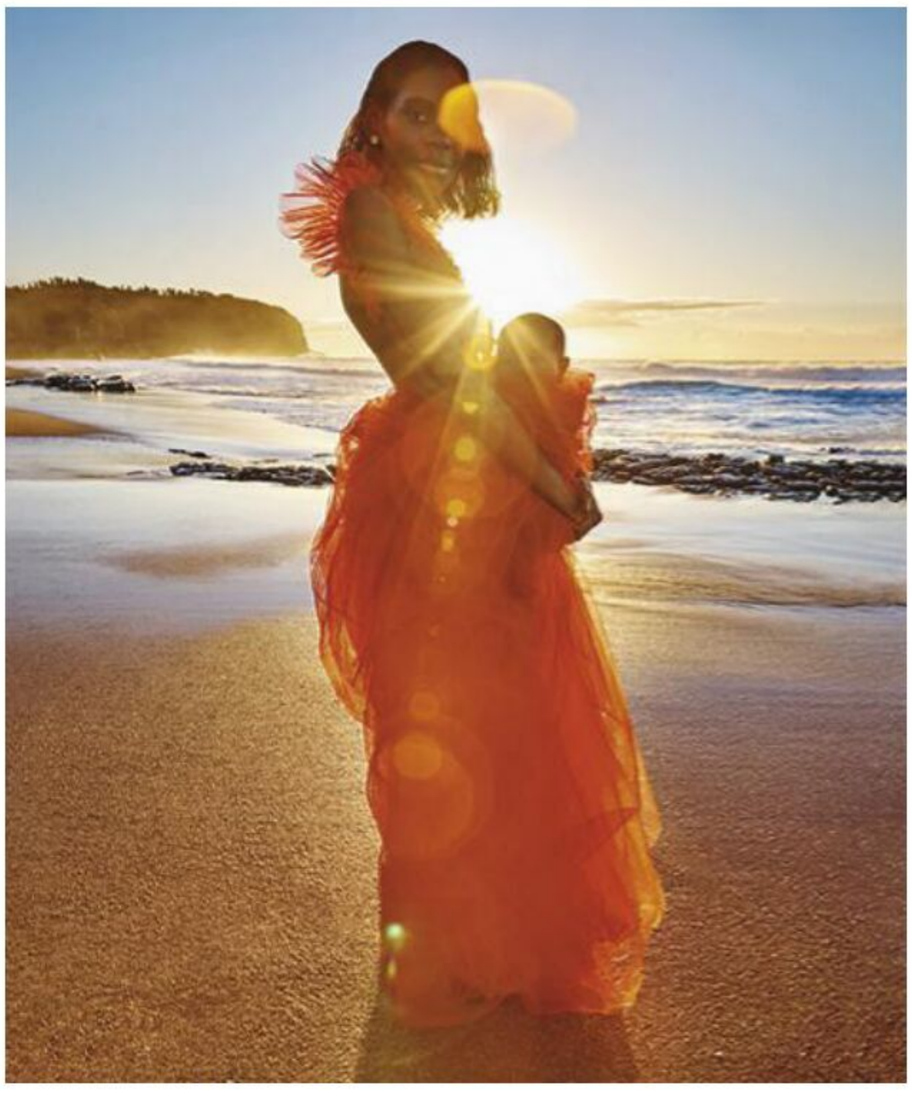
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Magnolia Maymuru wears a Christian Dior dress. Tiffany & Co. earrings. Her daughter, Djarraran, wears a custom Jordan Dalah onesie. Make-up from Estée Lauder starting with Double Wear Stay-In-Place Makeup SPF 10 in Nutmeg; on cheeks, Pure Color Envy Sculpting Blush in Lover's Blush; on eyes, Sumptuous Rebel Length + Lift Mascara; on lips, Pure Color Envy Lip Volumizer.

Fashion director: Christine Centenera
Stylist: Kaila Matthews
Photographer: Charles Dennington
Hair: Rory Rice
Make-up: Victoria Baron

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VIEWPOINT

62 A new day dawns
The sun rises on a new fashion era, as designers meet the challenge of imagining what comes next. Via the autumn/winter '21/'22 season, salute a new fashion future.

68 Green shoots
Is there a shade as revitalising as green? Symbolic of new life, the hue of the season cuts through with particular force as we look forward to a re-entry to the world.

70 Curated by
Mali Koopman, the model who made a new creative start as an LA-based artist and ceramicist, shares her inspirations.

72 New horizons
After a life-altering year, Australian fashion is on the cusp of something new.

76 Model year
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79 Fresh angle
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80 Wear we're going
Three fashion devotees undertook drastic shifts to alter their wardrobe habits radically for the better. They share lessons to ponder at a time of great change.

82 Home stretch
As we prepare for an era of post-pandemic liberation, the popularity of versatile stretch-fit garments is on the up.

84 First light
A milestone presence at Australian Fashion Week saw First Nations fashion thrust into the spotlight. Many spoke of irrevocable change. So, is this the biggest turning point in Australian fashion history – and if so, how do we seize it?

88 Career
As the ageless supermodel Alek Wek launches a collection with Weekend Max Mara, she reflects on a life's work.

90 Rhapsody in blue
The ritual return to swimming signals a wardrobe shift, but also a reawakening of another kind.

VOL LXVI NO 9 WHOLE NO 686 *RECOMMENDED PRICE

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Clip
Platinum, white gold, rose gold,
Traditional Mystery Set rubies, diamonds.

Van Cleef & Arpels

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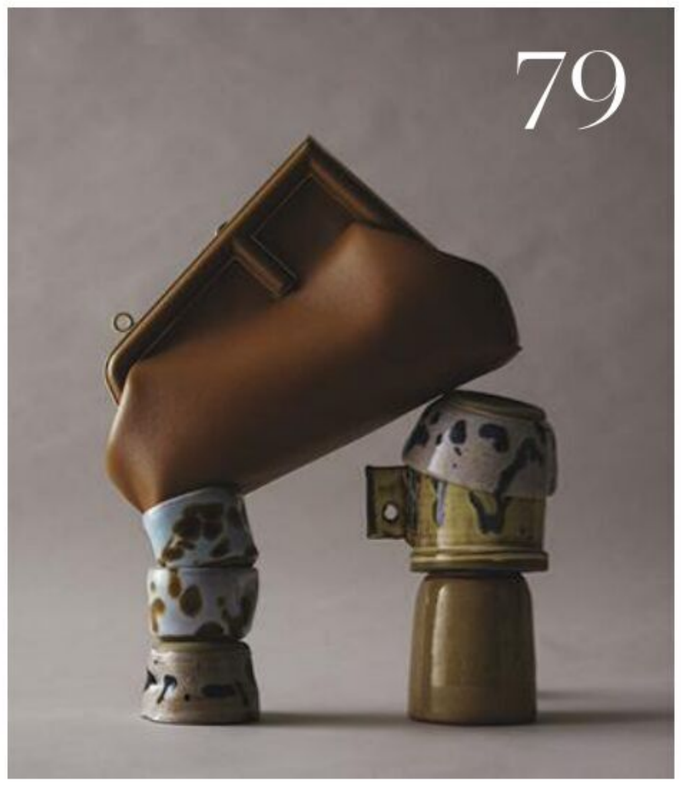
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CULTURE

100 Champions of change
As Australia looks to a more representative, diverse and creative future, we recognise female leaders who are fashioning real change.

110 Diamond status
Lily Collins has a new role as the global ambassador for Cartier's Clash (Un)Limited collection, a testament to her love of fashion.

112 Lucky charm
Kylie Kwong speaks about the importance of purpose and passion but also remaining flexible and open to change.

114 Happy face
Awkwafina – or Nora Lum, has gone from strength to strength, this month joining the Marvel universe as a superhero sidekick.

116 Heart bake
Since cookbook author Charlotte Ree ended her marriage, she has been slowly emerging into her new beginning courtesy of a recipe for happiness that involves cooking for one.

118 The birds and the bees
Sex Education is back for a third season, and as star Emma Mackey and creator Laurie Nunn explain, this time it's tackling some of its biggest questions yet.

121 Reading list
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122 In motion
Sonya Tayeh conquered the world of dance when nobody thought she could, becoming a world-renowned choreographer and leading the stage adaptation of *Moulin Rouge: The Musical*, due to open this month in Melbourne.

126 Family matters
Sydney's Joshua Penn and Benjamin Palmer share their intimate surrogacy story. First, the roller-coaster of bringing their three-year-old son Brooklyn, born in the US, into the world, and more recently their daughter Blake, also born Stateside, but in the midst of the global pandemic.

BEAUTY

133 Star dust
Take a shine to products that signal a return to unapologetic play: stunning interstellar pigments, high-impact applications and metallics that bring a sprinkling of magic.

140 Energy boost
From arty interpretations of make-up to directional haircuts, choose your own adventure with the most expressive looks.

144 Smooth operator
Swiss skincare powerhouse, La Prairie, has uncovered yet another facet of its star ingredient in its new formula.

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JASON KIM DAPHNE NGUYEN EDWARD URRUTIA

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A Future Together
Directed by Wim Wenders
Starring Gaia Girace
Milan, January 2021

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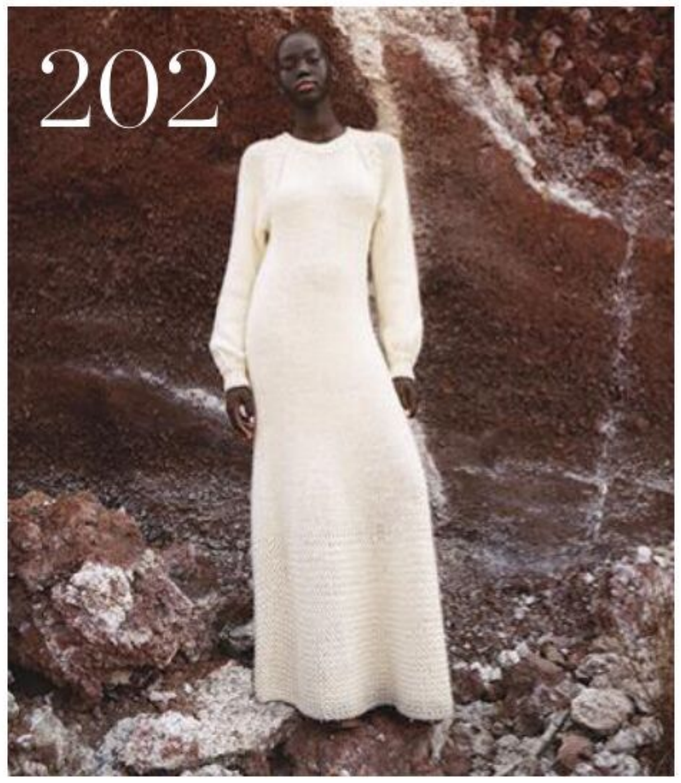
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The way we choose to present ourselves to the world runs more than skin deep. Discover the link between significant changes in our lives and the tweaks we make to our appearance.

149 Daybreak
The new sun-up essentials give your morning skincare routine a refreshing wake-up.

150 Heart strong
When her partner, world champion snowboarder Alex 'Chumpy' Pullin, passed away last year, Ellidy Pullin's world turned upside down. With the imminent arrival of their first child, the result of an unexpected procedure, Pullin reflects on grief and hope.

FEATURES

157 Daughters of sunrise
Proud Yolngu woman Magnolia Maymuru lives in in north-east Arnhem Land. As the world embarks on a new beginning, so too has Magnolia been reborn this year after the birth of her daughter, Djarraran.

194 Winds of change
With every new chapter, it pays to consider the past and its valuable lessons in order to pave the path for a more meaningful future. We asked three prominent Australians to express their thoughts on this unique moment in time and what new beginning is most significant for them.

198 Take two
When Tomo Koizumi got his hands on a toile from the Margiela Artisanal atelier – and Margiela's John Galliano on a dress from Koizumi's spring/summer '21 collection – each designer channelled his creativity into dazzling new confections.

202 Heartfelt
For her first collection as artistic director, Gabriela Hearst has re-energised Chloé's carefree Parisian chic with ethical urgency.

208 Call of justice
Human rights lawyer Jennifer Robinson is known for her high-profile cases. Having returned home to Australia, she reflects upon the humble upbringing that shaped her legal career and her passion for building a legacy aimed at inspiring the next generation.

FASHION

170 Game on
Four global *Vogue* fashion editors team up to take on the season's stand-out trends.

214 Complements of the house
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VOYAGE

230 Bold and the Beautiful
Sydney's Northern Beaches, famous for its vast coastline and world-class surf, recently served as the backdrop for this month's cover shoot. But beneath its glittering surface lies the area's true heart, a thriving culture of creativity that's inspired by the beauty of the land and sea and fostered by passionate locals.

237 Horoscopes
240 Final note

JORDAN DRYSDALE ZOE GHERTNER DANIEL JACKSON

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MARINA RINALDI



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EDITOR'S LETTER

Magazines are rather autocratic by nature, but at *Vogue* over the past 10 years, we have become so much more than just a magazine.

This is the 10th edition of the September issue of *Vogue* Australia I've edited, and, as with all the others, it is the impressive sum of the work of the many brilliant people who have contributed to it. It's the team and the creativity and passion they bring to their work, and the people who entrust their stories and images to us, who really make an issue of *Vogue* sing. It has never seemed fair to me that only I write the opening remarks in this letter, perhaps suggesting the ideas and pages are magically all my doing.

The story of our cover started with a conversation between international *Vogue* editors, led by Anna Wintour and Edward Enninful, suggesting theming our September covers globally around the concept of 'new beginnings', and photographing them before a sunrise to signify this.

From the spark of this uniting, positive idea, our team pulled together an Australian interpretation of the concept featuring the proud Yolngu woman Magnolia Maymuru and her baby daughter Djarraran. We did not know when we first discussed Magnolia featuring on the cover that where she comes from, Gove Peninsula in the Northern Territory, is known as sunrise country. Her story is retold beautifully in conversation with award-winning Yuwaalaraay writer Nardi Simpson.

Magnolia modelled the work of First Nations' designers Lyn-Al Young and Maree Clarke in December 2019, to mark *Vogue* Australia's 60th anniversary. At the time, I noted that looking back over 60 years of magazines, I was ashamed of our lack of Indigenous storytelling within them, and committed to doing better. Since then, I am pleased to say we have been generously advised and guided by many ongoing, including curator Myles Russell-Cook, Wiradjuri woman Yvonne Weldon, designer, artist and mentor Grace Lillian Lee, and now model Charlee Fraser (see page 76) to do better.

Last year's September 'Hope' cover featuring the painting *Healing Country* by Betty Muffler was a career highlight for me, and I think a significant moment in Australia's cultural history. The actual work now hangs in the National Gallery of Australia as a gift commission from *Vogue* Australia. The day I went to Canberra to see it for the first time and gazed into its wonder, I found myself surrounded by a group of schoolchildren being told Betty's story, the meaning behind her art, and the fact she featured on the cover of *Vogue*.

This job allows me to be the custodian of *Vogue* Australia for a period of time and there have been many occasions when I think we have been able to contribute to making a better Australia, such as starting broader conversations around encouraging greater diversity in the tech industry, and better participation rates of young women in STEM, through our *Vogue* Codes program, presented by Optus. We have helped retailers come through tough times with *Vogue* American Express Fashion's Night Out, and In, and *Vogue*'s Online shopping nights and *Vogue* Fashion Relief, which assisted Australian designers



Magnolia Maymuru and her firstborn, Djarraran, photographed for 'Daughters of sunrise', from page 157.

CHARLES DENNINGTON

to sell stock from cancelled wholesale orders at the beginning of Covid, direct to our digital audiences. We have championed sustainability with Emma Watson as guest editor, as well as women in business and sport, particularly those in male-dominated fields and codes. And, *Vogue* continues to celebrate the many extraordinary creatives who belong to Australia's LGBTQI communities.

But of all that wonderful work, and of all the covers I've published featuring the most incredible fashion as imagined by the most talented designers and artists on earth, worn by the world's most beautiful people with interesting stories to tell, I have never been more proud than I am of this cover: a beautiful woman and her baby girl before an Australian sunrise.

So raw and so stunning, full of meaning, and pointing to new beginnings, which are calling us all.

Edwina McCann

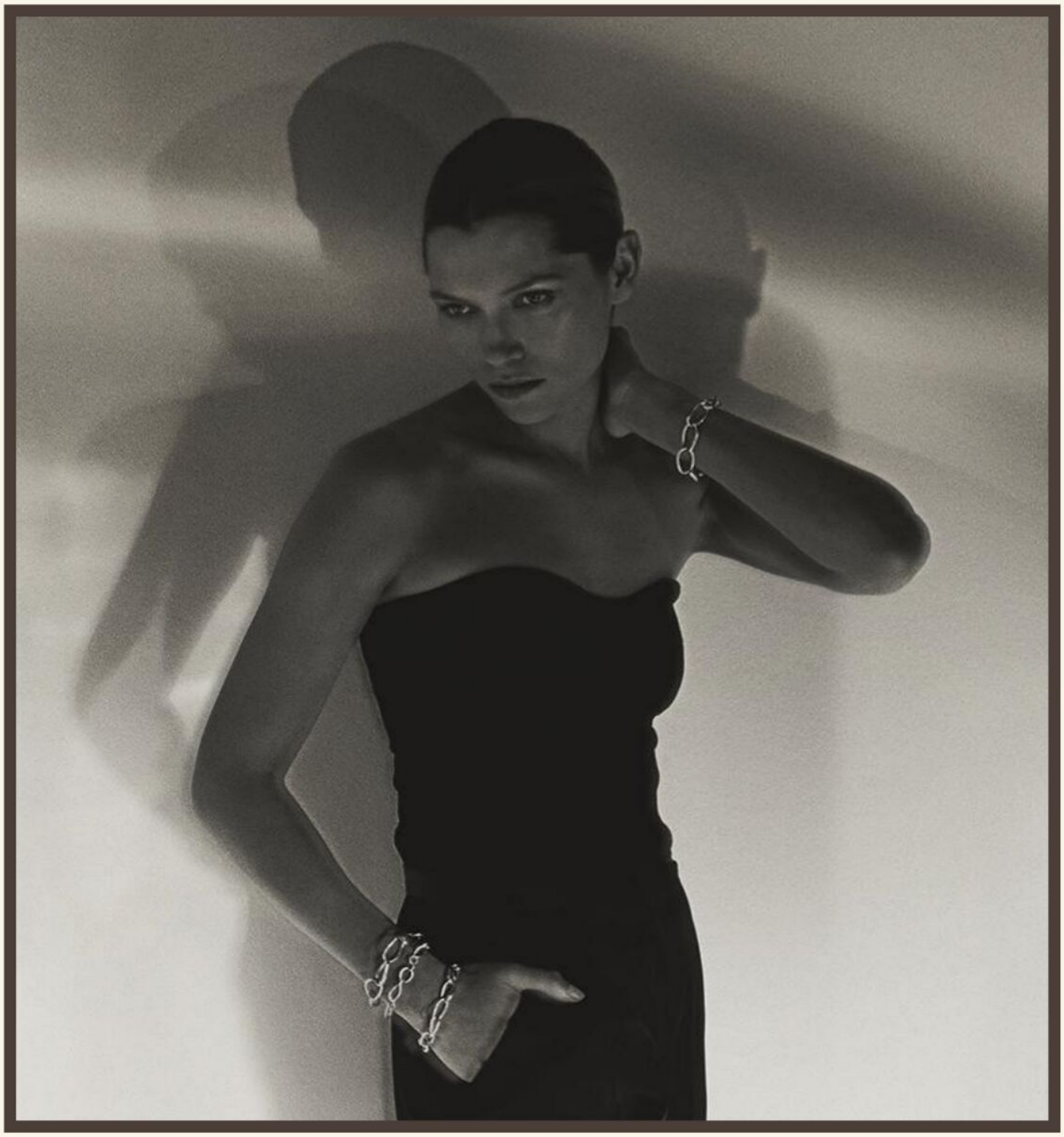
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Madeleine Vizard

"It was my first time working with *Vogue* and I loved collaborating with the team on this shoot," says Melbourne-based multi-disciplinary artist Madeleine Vizard on her creations used in 'Green shoots', from page 68. Drawing inspiration from the sea, Vizard set out to bring the botanic hue to life by manipulating flowers through sculpture to accompany vibrant verdant accessories. "I was given a lot of creative freedom with the florals and the only thing set in stone was the green product, so there was room to play," she says. "I like combining man-made and natural materials, so I thought the floral sculpture coming out of the shoe would tie in well."



Nardi Simpson

Tasked with interviewing Yolngu woman Magnolia Maymuru for the cover of this issue, Yuwaalaraay storyteller, performer and award-winning author Nardi Simpson explores the depth of connection between woman and country. "It was wonderful to speak to a countrywoman about culture, homelands and family," shares the writer. "As I listened to her speak of the love of her homelands, I was transported there, sitting on the beach at Yirrkala [in Arnhem Land], hearing its gentle, rolling waves and drinking in the colours of sunrise." On how the assignment challenged her, Simpson says: "The responsibility to frame Magnolia's personal words with the right context and integrity – to write someone else's story – is a very different approach for me."



Damien Cave

When Damien Cave moved here in early 2017 to set up the local *The New York Times* bureau, he didn't expect signing up his kids for Nippers would ultimately lead to his new book *Into The Rip: How the Australian Way of Risk Made My Family Stronger, Happier … and Less American*. "I found myself surprisingly anxious by the demand placed on my kids in the ocean," he says. In this month's Voice (from 58), Cave explores his changed outlook from this 'new beginning'. "There are deeper shifts that come from the accumulation of seemingly small changes. [It's] forced me to think beyond myself and remember something philosopher Blaise Pascal said about humankind: 'We are all something, but none of us are everything.'"



Stephanie Yazbek

Inspired by the power of femininity and the wonder of nature's cycles, Sydney-based collage artist Stephanie Yazbek endeavoured to create "otherworldly" images that demonstrated 'new beginnings' for this month's trend report 'A new day dawns', from page 62. "I obsessively play until I've collaged out in front of me a mirror of the feelings and visuals I have internally," says Yazbek of her creative process. "The most rewarding part of my work is allowing my stream of consciousness to run free, allowing my thoughts and feelings to come out into physical form. Sometimes I work out what I'm feeling or trying to say after I've created my collages," she shares.

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PHOTOGRAPHS: TOMAS JAMES LUCY SIMPSON

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DAMIEN CAVE
ON LETTING GO

In early 2017, US journalist Damien Cave moved his young family to Sydney to set up the Australian bureau of The New York Times*, the latest in a long line of moves he was accustomed to. But after signing up his kids for Nippers, he discovered that he, too, was going to be forced to dive into the unknown, confront risk and learn how to float.*

When I was about four years old, after our cabin in the woods of New Mexico burned to ashes, my father decided to get me out of my mother's orbit. Her drug habit was spiralling faster than his, so he threw me in a borrowed VW Kombi and stepped on the gas. It was the late 1970s. Summer. We were heading for a spa and horseracing town north of New York called Saratoga but, at the time, all I knew was that we were sharing some kind of adventure.

My earliest memories come from that trip. The wind and loud music filled my ears. The van seat bounced like an amusement park ride, and while I can't recall where we slept or ate, I do remember one glorious afternoon when we found a place to swim. I think it was in Texas – somewhere really hot. Dad pulled the van into a motel parking lot, grabbed a towel, and told me to follow his lead. Together we walked like we belonged across a forever stretch of black pavement that radiated heat, a long-haired hippie and his look-alike son, strutting towards a blue oasis.

At the entrance, Dad threw open the metal gate as if we'd just booked the best suite available. Were we supposed to be there? It didn't matter. He jumped in first, then I did, and oh my god, it was the coldest, crispest water ever. The sensation erased everyone and everything; all I felt was the splash and a sense of being refreshed and renewed.

Forty-odd years later, when I look back on all my moves around the world, and at how much the past few years in Sydney have changed who I am, I sometimes think it all began with Dad, the van and that motel pool. The first scenes burned into my mind involved cleaning off the dirt and sweat of what came before, on an unforeseen journey into the new and unknown.

Maybe that's a familial craving, the desire for novelty, for hitting reset and trying again. In 1969, an American psychologist named Marvin Zuckerman began testing people for a personality trait called 'sensation seeking', and one of the things he found was that a hunger for new experiences tends to be shared among parents and their children. Less clear is whether the urge is genetic. There is also evidence suggesting the trait is an acquired taste, something we learn by watching those around us, and get better at with practise.

For my wife, Diana, and I, there's been a lot of practise. At last count, I had packed up my things and set out to live somewhere else, whether it was a new city or a new apartment in another neighbourhood, 24 different times. Diana has made as many moves if not more. Her father, a Cuban immigrant who fled Havana for the US with his family when he was a boy, worked in marketing for pharmaceutical companies; Diana's moves, which included stops in Chicago, Miami, Milan and Toronto, sometimes occurred with just a few weeks' notice.

A lot of people would struggle with that kind of unpredictability but Diana and I have mostly enjoyed the rhythm of never assuming we would stay where we lived. Even after we had our children in Miami, Balthazar (Baz) and Amelia, we never imagined giving it up.

Settling down, for us as a family, is like living in a puddle. Stay too long and everything festers, building bacteria, irritation and illness. Better to wash it all away. Some people talk about the cycle of grief. We talk about the cycle of relocation: the weighing of which countries and jobs we might try next; the scouting trip in the new location where we would look for a place to live, a neighbourhood, a routine that we could make our own. That would be followed by the purge, gathering what to sell or give away, and then finally the actual departure. The great in-between. Leaving makes you look back on all that you loved or what you'll never miss; going somewhere new lets you dream of new ways to live. It's so precious that lull of transition, that allowance for an accounting of who we are and what we want to become. But it's fleeting. Once the plane lands, it's time to observe and evolve.

> The memories we cherish most from any new beginning come from the surprises – the unexpected stops

Foreign correspondents like me often talk about the benefits of 'fresh eyes' in a new place – the ability to see stories that others miss. But in my experience, the memories we cherish most from any new beginning come from the surprises – the unexpected stops, and the people and places we never saw coming. Nowhere has that been more true for me than in Australia; and nowhere have I struggled more with what to begin and what to leave behind.

"I'll do Nippers again if you do the Bronze Medallion."

My young and usually introverted son, Baz, having just joined the school debate team, delivered the proposal as if he was in charge. We were walking home from Bronte Beach after a typical Nippers Sunday when the surf crashed both my kids into the sand with the force of a freight train. It felt like our entire family was grappling with a new set of foreign expectations. There were a lot of friendly demands to participate, or was it to conform?

That was not our normal routine, not exactly. My previous foreign postings for *The New York Times* allowed for an expat cocoon as porous as we wanted it to be. In Mexico and the Middle East, we had mingled and tried to do what our new home did best, but that usually meant food, work and holidays. Most of the time, we ended up finding friends who knew what being global meant, people who never pushed us to really alter our American-ness. →

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R. M. WILLIAMS

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In Australia, though, we encountered an intense and unfamiliar pressure to *join*. No one seemed to care much about our American priorities of individualism, work and political emotion. We were encouraged again and again to get out there and live like an Australian, which seemed to mean a ton of physical and social interaction. Nippers became the most obvious example. A dozen parents told us our kids would love it, but I still had no idea what it was when I signed up Baz and Amelia. They were aged eight and seven and I figured it was a chance to splash around at the beach. It turned out to be a lot more than that. Especially in Bronte, Nippers was dangerous, gruelling and run by a bunch of volunteer parents who clearly believed that children who were years from being old enough to drive could be made strong enough to save lives in the thrashing Pacific.

Was that what Baz wanted from me? Faith in his abilities? His egalitarian request – a Nippers challenge for a Bronze Medallion – seemed to come partly from an urge to get out of the Sunday morning ocean swims, but also a genuine desire for connection. I hadn't spent much time with him or Amelia before coming to Sydney – for the two years when we lived in New York, I worked from before breakfast until after bedtime. In Sydney, the balance was different. Other parents who had their Bronze were helping with water safety. Why not me?

At first, I rebelled. "You have to do Nippers no matter what," I told him. A week later, though, I reconsidered. I'd started surfing, following Diana, who picked it up first. Maybe I needed to follow (and learn from) my kids as well.

On the day of the swim test for the Bronze, Diana had to remind me to go, but I felt ready. Baz volunteered to come along and time me at Bronte Baths, the ocean pool carved into the southern end of the beach. When we arrived, a dozen people had already gathered. Some were older than me, some younger.

A woman named Kimberly, fit and carrying a clipboard, told us we all had to swim 400 metres in 8:45. Before I could calculate the degree of difficulty, I was at the edge of the pool, then in the frigid water. By the third lap out of the required 14, I knew I was in trouble. I felt like a boulder pulled through concrete. By lap six, I was gasping for air and slowing down. By lap 10, I thought I might drown, but I kept going, turning my head with every stroke to take in as big a breath as possible. Finally, I reached the end. Kimberly looked at me and shook her head. "Ten minutes, 17 seconds."

"It's just fitness," she said, as I climbed out of the pool. "Your stroke seems okay, you're just not there yet."

Yet. She seemed to think I'd be back.

Humiliated and dizzy, I walked back up the hill with Baz beside me. He grabbed and held my arm in his, giving me a squeeze. Maybe he thought he had just managed to get out of Nippers. Or maybe he recognised that now I'd be the one having to do what he did every Sunday – overcome fear, swim until it hurt, learn to become Australian.

Over the next few months, I tried to do exactly that. In the middle of a Sydney winter, I forced myself to swim regularly and to do it on Australian terms – without a wetsuit. It didn't start out very well. I took a few swim lessons at Icebergs in Bondi with the same instructor who had taught Baz and Amelia. She found about 600 things I was doing wrong. I was swinging my arms like a windmill. My legs were sinking. I picked up my head too high. "Just slow down and focus," she told me. I thought about that advice every time I jumped into the pool. It echoed what I'd read in Jack London's 1907 account of surfing the giant waves in Hawaii: "Don't be rigid, relax."

Learning to swim as an adult also made me think more about my father, who had always loved swimming and surfing, and my grandfather, a champion swimmer who had been headed to the Olympic trials when he was instead shipped off to World War II. Somehow I'd never managed to connect to that part of them. I suppose I'd been too busy on land and too rigid. It took moving across the globe, and failure in front of my son, to make me see that I needed to change. To focus, I had to stop fighting and float.

When I did, our move to Australia took on more meaning. For me and my family, the ocean and Nippers and surf lifesaving demanded something rarely asked of us in America – an acceptance of our own weakness and a commitment to overcoming fear alongside our peers, all in the service of becoming strong enough to help someone in need. And it required something I'd overlooked about that first trip with my father. The motel pool, in all its glory, offered one lesson: Don't be afraid to stop and enjoy the moment. But the drive itself provided another insight – the decision to go is just the start of a lengthy commitment. At some point, it's not enough to just move and observe. We're all better off with a bit more joining.

> The ocean demanded something rarely asked of us in America – an acceptance of our own weakness

There's science to back that up. For *Into the Rip*, my memoir about how Australia changed my mindset and helped me learn about how humanity has managed risk throughout modernity, I spoke to dozens of psychologists and historians. One thing I learned is that there is enormous strength in what's known as 'social glue'. Put people in a slightly painful situation together and they will tend to bond and become more creative problem-solvers. The more time we spend embracing and working through uncertainty and discomfort in groups, the stronger and more competent we're likely to be when facing another challenge.

The hardest part may be diving in. Across wealthy countries worldwide, including Australia, more people are becoming more anxious, risk-averse and lonelier at exactly the time when our problems – from pandemics to climate change – require more collective action, bravery and calm decision-making. We're living defensive, isolated lives when we need the opposite.

It's all the more painful to see in Australia where the ingredients for shared strength and optimism can be found all around us. Nature here demands humility and teamwork. Australia's pressure to join can be used for good or ill but after I managed to pass my Bronze qualifying swim the second time around, and now when I'm on patrol as a lifesaver, I think of all the people who refused to let me hide in a cosy status quo: my dad hitting the road; my neighbours pushing me to sign up the kids for Nippers; my kids who goaded me into participating.

Sometimes being a passenger and an apprentice beats believing you're exceptional. Sometimes calling on others to help and learn alongside us builds a better world.

Into the Rip: How the Australian Way of Risk Made My Family Stronger, Happier … and Less American (Simon & Schuster $32.99) by Damien Cave, is out October 1.

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TREND REPORT

A NEW DAY DAWNS

The sun rises on a new fashion era, as designers meet the challenge of imagining what comes next. Via the autumn/winter '21/'22 season, salute a new fashion future. By Alice Birrell.

COLLAGES STEPHANIE YAZBEK

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LET THERE BE LIGHT

"I'll tell you how the sun rose, a ribbon at a time"– Emily Dickinson

When we step out again, our relationship with our clothes will have transformed. Designers accounted for this, including a desire to retain the comfort of our lockdown wardrobes, transferring it to couture volumes as at Miu Miu and Marc Jacobs. Then they provided for the pent-up energy in brilliant chromatics from Prada, Versace et al; potent cerulean, apple and cyclamen in living colour. They also captured the burning desire for self-expression once more, and idiosyncratic patchworks that hew to a human scale, as created by Gabriela Hearst, put warmth, emotion and creativity first.

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FASHION EAST A/W '21/'22

TOM FORD A/W '21/'22

GIAMBATTISTA VALLI A/W '21/'22

VALENTINO A/W '21/'22

HEAT OF THE DAY

"Little darling, it's been a long cold lonely winter. Little darling, it feels like years since it's been here. Here comes the sun."– The Beatles

What embodies a brave new day more than youth? It makes sense that nostalgia for the carefree days of pre-recession noughties has reached peak appeal when we want to embrace the moment with renewed fervour. How better to return to social engagements than in Blumarine's bubblegum cardigan and crystal butterflies, or Supriya Lele's acid-green dress or a pop-princess bustier? Or, opt for a daring mini which, as part of higher hemlines' resurgence in the 1920s and 1960s, finds its way back to the fore again. Try Saint Laurent's *very* abbreviated version or Tom Ford's with slink appeal.

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ILLUMINATE THE NIGHT

"We ignite, not in light, but in lack thereof." – Amanda Gorman

As the sun sets on tribulation, celebrations will no doubt play out on dance floors around the world. When it's safe, the bulbous balloon shapes born of the imaginations of Conner Ives and Rei Kawakubo will help us float, meeting the moment, lavished in volume and spangles. Liquid metallics will refract a disco ball's light, as will glittering appliqué and voided-besequinned tops. It culminates in a moody return to midnight-hour dressing. Sultry, smoky blacks in evening fabrics from Givenchy, Saint Laurent and Oscar de la Renta are fit for dancing and carousing until the next dawn.

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New leaf
Fledgling artist Madeleine Vizard, who expresses herself through shoots, leaves and flowers as Hellian Petal, here, for spring, interprets the idea of emergence as living sculptures.

ULTIMATE EDIT

GREEN SHOOTS

Is there a shade as revitalising as green? Symbolic of new life, the hue of the season cuts through with particular force as we look forward to a re-entry to the world. Opt into botanic hues from electric lime to neon pear and return in verdant splendour.

STYLING HARRIET CRAWFORD **FLORISTRY** MADELEINE VIZARD
PHOTOGRAPHS JORDAN DRYSDALE

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Opposite page: Balenciaga shoes, $4,250. **This page, clockwise from top left:** Burberry bag, $2,290; Prada shoes, $2,440; Hermès bag, $15,865; G.O.D Eyewear sunglasses, $390.

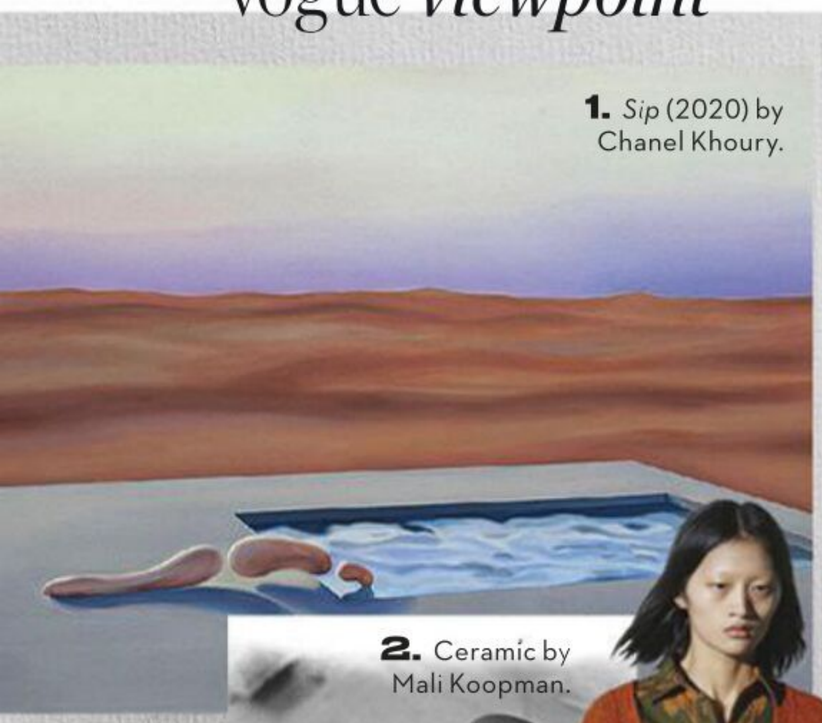




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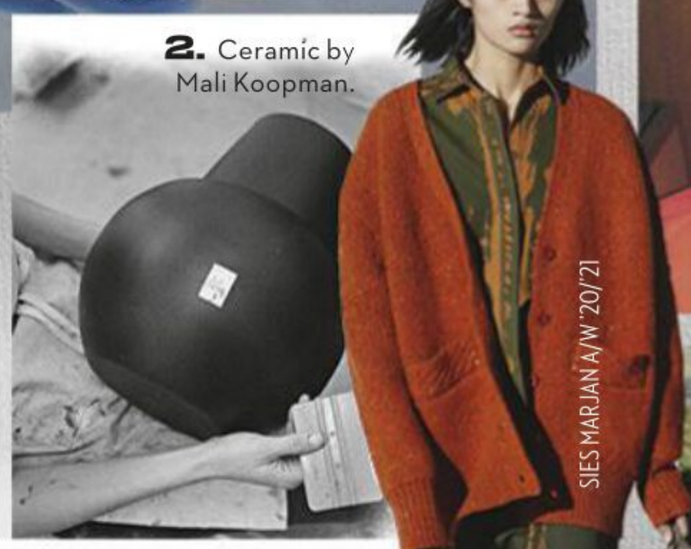
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1. *Sip* (2020) by Chanel Khoury.



Mali Koopman.



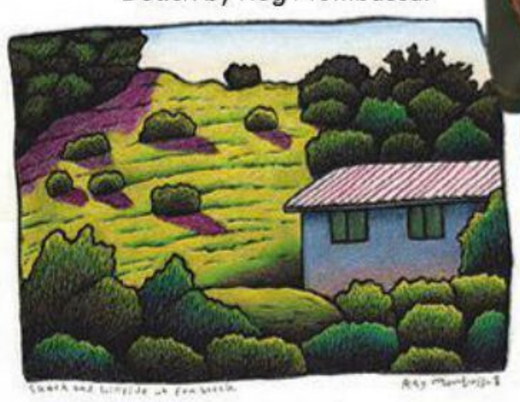
2. Ceramic by Mali Koopman.

SIES MARJAN A/W '20/'21



4. A scene from Lars von Trier's *Breaking the Waves* (1996).

5. *Shack and Hillside at Era Beach* by Reg Mombassa.





3. Maryam Nassir Zadeh shorts, $305.



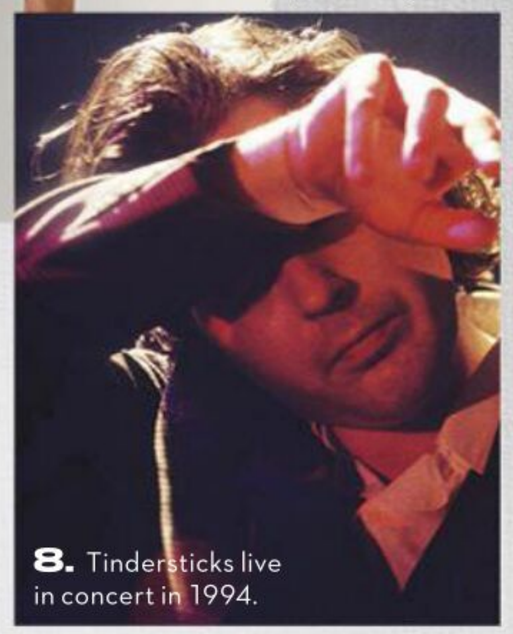
MARYAM NASSIR ZADEH AW '21/'22



6. *The Demon-Haunted World* (Penguin Random House) by Carl Sagan.



7. Ayu Carnal Scented Oil, 30ml for $90.



8. Tindersticks live in concert in 1994.

CURATED BY

MALI KOOPMAN

We ask pre-eminent creatives to mine their inspirations. Mali Koopman, the model who made a new creative start as an LA-based artisan's eye, shares hers.

1. "Chanel Khoury is a painter and sculptor I admire. Her works are fluid scenes with skin-like objects that drift over horizons. I'm always impressed when I visit her studio."

2. "In the beginning, making coil pots felt very difficult structurally to me, but it's such a slow process that you learn a lot from building just one pot. Scale came naturally to me once I figured structure – it felt like the right transition to just keep [my designs] growing in size."

3. "[While modelling] I found Sander Lak of Sies Marjan to be inspiring. The campaign that featured himself, Isabella Rossellini and her son is the perfect portrayal of what it's like to work with him. Aside from having so much adoration for his designs and creative direction, he was always the most welcoming person. In terms of personal style, I admire designer Maryam Nassir Zadeh."

4. "[A film I love is] Lars Von Trier's *Breaking the Waves*, specifically the chaptered intervals of Scottish landscapes and seascapes. Each interval almost looks like a painting and then mist starts to roll in or water starts to surge."

5. "I think about Chris O'Doherty (Reg Mombassa)'s work all the time. My dad had the Mambo Loud shirts, which I've always loved … it's a strangely comforting source of art for me."

6. "Reading Carl Sagan's *The Demon-Haunted World* this year felt particularly relevant. He connects the cultural rise of pseudoscience and irrationality – very poignant – but goes on to explain how historically cyclical this can be. It serves as a warning, although written in 1995."

7. "Mum and I have been wearing the same perfume for years, Carnal by Ayu. It's another comfort that I associate with home and her."

8. "I have an old gardening playlist that changes all the time, but the one song that seems to always stay there is *My Sister* by Tindersticks. It starts to play and I get caught up in the 'teacher's pet' story every time."

INTERVIEW: JONAH WATERHOUSE
PHOTOGRAPHS: ALAMY GETTY IMAGES GORUNWAY.COM JASON MILLER
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Iordanes Spyridon Gogos's exuberant prints and forms make it difficult not to smile. That delight is magnified by Romance Was Born's circular upcycled pieces that the label will remake for the wearer when they're finished with its current iteration.

Romance Was Born top, $5,250. Iordanes Spyridon Gogos x Ewan Bell pants, P.O.A. Iordanes Spyridon Gogos x Benn Hamilton hat, P.O.A. Marsèll shoes, $1,040.

NEW HORIZONS

After a life-altering year, Australian fashion is on the cusp of something new with a generation of changemakers and ideas that will define the future. Here, they each reflect on how they hope to shape and shake up Australian fashion. By Jonah Waterhouse.

STYLING HARRIET CRAWFORD **PHOTOGRAPHS** DAPHNE NGUYEN

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ANNA PLUNKETT AND LUKE SALES, designers, Romance Was Born

WHAT: The designers' RWB Forever offering encourages clients to bring back their garments and reinterpret them into new pieces, totally reframing the cycle of consumption.

ON CIRCULAR PRACTICE: "Wedding dresses can be seen as heirlooms, but there are also so many polyester meringue gowns that never see the light of day again. Where do they all end up? We want to use materials that are recycled as the starting point, but also offer customers the opportunity to bring it back to us to remodel," says Anna Plunkett. "This is how we came up with the name RWB Forever – it's something special that you will have and cherish forever."

JORDAN DALAH, designer

WHAT: Dalah's resort '22 collection at Australian Fashion Week shook up the industry with an internationally focused showcase of creativity.

ON PUSHING THE ENVELOPE: "Before anything else, my work is ready-to-wear – it's not pantomime or creative expression for the sake of creative expression, it is serious fashion. Now that the dust has settled and people know more about what to expect from me, I feel like, in fashion weeks to come, the conversation will continue less about the impracticality of my clothing and instead be more about the wearability, nuance and deconstruction of it."

SAVANNAH KRUGER, model

WHAT: Kruger walked at fashion week and participated in the Welcome to Country, the first in Australian Fashion Week's history.

ON CHANGE SHE'D LIKE TO SEE: "As a young adult in Australia, I rarely see Indigenous teenagers and adults in fashion campaigns. It's important for Indigenous children to see other Indigenous people in all media including the fashion industry as it makes you feel seen, accepted, and gives you better self-esteem. Indigenous people are different in a lot of ways, but it's about openly accepting and acknowledging all kinds of people, regardless of whether they look different to you."

NIAMH GALEA, designer, Ramp Tramp Tramp Stamp

WHAT: The name of Galea's size-inclusive brand reclaims misogynistic slurs, encouraging liberation for its wearers.

ON CREATING A BETTER FASHION INDUSTRY: "I think my contribution is more in my exploration than anything concrete; I'm constantly trying to work more sustainably in terms of sourcing materials and production, more inclusively in terms of the range of bodies that fit my work, and more empathetically in my engagements with all the people involved in the process."

JORDAN GOGOS, multidisciplinary designer

WHAT: Gogos's Iordanes Spyridon Gogos show at fashion week was a celebration of queer identity, and a watershed moment for inclusion and collaboration.

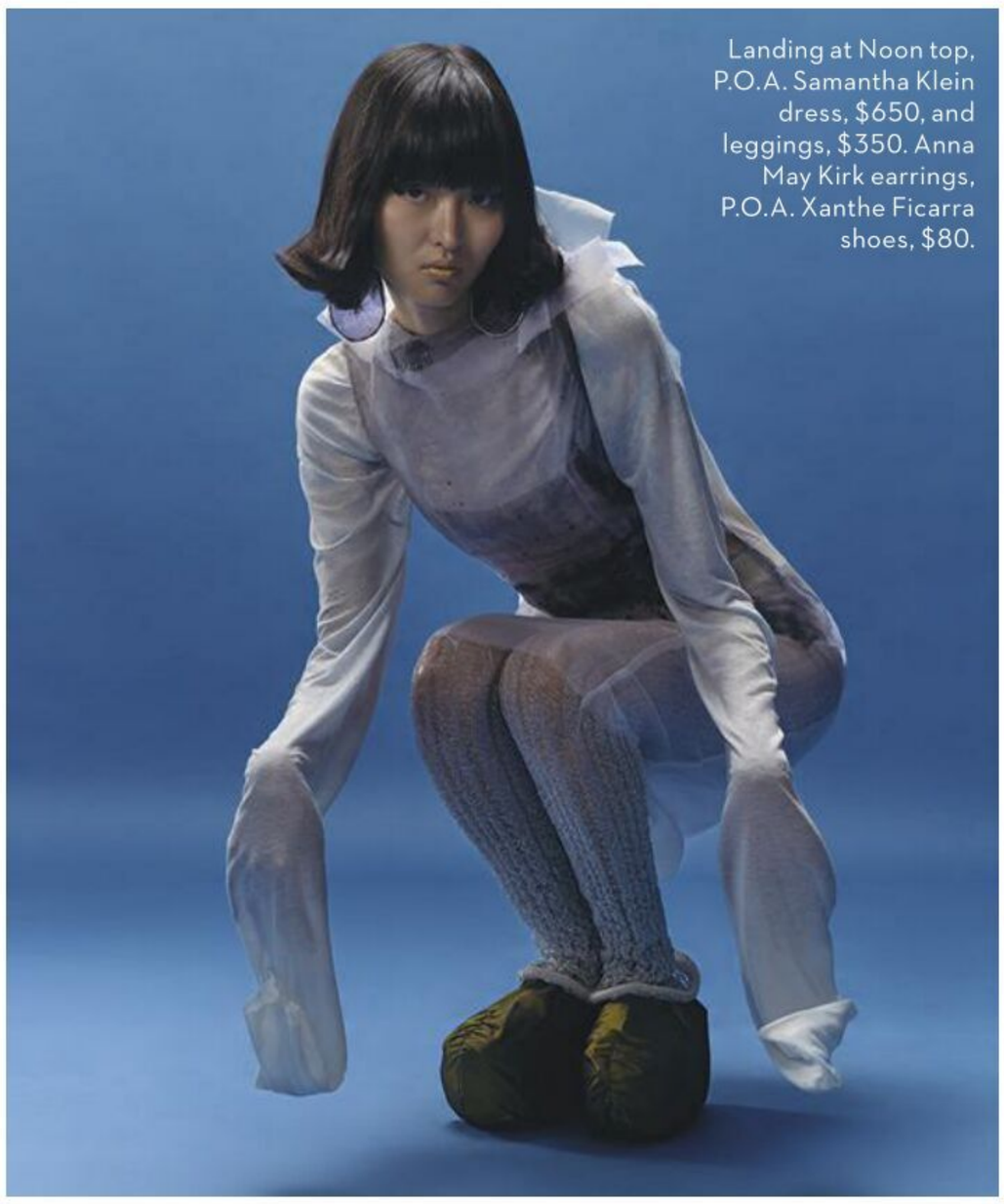
ON A FUTURE OF BETTER REPRESENTATION: "We're now seeing gender nonconforming people, gender-diverse and Indigenous people [working in the industry], having more authorship →

HAIR: MADISON VOLOSHIN MAKE-UP: GILLIAN CAMPBELL MODEL: CYNTHIA WU
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Ramp Tramp Tramp Stamp dress, $360, and bonnet, $120. Verner x Gian Manik clogs, P.O.A.

With empowerment as its modus operandi, Ramp Tramp Tramp Stamp reclaims classic silhouettes, reinterpreting them to suit all body types.



Landing at Noon top, P.O.A. Samantha Klein dress, $650, and leggings, $350. Anna May Kirk earrings, P.O.A. Xanthe Ficarra shoes, $80.

Emerging designers Carol Lan, of the label Landing at Noon, and Samantha Klein, both draw on personal narratives – Lan on her Fijian roots in oceanic motifs – and Klein on the fragility of memory in tissue-thin fabrics. They're part of a new guard of designers paving their own way, foregrounding their own stories.

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over how they, their work and communities are presented, and how they partake in fashion. People in top-level positions are seeing the value in representing correctly and authentically. Creatives are becoming orchestrators and collaborators, rather than dictators. They're pulling together teams and people, but they're not shoving people into boxes of a [singular] vision anymore. I think that's changed a lot."

AMY BARAN, designer

WHAT: Finishing university in 2020, Baran's graduate collection riffed on feelings of happiness, reminding us of the joy fashion can elicit.

ON POSITIVE THINKING: "[My generation is] exposed to so many issues, it basically feels like the world is falling apart around us, and it is so easy to feel disillusioned. So my collection focuses on gen Z's spirit of overcoming disillusion with joy – this is like a survival tactic for us. It's about realising that simply doing what makes you happy is actually very radical in a world where we are taught to be productive for the sake of other people."

FELICIA FOXX, drag performer

WHAT: Walking the runway at the First Nations Fashion + Design show, Foxx's visibility was a step forward for queer and Indigenous representation.

ON HER HOPES FOR THE FUTURE OF AUSTRALIAN FASHION: "To visibly see celebration of everyday mob, whether they are gender-queer, plus-size, trans or First Nations, on prestigious runways, [in] promotional content, ads and marketing. That way, people aspiring to do this one day can see [others] from similar walks of life representing, breaking down barriers and stigmas, trailblazing the way."

LAURA MAZIKANA, Afro-protective hairstylist

WHAT: Influenced by "afrofuturism and 90s depictions of futurism", Mazikana, who has worked on a *Vogue* shoot, represents growing inclusion behind the scenes, working with afro-textured hair.

ON INCLUSIVITY BEHIND THE SCENES: "I've experienced and watched people heal from their hair experiences through schooling and workplace discriminative regulations that are still in place. As we continue seeking change, I find liberation in the hair journey stories shared – it's my motivation to continue doing what I do."

NATASHA VEENHUIZEN, designer, Van Der Kooij

WHAT: A small brand that creates 90 to 95 per cent of its product in Melbourne, Veenhuizen is one of the many small makers helping Australian-made clothing gain pace once again.

ON CHAMPIONING AUSTRALIAN-MADE: "[We need] to shine a light on the fact that operating a business in these times can be difficult, and that you are not alone in your anxieties. In many ways, we are engaging a new frontier that is both exciting and overwhelming. If we are able to speak to one another, in terms of wanting everyone to truly succeed rather than [foster] a competition, we will cultivate a culture in Australia that will build confidence in local creators which will resonate globally."



Like many young designers, Oscar Keene is concerned about excess waste. Imagining their designs through 3D online software – and creating their PVC garments made-to-order to minimise offcuts – leaves little opportunity for material to be squandered.
Oscar Keene jacket, $1,200, shirt, $280, and skirt, $750. Prada boots, $2,060.

MAHALIA HANDLEY, model

WHAT: Working as a curve model, Handley hopes her platform minimises the feeling of not belonging.

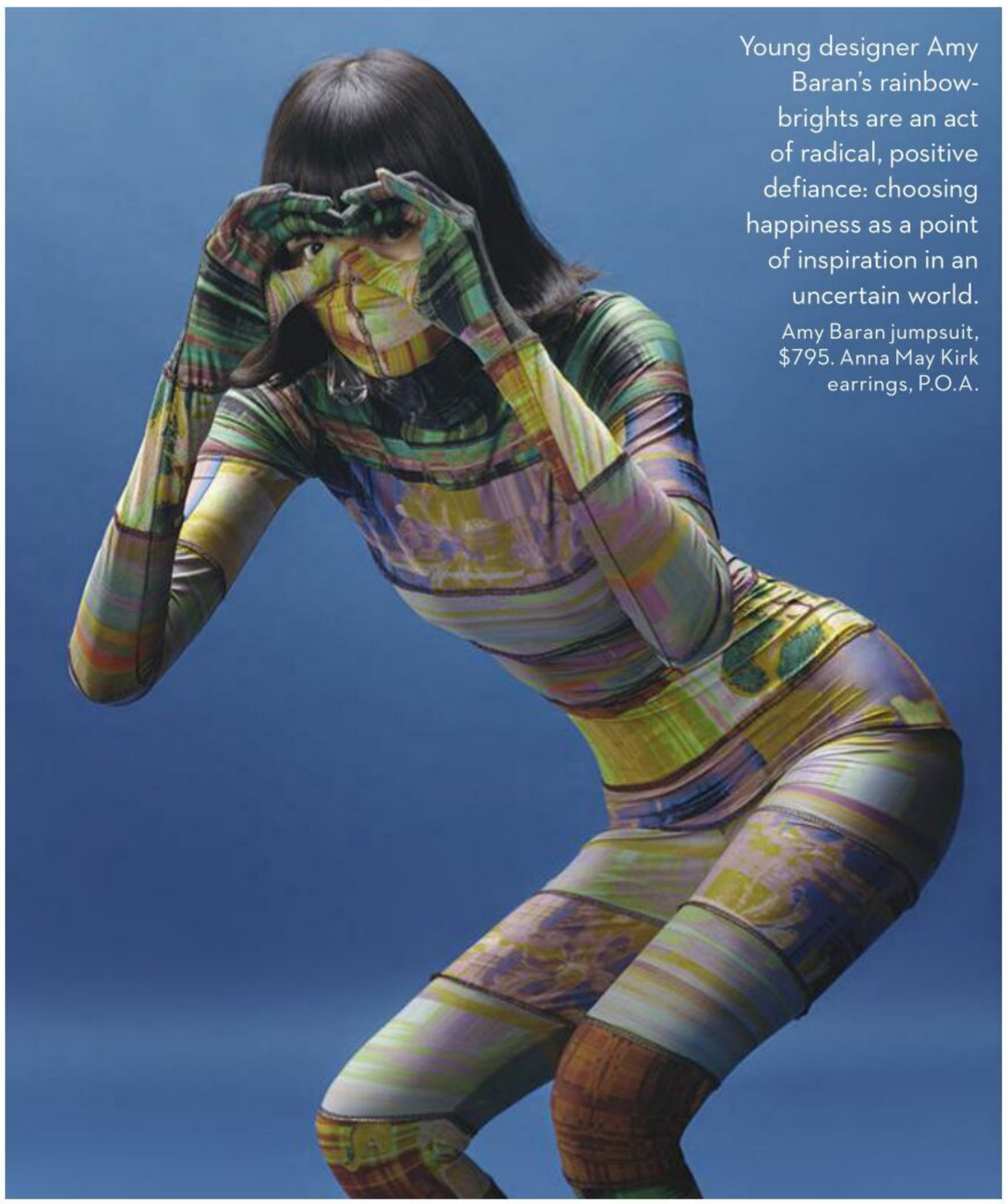
ON UNDERSTANDING, BELONGING AND REPRESENTATION: "When I, and others like me, raise their voices to usher in change for many and challenge status quos and practices, it's important that the local fashion industry hears us because we are a representation of our people, and essentially their audience. If we celebrate our diversity, imagine the potential for change, belonging and creative abundance we could have – such a powerful force we could become. That's exciting."

SEAN BRADY, make-up artist

WHAT: Brady was the make-up director at Iordanes Spyridon Gogos's fashion week show, and his effervescent work is illustrated through colour and exuberance – drawing on inclusivity, community and the authentic connections he shares with his muses.

ON WHAT MAKES A BETTER AUSTRALIAN FASHION INDUSTRY: "The broadest spectrum of representation possible. There should be no one who can't see themselves in the fashion industry. It needs to move beyond what it looks like, and on to what it feels like. The fashion industry should aim for the teams within the projects to feel organically inclusive and culturally significant."

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Young designer Amy Baran's rainbow-brights are an act of radical, positive defiance: choosing happiness as a point of inspiration in an uncertain world.

Amy Baran jumpsuit, $795. Anna May Kirk earrings, P.O.A.



All is a Gentle Spring is one of a slew of emerging Australian labels that focuses on seasonless appeal instead of trends, releasing clothing like this bodysuit, on its own schedule.

Twy Tat bodice, $890. All is a Gentle Spring bodysuit, $415. Xanthe Ficarra top, $150. Anna May Kirk earrings, $550. Prada boots, $2,060.

MAGGIE HEWITT, designer, Maggie Marilyn

WHAT: Hailing from New Zealand, Hewitt is a leading voice on sustainability in the Asia-Pacific region, showing her sustainable collection at Australian Fashion Week and releasing an annual sustainability impact report.

ON SUSTAINABLE PROGRESS: "Transparency is really about humility – it's about admitting you don't have all the answers yet but are committed to progress, no matter how small. We cannot let 'perfect' be the enemy of 'good'. At MM, we're the first to admit we haven't got it all figured out, but what we do have is a willingness to learn and grow, and that starts with asking questions."

JESSICA JOHNSON, designer, artist and owner of Nungala Creative

WHAT: A Warumungu and Wombaya woman, Johnson showcases the importance of stories, evokes the legacy of her artist and activist father through art, and participated in Australian Fashion Week this year.

ON PASSING DOWN STORIES THROUGH FASHION: "Dad was an activist in his own right – through his art he often addressed critical issues of injustice, vilification, displacement and incarceration, drawing from his own lived experience. He used the dingo as a metaphor, so I incorporated it into the fabric design for this collection by using one of his lithographs. I think he would have loved the experience of seeing First Nations design celebrated, totally uncompromised. Personally, it was so important that he was there with me, living within my work. I couldn't imagine a better way for his legacy to live on."

OLIVIA FAGAN, designer

WHAT: Fagan is part of the new guard of voracious upcyclers, sustainably making knits after she began sourcing materials from eBay when Covid hindered her op-shop visits.

ON THE SIGNIFICANCE OF UPCYCLING: "I source as much as I possibly can second-hand. Upcycling and giving things that otherwise would have gone straight to landfill a new life is a huge part of my design ethos and mentality."

LISA FATNOWNA, model

WHAT: Fatnowna believes the fashion industry will progress exponentially if it fully embraces imperfection.

ON RESHAPING BEAUTY NORMS: "Focusing on flaws or a preconceived notion of beauty only makes future generations become more insecure about themselves. Let's start to normalise all kinds of beauty and celebrate our flaws – whether it be acne and pigmentation or stretch marks." ■

DAPHNE NGUYEN
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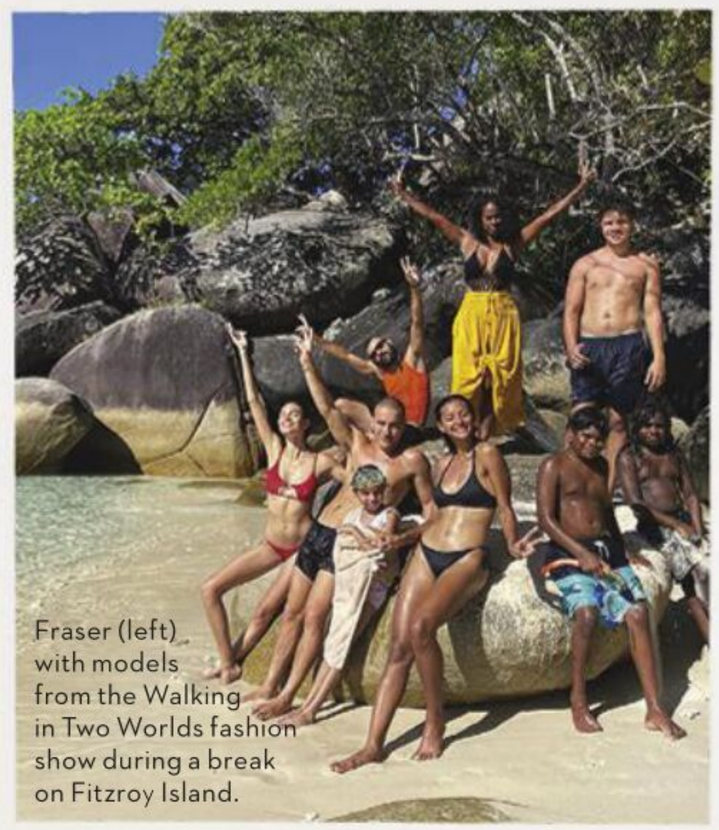
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MODEL YEAR

Model Charlee Fraser has a formidable career, walking international runways and covering Vogue. *But a life-changing pandemic that sparked a desire to connect to her roots has seen her give her energy over to the next generation forging paths like her own. By Annie Brown.*



Charlee Fraser and artist Elverina Johnson.


Fraser (left) with models from the Walking in Two Worlds fashion show during a break on Fitzroy Island.

For Charlee Fraser, an Awabakal woman, born and raised in Newcastle and living in New York, becoming 'stuck' in Australia due to the pandemic turned out to be a great blessing. Fraser has spent the past 18 months on a journey to connect with her Indigenous roots. Becoming a mentor for First Nations Fashion + Design (FNFD), a not-for-profit organisation established to foster Indigenous talent in the fashion industry, has played a big role in this exploration.

Fraser was part of the FNFD-run Walking in Two Worlds fashion show held in Cairns last December and the FNFD show at Afterpay Australian Fashion Week in May. Alongside fellow models Perry Mooney and Nathan McGuire, she's been mentoring 23 up-and-coming models aged between 18 and 28. This year Fraser also launched her own sustainable fashion initiative and resource, Not Just Trending. All of it is connected. Below, she shares with *Vogue* Australia what she's taken from this journey of self-discovery so far.

MENTORING WASN'T SOMETHING I was searching for, I fell into it. Very much like my career. And it's been amazing.

It started back in lockdown. I can remember always wanting to be involved with not-for-profit organisations. Giving back has always been something I've wanted to do.

I had met with First Nations Fashion + Design a year prior at the Darwin Aboriginal Art Fair. We jumped on a Zoom call and spoke for a really long time, maybe a couple of hours. It was a great conversation. Our values aligned, what they had planned for the future was [something] I was really looking for. I had been searching for a space where my culture and career crossover. It felt right and it was right.

The kind of mentoring we do is not just models coming in and learning how to walk and us rehearsing 24/7. It is really about connecting with each other, connecting with ourselves and connecting with our culture. So, we really love to start and end our days with a check-in. We will all sit in a yarning circle. Everyone will be introduced to everyone and we talk about where we're from and how we're feeling. And then it's about getting to know each other and becoming a community.

A lot of the programs are run on Country in different communities around Australia. We have our fashion mentoring programs, but it's also about connecting with the community and youth. It's not just us going in and mentoring – we're learning while we're there. I love meeting all the rising models and getting to know them and understanding what their goals are. For me, it's about really creating a safe space for the models to ask questions and approach me about anything so they feel educated enough to take their career further and know how to navigate the fashion industry. One of the reasons I decided not to walk for [Afterpay] Australian Fashion Week, apart from the FNFD show, was to give that space to new Indigenous models and other models.

I've had a bit of an empty space in me – something that I know I am, but I didn't know anything about it. When I first started this journey, I was really nervous I wasn't going to feel accepted by my community. I think a lot of people struggle with identity, because they're not fully one thing or another; a lot of us [who] are mixed race [understand]. I think identity struggle is very common. There's a feeling there of: 'Oh, are these people going to see me as one of them?' I don't have this knowledge, but it is something that's in my blood and that I care about. And it's really been the opposite. You are so welcomed and so loved in these spaces if you're there willing to learn and just be part of the community. It has been a very compassionate place. I'm so thankful for that.

This year I launched Not Just Trending [Fraser's campaign to spotlight sustainable fashion, launched during this year's Afterpay Australian Fashion Week]. The drive for looking into sustainable fashion is that it directly aligns with my culture and this really strong connection to the land.

Since I've come home to Australia and dived into my culture, I've really grounded myself. I've always had a really strong connection to the land. And I feel as though I have realisations about how strong that connection is. I feel very changed. But it's something that I'm always, always going to be learning about.

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WINTER MASTERPIECES

FRENCH IMPRESSIONISM

FROM THE MUSEUM OF FINE ARTS, BOSTON

N G V

Paul Cézanne *The pond* c. 1877–79 (detail) Museum of Fine Arts, Boston.
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OBJECT OF DESIRE

FRESH ANGLE

Fendi's new Fendi First bag is all about new starts, showcasing creative director Kim Jones's modern skew on the Roman house quite literally: a slanted 'F' leans gently, the picture of modern Italian refinement.

ART DIRECTION ARQUETTE COOKE
STYLING HARRIET CRAWFORD
PHOTOGRAPH EDWARD URRUTIA



Fendi bag, $3,890.
Household Items by Hannah Berzins ceramics, from $50 each.

WORDS: ALICE BIRRELL
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WEAR WE'RE GOING

Three fashion devotees undertook drastic shifts to alter their wardrobe habits radically for the better. They share lessons to ponder at a time of great change. By Alice Birrell.

ADITI MAYER, sustainable fashion blogger and writer

For the past seven years, Aditi Mayer has written about sustainable clothing, and views fashion as a vehicle for unpacking social impact. She's now turning her attention to racial justice, buying only from BIPOC-owned brands (Black, Indigenous and People of Colour).

"As a consumer, I am dedicated to the upliftment of BIPOC globally. My journey in the sustainable fashion space, which began in 2014, occurred after learning about the Rana Plaza factory collapse [in Bangladesh]. It catalysed a new understanding of fashion that focused on labour abuse and environmental impact – both of which disproportionately affected BIPOC globally. BIPOC brands are not a rarity, but I would say the biggest sacrifice one would make is the convenience of buying the first thing we see and not questioning the source. Buying in this way requires a bit more research, but I'm lucky to work in a space where brands are actively reaching out to me (plus Instagram is a great resource), so I'm always building a roster of brands and sharing with my audience. Our purchase habits can be an act of wealth redistribution and acknowledge the unique impacts that BIPOC entrepreneurs face. Additionally, much of the practices that frame how we understand sustainability today come from BIPOC cultures – whether it's regenerative agriculture to artisan practices.

"Anytime a consumer questions the story behind the pieces they buy, I think there is inherently more joy."

Expert tip: "Follow creators on Instagram that are actively centring BIPOC brands."

Mayer's favourite places to discover BIPOC brands:

- Sustainable and ethical shopping platform Ikkivi; Ikkivi.com
- Ethical fashion and homewares Omi Na-Na; ominana.com
- Sustainable fashion marketplace Consciously; wearconsciously.co

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LILAH RAMZI, features, parties and shopping editor, US *Vogue*

Curating an enviable collection of trophy pieces that is put to good use as parties editor at US *Vogue*, Lilah Ramzi committed to only shopping vintage in 2021.

"I have an aching nostalgia for 1950s-era clothing, and when I first discovered the trove of vintage treasure on Etsy, I couldn't go back. This was my introduction into the world of second-hand, and once I felt comfortable shopping for pre-owned clothing, I continued to do so with more practical contemporary wardrobe basics. In this case, the allure is most definitely in the price points. And for me, the environmental benefits are a happy surprise.

"If I'm procuring vintage online, I have to read measurements very carefully – few vintage dealers allow returns. I have to practise patience to find just what I'm looking for and then care for it after I've decided to welcome something into my wardrobe. Seam rips, fallen hems, and loose buttons are all par for the course.

"I don't have anyone checking my Amex statement, but I set myself up so that I wouldn't falter. I made a clear list of categories I could shop new: shoes, athleticwear, swimwear, sleepwear, undergarments. Everything else either comes from my go-to vintage shop in Brooklyn, New York, or an online marketplace. Most recently, I purchased a smocked black circle skirt from a vintage shop in Sydney, Australia called Blue Birdy Vintage. The world is really my shoppable oyster."

Expert tip: "There's a lot of vintage out there (garments more than 20 years old), so have a sense of the period you want to shop. It'll help you weed out floaty 1970s romanticism if you're really looking for a va-va-voom 1980s gown."

Ramzi's top picks to shop vintage:

- Shrimpton Couture online; shrimptoncouture.com
- Happy Isles in Los Angeles; thehappyisles.com
- Style & Salvage Women, Etsy; etsy.com/au/shop/StyleandSalvage





SIMRAH FARRUKH LOU HANSELL
COURTESY OF BY ROTATION X SHELTER

LAUREN BRAVO, writer

Author of *How to Break Up with Fast Fashion* (2020), Lauren Bravo has eschewed chain stores and made 2019-20 a #notnewyear by buying nothing. She now is a minimal buyer, living by a #secondhandfirst rule.

"Before buying anything new, I always try to find it second-hand – whether that's from charity shops, vintage stores, eBay, Depop or just borrowing it from a friend. One of my biggest catalysts was moving house in 2018 and sifting through a decade's worth of fashion mistakes. I was already buying far less by that point, but facing up to the sheer volume I owned gave me the final push to challenge myself to a whole year of buying nothing new. And then I was asked to write my book, *How To Break Up With Fast Fashion*, three months into that challenge. So, I couldn't quit even if I wanted to!

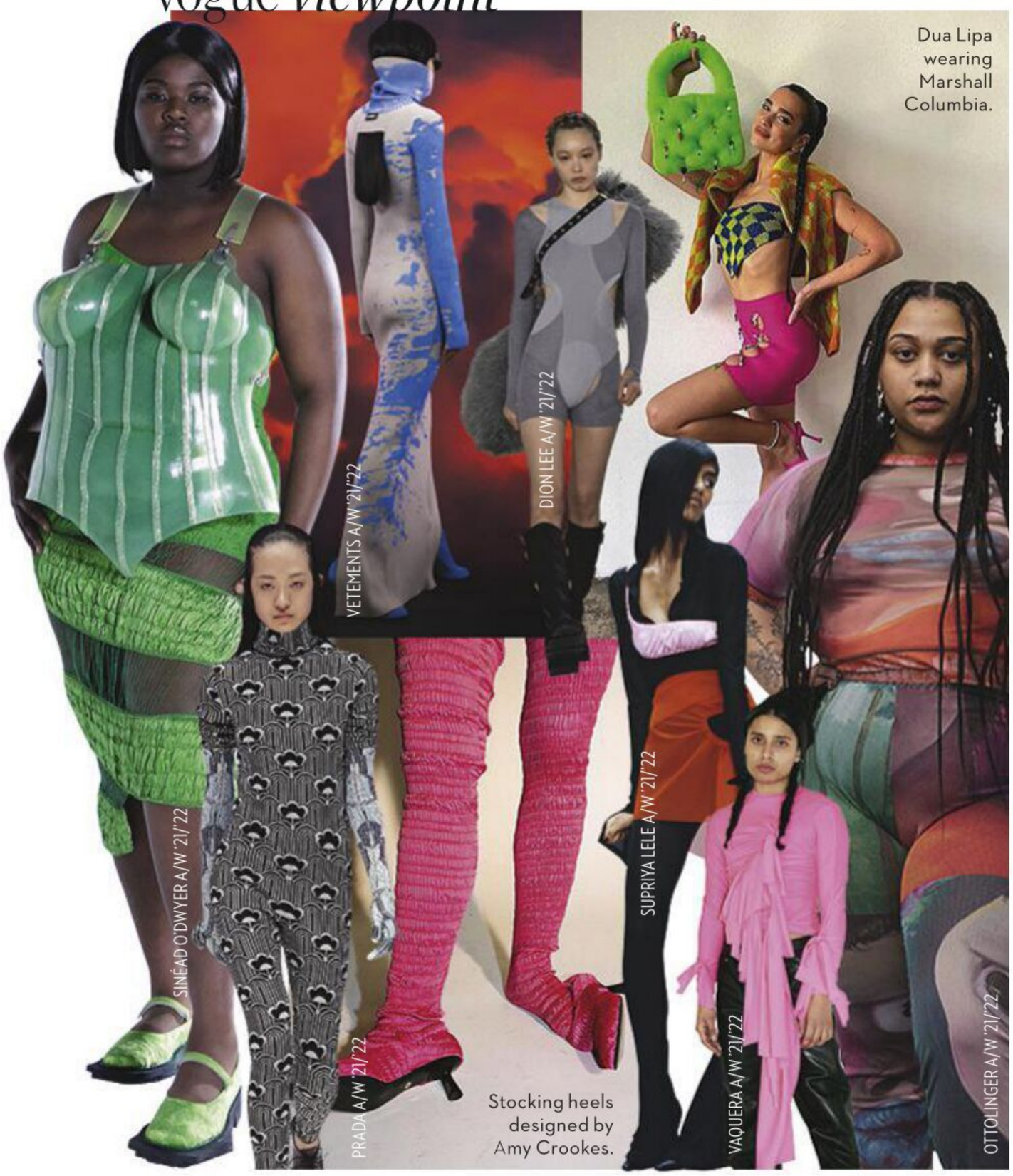
"I thought it would feel like a huge sacrifice and a feat of self-deprivation, but I've gained so much – more time, more money, more energy for other things, a stronger sense of personal style and a deeper love for the clothes I already have."

Expert tip: "Rediscover how to style. We've become so used to being able to buy a new outfit every time we feel bored that we've forgotten how to do really basic things, like putting a sweater on over a dress and ta-da, you've got a new skirt."

Bravo's top three resources for lessons in sustainable fashion:

- Sustainable writer Aja Barber on content platform Patreon
- Fashion Revolution, the not-for-profit sustainable fashion advocacy group
- *The True Cost* documentary

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MINI TREND

HOME STRETCH

As we prepare for an era of post-pandemic liberation, the popularity of versatile stretch-fit garments is on the up. Jonah Waterhouse investigates the trend.

For some, it's hard to imagine a place for stretch in 2021 beyond associations with activewear or questionable connections to elastic waistbands. But after more than a year of pandemic-spurred comfort dressing, fashion's goalposts are shifting – in their place, a renewed affinity for the comfort we've become accustomed to, beyond the confines of home. Stretch fabrics, like the kind used by Sydney-based designer Amy Crookes, have become unexpected disruptors.

"I just don't feel sexy when I'm wearing a pair of pants and I feel like I'm falling out at the top of them," she explains frankly. "I feel so much more sexy when I dress comfortably anyway."

Crookes creates with wearability in mind, and uses stretch materials as a vehicle for success – finding them to be forgiving of and flattering to natural fluctuations in size. It's not to say stretch materials weren't popular before the pandemic – they've just found a new and more eager audience.

"I love the idea that [my garments are] totally dependent on the person's body," Crookes says. "Nobody is exactly standard-size anyway … [the] clothing is stretching around your body and fitting your body, exactly how your body wants it to fit."

Other smaller brands, such as Berlin-based label Ottolinger, are continuing to spearhead innovation. Head designers Christa Bösch and Cosima Gadient, showed an autumn/winter '21/'22 collection with garments that emphasised the body, celebrating the natural form.

"[In fashion school], we always worked on a mannequin that had a certain size, so it felt kind of limited," the duo says. "Once we started to sell our clothes, which our friends and ourselves started to wear, the urge to work with different body types became essential."

The result became clothes that fitted bodies larger, smaller and everywhere in-between. And as style icons like Lizzo and It-models Precious Lee and Paloma Elsesser reign supreme, it appears fashion is making steps towards clothes that don't just 'fit' all bodies, but are truly inclusive by construction.

Irish designer Sinéad O'Dwyer, known for her silicone bodices, has found fabrics with stretch to be an effective way of extending her range, building on her purpose to design with size inclusivity at front-of-mind. Her autumn/winter '21/'22 collection illustrates a world where stretchable fabrics that span sizes sit alongside more structured pieces (like her bodices) and made-to-measure tailoring – all making up a wardrobe of the future, where every item adapts to the wearer's body shape. It's a remedy for what O'Dwyer describes as brands saying, "Sorry, we only offer four sizes [of this outfit]," or creating with the mantra: "This is the proportion you should be. Don't fit it? Make yourself fit."

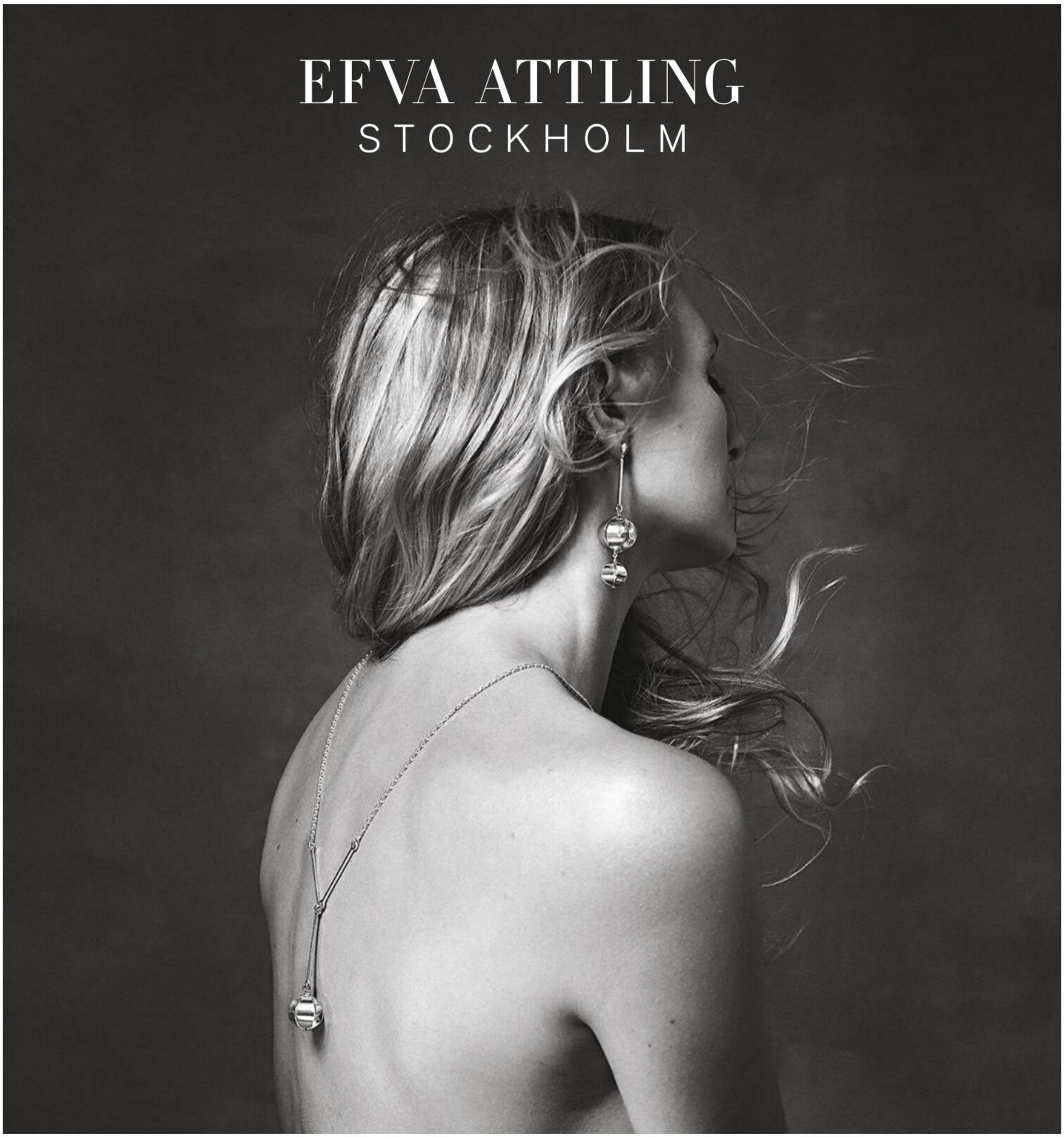
"A large part of the design process is responding to the body you're making for, but if that part is taken out of the process, it's much less interesting," she says. "We're seeing more interesting design work lately because we finally have different bodies to look at," she says, referring to the runway.

With elasticated clothes helping bridge the sizing gap – and ultimately, making wearers feel good – a new era for liberated dressing is upon us. And as we graduate from wearing stretch-centric garments around the house to taking them for a turn on the dance floor, room to move will be your new best friend – just think of it as the ultimate flex.

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Ngali scarf, $145. All prices approximate; details at Vogue.com.au/WTB.

FIRST LIGHT

A milestone presence at Australian Fashion Week saw First Nations fashion thrust into the spotlight. Many spoke of irrevocable change. So, is this the biggest turning point in Australian fashion history, and if so, how do we seize it? By Alice Birrell.

STYLING HARRIET CRAWFORD **PHOTOGRAPHS** DAPHNE NGUYEN

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As the full-force of the pandemic hit early last year, Australian designers joined the rest of the country in worrying about the future, their businesses and the fate of a whole industry. What is going to happen? What will happen when shops close? Will we survive?

Rewind hundreds of years, to the 1700s, and the shores of Arnhem Land and the Kimberley. Hand-dyed textiles brought by Macassan, Indonesian fisherman, from Sulawesi arrive. Soon a new style of fabric is incorporated into important objects and worn in ceremony. Go back 40,000-plus years, and the rolling of fibres between a palm and thigh in Indigenous cultures was the progenitor of cloth. Look forward, then, to the 1960s and 70s, and the famed silk batiks of Ernabella and Utopia in Central Australia emerge to great acclaim. Soon after, graphic colour bursts from the Tiwi Islands, from pioneering artist Bede Tungutalum and Giovanni Tipungwuti's screen prints to Bima Wear's electric dresses, to name a few.

To reassure ourselves of the longevity and continuity of fashion design here, we need only look to our First Nations peoples. "There's this remarkable repertoire of sophistication and fashion and style," says Franchesca Cubillo, executive director of First Nations Arts & Culture at the Australia Council for the Arts, and a Larrakia, Bardi, Wardaman, Yanuwa woman. "You've got this really engaged, really refined aesthetic, that sits within this societal network that is played out in so many different ways right across this continent," she says.

When the first-ever all-Indigenous runways appeared at Australian Fashion Week this year, opened for the first time with a Welcome to Country, it underscored this fact. Showcasing sweeping gowns from Murrii Quu Couture, hand-woven sinuous body adornments from Grace Lillian Lee and the elegant whirling prints of slow fashion Wiradjuri label Ngurri Miimi, the exclusion of First Nations design, which predates fashion week itself by 60,000-plus years, from mainstream fashion for so long hit home. Tear-streaked models on the runway for First Nations Fashion + Design's show saw a standing ovation from a weeping gathering of editors.

Fashion is no stranger to landmark moments – moving forward is a *raison d'être* – but was this moment the point of no return toward true inclusion of Indigenous fashion? "We know fashion has been a catalyst for change. It has been used as a tool to challenge the way people view many things," says Wiradjuri, Gangulu, Yorta Yorta woman Lillardia Briggs-Houston, of label Ngarru Miimi. "I also use it as a catalyst for change and a conversation starter to challenge the broader communities' misconceptions of First Nations people and culture."

Those misconceptions troubled designer, producer of the aforementioned show, and founder of independent organisation First Nations Fashion + Design, Grace Lillian Lee.



Sown In Time's tunic tells the story of the Black Cockatoo, or Ngurraarr, one of two totems for Guugu Yimithirr people of Hope Vale, Queensland.

Sown in Time dress, $250. Liandra Swim swimsuit, worn as top, $170. Deadly Denim skirt, $75. Giorgio Armani boots, $2,550.

> "We know fashion has been a catalyst for change. It has been used as a tool to challenge the way people view many things"

"For far too long, we've been seen as primitive, whereas I don't see that," she says, pointing out the sheer diversity within cultures with more than 200 dialects within Australia. She wants people to see what contemporary Indigenous design is. "It doesn't have to be this literal – take a photo of Aboriginal art and then create a collection. I'm also interested in drapes – why don't we talk about the act of draping? We've been draping for nearly 60,000 years. When you look at the possum skin cloak, that's a form of drape."

Indeed, Indigenous swim labels, such as Liandra and Native Swimwear, are taking up space previously occupied exclusively by the labels that promoted the archetypal blonde-haired, blue-eyed 'Australian' beach girl. Nancy Pattison is the owner of label Indii Swim, and as a Dunghutti saltwater woman, is inextricably connected to 'sea country'. She makes sun-bleached prints that capture the surf-sun-sky feel of the South West Rocks area on the New South Wales mid-north coast. "I don't want to be just seen as, 'It's just Indigenous designs; it's just Aboriginal prints,' because my personality is fun, and I like to be able to share whatever things that I'm inspired by," she says.

Pattison nods to culture in subtle minimal designs, such as one that captures the stars of the Dark Emu – a constellation in Aboriginal astrology found in the Milky Way – reflected on a night ocean. "The Dark Emu rising," Pattison says remembering when "our Aunties used to take us at night-time to walk →

HAIR: MADISON VOLOSHIN MAKE-UP: GILLIAN CAMPBELL MODEL: KEISHA BOVILL
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along the beach, just so we could experience the warmth of the breeze and feel the ocean at night … As designers we're always connected to our culture. It's a lot more than just a piece of swimwear," she says.

A basket bag might have upcycled 'ghost nets' woven into it, a pattern may convey a way of life, or, like Liandra Swim, which includes a card with every swimsuit, tell the story of inspiring Indigenous women. "We have had customers in North America let us know they appreciate the cards and keep them," says founder Liandra Gaykamangu who grew up surfing and swimming in Arnhem Land.

To create real, meaningful growth for labels like these however, Lee says requires concrete support. "I prefer to see more engagement from the industry so it can upskill independent designers to grow their labels," she says. "I'd really like to see self-determination that comes along with that to create economic growth."

With the Darwin Aboriginal Art Fair (DAAF), Indigenous Fashion Projects has partnered with David Jones in their Pathways Program where emerging designers pair with established names. Denni Francisco of label Ngali, is one of the six designers chosen, and says real-world initiatives enable progress. "Indigenous-specific incubator and accelerator programs do much to support the start-up and advancement of young labels. Specifically, because cultural aspects are deeply important considerations in how we do business as First Nations people."

> "I didn't know of any other Indigenous models. I didn't have anyone that I could kind of aspire to be like"



This vegan leather dress by Buluuy Mirri is called 'Buluuy (black) Dreaming', which designer Colleen Tighe Johnson says represents her as "an Aboriginal Yinnar [woman]". It's paired with Penny Evans's ceramic 'wii' (or 'fire'), pendants [left], made with a technique that links to Evans's ancestors' carving.

Buluuy Mirrii dress, $799. Penny Evans pendants, $265 each. 2 Moncler 1952 shoes, $2,175.

It's something Cubillo, who worked on the Pathways program as part of her role as DAAF chair, elaborates on. She knows, sadly, exploitation makes up part of this country's past and present. "To see the appreciation grow and grow is so exciting, but equally, there is that aspect of ensuring there is protection," she says. "It's not a straightforward process of just, 'I like that artist's work, I'm going to go in and buy that painting and now I'm going to reproduce that painting. I'm no longer answerable to that artist.'"

Against a backdrop of a country still finding it difficult to face injustices past and present, conversations and connection are aiding progress. Partnered with Pip Edwards and Claire Tregoning of P.E Nation for Pathways, Pattison visited the label's offices while in Sydney for fashion week, which was also Reconciliation Week. "I invited with me an Elder who came in to do a Welcome to Country and also a local women's service," she says of Aunty Bronwyn Penrith, chairperson of Redfern-based Mudgin-Gal Women's Centre. They sat with Pattison to learn traditional weaving and Penrith told the history of Gadigal clothing. "Women in that area were really renowned for stitching the best possum skin coats," she says. "To be able to share that with the P.E Nation staff, I thought it was really special."

"The key to the successful conversation and cultural exchange has been to approach it slowly, and with an open mind," says Bridget Veals, buyer at David Jones and manager on Pathways. Like Veals, Mary-Lou Ryan, one half of label Bassike, who is mentoring Francisco, says listening is vital. "We need to be able to truly digest and reflect on the learnings that come out of these conversations – how can we actively work to support our First Nations creatives across all disciplines?"

It's becoming more widely spoken about that representation needs to extend beyond front-of-camera. "This fashion week, we got to see people behind the scenes; the teams we're working with, we had stylists, we had make-up artists, we had assistants who were shadowing the lead roles of how it was running. They were First Nations people," says Whadjuk Noongar man and model Nathan McGuire. "Ultimately that's going to be the difference between how we have representation in the imagery and representation in the industry."

The trickle-down impact of this includes things like making culturally safe spaces the norm. When McGuire entered the industry, coming from Perth, few understood the deep connection Aboriginal people have to place, or Country, and the impact it has on Indigenous models, leaving it. "That's not ingrained in non-indigenous Australia. It's almost seen as a little bit foreign," he says.

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The finale for the First Nations Fashion + Design show at Australian Fashion Week in June, which saw a standing ovation.



Models Charlee Fraser and Nathan McGuire during Australian Fashion Week's Welcome to Country, which included a smoking ceremony.

Left: Raw Cloth's dress features a design from Marita Sambono of Merrepen Arts who created this Goose egg fabric to speak of collecting geese's eggs near the billabong.

Goose egg print by Marita Sambono of Merrepen Arts dress, $395, from Raw Cloth. Alice Durilla of Anindilyakwa Arts ghost net and fabric basket, P.O.A.

"That was part of a frustration for me in the beginning of, sadly, modelling. When you're working with Aboriginal models, we do represent something bigger." Something that could be a barrier to aspiring models is now spoken about regularly with his agency IMG.

The second-ever Aboriginal *Vogue* Australia cover model, Samantha Harris, who joined Elaine George (first in 1993), Charlee Fraser and now Magnolia Maymuru (for this issue), on the cover, looked up to international models of colour because, "I didn't know of any other Indigenous models. I didn't have anyone I could aspire to be like". She hopes young people are impacted by increased visibility. "For them to be able to see Indigenous people doing it and doing well could give them courage."

McGuire mentors young Indigenous models, checking in with them before a show to offer support. "[I'm] texting them and saying: 'Brother, you've got this, you can do this. Hit that runway and show them what you've got.' That's what this space is going to bring in representation. It's that there's going to be more kids who come through that smash down those barriers."

If change continues in this direction, who will we see reflected back at us in fashion? "I think First Nations is 'Australia's' identity," says Kamilaroi model Kiesha Bovill (seen on these pages). "Once all people can accept that, then I think First Nations design can be accepted fully by everyone and celebrated to its full potential. I want to see more black models on the cover of magazines, in the shop windows, on your social media pages, and walking on our runways."

"We are the oldest living culture in the world and in time we will be a formidable force in fashion history, much like our ancestors before us. I think that is something Australia as a whole can be proud of also," Briggs-Houston adds. Cubillo, who notes we're only at the start, says: "We don't want this to be a moment but rather be the start of what is recognition of the remarkable wealth of First Nations' contribution in the arts and culture to this country."

Many see a day where First Nations creatives aren't separate, but part of the fabric of Australian fashion. "I hope this continues every year, and, as the years go by, it's not, 'Oh, my god, it's an Indigenous runway.' It's just an amazing designer," says Harris. "There's going to be a whole bunch of professional kids who model – and they just happen to be Indigenous. And they've got their stories and they're beautiful and they're smart. They're going to know their industry," says McGuire.

Last year saw the first major retrospective of First Nations fashion at Bendigo Art Gallery's Piinpi exhibition. This year, a momentous fashion week. "We've had people crying [before]," says Lee of prior events. "Every time we do a show, there's a narrative and there's a reason," not downplaying the significance, but rather, hinting at emotion, ebbing and flowing beneath a performance, with sorrow, injustice, profound realisation, pride and hope perhaps all in the mix in an expression of cultures. "This time we had the audience of the industry. So," she says pausing momentarily, "it's just, from here … where do we go?" It will be for a fashion community to help answer. ■

DAPHNE NGUYEN
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

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CAREER

ALEK WEK

From her arresting images with greats Irving Penn, Arthur Elgort and Herb Ritts to countless covers and runways, there is only one Alek Wek. As the ageless supermodel launches a collection with Weekend Max Mara, she reflects on a life's work, and how to remain a true original. By Alice Birrell.



Alek Wek in a jumpsuit she designed for Weekend Max Mara.

VOGUE AUSTRALIA: There are personal layers in this collection designed for Weekend Max Mara. What is the meaning behind your artwork that appears on some of the pieces?

ALEK WEK: "I call them the lifelines and they are the lifelines of the palm of my hand. I think that really, for me, it's been a journey and sometimes when I sit back and I look, I can't believe how far I've come. I feel like this collection is a full circle and is something that I can share with people; not just how beautiful and wearable the collection is, but how meaningful it is."

VA: From when you first started to now, what are the biggest positive changes that you've seen in fashion?

AW: "I would say inclusivity is definitely something that makes me smile because coming into [this] business in the 1990s, it was not the same. That's not something we had before, you know? And we need it because this industry is an industry where we should actually celebrate each other."

VA: Australia's Adut Akech has said before that you were an inspiration for her. You must hear young models telling you that all the time. How does it feel to see your impact on them?

AW: "It is very humbling, but I didn't have something that I could see and inspire me like: 'Oh, they've done it. I have the same look.' That wasn't there. I had to rely on the fact that if I could be myself, and if I can do this, then the sky is the limit. And it truly showed that if you don't conform to something else, you can truly be as authentic to yourself as you are to others. I would say to every young person: 'Be who you are because, at the end, that's what's going to carry you throughout time, throughout challenges, throughout experiences, and you can also feel good and grow.' [As she is talking in New York, a group of school graduates walk by her and Wek wishes them a big: 'Congratulations!'] Education is important; education is the key."

VA: That's something you knew when you were younger, too. Education was so important.

AW: "Absolutely. Without education, I don't think I would have been able to really accomplish or even follow all of these things … Education helps you make important decisions and know the difference between what it is that you want to do and what you don't want to do."

VA: When you were starting out, there must have been times you didn't feel so confident, or you had setbacks. What challenges do you remember facing early in your career and how did you overcome them?

AW: "During the civil war [in South Sudan, from where Wek fled with her family to Khartoum, surviving in the bush and losing her father to illness along the way, before she resettled in London], going from that was very challenging because you just don't know what's going to happen. Coming into fashion, I really didn't want to

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even do it. That's [something] nobody really knows about. I almost wanted to quit. Once I knew I could work, I really felt like there was meaning; not just for me to have an opportunity to have a job and make money, but knowing that this is beyond me – and that's how I see the work I do with the United Nations High Commissioner for Refugees as a Goodwill Ambassador. This is bigger than us because we all can find ourselves as refugees. We all can lose things. If I didn't go through the civil war, I don't think I would have felt the same. Sometimes we feel insecure about certain things, but really things to feel insecure about are not being able to eat, not being able to feed your family, not being able to have shelter and clean water. I mean, these are things that we can't comprehend in the city because it's so easy. We can even go to the park and there's a fountain. We didn't have that. We get sick from contaminated, dirty water. I grew up not having any running water, with no electricity. So, we had to go to the pump. And that's one of the things that really humbled me, and also encourages me to utilise the platform the fashion business has given me after all to be able to do that."

VA: Throughout your career, you've been able to experience so much joy in your work, and it comes across in your photographs. What's the key to bringing joy and happiness into a job?

AW: "I always knew that I'd celebrated art, but I didn't know people can celebrate my art. Being out of South Sudan for just three [or] four years, and then meeting this amazing Alexander McQueen, and me being that young, and him seeing that and celebrating that. I would always say, when you celebrate a young person, when you let them know, 'I see you', when you let them know, 'I accept you for who you are', it's incredible. The confidence that you can instil in somebody …

"We made some amazing images, man. I mean, I look back and those are images. There was a show and they all had these weird contact lenses for it. And you could imagine back then, they were very, very new, but I couldn't, to save my life, put those things on. My eyes kept watering. It was so foreign. I just remember him looking at me and he says: 'What's going on?' And they're like: 'We tried to put them in, but she just can't.' And he said: 'Wait, you look fabulous. Let's go. You don't need those contact lenses.' And that gave me a home. I realised not everybody has to conform to be a certain way."

VA: Is there one thing you would consider your greatest success throughout your career?

AW: "I would say I'm just very humbled being able to have a life for myself and being able to inspire so many young people, especially of colour. For any young person coming up, humble yourself and the work will show itself, and you will come across people that truly can celebrate your humanity. If not, you shouldn't settle."



Karl Lagerfeld with Alek Wek as the Chanel bride during the house's spring/summer 2004 haute couture show in Paris, 2004.



Wek on the runway.

VALENTINO SPRING 2001 COUTURE



BALENCIAGA S/S '17



MUGLER S/S '21

SUPER STATUS

Wek selects her favourite pieces designed for the Weekend Max Mara autumn/winter '21/'22 capsule.



"There's a belt that goes around it, and it's so cool because I can wear it casual and it's still my style. I can still dress it up, too, with something quite fancy, like a nice little dress."

Weekend Max Mara jacket, $1,100.

"It has all the South Sudanese colours; blue for the Nile, yellow for the sunlight, the black for the people, the red for the bloodshed of the civil war … and white for the peace."

Weekend Max Mara sweater, $630.





"You could just zip it up. It's kind of like a take on yoga – I love practising yoga."

Weekend Max Mara jumpsuit, $1,070.

TESS AYANO GETTY IMAGES GORUNWAY.COM
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RHAPSODY IN BLUE

The ritual return to swimming signals a wardrobe shift, but also a reawakening of another kind – and this year, more than ever, the first swim of the season may be the cure for what ails us. By Alice Birrell.

It's my favourite time of year. Spring. When the first adventurous bathers join the rusted-on Dupain-like sunbakers on the sand. The rocky promontories of Sydney's unique coves and bays are calling and first-in-season swimmers stud the outcrops like barnacles, albeit shivering with warm coffee in hand. Extracting the swimsuit from a knot of long packed-away bikinis and maillots, we barely think about which to wear in the heady hurry after someone makes that first suggestion in months: "Swim?"

Perhaps we're in a rush because it signals a shedding – of our winter selves, and, hopefully this time, our stagnant life, indoor-bound. It's a circuit-breaker *non pareil*.

Historically, it's also always been the wardrobe about-turn that marks a turn in weather. We don't transition out of winter wardrobes so much as scatter them: ditching cloying cardigans, and stifling coats in a frustrated flurry on that first warm day. When fences and walls erupt in festoons of early-spring jasmine, our heavy puffers and lug-soled boots are forgotten.

For some Australians, it means something extra special. From when we were young, a glorious new swimsuit – the material pristine, with the surf-shop rubber sillage still lingering, not yet sagged from hours spent in chlorine, or snagged on rocks – meant beginnings and possibility. The moment we go for that first swim is a perfect potent combination of nostalgia and anticipation.

As this moment comes around again this spring, it feels more deeply rooted. Some days, confined to our homes, our only outside contact was with nature. The empty beaches, the eucalypts, silent sentinels to the days passing, always there. Our connection to nature, our dependency ("I need fresh air"), was already more intimate.

Slipping into our swim is a liberation – firstly corporeal, freeing up arms and limbs, then in other more powerful ways, which history shows. It's no light matter – we're pioneers in this area.

Our very own 'Australian mermaid', swimmer Annette Kellerman was rumoured to have been arrested in 1907 for wearing a leg-baring one-piece at Revere Beach, Boston. Not only was she an accomplished vaudeville star, actress, and endurance swimmer, but she would do her own stunts for her acting roles (even leaping into a pool of crocodiles) and she is credited with popularising the one-piece world over, letting loose our arms, legs and necks, when women were wading around in the incommodious confines of sodden, heavy cotton or, worse, wool.

That self-assuredness courses through the brash, bold Australian beachfront with the body proud, or the just-don't-care, plunging into the blue depths day in, day out. Emancipation at the waterline.

It's with this spirit, and those memories that the cravings come late winter for the pulse-raising effects of cold water. It's welcoming, familiar to our bodies: it's always been striking that ocean water is almost identical in salinity and mineral make-up to human blood. As Emma Jarman, one half of Australian resort label Commas, who swims year round, most mornings with husband and designer Richard, says: "Diving into the ocean is like taking a cold mineral bath … You could wake up on the wrong side of the bed, or be slightly hungover, or even just going through a tough season. Once you dive in, everything melts away."

Seven hundred times denser than air, it anchors us. In a world reeling, that holds appeal. In the 1960s Swedish researcher Per Scholander, discovered that the human heart slows when submerged in water cooler than the outside air – a miracle of oxygen distribution, an amphibious quirk we all have. He named it the Master Switch of Life.

Slowing down, liberation, the feeling of possibility – swimming offers it all. So, if not a convert, embrace the alien feel of air between toes, on backs of knees. Dive in and the heart quietens. Float, and you're suspended above the continental shelf, disconnected from the worries on land. A brush with the unknowable deep, reframes worries. Drying off, fingers and toes wake up again, along with the body. Re-emerging, reawakened – the feeling has come back.

Want to update a swim wardrobe? Scan the QR code using your phone to get access to the best of new season swimwear as selected by the *Vogue* editors.

FRANCESCA OWEN

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Whether you opt for an over-the-shoulder or a larger hobo, Le Cagole catches the eye at any size.



THE BOLD SHOULDER

Dare to over-accessorise with a Balenciaga bag that proudly takes its name from the French slang for being 'too much'.

Balenciaga's maximalist Le Cagole bag is a reinvention of the classic It bag, inspired by fearless fashion devotees who are unafraid of being seen as a touch extra. The bag is embellished with playful hardware textured with dimples and stones and adorned with pleated straps, while boasting leather charms like exterior pouches and heart-shaped mirrors. Balenciaga pairs these bold new twists with signature touches including flat studs, small buckles and tasselled zipper pulls. Opt for an over-the-shoulder or a larger hobo – Le Cagole catches the eye in all four of its sizes, and is crafted in an array of memorable materials, from extra-supple embossed croc to printed floral arena lamb. Make yours a shoulder that turns heads.



Clockwise from top left: Le Cagole medium shoulder bag, $2,790; Le Cagole XS shoulder bag, $2,090; Le Cagole medium shoulder bag, $2,850.

BALENCIAGA

Available at Balenciaga stores in Westfield and David Jones in Sydney, Collins Street and Chadstone in Melbourne and QueensPlaza in Brisbane. Go to balenciaga.com

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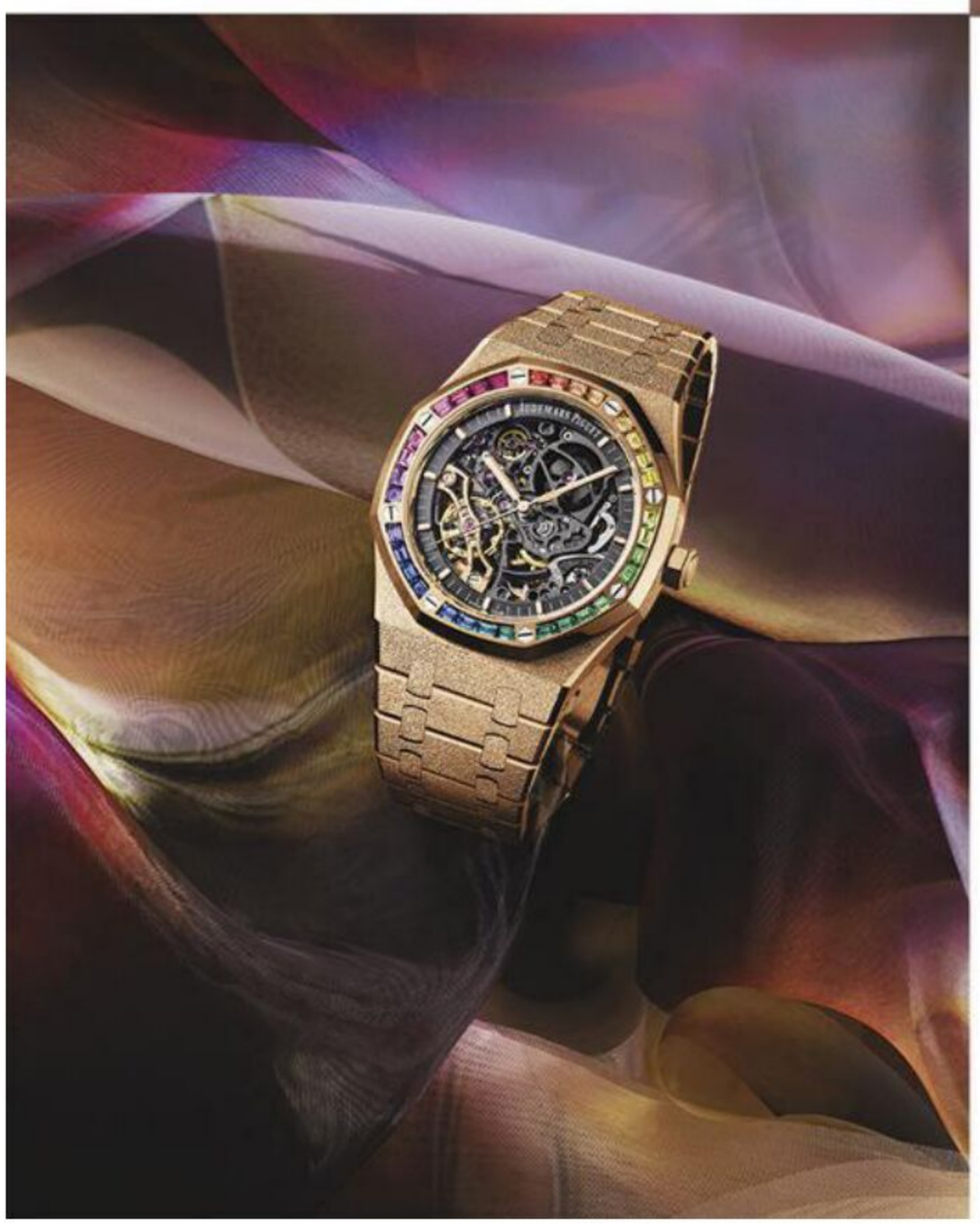
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TRUE REFLECTION

Worn every day, a watch can become a signature accessory and statement of self expression for the contemporary woman. The Audemars Piguet 2021 summer collection has been designed with four striking new timepieces to pair with the season's latest looks. There are two svelte new 34mm models this year, including the Royal Oak Selfwinding watch in chic black ceramic with a glint of pink gold, and the Frosted Gold Selfwinding model with a sleek blue guilloche dial that reflects the light of its surrounding environment. Next is the 38mm Royal Oak Selfwinding Chronograph in pink gold, with a stunning purple-hued face and 32 baguette-cut amethysts adorning the bezel. Lastly, the Royal Oak Frosted Gold Double Balance Wheel Openworked model presents a kaleidoscope of multicoloured gemstones, and with its rainbow bezel, is sure to make you stand out – available in 41mm and 37mm.



Opposite, clockwise from top: Royal Oak Selfwinding in black ceramic; Royal Oak Frosted Gold Double Balance Wheel Openworked; Royal Oak Selfwinding Chronograph in pink gold with amethyst bezel. **This page, right and below:** Royal Oak Frosted Gold Double Balance Wheel Openworked with multicoloured gemstone bezel.



LIKE ALL AUDEMARS PIGUET PIECES, THESE DESIGNS BLEND CRAFTMANSHIP WITH AN AVANT-GARDE APPROACH

These refined decorations draw inspiration from diverse fashion influences. Offering up creative contrasts, like cool jet black set against a shimmering sparkle of frosted gold, this collection is a strong couture showing from the high-end watchmaker founded in Le Brassus, Switzerland, in 1875. Like all Audemars Piguet pieces, these designs blend traditional craftsmanship and attention to detail with an avant-garde approach to what watches can truly reveal about their wearers. Think savoir faire and style, blended with charm, confidence and the utmost elegance. It's time to shine.

AUDEMARS PIGUET
Le Brassus

For more details, visit audemarspiguet.com.

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PURE ELECTRIC

Live the dream – yours and the planet's – behind the wheel of Volvo's new all-electric SUV.

The freedom to hop into a car and go *anywhere* is one of life's great pleasures. And the Volvo XC40 Recharge Pure Electric SUV means you can do so knowing you're looking after the world you're exploring.

The beauty of this SUV goes far beyond its striking looks and sustainability. The drivetrain delivers excellence on all fronts, powered by twin 150 kW electric motors on the front and rear axles, which provides all-wheel drive, and an impressive power output of 300 kW and 660 Nm fed by a 78 kWh Lithium-ion battery pack under the floor. With a fully charged battery estimated to take you up to 418 kilometres*, the XC40 Recharge is also designed for fast charging from zero to 80 per cent in approximately 40 minutes**.

Inside, the emphasis is on Scandinavian minimalist design using aluminium accents and contrast stitching in the luxury leather-accented seats. Available in Australia in September, this SUV is a big step forward in Volvo's plan to produce only fully electric vehicles by 2030, in a bid to help the world reach net zero emissions by 2050. To be part of the movement, simply unplug and play.

VOLVO

Start your online journey today: volvocars.com/au/v/cars/xc40-electric.

* Figures according to ADR 81/02 are derived from laboratory testing. Factors including but not limited to driving style, road and traffic conditions, environmental influences, vehicle condition and accessories fitted, means in the real world the range you experience can differ from that advertised. Advertised figures are meant for comparison purposes. ** When charged using fast charging DC up to 150 kW under optimal charging conditions. Charging times are dependent on factors such as outdoor temperature, current battery temperature, charging equipment, battery condition and car condition. Fast charging cable not provided with the car. Charging times with standard charging can vary significantly.

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“New beginnings are both inevitable and powerful. They offer us a chance to evolve, to move forward and to change. But in pressing reset, there are valuable lessons in examining the past and learning from what makes us human. Only when we truly reflect and build upon our past can we start a new, more meaningful chapter.”

Edwina McCann, Editor-in-Chief, *Vogue* Australia
&
Melissa Hopkins, Chief Marketing Officer OPTUS

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It starts with yes

Taryn Brumfitt, Founder
Body Image Movement
Optus Ambassador

Yes OPTUS

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CHAMPIONS OF CHANGE

As Australia looks to a more equal, representative, diverse and creative future, we recognise female leaders who are fashioning real and meaningful change by forging the way forward with their voices, their talents and their actions.

PHOTOGRAPHS HUGH STEWART

NINA FUNNELL, Walkley Award winning journalist and #LetHerSpeak and #LetUsSpeak campaign creator GRACE TAME, 2021 Australian of the Year and advocate for survivors of sexual assault

Since its launch in November 2018, the #LetHerSpeak campaign has built an incredible legacy for survivors of sexual assault wanting to share their stories and the way media reports on such cases. It has also made a household name of Grace Tame, the woman at the centre who was originally blocked from being identified in her native Tasmania, but whose ensuing advocacy won her this year's Australian of the Year Award.

Helmed by Nina Funnell, an investigative freelance journalist with 10 years' experience reporting on sexual violence, #LetHerSpeak was originally launched after Funnell met the then 22-year-old Tame in 2017 and learnt of the gag law that prevented her from sharing her story.

"The idea was that by focusing on a single case study, we would draw attention to the horrific impacts of the existing gag law and that, in turn, would generate awareness about why the law was punitive and harmful to rape survivors," Funnell explains.

"By taking her case through the Supreme Court and winning her a single individual exemption and then allowing her to be publicly identified under her real name, that would again show the benefit of allowing survivors the autonomy to decide for themselves whether or not they want to be identified."

"The idea was that by focusing on a single case study, we would draw attention to the horrific impacts of the existing gag law"

As a survivor of sexual assault herself, Funnell knew that speaking out on your own terms allows survivors to reclaim control, so subsequently worked "every day, literally every weekend, nights, holidays and birthdays" from her living room in partnership with News.com.au, Marque Lawyers and the organisation End Rape On Campus Australia.

Her approach was three-pronged: "It combined media advocacy, which was using the media as an instrumental vehicle to generate awareness of the laws; legal advocacy in the sense that we were taking specific individual matters to court as case studies to continue to highlight the impact of the law; and then government advocacy, which was creating a petition, producing government submissions and letter writing.

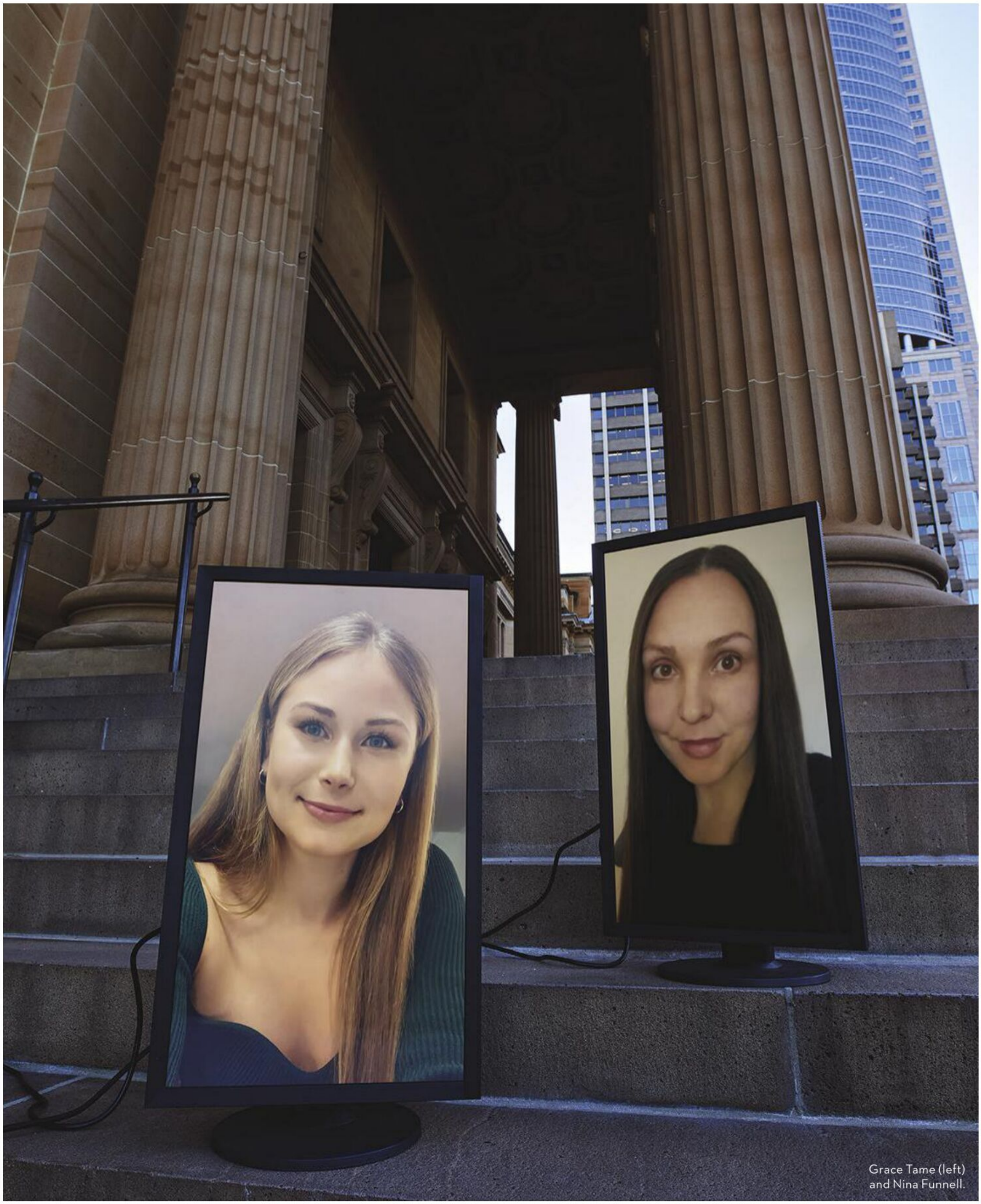
Not only did Funnell's tireless pursuit allow her to tell Tame's story in August 2019, but it led to direct legal assistance for another 18 individual survivors across three jurisdictions, which culminated in four law reforms – not just in Tasmania, but also the Northern Territory and Victoria – as well as Funnell being awarded three Walkley Awards.

Tame, meanwhile, admits that for a relatively articulate person, she struggles to put her journey into words. "It's so humbling because people want to offer their support, not just for me, but for the cause," she says. "I've always just been a representative of a much bigger movement guided by truth and justice and a fundamental desire to make progress and unite people, and educate people and empower people. To be part of it, especially in the position I'm in at the moment as Australian of the Year, is such a huge honour and privilege … I get the opportunity every day to experience firsthand what kind of impact we're making as a team."

She's honed her skills as a gifted orator, addressing not just the National Press Gallery, but crowds in the Women's March4Justice in Hobart and for myriad International Women's Day events, fuelled by the love and energy she both witnesses and receives. "That's what you see come to the surface when you are able to relate and connect to another human being in that way. And I'm not talking about deep in love, like, 'I love you.' I mean, like, pure goodness that overpowers all manner of evil and makes us collectively resilient."

Meanwhile, Funnell continues with her leadership and advocacy for victims, although has recently expanded the campaign in Victoria under the new title #LetUsSpeak, which is more inclusive of male and non-binary survivors. Three-and-a-half years in, she is adamant her work is far from over. "Dismantling the legal barriers for survivors to speak out is really just the first step. Now, as a community, we need to pay a lot more attention to the social and cultural barriers that continue to silence survivors and which need to be dismantled." *Jessica Montague* →

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Grace Tame (left) and Nina Funnell.

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Grace Lillian Lee.

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GRACE LILLIAN LEE, founder, First Nations Fashion + Design

When Grace Lillian Lee announced the formation of a First Nations Fashion Council, Covid interrupted – in a very real way. "I remember the director of events standing up and saying – straight through our announcement – we have to shut down the event because there were over 500 people," she recalls of being at the Australian Fashion Summit at Melbourne Fashion Festival in 2020 when restrictions came into effect. It didn't stop her.

Along with Teagan "TJ" Cowlishaw, now CEO, they founded First Nations Fashion + Design, an independent not-for-profit organisation that fosters the growth of Indigenous fashion, through workshops and mentorships. While born in 2017, they went from strength to strength in the middle of a pandemic. Thriving in the face of adversity is not unlike the path of many Indigenous people, overcoming unimaginable existential threats to preserve 60,000-year-old cultures, yet continuing to make vital contributions to the modern cultural life of the country.

As a Cairns-based creative and designer, she makes scrolling and furling body adornments in vivid colour using a weaving technique drawing on her Torres Strait Islander lineage. Under the tutelage of renowned artist Ken Thaiday, RMIT-graduate Lee began working with communities and artists on Erub Island and Mornington Islands in the Strait. "It really made me see more of the interest and the growing interest in how fashion can really create change for a community," she says.

This was an idea profoundly felt at the first-ever all-Indigenous fashion runway at this year's Australian Fashion Week. Produced by Lee, who founded the Cairns Indigenous Art Fair's fashion show, and has produced the Country to Couture runway shows at Darwin Aboriginal Art Fair, she crafted a musical, visual and spiritual showcase of First Nations fashion.

Entirely self-funded, it was in line with Lee's vision that the organisation remain independent to support Indigenous self-determination and nurture young talent, from models to stylists, photographers and more. "If we've inspired the next generation or change people's mindsets within our nation about Indigenous fashion … I think that we've done our job," she says.

Having just wrapped another show and workshops at the oldest Aboriginal festival in Australia, in Barunga, Northern Territory, she's setting her sights on a First Nations' fashion festival, "dedicated to Indigenous textiles and designers and the ecology of the industry, so creating this really beautiful event annually that people could come and see what's happening nationally". *Alice Birrell*

HUGH STEWART



Grace Forrest.

GRACE FORREST, co-founder and director of Walk Free

Grace Forrest is a natural-born leader. She is a passionate campaigner for human rights. Since she co-founded Walk Free, an international human rights group focused on accelerating the end of modern slavery more than a decade ago, she has pushed for policy, legislation and global systems change to protect basic human rights and raise awareness around the ongoing atrocities of modern slavery.

"There are more women and girls living in slavery today than there are people living in Australia. I am both haunted and inspired by that fact. I was inspired to co-found Walk Free by working with and learning from survivors."

Now, 10 years on, Walk Free is a dedicated and trailblazing team who work to end the man-made problem of modern slavery. Much of their work is about ensuring survivor voices are heard, believed and amplified. "Their voices, experiences and expertise are central to what we do, from policy recommendations to the highest level of national and international governance, to producing the world's leading dataset on measuring and understanding modern slavery. When you are dealing with such huge numbers, among so many other major global challenges, the problem sometimes seems too big to solve, but we must never lose sight of the inherent value of every human life. The fact is slavery is 100 per cent a man-made problem. As close as the shirt on your back, the coffee you drink and the smartphone in your hand. And that means that we can each do something about it." →

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Forrest is currently in Geneva with the head of global research, Jacqueline Joudo-Larsen, working on the next global estimates of modern slavery with UN agencies, the International Labour Organization and The International Organization for Migration. This dataset will inform the next Global Slavery Index and become the new global standard and global effort to accelerate the end of modern slavery.

"Of all the industries in which modern slavery is a major challenge, fashion is one of the worst. This is because exploitation occurs at every level of the supply chain – from the growing of the cotton (say, in China), to the spinning of the fabric (say, in India), to the creation of the garment (say, in Bangladesh or Ethiopia). Much of this exploitation is fuelled by cheaper-than-a-sandwich fast fashion, a seemingly never-ending demand for 'new', and a severe lack of transparency."

She adds: "Seriously, right now, Google your favourite brand and see what information they have about their garment workers and supply chain. If they have none, feel free to assume the worst. Or if it is there, but seems too good to be true, or just a lot of words without any legitimate protections (policies on forced and child labour, independent auditing or a commitment to a living wage for their workers) then generally it's green washing. This makes it incredibly hard for consumers to do the 'right' thing. Sustainability is trending, but that doesn't necessarily equate to fair working conditions for people or protection of our natural environment." *Alison Veness*



Melissa Hopkins.

MELISSA HOPKINS, head of marketing Optus and mental health advocate

Sitting propped up in her bed the night before R U OK? Day in 2018, Melissa Hopkins made a spur-of-the-moment decision that has greatly impacted her life since. In a post on LinkedIn, she revealed her "deepest, darkest secret" – that she'd been suffering a severe form of depression since her early 20s.

It was an off-the-cuff moment of vulnerability laid bare in front of thousands of colleagues and connections who only knew Hopkins as the highly successful, effervescent and energetic head of marketing for Optus. The post – which Hopkins signed off with the mantra "Let's smash stigmas around mental health together" – went viral and notched up hundreds of thousands more views from strangers, many of whom reached out to Hopkins directly.

"I was blown away with the response. I really felt I'd reached so many people in a way I hadn't intended to," she remembers. "I think, for me, putting it on LinkedIn was me accepting this is part of who I am and that's not a negative … For me, talking about it and sharing it, validated it. For probably the first time in almost all my life I put out there who I really was."

Sharing her truth not only allowed Hopkins to start a new chapter personally ("a journey I've still been going on," she says), but placed her on the path to an authentic and intuitive type of advocacy. She now sits as a non-executive director on the board at batyr, a preventative mental health organisation created and driven by young people for young people, and has recently been invited by the government to be a special advisor for the Public Stigma Technical Advisory Board, a move Hopkins says she's "blown away with".

She believes the key to breaking down stigma around mental health lies in authentic storytelling. "For me it's just the normalisation, and for people to feel okay if they're having these thoughts or suffering from the different varieties," Hopkins says. "I've just realised I'm now actually in a position of influence at some level and just by sharing my own story and other stories could help others going through it." *Jessica Montague*

LISA HAVILAH, CEO and EMILY McDANIEL, director First Nations, Sydney's Powerhouse Museum

So much has been written recently about the grit and grace of female leaders, and what seems to set their leadership style apart is the way in which it transcends the individual to embrace the collective. It's less about one woman's achievements, and more about what her vision and ambition will do for the greater good. When a leadership team is made up of multiple women, like at Sydney's Powerhouse Museum, that dynamic only proliferates.

Leading its recently announced $500-million renewal is chief executive Lisa Havilah, who joined in →

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Lisa Havilah (left) and Emily McDaniel. Artwork: *Mittji* by Wukun Wanambi. Commissioned and purchased by Powerhouse, 2021.

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2019 and was instrumental in securing the funding from the New South Wales government, and Emily McDaniel, an esteemed curator, educator and writer from the Kalari Clan of the Wiradjuri nation in Central New South Wales, who was recently appointed the museum's inaugural director, First Nations.

They share the desire to radically rethink the role of a museum in contemporary Australian society, especially as it pertains to promoting our First Nations history, culture and knowledge.

"The Powerhouse is over 140 years old and, with a few exceptions, what we collect has come from a very Western perspective. It's been very hierarchical – even the word 'museum', it's very sandstone," Havilah tells *Vogue*. "We really want to break down and reconsider what hierarchies exist; who should be leading and telling the stories."

"We want to think about exhibitions as conversations," adds McDaniel, who played a major role in co-curating and commissioning the Powerhouse's current exhibition on the cultural history of the gum tree, *Eucalyptusdom* (on until May 2022). "They're never finished in their entirety, they just open up new ways of considering and expressing thought and meaning."

Fashion and design will play a major role in the museum's overhaul – the government's decision to grant funding based on this is a monumental vote of confidence, not just for the local fashion industry, but all of the many sectors it touches. Havilah has ambitions for the new Powerhouse to hold its ground against the great fashion museums of the world – The Met in New York, London's Victoria and Albert Museum and Belgium's ModeMuseum – but not at the mercy of the local sector.

"We're thinking about how we can work closely with the local industry to sustain and grow fashion and design talent, and that doesn't just mean doing international fashion exhibitions," Havilah says. "It includes providing subsidised space for designers to be based at the Powerhouse – and that applies to young people wanting to move into fashion and design, but also emerging designers who are moving into a national or international career."

If the respect and admiration McDaniel and Havilah have for each other, professionally and personally, is the foundation upon which the Powerhouse's new era is being built on, there's much to look forward to.

"Lisa doesn't just see First Nations representation as an option," says McDaniel. "It's not an afterthought. It's woven and embedded in everything the Powerhouse wants to be, and commits to being." *Amy Campbell*

ANGIE FIELDER and POLLY STANIFORD, founders of Aquarius Films

Even as a child, growing up in Townsville in the 1980s, Angie Fielder knew she wanted to make movies. The Oscar-nominated producer of *Lion* was "really obsessed with all those big *Making Of* … one-hour specials on television," she recalls. "I found the whole process fascinating."

Some 17,000 kilometres away in London, Polly Staniford was having a similar revelation. "It's a little bit of a cliché, but I did always love storytelling as a kid," she says. Staniford recalls play dates with the daughter of director Terry Gilliam in a house full of filmmaking ephemera. "I went: 'Oh wow. I want that job,'" she reflects.

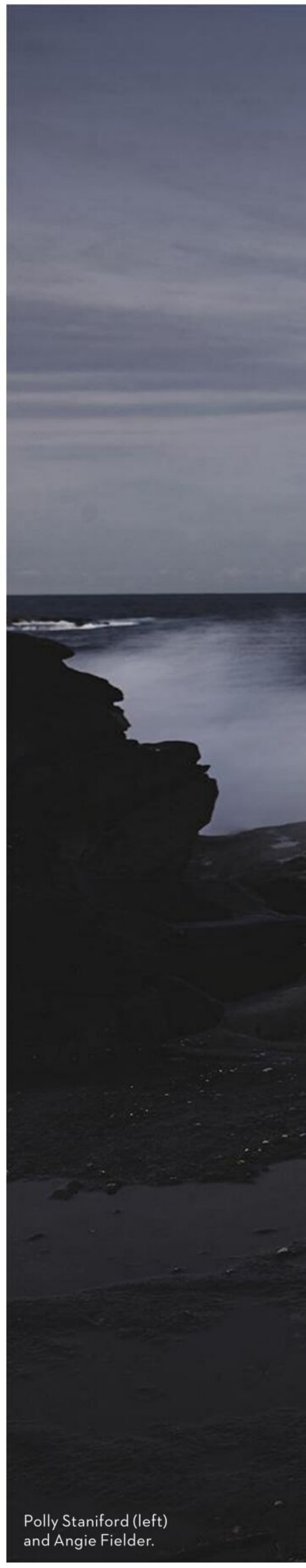
It would be several more years before the pair would meet in Melbourne, working on an awards ceremony for *Inside Film* magazine presided over by then-editor David Michôd.

The three of them got on so well that Michôd – a filmmaker himself, who would eventually go on to direct *Animal Kingdom* – approached them to produce his debut short film. The pair worked so easily together that they co-founded their production company Aquarius Films in 2007, dedicated to telling diverse and female-led stories. The real magic of their partnership, Fielder reflects, is that they are incredibly similar people. "We seldom disagree on things," Fielder explains. "We literally do finish each other's sentences. If we write script notes, they will almost always be exactly the same. It's kind of uncanny."

Since its inception, Aquarius Films has become a leading voice on the Australian film and television scene, and Fielder and Staniford have earned a reputation for identifying cultural changemakers. They've worked with *Black Widow* filmmaker Cate Shortland on her 2017 drama *Berlin Syndrome*, and Matt Okine, whose debut feature they are currently producing following the success of their television series *The Other Guy*. "It's really important to us we're able to make films and television series that inspire change," Staniford says. "We want to keep doing that: telling unique stories and pushing diversity, but in a way that gets a big audience in."

One of Aquarius's aims, adds Fielder, is to ensure that all of their productions amplify diverse voices behind the scenes. "Producing, writing, directing, heads of department," she explains, "the key creative driving forces." That includes their recent SBS series *The Unusual Suspects*, written by Jessica Redenbach and Vonne Patiag, as well as their booming forthcoming slate. There's the television adaptation of Clementine Ford's memoir *Fight Like a Girl*, a film version of Hannah Kent's novel *The Good People*, and *The Geography of Friendship*, a psychological thriller produced in partnership with Rose Byrne's Dollhouse Pictures, with Gracie Otto set to direct.

Aquarius is "really trying to put diversity not only in front of the camera, but also behind the camera", explains Fielder. Adds Staniford: "It's about giving new voices a go … Making sure we're giving opportunities to under-represented creatives, so that eventually they can be the ones who are running companies and making decisions." *Hannah-Rose Yee* ■



Polly Staniford (left) and Angie Fielder.

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Lily Collins wears Cartier's Clash [Un]Limited collection white gold cuff and white gold rings set with diamonds and onyx.

INTERVIEW

DIAMOND STATUS

Before movies and television – before, even, Emily and Paris – Lily Collins was in love with fashion. Her latest role as the new global ambassador for Cartier's Clash (Un)Limited collection, is a testament to that. By Hannah-Rose Yee.

If you went looking for Lily Collins at about this time last year, you would probably have found her sitting cross-legged on the floor in her home office in Beverly Hills, flush against the floral wallpaper. Delicately stencilled and very pretty, the wallpaper served as a perfect backdrop for what was basically an objectionable amount of Zooming. Collins was hard at work virtually promoting *Emily in Paris*, her mille-feuille-light Netflix miniseries about a confident Midwestern marketing executive who conquers the city of love one excruciating French stereotype at a time. To date, the show has been watched by more than 58 million people.

The only problem was the temperature: sure, it was Los Angeles, but it was still autumn. It could get cold in her office. So Collins made Zoom's functional limitations work for her. Up top, she would be clad in a piece of high fashion – YSL, Valentino – but down below she'd be wearing trackpants and cashmere socks. "I did always make sure to put the full look on for the photo," Collins stresses quickly. "But my fiancé [director Charlie McDowell] would laugh sometimes when he'd come in and look at my set-up. He'd be like: 'You're wearing sweatpants and a robe tied around your waist because you're cold? But on top you're wearing a strapless dress?" She laughs. "I'm like: 'Yes, it's fashion! We're gonna do it.'"

Clothes are Collins's first love. Before movies and television, before acting, before writing – she is the author of a bestselling memoir, and used to pen a monthly column for teen magazine *Elle Girl* – before even McDowell, whom she met when he directed her in the upcoming film *Gilded Rage*, she loved fashion.

"Oh boy, I have loved fashion ever since I could remember," Collins sighs. "My mum would take me to flea markets and vintage shops when I was younger, and I remember going through her wardrobe and picking out fun things to wear, and dressing up in costumes when I was a kid."

Later, as a teenager, Collins used to sketch designs for outfits and create collages from pictures ripped from the pages of magazines. Now, as one of Cartier's ambassadors and a Hollywood star, Collins has been in the surreal position of having designers, including Karl Lagerfeld sketch looks just for her. She wore custom Chanel to the 2007 Crillon debutante ball when she was 18, and whirled through 54 different Patricia Field-approved outfit changes in *Emily in Paris*. "I've always loved experimenting with clothes," Collins admits, reflecting back on her youth. "Sometimes

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I looked ridiculous, because, of course, I picked my own clothes, but that expression of self and that extension of your personality through your clothes is something that I've always loved."

Collins's new role as ambassador of Cartier's Clash [Un]Limited collection is testament to her lifelong passion. Her first exposure to the brand was as a child, rifling through her mother's jewellery box. "She had really chunky, cool men's watches," Collins recalls. Later, on her 18th birthday, her mother gifted her an elegant gold Cartier Panthère watch, a future heirloom for her own children one day. Her Cartier collection now includes earrings, a ring and a Love bracelet that is "so much a part of me – it's a second skin", she enthuses. For Collins, this everyday sophistication is the beauty of the 174-year-old brand, which she describes as "so effortlessly chic and timeless, but still pushing boundaries and edgy and fresh". That includes Cartier's Clash [Un]Limited collection, a line-up of exclusive limited pieces that are an extension of Clash de Cartier, the jeweller's directional yet classic offering which Collins describes as both "masculine and feminine". Of note is the futuristic glove-watch hybrid, 3D-printed from rose gold mesh and studded with diamonds. "The glove is pretty darn special," Collins gushes. "That deserves a night out!"

Those have been pretty thin on the ground for the past year – although Collins's hope is that things are finally returning to normal in her beloved worlds of film and fashion. After a year of at-home press junkets, premieres and even awards season, she is ready to ditch the sweatpants and cosy cashmere socks and get back out there again. "I'm such a social person," she admits. "I love getting dressed up and having fun." For a big red carpet, such as the Met Ball or the *Vanity Fair* Oscar Party, Collins likes to experiment, especially when it comes to her accessories and jewellery. But in her day-to-day life, she's more about layering her "core, delicate pieces" of jewellery, she explains. "For me, every piece of jewellery that I wear has memories attached to it. Jewellery is sentimental … It's like wearing memories on you."

And Collins has a good memory; she recalls visiting Australia more than once as a child, even celebrating a New Year's Eve in Sydney when she was a kid, watching the fireworks light up the Harbour Bridge before travelling to the Blue Mountains' Jenolan Caves. Her picture-perfect memory extends to fashion: she's kept stacks and stacks of magazines over the years and can remember details and moments associated with key pieces in her wardrobe. These days, though, her style is more likely to be inspired by her friends than

"Emily really taught me about finding yourself in adulthood, in womanhood, and finding your voice and confidence. I can't wait to play her again"



Lily Collins and Samuel Arnold in 2020's Emily in Paris.

a magazine editorial. Collins namechecks a few of her pals with great taste, including her two future sisters-in-law – "they are always effortlessly chic", Collins exclaims, "I'm always looking at what they're wearing. Let me borrow that!" – and her good friend Jordan, who is French but lives in LA. "So it's even more annoying," sighs Collins, "because she's got this California beach-girl vibe, but she's Parisian and always looks chic no matter what, even if she's only wearing a tank top and jeans. I'm like, teach me your ways, *please*."

Paris is one of Collins's favourite cities in the world. She's attended fashion shows there, worked with French brands including not only Cartier but Lancôme, and is currently based, once again, among the wide boulevards and the baguettes filming the second season of *Emily in Paris*. "I obviously love Paris," Collins says, but working on the Netflix series also enabled her "to create a whole new relationship with the city." She had "the most fun" making season one, forging lifelong friendships with the cast and crew. There's no group WhatsApp chat, Collins admits, but there is a group *Emily in Paris* email chain, which sounds exhausting, quite frankly. "God knows, on Instagram we're all DMing each other all the time," she adds.

The core cast are all returning for season two, including Ashley Park, Camille Razat and Lucas Bravo, Emily's staggeringly gorgeous chef neighbour Gabriel. Joining them this time around includes the Tony-nominated playwright Jeremy O. Harris and English actor Lucien Laviscount. (It is clearly a prerequisite of appearing in *Emily in Paris* that you be in possession of a very good name.)

Entire dissertations could be written dissecting the success of *Emily in Paris*. But, as Collins reflects, the simple fact is that *Emily in Paris* was released at a time in the world when what we really needed to do was laugh, and nothing made us laugh more than Emily. "That was a gift for me as an actor, to be a part of something that allows people to heal," explains Collins, "and to be a part of something where I got to have so much fun." Emily, she adds, "is someone who looks at the bright side of things. She pivots, she's optimistic, she's driven, she's resourceful. She's all the things that I found myself needing to be more of during quarantine … Emily really taught me about finding yourself in adulthood, in womanhood, and finding your voice and confidence." Collins is excited to return to this character who taught her so much. "I can't wait to get back and play her again," she says, "and find all the new experiences that she'll be going through. God knows, there'll be a lot more laughing!"

ALAMY ZOE GHERTNER © CARTIER

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COMMUNITY

LUCKY CHARM

With a career spanning several decades, Kylie Kwong is adept at starting afresh. As she signals a new chapter with the opening of her latest Sydney eatery, she speaks about the importance of purpose and passion but also remaining flexible and open to change.

PHOTOGRAPH HUGH STEWART

Kylie Kwong has long nourished Sydneysiders. Be it with steamed dumplings from her Eveleigh market stall or saltbush cakes with chilli from Billy Kwong, the beloved restaurant she closed in 2019. For Kwong, one of the worst parts of the pandemic's devastating impact on the hospitality industry has been the effect on the collaboration she fosters with her team and community.

However the chef, restauranteur, TV personality and Audi ambassador firmly believes nourishment goes beyond her delicious, life-affirming food. "Nourishment for me is all about connection. It nourishes me to nourish others," says Kwong.

This is particularly so with Lucky Kwong, the community and produce-focused eatery Kwong opened in Sydney's South Eveleigh just six weeks before the city was once again plunged into lockdown.

Yet starting anew is not something Kwong is afraid of. Nor is accepting change – a slippery constant in these still challenging times.

"If there is one thing that this pandemic is teaching us, it is the importance of understanding the notion of impermanence – that everything changes and nothing remains the same. The importance and understanding of the power in letting go – just because something worked well a certain way before doesn't guarantee it will work to the same positive effect the next day," she says.

"We have to remain flexible and open to change, change, change – so I guess in this way, I try [to] see every day as a new beginning."

VOGUE AUSTRALIA: Renewal and change of direction is something you are familiar with. What is most satisfying and challenging about starting over?

KYLIE KWONG: "In 2018, after being a restaurateur for almost 20 years, I began to feel things shift. I felt an inner restlessness for some months and decided to make significant changes. Lucky Kwong is the name my wife, Nell, and I [gave] our angel baby son whom we sadly lost in 2012. Our grief counsellor said to us: 'You never ever get over something like this, you simply learn to move through it.' She reminded us that Lucky would always be an integral part of our being … and to find a space for him to be with us always. The experience with Lucky really drove this shift and major decision. I was determined not to waste one moment doing something I did not feel obsessed with anymore. What obsesses me now is Lucky Kwong. [It's] a place in which I feel very close to [our baby] and in which I can express my maternal love, which is all about feeding and nurturing others. I wasn't able to be a mother in the traditional sense, so I guess Lucky Kwong has provided me with a platform to express this maternal energy in the next best way I know how.

"I love being in the new space. It is the most beautiful, special, magical sun-lit room and for me, Lucky's mother, I have now found a space in which to share his magical energy and message every single day."

VA: Lucky Kwong is very much about community. How do you work with suppliers and particularly with Jiwah, the Indigenous landscape and design group growing and cultivating Indigenous plants?

KK: "When I first discovered Australian native edible plants in 2010, I wanted to learn more about their traditional uses and cultural significance, and the best teachers were First Nations people – this is when I met Clarence Slockee and Aunty Beryl Van-Oploo. I am delighted to be able to work and collaborate again with Clarence and Aunty Beryl at Lucky Kwong. Sitting on Gadigal country, South Eveleigh has a long and continuing connection with the Aboriginal and Torres Strait Islander community.

"[Now] I harvest native plants grown and produced by Clarence and his Jiwah crew from South Eveleigh's community native rooftop garden, a 200-metre walk from Lucky Kwong's doorstep, and integrate them into my Cantonese-style food, as I have done for the past 10 years. I've been an ambassador to the Wayside Chapel [the Kings Cross church that looks after those who need a place to go in the community] since 2015, and continue to use honey from my beehive up on Wayside Chapel's organic rooftop garden. And I'm collaborating with quality food producers and chefs including Palisa Anderson of Boon Luck Farm and Josh Niland of Fish Butchery.

"I really believe that when we know the story and producer behind the food that we eat, our dining experience is enhanced and the food literally tastes better."

VA: *Vogue* Codes celebrates women in technology, entrepreneurial ventures, business leaders. How do you interact with technology in your work?

KK: "I would not say I'm a natural when it comes to technology … those who know me well certainly would confirm that technology is not my strong point. But I have developed a newfound appreciation in recent years. Lucky Kwong is the first time I have done takeaway and therefore had to navigate technology via an online ordering platform. The concept of people ordering from QR codes at their table is a new dimension to dining in this Covid world I really had to get my head around. It's been a big learning experience for me, because I usually operate from the emotional and creative part of my brain. Setting up LK, I definitely had to forge new neural pathways!

"Having human connection is key for me to counteract the impersonal side of technology and this is achieved because everyone is in my immediate view as I peer out from my front counter kitchen bench."

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Kylie Kwong, wearing a Lee Mathews dress, in her new Sydney restaurant, Lucky Kwong.

WORDS & INTERVIEW: ANNIE BROWN
THIS INTERVIEW HAS BEEN EDITED AND CONDENSED FOR CLARITY.

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INTERVIEW

HAPPY FACE

Since she starred on our December cover last year, Awkwafina – or Nora Lum, has gone from strength to strength, becoming a favourite of the house of Gucci, and this month joining the Marvel universe as a superhero sidekick. Hannah-Rose Yee catches up with a star on the rise.



Nora Lum, wears a Gucci jacket, $3,450, shirt, $850, pants, $1,900, hat and bag, both P.O.A.

VOGUE AUSTRALIA: Hey, Nora! How are you?

NORA LUM: "Hey, Hannah! It's been a minute! I'm doing all right. I just got back to Los Angeles yesterday."

VA: I was going to ask where in the world you are, because you've been all over since we last spoke in Sydney for your cover interview.

NL: "Yeah, after we spoke I went to Vancouver and did another quarantine there. I shot this movie with Mahershala Ali called *Swan Song*. And then, after that, I went to New York and filmed my show for four months. Then I went to London for work. I really liked London! It's been crazy, but I'm going back to London, basically … I'm just going to go have a little break."

VA: When was the last time you took a holiday?

NL: "Well, I had a month off during lockdown. And then, I went to Hawaii, maybe three years ago? So, I don't take a lot of breaks."

VA: Do you like being busy?

NL: "Yeah, I think I crave it … My grandma was this very tireless workaholic; I definitely have an aspect of that. It's a weird industry; when you're not working, you don't really know what you're doing, you're just floating around. I definitely love working. It's more how to sit with myself when I'm not, you know?"

VA: I always think it takes a few days on holiday before you actually feel relaxed.

NL: "No, no, exactly. It's like the stages of grief. I think the first couple of days, you're just like, 'tequila!' And then just sad, you know? And then it takes a while for you to realise, like, oh, maybe I should, I don't know, do a couple of push-ups or something. I definitely have that stir-crazy, don't-know-what-to-do kind of thing."

VA: What do you like to do when you're not working?

NL: "Honestly, I really like making music. I do that a lot, it's very therapeutic. And then I like to write down ideas and stories and things. I feel like I watch TV a lot when I'm decompressing from work. When I have all this time on my hands, I always want to pick up a new hobby. Over quarantine, I picked up magic. Card tricks … I'm not even good at the execution, is what I found. But I love picking up hobbies that I'll never be that good at."

VA: So, last year, you were living in Sydney making the film *Shang-Chi and the Legend of the Ten Rings*.

NL: "I miss Sydney every day. It's pretty far, is the only thing."

VA: I know you ate a lot of Ho Jiak when you were here. What were some other memorable meals?

NL: "Oh man, there was this Korean barbecue place I loved in Haymarket, [Chinatown]. I would go to King Tea. I remember Simu [Liu, star of *Shang-Chi*] took me to this Taiwanese restaurant in a strip mall. I went to the Opera House, I went to Bennelong. I wore jeans. I was like: 'I'm so sorry, I'm wearing jeans' … Oh, Mr Wong! God, I miss Mr Wong."

VA: We're on the eve of *Shang-Chi*'s slated release on September 2. What can you say about the film?

NL: "It really is a movie about identity, and I think a lot of people can relate … There's a lot of action. And I can't say that I'm good at martial arts at all. I can't say that I'm good at really anything! But I had a lot of fun being very amazed at our stunt team and what can happen in that world, which is like, sky's the limit."

PHOTOGRAPHS: JASON BOLAND YELENA YEMCHUK

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Lum wears a Gucci dress, P.O.A. **Below**: a still from *Shang-Chi and the Legend of the Ten Rings* with Lum, far right, as Katy.

VA: Do you remember how you felt when you were first approached by Marvel?

NL: "I met up with Destin [Daniel Cretton, the director], in what I thought would be a short meeting, but it went on for hours. We talked so much about the origins of Shang-Chi and what this movie will represent, but also just his love of movies. I could see how passionate he was about creating this character, how much it meant to him. I walked out of that meeting being like, I am going to do this movie, because I love that guy. And working with him was amazing, because it is a big, big movie, but Destin always takes the time to sit with you in those little moments of finding out what's really going on. And in that way, it didn't feel big, it felt very close. So, yeah, I'm really glad I said yes."

VA: Superhero movies also mean toys. Have you seen yours yet?

NL: "Simu actually bought me my toy. And it looks like me! It has my body! It's crazy. I don't know what to do with my own toy. Do I play with myself? Or do I leave it in the box? I mean, it's still kind of trippy. I haven't seen them in the stores yet, but I can't wait to freak out a Target check-out lady, when I'm just like: 'You know who this is?'"

VA: As a face of Gucci, is it raining Gucci at your house?

NL: "I mean, yes. And the weather's welcome, let's say! It's always cool when you get to partner up with brands that you genuinely like and fangirl over. That was very fun. And actually, that whole experience with *Vogue* Australia was one of the best shoots in my life … I really like that video about how much I knew about Australia. I was like: 'I'm going to anger an entire nation!'"

VA: You did well though!

NL: "I did pretty good! I knew what an Akubra was. That was kinda tight."

VA: Outside of *Vogue* editorials, what's your usual style?

NL: "Oh man. One sock. A pair of boxers. Things like that. I do feel like an imposter sometimes, because I wear some really awesome stuff in shoots, but then in my real life, it's like – I'm wearing a shirt that says 'Meowdy'. And it has a cat with a cowboy hat on it. But I'm learning. I think I have a different relationship with fashion now than I did before."

VA: Do you have a personal favourite red-carpet look?

NL: "I think the way that you feel in the outfit is going to dictate how much you love it, or how fondly you think of it later. And when I say 'feel', it's not just: I feel beautiful, but also, like, I can run if I want to. I can fully *run*. I can stand and talk to someone without my knees shaking because of the shoes. So my favourite outfits were ones that were really comfortable."

VA: You were a noughties teen, so I imagine you'll have a good answer to this question: any fashion regrets?

NL: "I used to love shirts that said your zodiac sign, but in bedazzled jewels that would fall off. So then you wouldn't even have a complete design. I also wore these really useless, gigantic belts. They weren't doing anything. Like, wide, they couldn't fit through a [belt loop], they just kind of sat there. Bedazzled zodiac sign shirts and belts that served no purpose."

> "I want to find the next level of peace, or whatever that means. I think if I'm going to continue becoming an adult, I hope I reach a level where the growing is good"



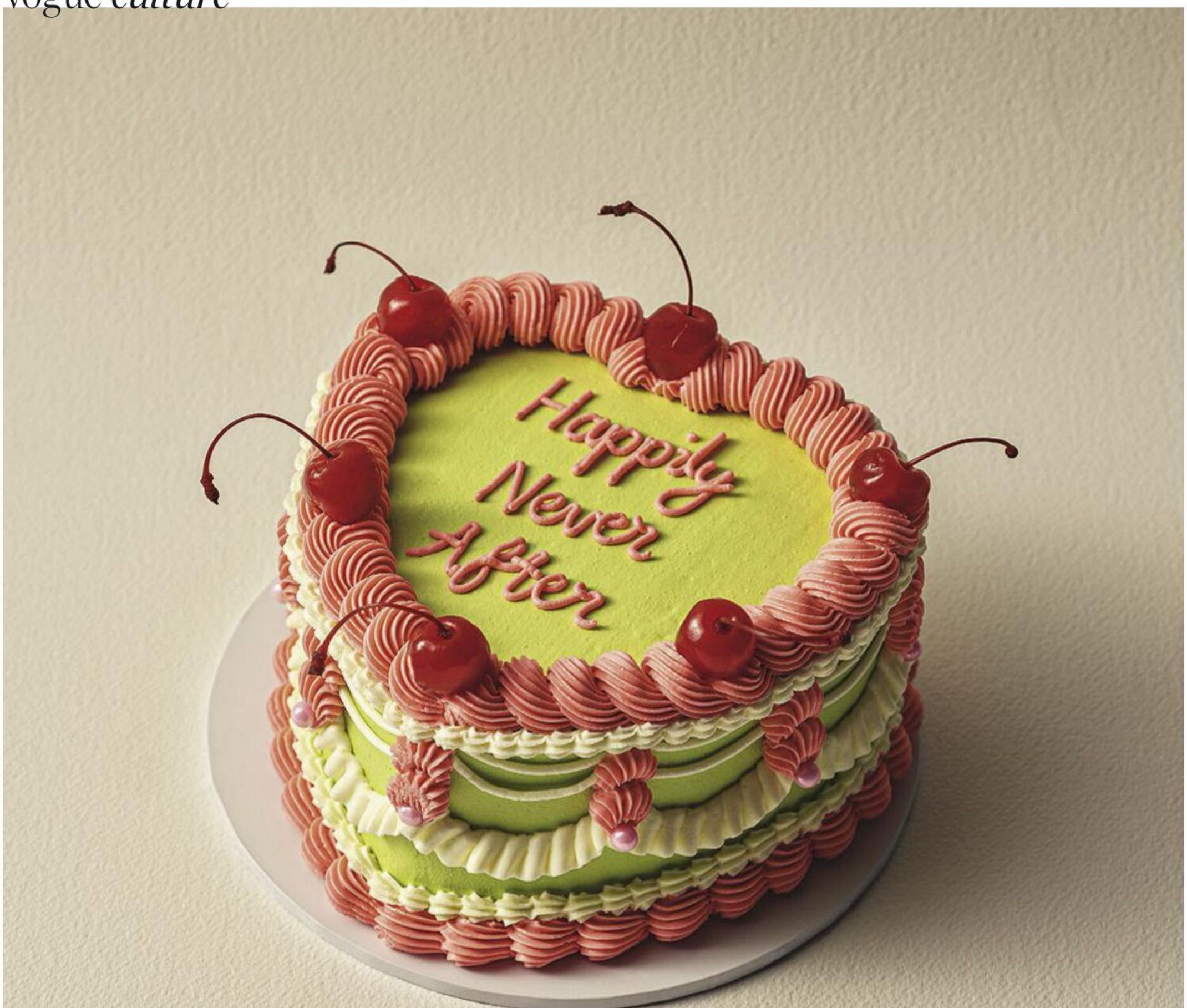
VA: What are your hopes for the future?

NL: "I want to make sure my family is good. And I want to find the next level of peace, or whatever that means. I think if I'm going to continue becoming an adult, I hope I reach a level where it's good; the growing is good."

VA: Do you feel like you're becoming more grown up?

NL: "No, it's funny, I don't think you ever really feel like a grown-up. I think that all the people you thought were grown-ups probably felt the same way. They were just thrust into grown-up things that you have to arrive at. I feel like that journey is still beginning. I want to find out more about myself. I want to find out what's going to make me happy in the next phase of my life."

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ESSAY

HEART BAKE

Cookbook author Charlotte Ree ended her marriage at the start of the pandemic. Since then, she has been slowly emerging into her new beginning courtesy of a recipe for happiness that involves cooking for one.

ART DIRECTION DIJANA MADDISON
PHOTOGRAPH EDWARD URRUTIA

I grew up in the country and my earliest memory is making jam drops with my grandmother. It was my job to do the thumbprints and then to scoop out the jam. Nanny likes to say I put more batter in my mouth than I did the cookies.

Growing up, food wasn't anything to me but a means to survive. My mum was the breadwinner in our family and my stepdad was a stay-at-home mum for us. It's horrific to remember now, but when we came home he would ask us what we'd want to eat: I'd say pesto pasta, Mum would say meat and three veg and my brother would say tacos. And he would make us three different meals! He wasn't a demonstrative person whereas we very much were. I now realise that cooking was his way of showing love.

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I moved to Sydney when I was 17, and two years later I met Diego, the man who would eventually become my husband.

My best friend, who I've known since I was 16, grew up with him and I had heard a lot of stories about him from her. So when I saw him one night out at a pub in Newtown, I shouted: "Oi, Diego!" He had no idea who I was. But we got together then and stayed together for 10 years. I was 19 when we met, 29 when our marriage ended.

Before I met Diego, cooking wasn't a priority for me. I knew how to make pasta sauce from a jar, tacos from a packet, and anything with three veg on the side. That was it. But Diego came from a family of restauranteurs and he taught me how to cook. He showed me how to make bolognese, how to make lasagne, how to *sous-vide* meat, how to make fresh pasta. We fell into the same routine that I had as a child; I worked so much at my job – as a publicist at one of the country's biggest publishing houses – that he became the cook. One thing I did do, though, was bake. I began baking because I was incredibly stressed at work. I was doing it for me, at three or four in the morning, to help me switch everything off and focus on just one thing. One thing that also produced an instant result: you could put a few ingredients in a bowl and have a whole cake within an hour. It was both anxiety management and therapy for me.

You're a very different person at 19 to the person you are at 29. I didn't leave Diego because I didn't love him, I left because I needed more for myself. I could see myself staying in a relationship that wasn't fulfilling for a variety of reasons. That was just comfortable. I think our goals weren't aligned anymore. There was still so much love there and so much respect there and so much understanding, but we just couldn't give each other what we wanted. We had already been in couple's therapy for about a year when I made the decision to end it. I'd been thinking about it for a while, but usually with a big life decision I am quite indecisive. The person I sought advice from was my best friend. I begged her to tell me what to do – and she told me that I already knew. I did know, and so I left.

I moved out in the middle of March 2020 and then lockdown happened. It was a strange period adjusting to living on my own for the first time in my life, while grieving the end of my marriage and also thinking about the future. I knew that the only way for me to pull myself out of all that was to cook. I knocked on my new neighbours' doors and introduced myself as someone who loves to cook, who lives alone, and who was going to be cooking a lot. "I'm not going to poison you," I told them. "Please let me cook for you." One of my neighbours was a single mum who had lost her job during Covid and we were both really struggling. I would cook dinner for myself and take the leftovers to her most nights. And eventually, when things started opening up again in Sydney, I also began cooking on dates. Really cooking.

On one of my first dates I made lasagne. From scratch. My date was a gorgeous cinematographer. We met on Bumble. (Eventually, he made it clear that for him, dating apps were about meeting friends and not meeting people to be in a relationship with. This was completely foreign behaviour to me.) We rolled out the pasta dough together and layered it with a slow-cooked 24-hour ragu. I don't know if I count this man as a relationship, given that nothing ever really happened between us, but while we were quasi seeing each other, we also made ricotta gnocchi, curry pastes, baked barramundi and a perfect chiffon cake. Later, I met a rower – also on Bumble – who had a lot of dietary restrictions. I spent the four months that we dated barbecuing a lot of meat. He ghosted me after a weekend away in Orange. Then came a doctor, with whom I dove headfirst into a relationship that, to me, felt very serious. I made him sashimi platters, handmade ravioli stuffed with homemade pesto and asparagus risotto. Two months after we started seeing each other he broke up with me on the phone after I told him that my grandmother had died. I was so shocked that I didn't know how to respond, and we didn't speak after that.

Why did I do this? Why did I spend most of my first year out of the longest relationship of my life, cooking for other people? I'm still trying to figure that out. Part of me believes it has something to do with the fact I was on my own after such a long time and needing people to like me. Actually, it was more than that – needing people to *need* me. My friends will vouch for that. I am sure that at different points they have all felt deeply uncomfortable with the amount I have given them. In 2020, when restrictions eased, I hosted someone's wedding. I catered four separate 30th birthday parties. I cooked countless four-course dinner parties. And when I say that my friends are uncomfortable it's because they see me better than I see myself. Not, oh my *god*, she's throwing all of this at us. But oh my god – I can see what doing all of this is doing to her. But I can also see how much she wants to do it *for me*.

> Food is a love language for me and I use it to show people that I care. But I need to work on showing myself the same care

It took breaking up with the doctor for me to realise that something had to shift. It's taken me a lot of work with my sensational therapist to realise that when I cook for people, I'm also giving away a part of myself. Food is a love language for me and I use it to show people that I care. But I need to work on loving myself and showing myself the same care that I show others. And since food is such a love language for me, I needed to learn how to cook for myself. To really love myself.

I used to think cooking for one person was completely unexciting, but now I know that there is beauty in the simplicity. A piece of Sonoma sourdough with beautiful ham, tomato and cheese, put under the grill. Oats in the morning. Big vats of homemade pesto. Lots of pasta – I'm a carb-loader. I'm still making 24-hour ragus that I'll turn into lasagne and freeze in individual portions. This kind of cooking is me finally understanding that I can give myself exactly what I want. That I am enough to fulfil all of my own needs.

It's all a work in progress. I spent a third of my life in a relationship that I'm not in anymore. But I think my philosophy on life in general shifted over the past year of cooking, and eating, and living for just me. I didn't think I would be single when I was 30, but I'm really grateful for what I've gone through this past year, because I've learnt more about myself than I could have possibly imagined. Some days, I feel like I've hit my sweet spot. Others I think I have so far to go. Life has its ebbs and flows but I'm so thankful to be in the position I am in. I couldn't recognise myself last year when I left my relationship. I can now. And instead of planning ahead, right now, I'm just trying to be.

Charlotte Ree is the author of cookbook Just Desserts *(Plum, $29.99), available now. Her food memoir* Heartbake *will be published in 2022.*

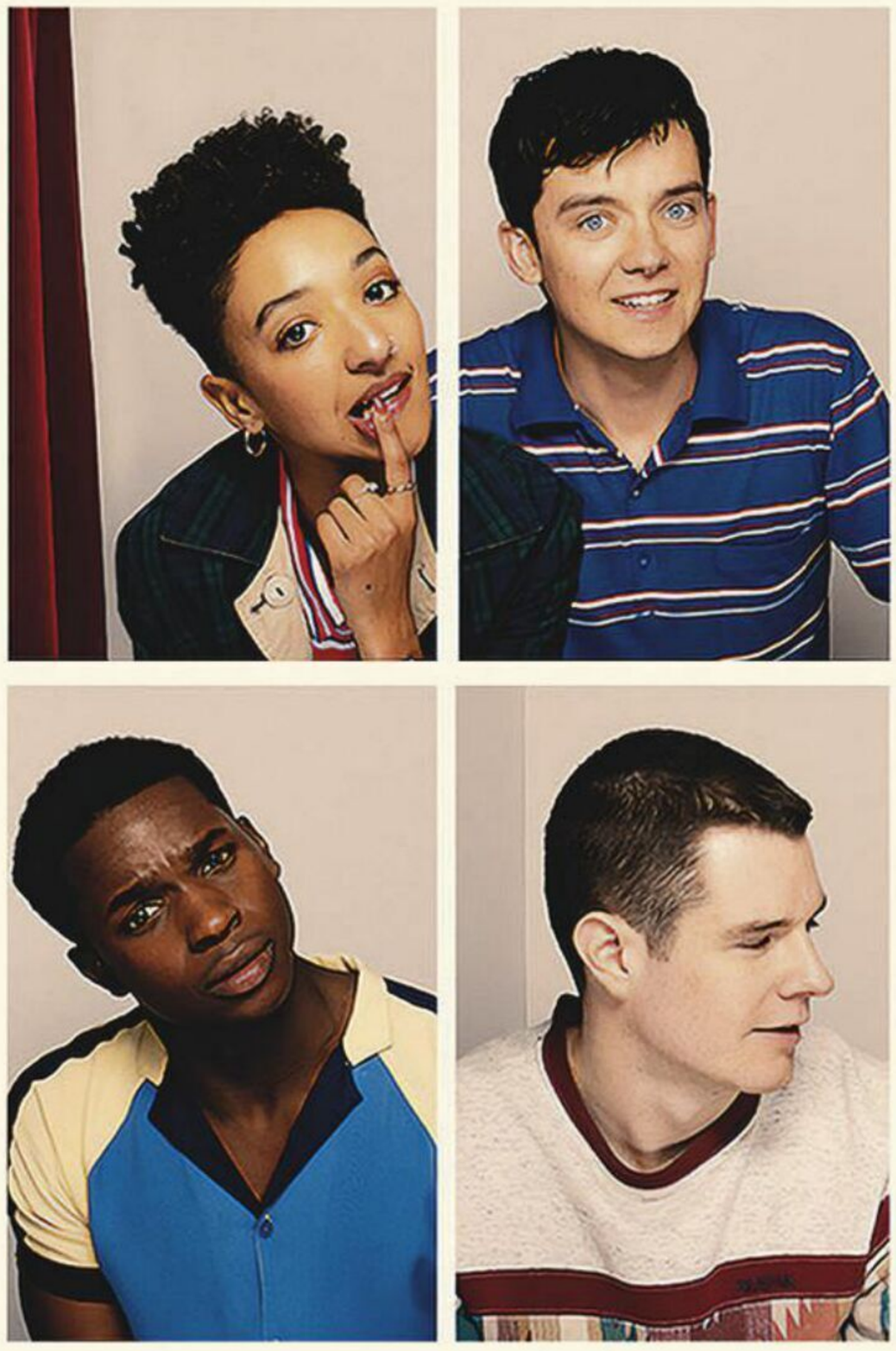
INTERVIEW: HANNAH-ROSE YEE
CAKE: CAKES BY JAVI

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TELEVISION

THE BIRDS AND THE BEES

Sex Education is back for a third season, and as star Emma Mackey and creator Laurie Nunn explain, this time it's tackling some of its biggest questions yet. By Amy Campbell.



The cast of *Sex Education*. including Emma Mackey, top row, far right.

Emma Mackey doesn't remember her high-school sex education classes. "It was that forgettable," says the French-born actress and star of Netflix sensation *Sex Education*. "Actually, no. I do remember doing some lessons, and they were very biological," she adds. "Man and women; penis and vagina; insemination and impregnation. It was a very simplistic, black and white – or pink and blue – way of seeing it."

Laurie Nunn, the creator of *Sex Education*, has similar recollections. "The classes were usually taught by, like, a substitute geography teacher. There was no focus on any type of inclusivity, we didn't learn about gender or LGBTQI issues, and we definitely didn't learn about female pleasure, or desire," says the showrunner. "It was all about how not to get pregnant, or how not to get an STI. It was very fear-based, really."

Listening to both their experiences, you'd be forgiven for thinking they went to the same school. But Mackey attended high school in France and Nunn completed junior school in the UK before moving to Melbourne with her Australian mother at 14. Mackey even graduated 10 years after Nunn did. All of this is to say: high-school-level sex education was pretty bad everywhere.

"I'm sure there are some alternative schools out there, where people are a little bit more open-minded," muses Mackey, who plays Maeve in *Sex Education*. "But … mine was all biology and genitalia. Which is a shame, really. Because I'm 25 now and I'm only just understanding how a lot of this stuff works."

It's these big questions – and the distinct lack of answers available – that give *Sex Education* its locomotion. The first season of the acclaimed television series premiered in early 2019, with the plot revolving around two unlikely teenage friends who decide to launch an unauthorised sex therapy service at their high school to help their horny and confused classmates. The first of those friends is Maeve, a bright but wry 17-year-old who, in the words of Nunn, has "been through some shit". The second is Otis, a gangly, slightly awkward boy played by Asa Butterfield, whose knowledge of the birds and the bees is savant-like. Of course, he's got his sex therapist mother Jean, portrayed rather brilliantly by Gillian Anderson, to thank for that.

Season one saw Maeve and Otis go into business, while in season two their fictional high school, Moordale, is rocked by an outbreak of chlamydia. In season three, the chlamydia has been exorcised and there's a spunky new head teacher in town. Her name is Hope Haddon, and, in news that will tickle fans of the HBO series *Girls*, she's played by Jemima Kirke. "She's cool. Teachers aren't supposed to be cool," whispers Eric (Ncuti Gatwa), Otis's best friend, as Ms Haddon dances her way to the lectern in an early episode. All seems rosy from the outset. But it shortly becomes clear that the third season of *Sex Education* will be dealing with some complex and slightly more murky themes than it has in seasons past.

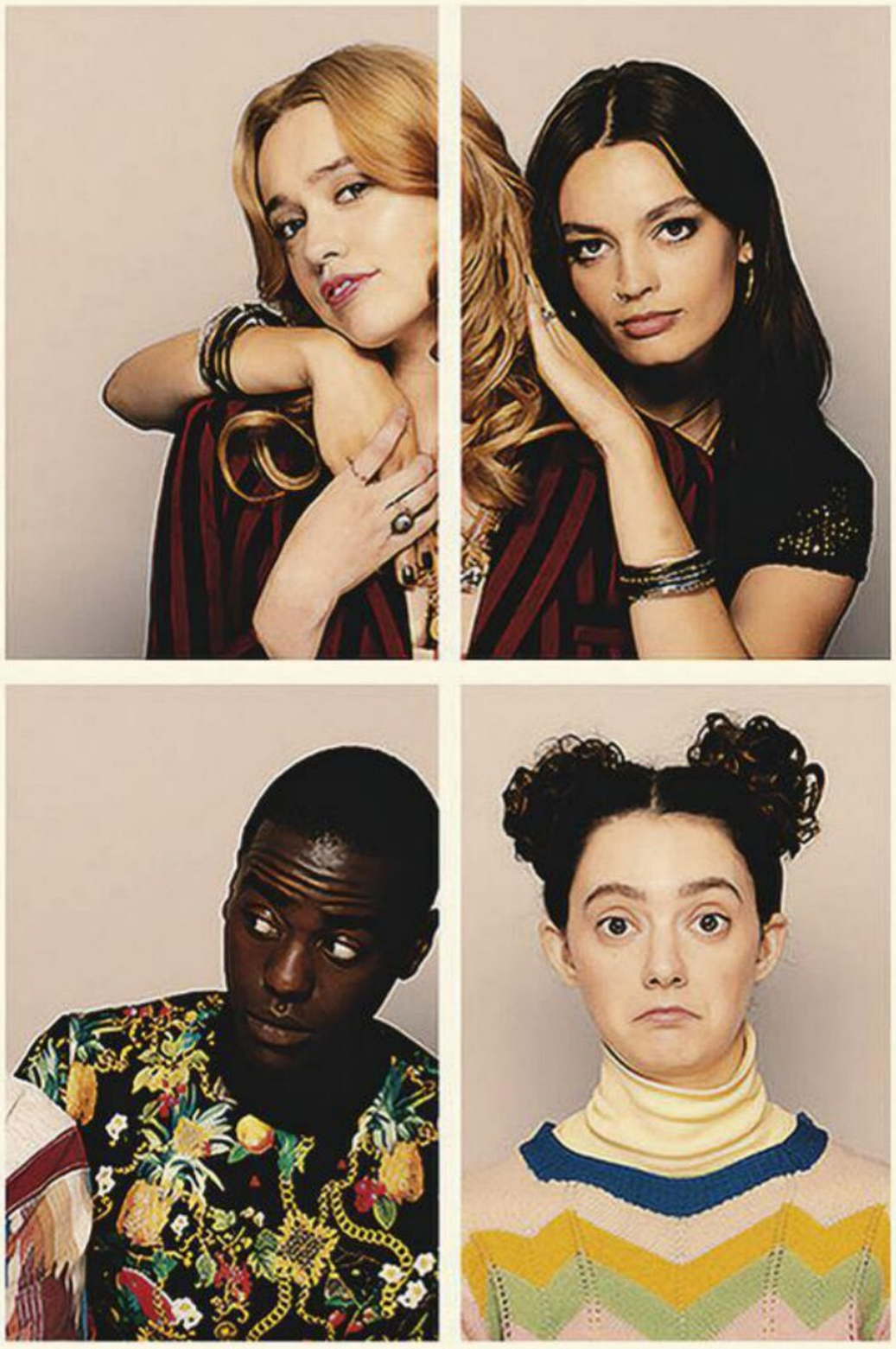
"Hope Haddon is young, she's cool, she seems to have her head screwed on, which is impressive," acknowledges Mackey. "But you get the sense there's something a bit … dodgy about her. And Jemima toes that line so well. She's crafted this character that's a bit ambiv –" Mackey pauses, then repeats the word in her native French, "– ambivalent! She's playing with good versus evil; she makes the character not so binary, or clear cut."

But Hope's arrival isn't all that's bound to stir up chaos at Moordale. A big theme this season is shame, reveals Nunn. Namely, how the emotion can be used as a weapon against people to "keep them inside their boxes".

"The thing about shame, as it's attached to experiences that you have in your teenage years, is that it travels with you into your adult life, and it can cause a lot of issues," observes the showrunner. "In this season, we explore how shame can make you feel othered and scared about your identity, which can be a really dangerous thing."

In many ways, it feels like season three of *Sex Education* couldn't air sooner. This year, schools all over Australia have been rocked by allegations of sexual assault made by students against fellow students, and the fallout has laid bare just how

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inadequate the curriculums dealing with relationships, sex and consent really are. In March, an online petition started by former Sydney schoolgirl Chanel Contos highlighted the experiences of thousands of young women, who shared stories of the shame they felt burdened with after a sexual encounter, whether consensual or otherwise.

Though Nunn says "the show, at its heart, is about open communication, honesty and trying to encourage those things", she admits that, as the show's writer and creator, there's a fine line between focusing on her characters' arcs, and being too sucked into broader cultural and political conversations. "I find that quite stifling," she says. "I mean, what's happening in the wider world does affect my writing – when the #MeToo movement happened, for example, there was a storyline around sexual assault I'd been thinking about and wanting to write about, and it sort of gave me the confidence to go: this is important and I think it's something other people have experienced and will want to watch.

"But it comes from personal experience, too," she offers. "With Aimee's storyline in season two, for example, that really came from my own experience. I was sexually assaulted on my local bus and it was something I knew I wanted to write about and explore in a cathartic way." Nunn did. And naturally, it struck a chord with young women and men everywhere.

The success of *Sex Education*, arguably the first series of its kind to show teenagers having frank and honest conversations about sex while maintaining a goofy, lighthearted tone, begs the question: just how much pressure is on the cast and crew to get it right? It's something Mackey has thought a lot about. The actress has gone through the motions of shrugging off those expectations – "it's not what the show's about" – to now understanding the power of the series as a conversation starter.

"There was a lot of pressure at the beginning, because it was really one of a kind. And because most of us were quite young and it was our first job, there was this expectation to be an orator, a politician. You have to be witty and intelligent, and you have to make sense and be PC … there are so many things you have to be good at, and when you're on a show like this, it's tenfold," she explains. "But I feel less responsibility now, in that sense. Because I've been able to realise that this isn't a show for everyone, and not everyone is going to like it, and that's fine. We have a duty, yes, but it's also just a show. And if it can bring something to people, and educate people, and it can be a helpful tool, great. It should have potency in that respect."

> "You want it to be as fun and funny and entertaining as possible, but you also know that you're dealing with a sensitive subject matter"

When speaking on responsibility, Nunn also selects her words thoughtfully. After a long "hmmm", she concedes: "I do feel a lot of responsibility. I mean, it's in the name – it's called *Sex Education* – so we do have a responsibility as a series to be putting forward healthy and helpful information. And when we're writing it, that's constantly the line we're having to walk. Because you want it to be as fun and funny and entertaining as possible, but you also know that you're dealing with a sensitive subject matter."

"You need to be portraying it in a way that's healing, and which is opening conversations, not setting them back," she continues. "But at the same time, certain people aren't going to relate to everything. There's always going to be a cross-section of people who might say: 'That wasn't true to my experience, so it doesn't speak to me.' But you can't write for everyone. You're speaking to these characters, not a whole generation of teenagers."

Remarkably, the diverse dilemmas of the kids at Moordale have struck chords universally, which is a triumph not many series today can claim. However, in the two-and-a-bit years since *Sex Education* premiered, the 'young adult' genre has evolved significantly, with authentic portrayals of sex and intimacy by series such as *Normal People*, based on the book by Irish author Sally Rooney, and the Zendaya-starring *Euphoria* taking some of the 'responsibility' load off *Sex Education*.

Still, there's one burning question that Nunn continues to return to, when sitting down to pen each new season of her BAFTA-winning show: Am I normal? "If I'm honest, it's the question I still want to know now – and I'm 35!" the showrunner says, laughing. "It's the eternal question, I think. And you continue to carry it with you your whole life. But when you're a teenager, it's particularly intense. And that's what the show is about."

Season three of Sex Education *will stream on Netflix from September 17.*

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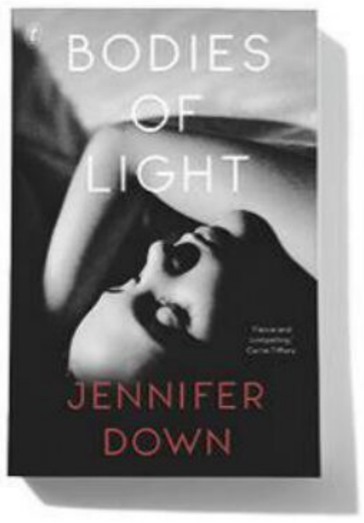
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BOOKS

READING LIST

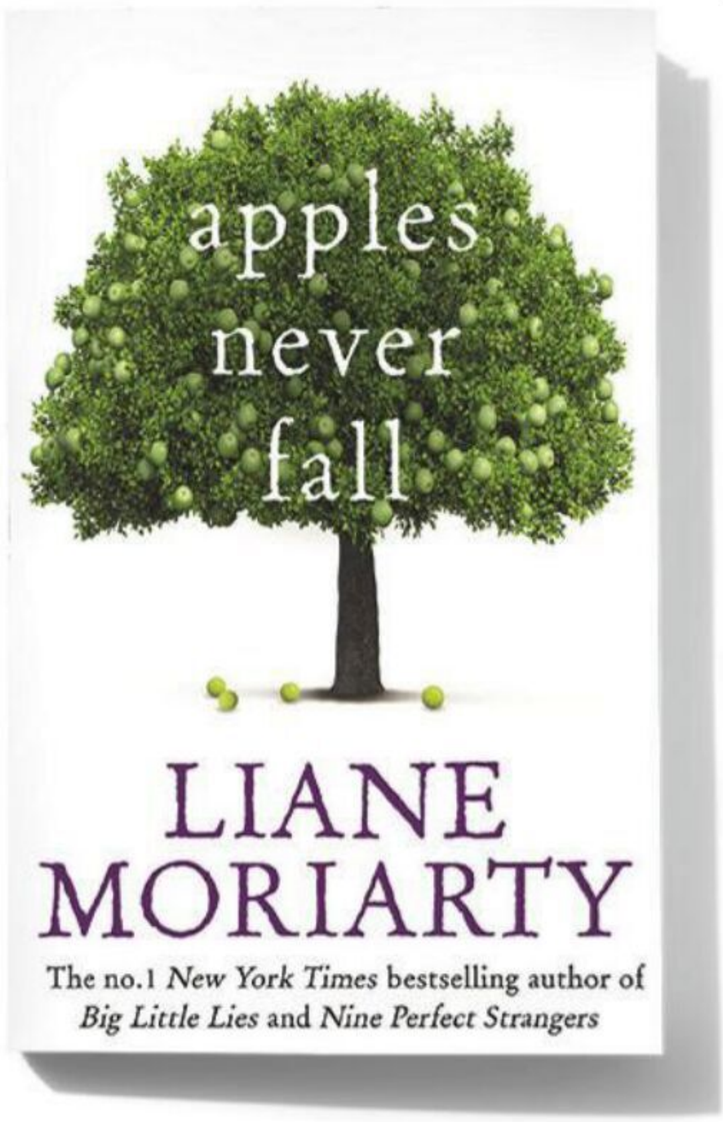
It's a blockbuster month of new releases, with a book for every literary persuasion. By Hannah-Rose Yee.



Bodies of Light

One of Australia's most exciting young writers, Jennifer Down, has released her third and best book, *Bodies of Light*, a taut and devastating story of a woman who escaped her past, only to have it come back to haunt her when she finally thought she was free.

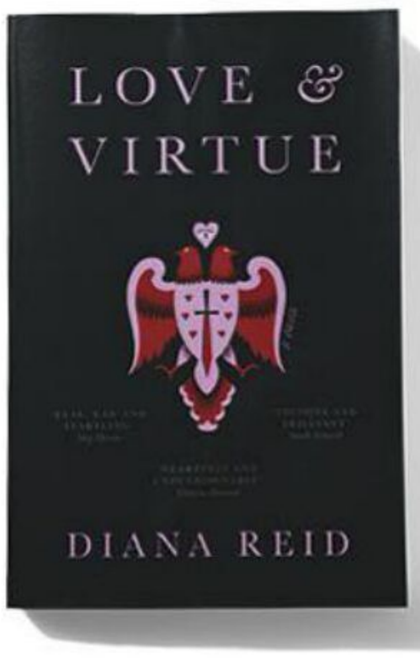
On sale September 28.
(Text, $32.99) by Jennifer Down.



Apples Never Fall

A new novel from Liane Moriarty is always cause for celebration, especially when it promises a cracker of a plot in which a picture-perfect family is forced to reassess their lives when their matriarch goes missing in mysterious circumstances. Nobody does it better than Moriarty.

On sale September 14.
(Pan Macmillan, $32.99)
by Liane Moriarty.



Love & Virtue

Michaela arrives at university in Sydney and finds herself adrift in this world of privilege and carelessness, but it's her friendship with the bold and self-assured Eve that threatens to topple everything. This debut Australian novel has been praised by *Sorrow & Bliss* author Meg Mason and is set to be one of the year's most talked about books.

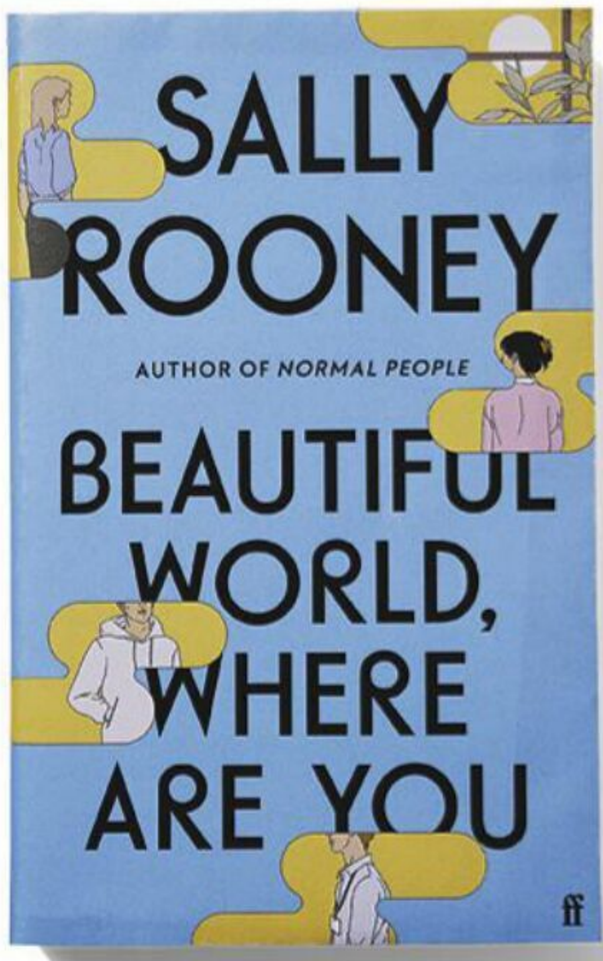
On sale September 29.
(Ultimo Press, $32.99) by Diana Reid.



Magpie

Writer and podcaster Elizabeth Day's latest release is a sharply plotted thriller with an incendiary twist, a story of a young couple desperately trying for a baby who welcome a lodger into their home, only to risk upsetting the delicate balance of their life.

On sale September 1.
(4th Estate, $29.99)
by Elizabeth Day.



Beautiful World, Where Are You

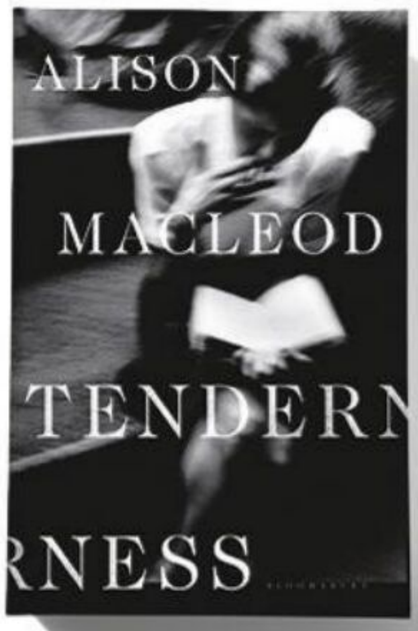
Alice is a novelist rattling around a big empty house on the Irish coast and dating Felix, a man she met on Tinder. Her best friend Eileen is reeling from a break-up and reconnecting with her childhood crush, Simon. Their lives are woven together with trademark incisiveness by the beloved bestselling author Sally Rooney in this, her much-anticipated third novel.

On sale September 7.
(Faber, $39.99) by Sally Rooney.

Tenderness

Fans of Curtis Sittenfeld's *American Wife* will love the epic *Tenderness*, which imagines a young Jackie Kennedy – keen reader and budding journalist – drawn into the landmark 1959 trial to lift the publishing ban on DH Lawrence's *Lady Chatterley's Lover*, censored because of its 'obscene' content.

On sale September 14.
(Bloomsbury, $32.99)
by Alison Mcleod.



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THEATRE

IN MOTION

Sonya Tayeh conquered the world of dance when nobody thought she could, becoming a world-renowned choreographer and leading the stage adaptation of Moulin Rouge: The Musical, *due to open this month in Melbourne. By Hannah-Rose Yee.*

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Darkened basements and pulsating speakers and sweaty bodies. That's what Sonya Tayeh remembers about the moment she realised that she was going to dance forever. She was 22 and living in Detroit, US, and unsure about how the rest of her life was going to look. But there was one thing that she did know: she loved to move.

Most evenings, Tayeh would make her way to an underground club and park herself next to the DJ booth. Techno was her poison of choice. One night, lost in the oblivion of an endless beat, she turned and gazed around the room. "I saw this sea of people," Tayeh recalls. Speaking over Zoom, early in the morning before she heads to the studio, Tayeh is passionate and animated. As she recounts the energy of that night she rolls her body, indicating a sea of people moving as one. "From all walks of life, all parts of the world, connecting in this way," she adds. "I thought: 'This is the feeling I want to make through dance.'"

Tayeh is a long way from Detroit today. She's a long way from Brooklyn, too, which is where she usually lives: the 44-year-old is currently in Sydney, where she is guiding the local cast of *Moulin Rouge: The Musical*, a revival of the original Broadway production that is slated to premiere at Melbourne's Regent Theatre. Tayeh is the choreographer across both iterations, galvanising work for which she has been recognised with a Tony nomination. She is now officially the first female choreography nominee in 11 years.

It is fitting that Tayeh is in Sydney, though, taking the Australian cast of *Moulin Rouge: The Musical* through their paces. Because *Moulin Rouge* the movie was conceived in Sydney: first in Darlinghurst at the home of filmmaker Baz Luhrmann and his wife, costume and production designer Catherine Martin and, later, on a soundstage at Fox Studios in Moore Park.

This year marks the 20th anniversary of the film, a critical and popular sensation when it was first released that has only grown in impact over the past two decades. It made more than $170 million at the box office, became the first Australian movie to open the Cannes Film Festival, was nominated for eight Academy Awards (and won two) and popularised the jukebox musical for years to come. Tayeh recalls sitting in the cinema, electrified and dizzy, on the movie's opening night in Detroit. "I remember running out of the theatre, feeling so beautiful, and so excited," she reflects.

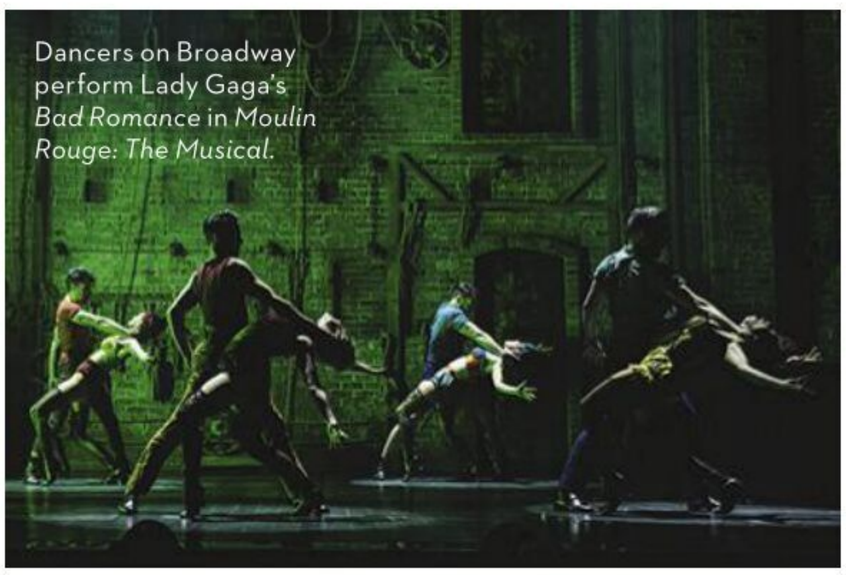
This is the same energy that the musical hopes to convey. For the true *Moulin Rouge* fans, the stage production offers an opportunity to revisit the doomed love story of Satine and Christian, blown up and stretched out and reinvigorated with even more dance breaks and needle drops than the original film.

"It is extremely entertaining," enthuses Catherine Martin, the Oscar-winning costume and production designer of the original film. "It's very life-affirming. It's very inclusive. It absolutely takes the DNA of the original and expands on it, with some new stuff and some surprises." Yes, *Moulin Rouge: The Musical* is going to surprise even its most obsessive devotees. Just don't expect major plot changes or, spoiler alert, a happy ending. "Satine isn't resurrected, she doesn't live!" Martin says. "But what's fabulous is that it allows you to see the whole show in a completely different way. And it's lovely to see young people reinterpreting the work."

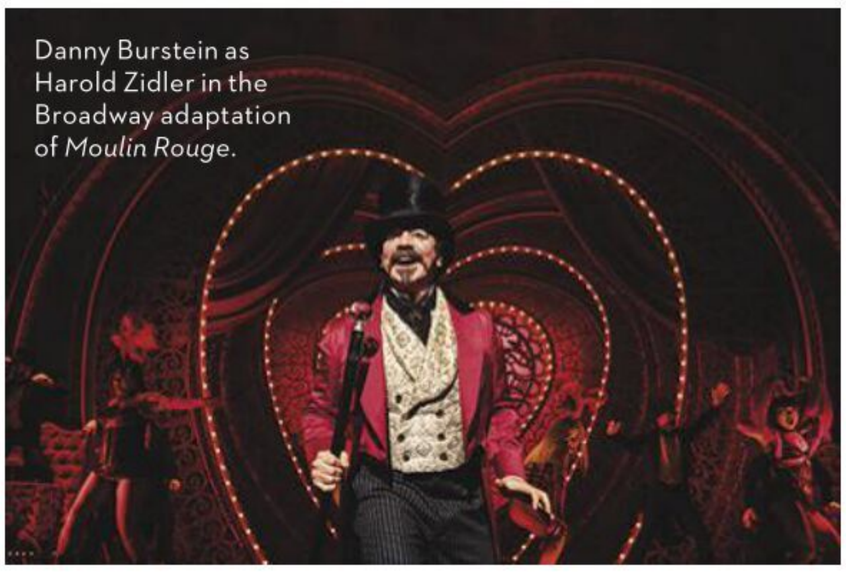
> "[*Moulin Rouge*] is very life-affirming. It absolutely takes the DNA of the original and expands on it, with some new stuff and some surprises"

Tayeh joined the creative team of *Moulin Rouge: The Musical* in 2017. Working on a Broadway musical was a pivotal career ambition, after spending seven years as one of the most beloved guest choreographers on *So You Think You Can Dance*. But the play was the thing for Tayeh. She moved to New York to try and crack Broadway, collaborating on a few shows that didn't quite make it to the Great White Way. Then she heard from her friend Alex Timbers, the director of *Moulin Rouge: The Musical*, that he was adapting the film for the stage. "I thought: *finally*," Tayeh recalls. "The dance that I want to see on Broadway – this is the show that made the most sense to me," she adds. "The bigness of the dance. The way that dance is celebrated." She knew she had to be a part of it.

Dance is at the heart of the original film. Under Luhrmann's watchful and operatic gaze, characters move through each scene in a whirl of ruffled skirts and frenzied quick cuts. Tayeh ups the ante in the Broadway production: the opening number is a heart rate-elevating 13 minutes long, with 36 gravity-defying high kicks from each individual cancan dancer. It's athletic and sexy and a little bit messy, the energy of the *Moulin Rouge* distilled into one high-octane prologue. Then there's the crucial tango in act two, set to a slicked- →



Dancers on Broadway perform Lady Gaga's *Bad Romance* in *Moulin Rouge: The Musical*.



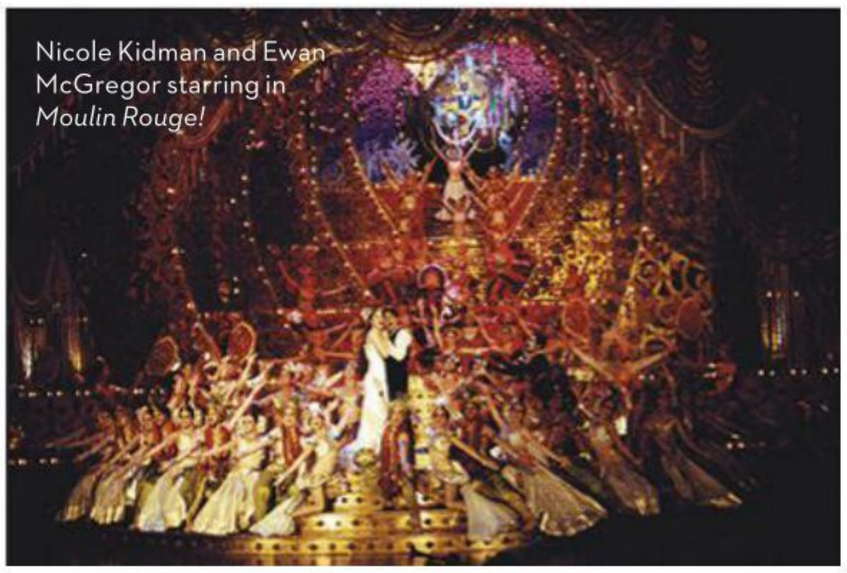
Danny Burstein as Harold Zidler in the Broadway adaptation of *Moulin Rouge*.

JAYME THORNTON

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Baz Luhrmann, at centre, with Nicole Kidman during the filming of *Moulin Rouge!* (2001).



Nicole Kidman and Ewan McGregor starring in *Moulin Rouge!*

back *Roxanne* by The Police, in which dancers slide and twist, together and apart, without a single word of dialogue for four solid minutes. "Dance can hold the narrative on its own," Tayeh stresses. "The body can tell so many vivid stories, so to watch that dance break in *Roxanne* … is monumental. It makes my heart sing, because that is my belief system."

Moulin Rouge: The Musical is a phenomenal undertaking for every dancer on stage, which means it's an even greater one for the choreographer. Tayeh spent months working on each routine. "I work in excess, I create a lot of ideas," she admits. "I film them, I watch them incessantly, and then I pull the sections that feel like they have a pulse, and then I build off that pulse." Some four years later, Tayeh's steps are being tackled by the 34 Australian cast members. At the time of this interview, Tayeh is in the middle of rehearsals with them – which, given the Covid lockdowns in Sydney, are taking place safely masked up. Each day is a "full bodied experience", she shares. "You turn on the engine and it just goes. It's a full day of work that doesn't stop. It's highly physical. It's highly challenging." By the end of rehearsals "everybody is absolutely exhausted, but every inch of your body has been alive," she reflects. "Beautifully exhausted like there's nothing left."

> "The idea that everyone that has a heartbeat is welcome in the bohemian life – there's nothing more exciting than to walk into a space and tell an audience that"

The show itself is like that too. "It's hot-blooded, hyperdynamic, outrageous yet subtle and beautifully diverse, where all are welcome," Tayeh muses. "That's a really, really big one for me. The idea that everyone that has a heartbeat is welcome in the bohemian life – there's nothing more exciting than to walk into a space and tell an audience that … It's a really big statement. Because as a queer Arab American woman, I haven't always felt welcome."

Tayeh has always danced, but she was 17 when she first tried to take professional lessons. Studio after studio knocked her back in favour of others who had been enrolled since they were children. "We don't know what to do with you," was a refrain she heard a lot in those days. "That would rock me, because *I* knew what to do with me," Tayeh recalls. "I just needed people around me to believe in me." So she consulted books about dance, kept moving her body every weekend across sticky nightclub floors and enrolled in a respected dance program at university. In 2008, she joined *So You Think You Can Dance* and quickly proved one of the show's most popular guest choreographers. From there, she went on to work with Madonna, Miley Cyrus and Florence Welch on routines for tours and live events. Then came Broadway. She spent years trying to break on to centre stage, making her way from off-Broadway to the main event. Next, she hopes to conquer the world of film.

Tayeh has one message for those who told her that, at 17, she was beginning her dance journey too late. "There shouldn't be an age limit, or preferred starting place for a dream, or for something that you feel in your gut that you were meant to do," she stresses. Her hope is that more female choreographers get to work on a production as big as *Moulin Rouge: The Musical*, and for them to be a valued member of the creative team when they do.

"It is a quest in my life to not have to constantly lift my voice a little louder in a meeting to make my voice heard," Tayeh says, something she has had to do at various points throughout her career and which, she adds, is exhausting. "Every human with a brain has the capacity to create. Every human with a pulse has the right to create."

Tayeh is passionate about her work on *Moulin Rouge: The Musical*; she has been living and breathing it for the past four years. So much so that she flew halfway around the world in the middle of a global pandemic, quarantining in a hotel for two weeks and overseeing the first block of workshops via live streams, all to play a part in a production that speaks to the broader purpose of everything Tayeh does. When the lockdown in Sydney threatened the rehearsal process, Tayeh had flashbacks to the Covid-mandated Broadway blackout, which began in March 2020 and will only ease, allowing theatres to return to full capacity, in September. The past year has been an "unnerving reality", she says. "[People] questioning that art isn't an essential job; that artists aren't essential workers. It's frustrating," Tayeh reflects. "We are part of keeping art alive, and keeping these cities that thrive on art alive … but we just push forth because it's employing so many people. It's keeping people working. It's keeping people inspired."

Moulin Rouge: The Musical *is due to premiere at Melbourne's Regent Theatre on September 4. Go to moulinrougemusical.com/australia.*

ALAMY MATTHEW MURPHY

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PARENTHOOD

FAMILY MATTERS

On the eve of Father's Day, Sydney's Joshua Penn and Benjamin Palmer share their intimate surrogacy story. First, the roller-coaster of bringing their three-year-old son Brooklyn, born in the US, into the world, and more recently their daughter Blake, also born Stateside, but in the midst of the global pandemic. By Katrina Israel.

PHOTOGRAPHS SASKIA WILSON



Ben Palmer holding son Brooklyn and Joshua Penn with Blake.

One of the things I love about Ben is that from day one I said: 'If you don't want children, then I'm not for you,'" recalls Joshua Penn, 34, of his first date with fellow Sydneysider Benjamin Palmer, 37, after meeting at a friend's birthday dinner some nine years earlier. "I'm extremely close to my family and it's a non-negotiable for me," Penn continues, "'so if that's not something you want, then I won't go on a second date with you.'"

"This was right at the start," says his now husband of seven years, laughing. "It's something I'd always wanted," adds Palmer, "but I'd never really met anyone on that same path. And obviously, at that stage, I hadn't looked into the depths of how that would happen."

Flash forward to 2021, and their family now includes three-year-old son Brooklyn and four-month-old daughter Blake, both carried by the same surrogate in the US. Theirs is an exceptionally personal and highly emotional story, shared in the hope that their experience will help others on their parenthood journey. The pair knew that no stage of this process would be easy, but what they hadn't anticipated was that their daughter would be born on the other side of the world in the middle of a global pandemic.

But let's start at the beginning of their union. In 2012, Penn had only recently returned to Australia following a two-year stint in New York City doing his MBA and working as online editor for US *Harper's Bazaar*, while Palmer was in advertising in Sydney. "Coming from New York, it's much more common over there," reflects Penn, now co-owner of Belinda International. "There were two men pushing prams all the time where I was living."

After getting engaged in Hawaii, the couple was married in the south of France two years following their meeting. "I proposed," smiles Palmer, who is now founder and general manager of Double Bay's Palmer & Penn interior store. "I appreciated his frankness and honesty up-front because some people would get scared off by that." That was September 2014, and by the following January they had started their surrogacy journey.

At that point, Brooklyn bursts in. Tennis is cancelled due to the rain. "We're just talking about how you were born," smiles Penn. "'Where were you born? In whose tummy?' He knows he was in our surrogate's stomach." Penn sighs, "It was one of the most surreal experiences."

And while the actual pregnancy was smooth sailing, they had quite a few hurdles getting there. "We had a geneticist look at family history and we lost our first egg donor because they were susceptible to muscular atrophy," says Penn. "We'd actually done an egg retrieval at this stage, so we had gone

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so far down this path," adds Palmer. "I just felt deflated from the whole thing. Then you have to start again."

"I would say the hardest part of the journey was choosing an egg donor," reinforces Penn, "because you are essentially picking half of your child's genetics."

With a new donor on board, of the 22 eggs collected, they both fertilised 11. And, as anyone who has done IVF will tell you, they were very lucky to end up with seven viable embryos from that one round.

"The doctor said: 'Whose would you like to put in first?'" recalls Penn. "And we said: 'The healthiest embryo and a boy first,' because in America, you can gender select." He pauses, adding: "We weren't going to find out whose sperm it was." Then one morning, their lawyer sent them an email saying they had to know who the biological father was for some documents. "This is one month before birth," clarifies Palmer.

"I remember saying to Ben: 'I thought we weren't ever going to know!'" Penn recalls. "You'd have a hunch, but wouldn't know for certain. We had to email the doctor that morning, and for Brooklyn our son, he wrote back: 'Josh, you're the father!' I thought this is so strange and I remember looking at Ben and his face and demeanour remaining the same, equally as positive and happy and I remember thinking to myself, had the doctor said, 'Ben, you'll be the father,' would I be as happy? It made me love you even more," he smiles.

"In the background, we had always gone, 'Whoever it wasn't would be the second so …'" Palmer adds.

"So for our daughter, Ben is the father," smiles Penn.

Their surrogacy journey wasn't a straightforward one either. "We lost two surrogates," recalls Penn, explaining that one turned out to be too old to carry, while another suffered a family crisis. "It's a roller-coaster ride," he continues, "such a test of emotions and our relationship." Ultimately, both children were carried by the same surrogate, who has two of her own children, the second in between theirs.

> "It's amazing there are people out there who can do that. To watch her give us the baby, it gives me goosebumps remembering the moment. That was remarkable"

Through their experience, did they gain a greater understanding of why women choose to do surrogacy? "I think there is such a negative connotation around surrogacy, and people thinking we are exploiting women, and I'm sure that is the case in a lot of scenarios," laments Penn. "But if you turn that upside and look at it from the perspective that there is a person out there who is willing, as our surrogate calls it, 'to pay it forward', and give people the opportunity to have a family when they couldn't normally – she's like an angel. There is no other word I have for her. She said to us she did it purely to help another family have children."

Flash forward to 37 weeks and the pair, accompanied by Penn's parents, touched down in the US, awaiting the birth of their first child. "We were all in the room, my parents and Ben were down the end where the child comes out. I attempted that and it was a bit much," recalls Penn.

"Josh fainted," smiles Palmer. "It was an experience for all of us," continues Penn. "There was this moment when Brooklyn came out and they asked us and passed Brooklyn to the surrogate, and she was holding Brooklyn, and I remember looking at her face, too, wondering how she was going to be? She was really great. She gave Brooklyn a kiss, and a hug, and then she passed him back to us. Then she was holding onto her partner and her daughter like saying, 'I love you guys.' And I remember thinking how difficult it must be."

"She was very much like, 'What do you want this scenario to look like?'" recalls Palmer, "which I thought was just amazing. I think the whole time she'd been preparing herself. She said she didn't feel as connected because it wasn't her embryo."

"It's amazing that there are people out there who can do that," reflects Penn. "To watch her give us the baby, it gives me goosebumps remembering the moment. That was remarkable."

After Palmer cut the cord, the nurses did the normal health checks and just like that, they were parents. "We had our first night with Brooklyn and it was a blur," he smiles, adding that they had a hospital room next door to their surrogate. "That night we didn't sleep at all."

They stayed on for a week in San Francisco. "I thought we can't just have a baby and say bye," adds Penn. "They came to our hotel, we went for dinner. It was really nice family bonding time." They admit that throughout the pregnancy, their psychologist cautioned them for being as close as they are with their surrogate. "We both look at them as family," he adds of the couple.

Then it was on to LA for another few weeks to organise the birth certificate, passport and social security card. "It's a lot of paperwork," recalls Palmer.

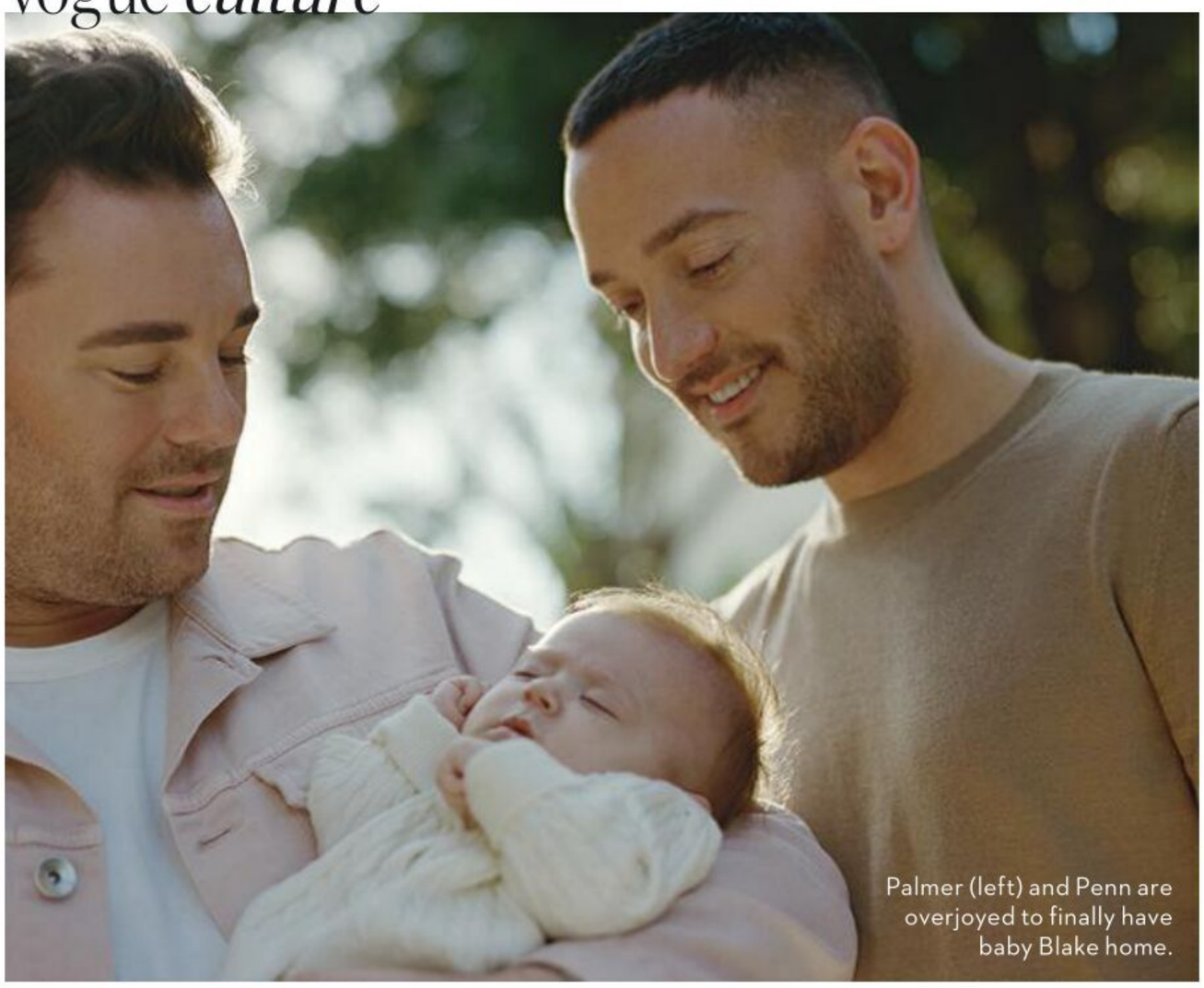
"They get dual citizenship by descent, but the first passport Brooklyn got was American," explains Penn. The new family then flew back to Australia and life resumed as Brooklyn's dads, until their son's second birthday when they decided to try for Blake.

"This one was more difficult," begins Palmer. "It was at the start of Covid. Our surrogate had been on hormones and was ready to do an embryo transfer, and they closed the hospital. So she had to come off the hormones and we waited, and then a month or two later, they were like: 'The hospital is back open, we don't know how long for. Do you want to slot in a transfer?'" It was April 2020. "They put one in and it didn't attach," relays Palmer. "It was all very stop-start, stop-start. Then they opened up again and put another embryo in," continues Palmer. "And I'm also thinking: 'Am I even able to get to the US if we get pregnant?'"

"At that point, our government announced we aren't allowed to travel," recalls Penn. This was coupled with the news that they were pregnant.

"We spoke to our surrogate and, in the event that I couldn't get there, we could give her temporary custody of Blake until we could," remembers Palmer. "I felt confident leaving her with them – she is an →

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Palmer (left) and Penn are overjoyed to finally have baby Blake home.



Proud big brother Brooklyn.

amazing mother of her own children, but we would miss out on that really special bonding time."

"I was also worried because there was no foreseeable timeline for when it was going to end," says Penn, and there still isn't. With the pregnancy moving to term, their lawyer applied to the government for a special humanitarian exemption. "Ben was approved – the biological father got the exemption," clarifies Penn.

"Because of Covid, they said only one of us could go," adds Palmer.

"So I stayed at home with Brooklyn for eight weeks, while Ben went overseas to get our daughter, which was in itself a challenge as well." At three, Brooklyn was well aware of his father's absence. "He kept saying, 'Where's Dada?' He wouldn't go to sleep. I think he had separation anxiety. Even now, when he goes to sleep, he will say, 'Dada Ben, are you going to stay here?' Every time Ben comes in the door, he says, 'Dada, take your shoes off.'"

"We FaceTimed every day," says Palmer, "but he ended up crying at the end of it. It was such a catch 22."

At 36 weeks, Palmer boarded the plane in April 2021, this time solo and with a mask and gloves on for the entire flight, followed by 10-days' quarantine in San Francisco. "I was hypervigilant about everything; I was sanitising my seat on the plane. I was a nut job about it, but I was there on my own. If I got sick, there was no one to look after Blake. I did, like, 16 tests over two months. It was lonely, but if I tested positive, I couldn't go to the hospital to attend the birth."

Blake was born, with Josh on FaceTime, on April 21, and then it was a race to get all the necessary documentation to return. "I had to get the birth certificate, but the records office was closed because of Covid, so it was just all these additional things. I couldn't get a US passport this time because it was four months' processing time. I had to apply for the Australian citizenship in LA through the embassy." He says with a smile: "I remember sending a photo to Josh – I was on the floor of my hotel room with mounds of paperwork around me. It was a nightmare. There were days when I thought, 'I'm going to be here for months.'" Eventually he found help at the Australian consulate and assistance in speeding up the sign-off by a delegate in Canberra.

> "People just kept asking me where the mother was. They were really in my face about it: 'Why is there no mother travelling with a newborn?'"

An international flight with a newborn is stressful enough, let alone during a pandemic. "Being our second child, I felt way more relaxed about how to look after her, but all the heightened stress of Covid on top of that was a lot. She was amazing on the flight, but I got a lot of questions. People just kept asking me where the mother was. They were really in my face about it: 'Why is there no mother travelling with a newborn?'"

Once on the ground in Sydney, Palmer found himself unexpectedly allocated to a quarantine hospital. "I had two nurses on our floor, a 24-hour dial-in paediatrician as Blake was only five weeks old," he recalls. "I was really lucky as I actually got a local Sydney nanny to come in and quarantine with us," adding, "she had to be negative and quarantine the whole two weeks with me."

Reunited only a few weeks ago, the couple is still processing the experience, but are united in their gratitude for their children. "Every person's family is different and this is who we are," reflects Penn. "I just hope people will think of surrogacy in a better light," he continues. "For us, it's been the most incredible journey and we have lifelong friends from it. If we can help to break down the negativity around it, I think that would be lovely because there are really good people out there."

As for Palmer and Penn? "We still have four really good embryos," smiles Palmer, as they approach their first Father's Day as a family of four. "We're not sure if we are finished." ■

SASKIA WILSON

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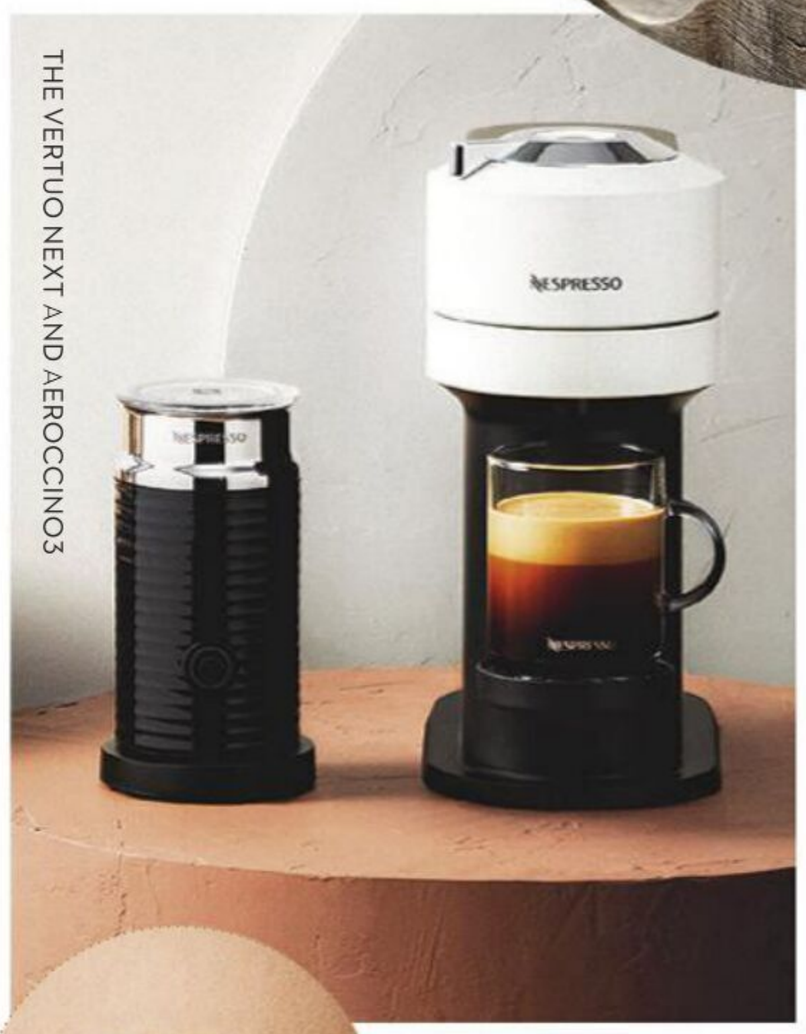
GROUNDED GIFTS FOR DAD

Need a shot of inspiration this Father's Day? Here, Vogue *Australia and* Vogue Living *contributors share their perfect gift picks from Nespresso's new Vertuo coffee range.*



BUT FIRST, COFFEE

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THE VERTUO NEXT AND AEROCCINO3



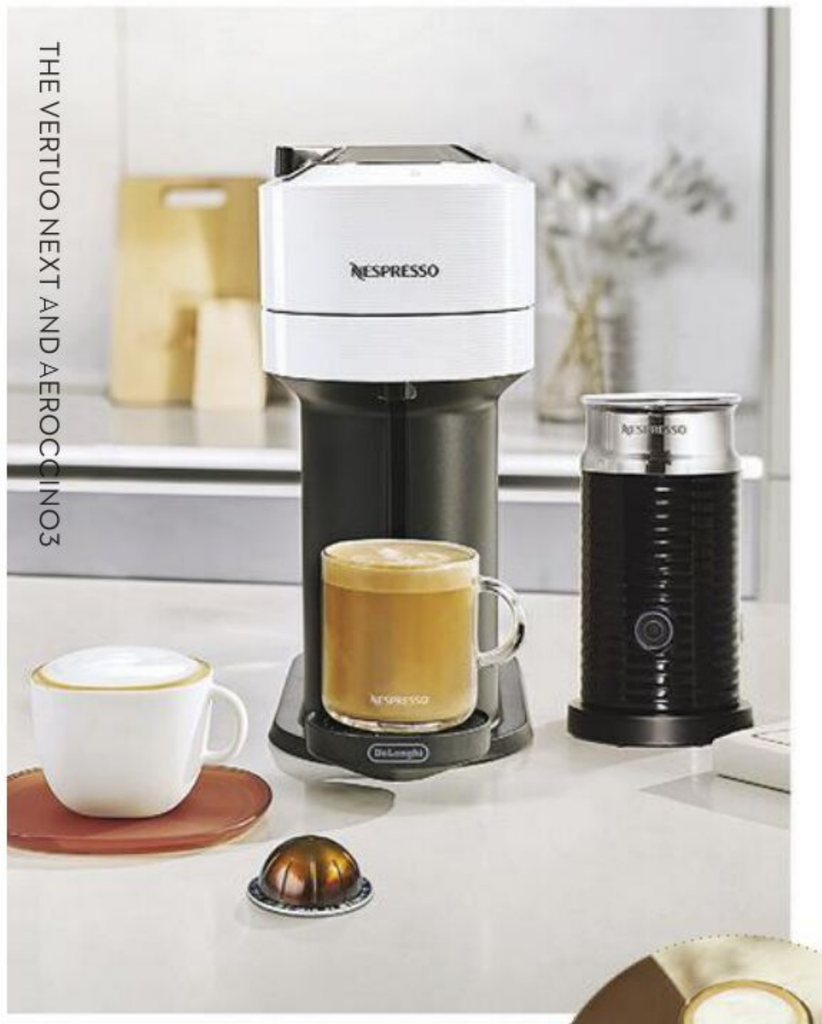
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JAKE MILLAR
***Vogue Living* Acting Editor**







THE VERTUO NEXT AND AEROCCINO3

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VERITY MAGDALINO
***Vogue Living* Deputy Editor**



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HOT TREND ALERT

"Pour-over coffee is the latest craft trend to hit Aussie cafés, and now Nespresso is bringing it home with its Vertuo Carafe Pour-Over Style machine. Brewed by pouring hot water over coffee grounds that gently drip into the carafe, it'll leave Dad with a full-flavoured but delicate drop."

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ALICE BIRRELL
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VOGUE DIARY

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



Sense of luxe

Lacy, flirty and ultra-feminine are words that capture the essence of Saint Rule's range of exquisite lingerie and loungewear. Indulge yourself or spoil your lover with one of these divine sets and your gift will arrive wrapped in Saint Rule's signature luxury packaging. This Australian brand uses embroidered lace and caters up to an E cup. For more information, go to saintrule.com.



So fresh

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



True blue

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



Best life

Who isn't looking to improve their inner health and vitality? Kiyomee Blends are digestive-friendly supplements designed to increase skin elasticity, muscle recovery, and to maximise your body's potential. Kiyomee has sourced the finest natural ingredients to ensure your body receives the nourishment it needs to function optimally all day long. For more, visit kiyomeeblends.com.au.

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STAR DUST

Take a shine to products that signal a return to unapologetic play: interstellar pigments, high-impact applications and metallics that bring a sprinkling of magic. By Remy Rippon.

PHOTOGRAPHS JASON KIM
MAKE-UP MORGANE MARTINI

Shine on
If your face is your canvas then why delegate high-shine pigment to the usual zones? When the occasion calls for something 'extra', go metallic from edge to edge.

Anastasia Beverly Hills Norvina Pro Pigment Palette Vol. 3, $121. Glitter, make-up artist's own.

STYLIST: SARAH COBB HAIR: CECILIA ROMERO
MANICURE: NATALIE PAVLOSKI MODEL: AMILNA ESTÉVÃO
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Twinkle, twinkle
Accessorising like a pro need not be limited to eye-catching jewels, bags and shoes. In fact, the quickest way to bring a little bit of drama is with lids that outshine them all.

M.A.C Glitter in Reflects Turquatic and Reflects Gold, $35 each.

JASON KIM
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Going up
Elevating iridescent shadow is all in the application. Swipe half-moons of your punchiest pigment along the crease line for a sophisticated take on sparkle.

M.A.C Glitter in Reflects Turquatic, $35. Giorgio Armani Eye Tint Acqua in 34, $53.

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Raise a hand

Once you open a pot of shimmer, there are no parameters for how far it will travel. Get handy with pigments that bring new meaning to nail art.

Tom Ford Lip Spark lipstick in Stinger, $73. OPI Infinite Shine 2 Long Wear Lacquer in Silver On Ice, $23. M.A.C Glitter in 3D Platinum, $35.

JASON KIM
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In a flash
There's no step-by-step guide for beauty looks that venture into art, so throw out the handbook and get creative.

Anastasia Beverly Hills Norvina Pro Pigment Palette Vol. 3, $121. Glitter, make-up artist's own.

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Pivot point
If we were to sum up the next frontier of make-up in a look, it would be this: carefree, experimental and bursting with creativity.

M.A.C Glitter in Purple Hologram, $35. Pat McGrath Labs Eyedols Eyeshadow in Gold Standard, $41.

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TREND REPORT

ENERGY BOOST

From arty interpretations of make-up to directional haircuts, choose your own adventure with the season's most expressive looks. By Remy Rippon.



BRIGHT IDEA

Change up your make-up bag – and your mindset – with bold strokes of eye colour.

Is it possible to will ourselves into thinking optimistically with a little help from eyeshadow? From finely etched fluoro flicks at Christian Dior to thick wings in striking pinks and blues at Versace, the fall runways – and TikTok, that other arbiter of style – suggest so. "Last season, it was all smoky eyes and black liner," reveals make-up artist Fara Homidi, noting the sombre state of make-up as the pandemic raged. Now, as we edge closer to a post-pandemic future, she says "everyone is asking for colour". And not subtle washes and transparent finishes but what Homidi calls "impact make-up", like bright canary creams and powder pigments to telegraph a certain sunniness. "It's definitely a mood," Homidi says of the effect, which inspires a once-familiar feeling: happiness.

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R+Co High Dive Moisture and Shine Crème, $45.

COURRÈGES A/W '21/'22



Wella Professionals Eimi Dry Me dry shampoo, $20.



PRADA A/W '21/'22



RAF SIMONS A/W '21/'22



Kevin. Murphy Blow Dry Ever.Lift, $50.



PRADA A/W '21/'22

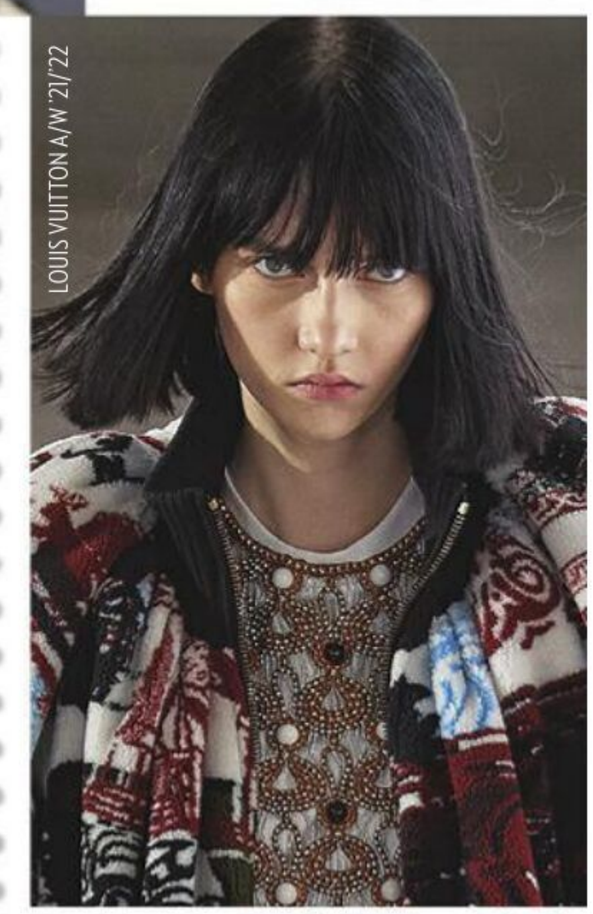


Officine Universelle Buly The Aspirant Rake Comb, $71.

VERSACE A/W '21/'22

RAF SIMONS A/W '21/'22

Bread Beauty Supply Hair-Oil Everyday Gloss, $37.



LOUIS VUITTON A/W '21/'22

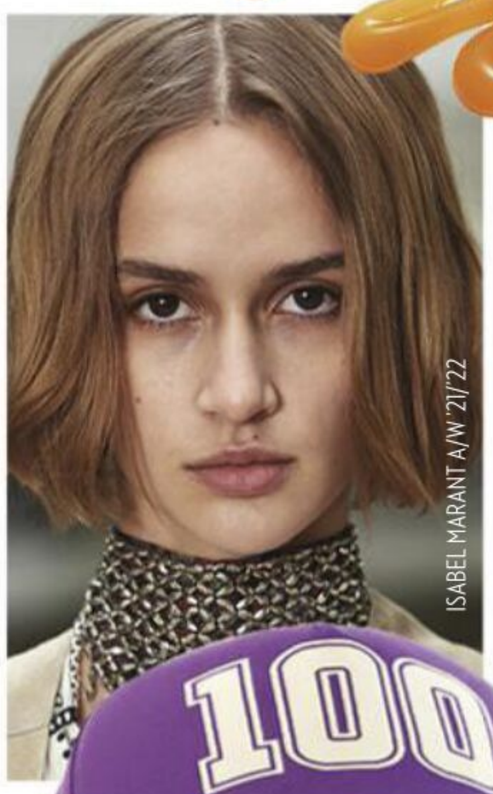
BIG BANG THEORY

Adding an edge to every look, face-framing fringes made a runway return.

It's difficult to pinpoint what came first ... About the same time as a steady stream of models took to the autumn runways with freshly lopped fringes, our social feeds were being flooded by mere mortals crafting their own dramatic lockdown bangs. The takeaway? Bangs are back. Chanel, Louis Vuitton and Versace all but confirmed it, with eyelash-dusting, weighty fringes that seemed to arrive before the clothes. "The idea of the bobs – very straight – and the long bangs for some girls, gave them a real *caractère* and very sexy Paris-by-night mood," says hairstylist Damien Boissinot. Elsewhere, at Acne and Valentino, it was decidedly gender-fluid: androgynous pixie cuts were punctuated by cropped, choppy bangs styled to frame the face. Perhaps it's less a case of "who wore it first" and more an echo of a new collective mindset: We really are all in this together.

ADDITIONAL WORDS: CELIA ELLENBERG PHOTOGRAPHS: GORUNWAY.COM EDWARD URRUTIA INSTAGRAM: @GUIDOPALAU
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ISABEL MARANT A/W '21/'22



FENDI A/W '21/'22

PRADA A/W '21/'22

Anastasia Beverly Hills Eyebrow Brush in 7B, $33



Westman Atelier Lit Up Highlight Stick, $73.



FASHION EAST A/W '21/'22

Lanolips 101 Ointment Multi-balm Peach, $14.



GUCCI A/W '21/'22

Clinique Pop Splash Lip Gloss Hydration in Air Kiss, $40.



PRADA A/W '21/'22

Chanel Baume Essentiel Multi-use Glow Stick in Sculpting, $71.



ISABEL MARANT A/W '21/'22

M.A.C Lipglass Clear, $34.

UPON REFLECTION

Glossy lids, shiny hair and glazed skin are all the transparency we need this season.

For make-up to be punchy and directional, it's not all about bold strokes of colour. In fact, it can be reliant on gloss textures that lack pigment altogether. "What's more impactful now is when someone does something major with less," says M.A.C senior artist Fatima Thomas. "Something that is lean and very impactful feels more modern." Make-up maestro Peter Philips seemed to be tapping into a similar mood at Fendi, with his "luminous, glowy skin and a bit of shine on the lips" bridging the gap between our lockdown beauty aesthetic (read: doing nothing) and our simultaneous yearning for creativity and self-expression. It might have also been the reason hair pioneer Guido Palau dusted off the gel for the glossy mops sent down the runway at Prada. It sent a clear message: that other lockdown hangover (skipping shampoo days) can be the basis of something shiny again, too.

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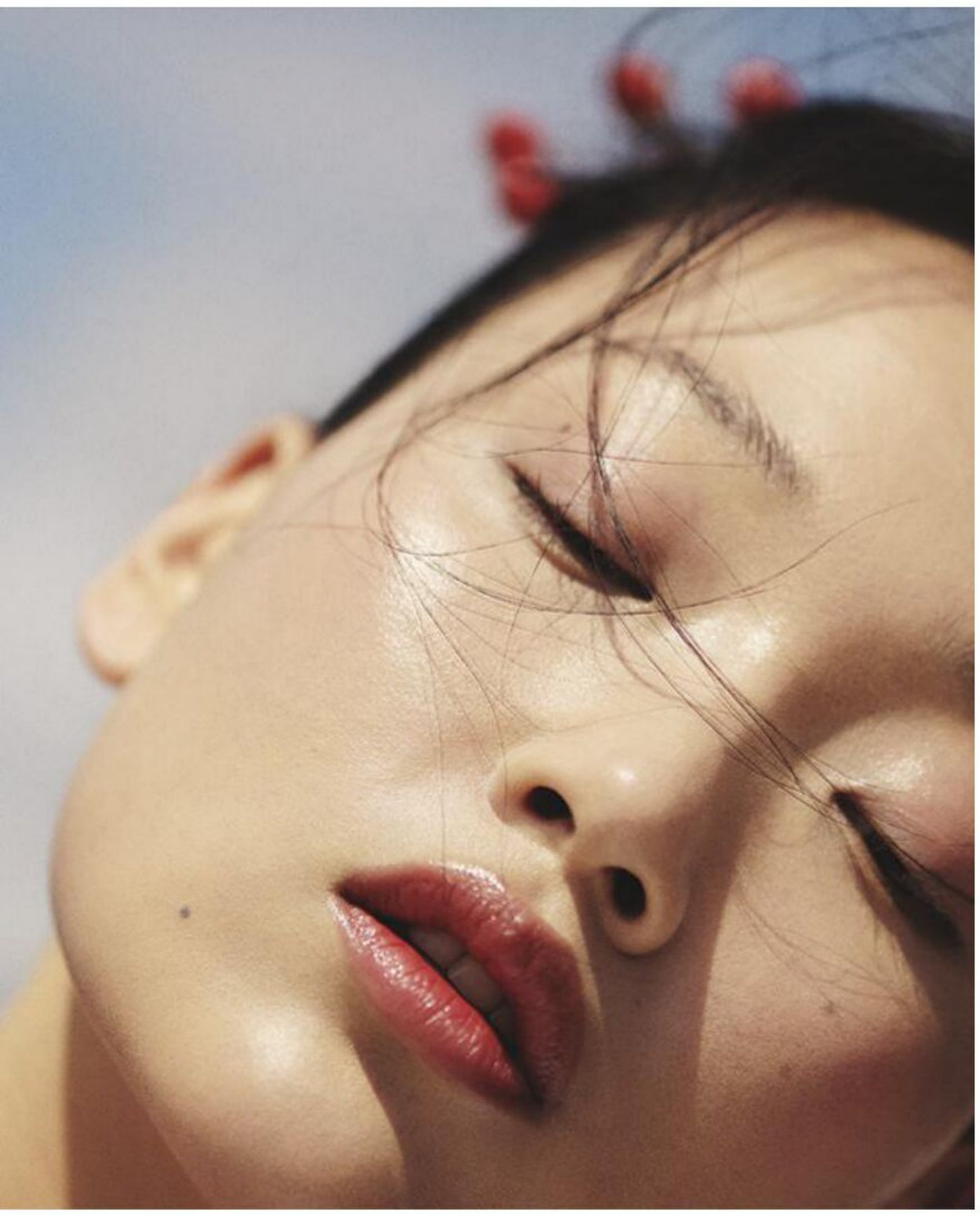
SMOOTH OPERATOR

Swiss skincare powerhouse, La Prairie, has uncovered yet another facet of its star ingredient in its most game-changing formula to date. By Remy Rippon.

Bread and butter. Netflix and chill. La Prairie and caviar. Some things just go together. "Skin Caviar Collection is our most iconic collection, to the extent that some people see the brand via the lens of Skin Caviar," says La Prairie chief marketing officer, Greg Prodromides via Zoom from the brand's Swiss base.

Indeed, La Prairie's pioneering caviar-infused collection – which now boasts 13 products – has been the cornerstone of the European skincare stalwart for more than 30 years. Purchases of the cobalt-blue packaged collection make up half of all of La Prairie's sales, which has continued to grow as the brand's in-house scientists uncovered fresh ways to reap the game-changing benefits from the luxe ingredient.

Yet one key ingredient remained elusive: retinol. "We've developed several extracts from caviar itself to use in skincare, but one element that we know exists in caviar but is difficult to capture, is retinol," says Dr Jacqueline Hill, La Prairie's global director of strategic innovation and science who led an A-team of researchers to a breakthrough in the form of the brand's newest elixir, Skin Caviar Nighttime Oil.



"This is an achievement in formulation and from a development point of view, which we're very proud of," adds Hill of the brand's first formulation boasting exclusive Caviar Retinol. Extracting retinol from natural sources can be challenging for a few reasons. Firstly, the vitamin A derivative is a 'delicate molecule' according to Hill, and its finicky nature when exposed to light, air and water are the reason most skincare companies rely on a lab-made retinol substitute.

Still, La Prairie persisted in finding innovative ways to infuse caviar-derived retinol into its skincare. And like all good science experiments, a few surprises emerged along the way. "There's what I call 'positive components' of caviar that are also extracted along with the retinol," says Hill of the discovery which was two years in the making. "There are essential fatty acids like omega-3, 6 and 9, vitamin D and the retinol, of course. So what we have with Caviar Retinol is the combination of all these things, coming from a natural source."

Likewise, the golden oil base – another masterstroke from the labs – serves to be not only deeply nourishing on application, but also a neat vector for the prized ingredient. "We've done various formulation tests with different ways to protect retinol, and we've found that the most efficient way is to put it in an oil environment," says Hill.

Lab testing aside, the biggest question is how caviar-derived retinol stacks up in real life. Within a few weeks of usage, you'll notice a smoother skin surface and a reduction in fine lines (thanks to accelerated cell turnover). And as well as promoting collagen (the juicy 'plumping' skin protein), the oil formula creates a solid skin barrier to lock in hydration and prevent moisture loss. Another upshot? Skin Caviar Nighttime Oil works in tandem with the rest of the Caviar range, which targets lifting and firming.

The golden retinol rules still apply. Introduce Skin Caviar Nighttime Oil into your regimen slowly – once or twice a week to start – to curb flare-ups and irritation, which can be associated with actives. "You're also accelerating epidermal renewal and getting rid of the dead cells on the surface, which could otherwise be a little bit protective," warns Hill. "In the case of using retinol, I would recommend sun protection even more strongly." And as luxurious as the oil slip may feel, don't be tempted to apply it in the morning. Perhaps the best thing about this formula is that you reap the rewards while adhering to another self-care essential: sleep.



La Prairie Skin Caviar Nighttime Oil, $780.

THOMAS SLACK EDWARD URRUTIA
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RESET

A NEW LEAF

The way we choose to present ourselves to the world runs more than skin deep. Remy Rippon discovers the link between significant changes in our lives and tweaks we make to our appearance.

Remember that moment in the 1998 film, *Sliding Doors* when Gwyneth Paltrow's character, Helen, returns home to find her boyfriend in bed with another woman? In what may go down as one of the most seminal breakup makeovers in modern cinema, Helen's brown shoulder-length tresses are lopped into a dramatic blonde crop and so emerges Helen 2.0: confident, self-assured, reborn.

The idea that we mark significant internal shifts with an outward expression isn't just a device reserved for the big screen. Chrissy Teigen sent Instagram into a proverbial flap when she debuted sorbet-pink hair following a particularly tumultuous 2020 culminating in a sudden and heartbreaking pregnancy loss. And ahead of last year's Emmy's, in the midst of the lockdown, comedian, actor and author Tiffany Haddish did the unexpected by shaving off her shoulder-length hair which she broadcast to her six million-plus followers. "Good morning universe, today is the day … I'm cutting my hair off," she proclaimed on a live-streamed IGTV.

In this period of re-emergence – however stop-start it may be – there's an undeniable appetite for discovery and creativity which naturally extends to the way we present ourselves to those around us. "People really want to feel that they come out of a hard situation better than they entered it, that they've learned something and that they've changed in some way that's meaningful," says University of Queensland associate professor Fiona Barlow whose research spans social psychology and body image.

Playful swatches of eye make-up, the return of epic buzz cuts and statement-making mullets are just a handful of reasons designers and social commentators alike are comparing this cultural precipice to that of the Roaring Twenties. "If I had to speculate, I think we want to separate ourselves from the pain or the difficulty we've been experiencing and start afresh," offers Barlow of this age of self-discovery. "Almost like a little butterfly emerging from a cocoon or the like."

Philadelphia-based counsellor Megan Stitz – who led a 2013 study into changes in appearance in the wake of stressful events – says that seemingly superficial outward changes are more emblematic than we may think. "I think human beings respond really well to ritual and symbolic physical actions," observes Stitz. "So you might be experiencing something abstract and internal and to make that real you've done something physical in terms of how you're manifesting it, so it's a nice feedback loop."

If your post-pandemic to-do list consists of a bold haircut, an experimental colour change, a wardrobe refresh or even a cosmetic 'tweakment', you're not alone. "It's about signalling that this is the new version that has grown and has coped, and if I just come out looking exactly the same, how would you know that I survived?" hypothesises Melbourne-based psychologist and personal development coach Sarah Godfrey, who once marked a milestone birthday with an impulsive trip to a tattoo parlour while holidaying in Singapore. "To me it was to personally symbolise the more reckless, risk-taking, curious version of me that's always underneath but was very strong when I was younger," she explains. "I can tell you, my family was most shocked."

> "I think we want to separate ourselves from the pain or the difficulty we've been experiencing and start afresh ... like a butterfly emerging"

It seems, while those fortunate enough to have had more time to amble over seemingly minor decisions – like what to binge on Netflix, or how to cultivate a sourdough starter – a sudden urge to change up appearances can mark a recognisable pre-pandemic feeling: impulsiveness. British actor Iris Law, daughter of Sadie Frost and Jude Law, who shaved her head for an upcoming role in *Pistol*, [a TV series about legendary rock band the Sex Pistols], recently told UK *Vogue* of the freeing nature of such a headstrong decision: "I wanted to do something that felt liberating. The day I shaved my head, I changed my life. I've never done anything like that before."

For others, abandoning longstanding habits is liberating in itself. For *Vampire Diaries* actor Kat Graham, that meant marking four months without straightening her naturally coiled tresses with a self-described 'fro coming-out party' on her social media feed.

"I know there are a lot of young girls right now that need to know that they are beautiful and that they don't have to change who they are to be accepted and valued," she professed to almost seven million followers.

Elsewhere, even as hair salons intermittently reopened, many women no longer felt the need for their monthly colour appointment. "We see some appearance changes that are just a function of the situation really, and of having the latitude to do that," Barlow says.

Ultimately, it reveals that there's subliminal meaning behind our self-care rituals. "These sorts of things probably aren't going to fundamentally alter the way that we engage with the world. It's not like the movie *She's All That* where the makeover changes everything," Barlow says. "But at the same time, it might be a fun way to sort of mark the end of a really hard period and something that just gives us a little bit of a boost as we go into this new period."

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UP CLOSE

DAYBREAK

The new sun-up essentials give your morning skincare routine a refreshing wake-up.

ART DIRECTION ARQUETTE COOKE
PHOTOGRAPH EDWARD URRUTIA

From left to right: Biologique Recherche Lait E.V Hydrating Cleansing Milk, $109; Dior Capture Totale Super Potent Eye Serum, $130; Guerlain Abeille Royale Double R Renew & Repair Serum, $304; Givenchy Ressource Velvet Moisturizing Cream Anti-Stress, $104; Clarins Total Eye Lift, $100; Chanel Sublimage Le Baume The Regenerating and Protecting Balm, $495; La Mer The Hydrating Infused Emulsion, $395; Olay Regenerist Ultra Rich Hydrating Moisturiser, $60; Ultraceuticals Ultra UV Protective Daily Moisturiser SPF 50 Hydrating, $88; SkinCeuticals Phyto Corrective Essence Mist, $108.

WORDS: REMY RIPPON
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FIRST PERSON

HEART STRONG

When her partner, world champion snowboarder Alex 'Chumpy' Pullin passed away in a tragic accident last year, Ellidy Pullin's world was turned upside down. With the imminent arrival of their first child, the result of a little-known and unexpected procedure, Pullin, 29, reflects on grief, hope, and her heartfelt purpose to keep going. As told to Remy Rippon.

PHOTOGRAPH JAMIE GREEN



Pullin at the reef, now known as 'Chumpy's reef'.

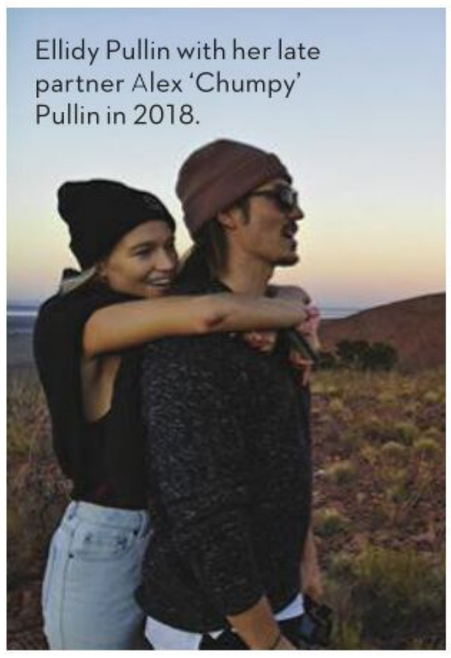
HAIR & MAKE UP: JENNA BELLHOUSE

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Of all the things I thought I would be doing on the day my life was about to change forever, cutting the fringe tassels from my floor rug was not one of them. I had just answered the door to my neighbour who explained she had just read on the community Facebook page that a man had been pulled unconscious from the water at Palm Beach reef. I thanked her, closed the door and went back to trimming the rug.

The man would, in fact, turn out to be my partner of eight years, Alex 'Chumpy' Pullin, 32, who, just an hour earlier had kissed me farewell on the driveway of our home. "We'll do something together when I get back," he offered as he hopped into the car and headed off to his favourite spearfishing spot at our local beach.

Any psychologist will tell you that when faced with a life-shifting event – the type that shatters life's footings – your mind will revisit that day like an album on repeat. I remember the pin-drop moment when the policeman asked me whether my partner had tattoos, to which I answered, "Yes, an axe on his chest," and his eyes spoke the words he couldn't deliver. I remember fumbling with my phone as I tried to call Chumpy's parents, not entirely grasping what I was supposed to be telling them. I remember writing – "Chump passed away" – in perhaps the strangest text I'll ever send to my closest girlfriends. In those immediate days after losing Chumpy, and oftentimes now, I feel like a fly on the wall to my life; a witness to my own grief, but somehow not the main character.



Ellidy Pullin with her late partner Alex 'Chumpy' Pullin in 2018.

That mental soundtrack has been playing a lot lately. A year has passed since Chumpy set off on an otherwise perfect Wednesday and my mind is still connecting the dots. Perhaps it's trying to uncover fresh information or memories as if they might tell me something other than the facts: that my soulmate went spearfishing and didn't return. Or perhaps it's a reminder of how far I've come as I prepare for another of life's big moments: motherhood.

Chumpy and I had been trying for a baby for nine months before the accident, and, like many couples, were hoping for a positive pregnancy test each month. We were beginning to consider our options and had started to think about IVF. In the immediate hours following Chumpy's accident, a close friend gently floated the idea of sperm retrieval. With the support of Chumpy's family, it wasn't a question of 'if' but 'how'.

Like a natural conception, when it comes to sperm retrieval, timing is everything. Under current Queensland guidelines, retrieving sperm from a deceased person should be done within 36 hours (sperm can survive within the body for several days) and is a rigorous process involving a host of signed legal documents, coroner's approval, and the cooperation of a fertility doctor from an IVF clinic. It's only with the benefit of time, that I truly understand the enormous amount of effort my family, friends, lawyers, and doctors put in, in those critical hours after Chump passed away, to give me the opportunity to continue our dream of starting a family. Even the fact that Chumpy's accident occurred on a weekday meant that the roll call of specialists I needed to make this possible were available; had it been a weekend, my future may have looked vastly different.

One thing I've learned over the past year is that sometimes, life's most difficult decisions, can also be the most straightforward. By November, I felt ready to meet with the fertility doctor to discuss IVF: the process that would make carrying our biological child a possibility. I knew the journey wouldn't be easy: being pregnant wasn't going to bring Chumpy back, nor tie a neat bow around my grief. In fact, pregnancy, birth, and motherhood, would likely create secondary losses and fresh shoots of grief in the myriad "I wish you were here" pangs that shoulder everything I do, and would be illuminated by a tiny human being.

When I started IVF in December last year, I made a pact that I wouldn't push this dream uphill. Realistically, I knew any baby born via fertility treatment is a miracle, and I didn't have bottomless financial or emotional reserves for infinite rounds. When the first embryo transfer wasn't successful, it was a fresh blow, but knowing I had another embryo on stand-by, I decided to try again two months later. As soon as that embryo was transferred, I had a gut-feeling it was the one, and at the time of writing, I'm waiting for his or her safe arrival earthside, in the coming months.

> "Being pregnant is bittersweet. On one hand I feel overwhelmed with happiness while also knowing Chump's not here to share in it"

One might think that on the other side of grief lies joy, but I've learned grief, hope, strength and happiness can coexist. Alongside the euphoria that comes with the imminent arrival of our baby, I feel a deep-seated sadness that Chumpy won't get the chance to play dad, a role that would have come so naturally to him. Being pregnant is bittersweet; on one hand I feel overwhelmed with happiness thinking, "Oh, my goodness, it's alive, it's really there," while also knowing Chump's not here to share in it.

Ultimately however, hope trumps pain. I feel lucky that Chumpy was who he was; in life and in loss, Chumpy is the gift that keeps on giving. I can type his name into YouTube and view a digital library of his adventures growing up and travelling the world. There are endless clips of him shredding mountains, delivering keynote speeches, and, on Spotify, playlists humming with the music he so loved to create. Ironically, many mums have shared with me that their baby can't fall asleep without a particular Chumpy tune or that they load his playlist in the car for their kids on the way to school. Of course, I feel a similar calm when I listen to his songs and I can only imagine our son or daughter might feel the same way, too. Our child won't have a physically present dad, but I know he or she will never be confused by where they came from.

In many ways, it simply feels like I'm carrying the torch of our future. It sits differently to how it did before, but there's still something familiar; I still use Chumpy's toothbrush (it's electric!), I still sing out "Hey, Chumpy" whenever I pass his music studio in our home, and some day very soon, a little piece of Chumpy will be back in my arms again.

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VOGUE DIARY



Hit repeat

Let's face it, we don't want to destroy the planet with our takeaway food and coffee obsession. Frank Green's innovative and stylish reusable ceramic coffee cups and food storage containers with spill-proof lids work a treat. The temperature-controlled, triple-walled, insulated lining keeps contents hot or cold for hours. Water bottles are available, too. See more at frankgreen.com.au.



So alluring

It's always the right time to introduce a new fragrance into your life. To celebrate the rose, a symbol of love, beauty and femininity, Dolce Rose embraces a new bloom into the Dolce bouquet. Dolce Rose is an addictive fruity floral, combining crisp rose centifolia notes with delicate rose absolute, alongside soft musks and tangy redcurrants. Find it at adorebeauty.com.au.



On the move

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



Pump it up

If it's stage-quality stereo sound you're after, tune in to the Audioengine A1 Bluetooth Wireless Speaker System from digiDirect – a two-speaker set-up that offers excellent music reproduction and surrounds you with a sense of presence that one-speaker systems often miss. It's the difference between listening to your music and hearing *all* of it. Go to digidirect.com.au.

Street style

The Ecco ST.1 is the true definition of athleisure – that perfect blend of fashion-forward design and technical innovation, giving you the comfort of shock absorption with every step. The addition of a microfibre heel pad helps provide superb grip and traction. Eye-catching leather overlays in pastel hues will take you right through your day in extra style. For more, visit ecco.com.



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DAUGHTERS OF SUNRISE

Proud Yolngu woman Magnolia Maymuru lives in the Gove Peninsula in north-east Arnhem Land, a unique part of the Northern Territory known as sunrise country, which is fitting, because just as the world embarks on a new beginning, so too has Magnolia been reborn this year after the birth of her daughter, Djarraran. As the model speaks to award-winning Yuwaalaraay writer and storyteller Nardi Simpson about the strong and grounding connection sacred mornings in her Country offer her, they also reflect upon the duality of sunrises – and new beginnings – being both ancient and new. Fashion directed by Christine Centenera. Styled by Kaila Matthews. Photographed by Charles Dennington.

With the birth of a baby daughter in March, Maminydjama (Magnolia) Maymuru, was reborn. Remarkable for a woman still only 24 years old, with an already impressive modelling career that spans major runways and magazine features, an AACTA award for Best Supporting Actress for *The Nightingale*, and a finalist placing in Miss World Australia 2016. Yet this remarkable remaking belongs to a world far removed from the glamour of fashion shoots and the buzz of red carpets. Hers is a walk conducted upon sacred and sovereign land, woven into tradition and melodious ceremony. It enhances the already-danced pathways of kinship and relation. Maymuru's transition is in the model of her ancients – generations of Djarrakpi women who have birthed daughters, become mothers and inserted themselves into the great Wangarr (Dreaming) of Yolngu culture.

And as if her baby was born already knowing her inheritance – the compounded and overflowing strength of her kin – in her earliest months she speaks, adding her voice to her mother's in this interview. Here, I listen as Magnolia shares visions of her homelands, the sun and the ancient and newly born kinship that runs through her veins. →

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Magnolia Maymuru wears a Christian Dior dress. Tiffany & Co. earrings and necklace. Djarraran wears a custom Jordan Dalah onesie. Details at Vogue.com.au/WTB.

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Gucci dress,
briefs and boots.
Opposite page:
Jordan Dalah
jacket and skirt.

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Nardi Simpson: "Sista, what does morning or sunrise looks like in that place (Yirrkala) where you are now?
Magnolia Maymuru: "This place is known as sunrise country. It belongs to Rirratjingu clan. This is where the sun first rises and then shines on the rest of Arnhem Land. We have songlines about it, we have cultural ceremonies about it – all about this land and this country. I've been here for quite a few weeks now, with family, for ceremony. *Daughter coos in the background.*
NS: Beautiful. And how do you feel, being connected to those strong, old, beautiful ways?
MM: "It makes me feel strong inside. That's my bubba, just in the background there. She thinks I'm talking to her now. You feel strong. You feel grounded. It gives me such a strong connection to the land and language. Usually when we have an early morning, when we wake up … it feels like home … It's the feeling of being grounded, like I know where I am and where I'm supposed to be. I'm home now."
NS: Do you get that feeling when you're away from home, working, or only when you're there?
MM: "Only when I'm home. Sunrises and sunsets everywhere are beautiful and all, but when it's home it's different … hearing the sound of the birds, and seeing my mob walk around, going across the road for tea, cross over to the cousins' just to chat for breakfast … it's just good to see that. It makes me feel good." *Baby comes closer, her laugh echoing down the line.*
NS: I also imagine that the colours of your homeland are amazing. If I asked you to tell me something of colours in your homeland, what would you say?
MM: "I would say that from sunrise to sunset, it's stunning. It goes red to pink and purple. And the sunsets go red, pink, purple, sometimes yellow and orange, but mainly those colours. And so, with that it makes the whole country glow. It just makes everything stand out – *daughter shouts* – from the trees to the birds, to our skin. To the rocks, the water. It's just very vibrant. Colour is everywhere, making life glow."
NS: When people talk about sunrises, they might think of something new. But the way our mob work, things are new, but also really old at the same time.
MM: "Yes, that's the beautiful thing about us. All countrymen, all over Australia, we have that connection. *Daughter laughs.* So, it seems new whenever we're trying to do something or going somewhere, but really, our people have experienced it, practised it before in different ways, our ways. New things repeat over and over again so they are fresh, and they are old. That's what we're taught."

> "It's the feeling of being grounded, like I know where I am and where I'm supposed to be. I'm home now"

NS: What do you think about with this idea – that things are new but really old at the same time?
MM: "I think about becoming a mother. That's something we women have been doing, been going through; becoming ourselves, women, then mothers. With each generation, it's just me becoming ancient."
NS: That is so powerful. Becoming ancient. Not too ancient too soon, I hope! Your daughter will be travelling with you in future, won't she?
MM: "Yes, she's here now, staring at me. She's thinking: 'What are you doing? What are you talking about?'"
NS: I get that all the time from my son, he thinks I have no idea, too! Congratulations on your darlin' girl. What are some of the gifts that little sweetheart has given you as a woman?
MM: "She's given with me so much. She's given – she just giggled – a purpose. She's given me a new role as her mother. So, now it's my job to teach her her ways, and her grandmother's Yolngu culture. *Daughter laughs again.* And then there's also my knowledge I've got to teach her. Her being my daughter, she will take over my ceremonies when she's older. And I'll care of hers until she's old enough to learn those things. Later on, when she's older, she's going to get lots of responsibilities in ceremonies. *Daughter's calls are strong, bold.* I've just moved from one side of the bed to the other. I didn't want to disturb her, but she wants to be involved."
NS: Well, I guess she's part of the story, too, now, so we'll have to include her little yarns! She's given you all these gifts in the short months she's been around. What gifts do hope you can give her?
MM: "One thing I want her to learn is that independence is very important, but anytime she needs me, she knows we're always here. All of us, all her family. And I want to teach her right. But I guess it's up to her how she will learn things. I can never say she won't do anything wrong. As a parent, I can't say what my child won't do. But I hope I will teach her how to do good things in her life."
NS: What does this country need to be to allow her to grow into her role of beautiful, strong, proud Yolngu woman?
MM: "My goal is to raise her to be the best that she can be for herself. So long as I've done my job as a parent to make her a good person, a good young woman, that's when I know I've done my part in the world and hopefully the world, and our country, Australia, will be open and ready for her however she is. If I can give that to her, she will have all she needs."
Daughter shouts and I hear her mother laugh. I imagine the tickle and smiles they share as they stare into each other's eyes. The sun sets on our interview, but their journey has just begun.

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Alexander McQueen jacket and skirt. Djarraran is wrapped in Kieren Karritpul fabric, from Merrepen Arts.

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Givenchy dress,
earrings and necklace.
Beauty note: Estée
Lauder Bronze
Goddess Highlighting
Powder Gelée
in Heatwave.
Opposite page:
Roksanda jumpsuit.
Cartier ear cuff.
Prada shoes.

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Louis Vuitton jacket,
dress and skirt.
Tiffany & Co. earrings.
Opposite page:
Giorgio Armani cape.

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Opposite page: Chanel jumpsuit, available from the Chanel boutiques.
This Page: Miu Miu bra, tank top, pants and shoes. Tiffany & Co. necklace.

Hair: Rory Rice
Make-up: Victoria Baron



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SECOND-SKIN PRINTS AND REDUX BOMBERS ARE TWO OF THIS SEASON'S SURE-FIRE WINNERS.

Adut Akech Bior wears a Prada bomber, $5,400, and jumpsuit, $3,350. R13 boots, $2,025. **Opposite page**: Gigi Hadid wears a Rodarte jacket, top and leggings, all P.O.A. Pair of Thieves socks, P.O.A. R13 boots, $2,025. All prices approximate; details at Vogue.com.au/WTB.

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GAME ON

Four *Vogue* fashion editors from across the globe team up to take on the season's stand-out trends. Photographed by Daniel Jackson. Styled by Alex Harrington, Poppy Kain, Camilla Nickerson and Julia Sarr-Jamois.

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BURBERRY'S LEATHER JACKET PRESENTS THE PERFECT BALANCE BETWEEN PRISTINE POLISH AND A FRINGED FINISH.

Lila Moss wears a Burberry jacket and skirt, both P.O.A.

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GET YOUR ENDORPHIN HIT FROM LOEWE'S BUTTERCUP YELLOWS.

Janet Jumbo wears a Loewe coat, $1,700, pants, $4,200, belt, $1,700, and boots, $1,650. Harvy Santos beret, $800. Romanin earrings, $250.



DANIEL JACKSON

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TROPHY JACKETS WILL HAVE YOU LOVE LAYERING IN SPRING.

Left: Edie Campbell wears a Valentino jacket, dress, turtleneck and boots, all P.O.A.
Right: Campbell wears a Ermanno Scervino jacket, P.O.A. Benetton turtleneck, P.O.A. Isabel Marant pants, $1,575. Chopard earrings, $3,910. Manolo Blahnik shoes, $1,355.





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MIX AND MATCH: FUCHSIA AND TURQUOISE, FEATHERS AND LEATHERS.

Kayako Higuchi wears a Gucci coat, $13,810. Gipsy tights, $8. Maryam Nassir Zadeh boots, $1,550.

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Opposite page:
TOGETHER, FENDI, HERMÈS AND MAX MARA DEMONSTRATE THAT BEIGE IS ANYTHING BUT BORING.

Left: Holly Fischer wears a Fendi coat, $11,200, shirt, $1,850, shorts, $5,700, and boots, P.O.A. **Right**: Georgia Palmer wears a Max Mara jacket, $3,210, sweater, $1,110, and shorts, $580. Clyde headscarf, $225. Hermès phone case, $3,205. Jennifer Chamandi boots, $1,670.

This page:
ANOTHER CASE IN POINT? MIU MIU'S SLOUCHY PATENTS.

Adwoa Aboah wears a Miu Miu jacket, $9,500, sweater, $1,590, pants, $6,900, and boots, $2,230. Tom Wood earrings, $545.

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A GLOSSY SHEEN TURNS COWGIRL CHIC – AND WHOLLY ALLURING.

Nora Attal wears an Hermès jacket, $19,595, shirt, $2,935, and belt, $2,935. Peter Do pants, $5,965. Hannah Martin earrings and bracelet, both P.O.A. Chopard bangle, $15,400. Repossi bangle, P.O.A., from Selfridges. Tilly Sveaas bangle, $320. Isabel Marant boots, $1,375.

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MARNI'S TEXTURAL CLASH SHOWCASES A NEW SPIN ON THE PUFFBALL.

Anok Yai wears a Marni bodysuit, $1,145, and skirt, $ 2,385.



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LAYER YOUR LEATHERS FOR FULL FETISHISTIC APPEAL.

This page: Adwoa Aboah wears an Alexander McQueen jacket, $9,165, dress, $14,670, necklace, $2,550, bangle, P.O.A., belt, $2,185, and boots, $1,350. Hannah Martin earrings, $1,525, and, $9,405, cuff, $33,745, bangle, $11,875, and rings, from $4,715. Tilly Sveaas bangle, $320. Tom Wood rings, both P.O.A.

Opposite page: Georgia Palmer wears an Emporio Armani jacket, $5,050. Philosophy by Lorenzo Serafini dress, $2,230, and beret, $515. Hannah Martin earring, $660.

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VERSACE AND DOLCE & GABBANA PROVE THAT HIGH HEMLINES AND HI-VIS COLOUR ARE A RECIPE FOR HAPPINESS. NOW AND FOREVER.

Left: Janet Jumbo wears a Versace top, $1,320, skirt, $1,320, and tights, P.O.A. **Middle**: Jan Baiboon wears a Versace dress, $3,460, and tights, $460. Laird Hatters hat, $250. **Right**: Ajok Daing wears a Dolce & Gabbana dress, $2,330, and bra, $410. Wolford tights, $65.

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HOW TO GIVE YOUR KNITS WIT? WEAR HEAD-TO-TOE AND IN BOLD, SATURATED HUES.

Left: AdutAkech Bior wears a Dolce & Gabbana dress, $2,490. Miu Miu hat, $700, scarf, $700, and leg warmers, $985. **Middle**: Sherry Shi wears a Salvatore Ferragamo cardigan, P.O.A. Dolce & Gabbana dress, $2,655. Miu Miu hat, $700, and scarf, $700. Charles de Vilmorin tights, P.O.A. **Right**: Quinn Mora wears a Salvatore Ferragamo sweater, P.O.A. Miu Miu hat, $700, and scarf, $700. Charles de Vilmorin tights, P.O.A.

DANIEL JACKSON

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CHANEL'S COSY SKIRT SUIT IS THE EASIEST SEGUE WE'VE SEEN FROM WFH TO HOT DESKING.

Edie Campbell wears a Chanel cardigan, $7,280, shirt, $4,390, bodysuit, $2,580, skirt, $4,880, earrings, $1,355, necklace, worn as bag, $4,650, and shoes, $1,340, available from the Chanel boutiques. Dsquared2 socks, P.O.A.

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OPPOSITES ATTRACT ... AND THEN SOME. A METALLIC MINI AND PRIM CARDIGAN ARE A PRIME EXAMPLE.

Lila Moss wears a Saint Laurent by Anthony Vaccarello cardigan, $2,825, blouse, $1,665, skirt, $4,070, necklace, $5,425, bag, P.O.A., and tights, $305. BrunnaCo hat, $90.

DANIEL JACKSON.

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WHETHER YOU FLAUNT THEM IN A HOUNDSTOOTH MINI OR IN SPLIT-CUFF LEATHERS, THE LEGS HAVE IT.

Janet Jumbo wears a Michael Kors Collection jacket, and skirt, both P.O.A. Wing & Weft gloves, $700. Jimmy Choo boots, $1,550.



Jumbo wears a Supriya Lele jacket, $4,840. Tezenis bra, $15. LaQuan Smith pants, P.O.A., from Browns. Gabriela Hearst hat, $1,020. Ara Vartanian earrings, $16,600. Giovanni Raspini necklace, $980. Isabel Marant belt, P.O.A., from Browns. Giuseppe Zanotti shoes, $1,610.

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FASHION IS FIXATING ON BOOTS, AND THEY'RE SUPERCHARGED.

Jumbo wears a Moschino jacket, $1,540, skirt, $1,035, and bracelet, $465. Wing & Weft gloves, $700. Gipsy tights, $8. Longchamp boots, P.O.A.

Edie Campbell wears a Louis Vuitton coat, shirt, and dress, all P.O.A., skirt, $3,150, and boots, $3,600. Hannah Martin earring, $3,395.

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THIS IS A SEASON IN WHICH DESIGNERS PLAYED TO THEIR STRENGTHS. ETRO – WITH ITS FLAIR FOR CLASHING PATTERN – WAS NO EXCEPTION.

Ugbad Abdi wears an Etro dress, $2,040. AZ Factory leggings, $475. La Fetiche headscarf, $335. On right hand: Loewe cuff, $3,600. Elsa Peretti for Tiffany & Co. bangle, $840. Bottega Veneta bangle, $3,390. On left hand: Bottega Veneta bangles, both $3,390. Elsa Peretti for Tiffany & Co. bangle, $840. Junya Watanabe Comme des Garçons boots, $2,815.

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LIME GREEN IS HAVING MORE THAN A MOMENT, AND IT'S LARGELY THANKS TO BOTTEGA VENETA'S DANIEL LEE. ILLUMINATING (IN MORE WAYS THAN ONE).

Anok Yai wears a Bottega Veneta dress, $3,920. P.E Nation leggings, $119. Gucci bag, $8,330. Junya Watanabe Comme des Garçons boots, $2,815.

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THE JUXTAPOSITION OF HEDI SLIMANE'S SEQUINED GOWN WITH ALL-AMERICAN WESTERN BOOTS AND A HOODED VARSITY JACKET SPELLS COOL-GIRL GLAMOUR.

Georgia Palmer wears a Celine by Hedi Slimane jacket P.O.A., hoodie, $1,200, dress, $3,850, hat, P.O.A., and boots, $2,100. Cartier earrings, P.O.A.



Opposite page:
FRILLS! PUFF SLEEVES! LACY LASER CUT-OUTS! THE SEASON'S BEST BLACK LEATHER DRESSES PLAY TO THE PROVOCATEUR.

Left: Jan Baiboon wears a Christian Dior dress, $9,500, collar, $7,600, beret, $1,300, and boots, $3,450. VV Rouleaux corsage, P.O.A. **Right**: Georgia Palmer wears a Christian Dior dress, $26,000, and beret, $1,300. Hermès turtleneck, $2,150. Ara Vartanian earrings, P.O.A. VV Rouleaux corsage, P.O.A.

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COLOURFUL FASHION CALLS FOR COLOURFUL MAKE-UP. AMPLIFY EYES WITH BOLD SHADES.

Gigi Hadid wears a Raf Simons sweater, $1,815, from Ssense. Junya Watanabe hat, P.O.A. **Beauty note:** Maybelline Lemonade Craze Eyeshadow Palette.

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FASHION WILL ALWAYS BE IN LOVE WITH STRIPES, AND THEY'RE TWICE AS NICE WHEN DOUBLED UP.

Hailey Bieber wears a Balmain dress, $3,475. Maison Margiela beret, P.O.A. Alo Yoga tights, $110. Junya Watanabe Comme des Garçons boots, $2,815.

Hair: Cyndia Harvey, Jimmy Paul
Colourist: Mads-Sune Lund
Braiding: Muriel Cole, Wayne Shorter-Campbell
Make-up: Dick Page, Hiromi Ueda
Manicure: Adam Slee, Yuko Tsuchihashi
Production: Honor Hellon Production
Digital artwork: Gloss Studio



DANIEL JACKSON
TAILORS HAILEY DESJARDINS, MICHELLE WARNER
SOCIAL DISTANCING RULES WERE FOLLOWED THROUGHOUT THESE PHOTOSHOOTS

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WINDS OF CHANGE

With every new chapter, it pays to consider the past and its valuable lessons in order to pave the path for a more meaningful future. We asked three prominent Australians to express their thoughts on this unique moment in time and what new beginning is most significant for them.

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JULIA BAIRD on demanding better for women in power

The author and journalist writes that despite the gender gains we've made in recent years, now is the time for a revived call for change where women are safe and respected.

It can take a while to find your tribe. After I left school, I wandered through a host of industries – I waited tables, served banquets, checked coats, sold flowers, taught university history, and did paralegal work in a law firm.

I also once worked in an American-style diner in London – every time the song *Born to Hand Jive* came on, all the staff had to rush to the dance floor and actually, excruciatingly, do the hand jive. But the less said of that the better.

I met some fantastic people and made some lasting friendships. But I always felt odd, an alien of sorts.

It wasn't until I walked into the newsroom of the *Sydney Morning Herald* that I knew I had met my people: a bunch of committed, hardworking, hard-living, half-mad and eccentric journalists and wordsmiths who cared about the world, abuse of power, corruption, history, the drowning out of marginalised voices and the need to tell untold stories. They were also just fun – raucous, unruly and generally untamed.

I was a cadet then, devoting weekends to the final gruelling stages of a PhD I was writing about female politicians and the way they had been framed by the media throughout Australia's history.

Ever since women entered parliament they have been caricatured as housewives, cover girls, feisty feminists, saints and sluts. We have, in short, struggled to accept the idea of women exercising authority or wielding power – it seemed weird, unnatural, freakish, unbecoming, unwomanly (whatever that might be).

A doctor told me my hair would keep shedding from the stress until I finished the thesis. Once it was finally done, I spun on my heels and wrote a book laying out the roots of our contempt for women in power, and the reason so many high-profile female MPs had crashed and burned in the 1990s and 2000s: Carmen Lawrence, Natasha Stott Despoja, Cheryl Kernot and Bronwyn Bishop.

I interviewed many dozens of MPs and dug through reams of clippings files in libraries, pulling out photos of female MPs who had been asked to pose doing the washing, the cooking, the vacuuming, and then in ballgowns, bikinis, even bed sheets.

During my start as a cadet reporter, I was swotting up on the past, trying to document how we have treated women as temporary occupants or outsiders in a man's world, without even providing toilets for them (the sheer symbolism!), and shaming them for the kinds of ambition, errors or flaws that men were getting away with.

My book about all this, *Media Tarts*, was published in 2004. As any author can attest, the feeling of pushing your very first book out into the world is uniquely nerve-wracking and exquisite. Finally, I was on my way to being a writer. But more importantly, I was finally able to tell the stories of women whose careers should have been longer, whose voices should have been louder, whose impact should have been even greater.

My tribe rallied; hours after the book was launched in Sydney's Glebe by a delightful Carmen Lawrence (the former premier of Western Australia), we were still dancing in an inner-city bar. I have a vivid memory of a friend in a peppermint-coloured suit sliding down a pole before the lights turned off and we were turfed out.

Seventeen years later, in early 2021, I watched my 14-year-old daughter walk down the same streets under a banner reading: 'Boys Will Be ~~Boys~~ held accountable as girls always are'. It was the March4Justice – an eruption of anger that followed the revelations of rape, bullying and sexual assault in Parliament House. Female MPs had been speaking for months about poor treatment, and about a macho culture that sidelined them, silenced them, refused to listen to their concerns and eventually forced some to leave.

> "It's only by truly understanding our history that we can confront our collective demons (like sexism) and hopefully shed them"

And there she was, my teenager, with serious eyes and long straight hair, observing it all before asking if she could refuel at Starbucks.

I went home and started work on a revised, updated edition of my book – now more relevant than ever – in order to show the roots of all of this in history. To show that none of this is new.

Gains have been made since my girl was born, of course. We have had female premiers and a female governor-general. We've also had a female prime minister, although she was portrayed abominably, with a kind of hysteria that grew over the time she was governing. It was horrible to watch – and scarring.

But here we are. A new beginning, a revived call for change. Sometimes the point of starting again is reckoning with the past. And it's only by truly understanding our history that we can confront our collective demons (like sexism) and hopefully shed them. So many women have marched and voted and written, been elected, promoted and made significant changes and contributions. They are far from passive, but there are still impediments in their path that men do not have. And we are all the poorer for it.

I did my best for my daughter, working towards an environment in which she could thrive and in which she could be safe and respected. But this world still needs to be rattled, the dust of history shaken off and the cultures of misogyny exposed. I am not done yet. And I am not alone.

Change will be wrested and it will be done by a chorus of voices, one that is currently being led by women of astonishing courage and clarity like Chanel Contos, Brittany Higgins and Grace Tame: young women my daughter is watching. It won't be long before I'll be walking behind her.

A revised and updated edition of Media Tarts: How the Australian Press Frames Female Politicians *(HarperCollins) by Julia Baird, is out now.* →

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ELIZABETH ANN MACGREGOR on leaving her legacy and our collective need for creativity

As she departs the Museum of Contemporary Art, Sydney, where she's been director for the past 20 years, the Scotland-born Macgregor observes what she built, why it's time to walk away and how creative thinking can shape our future.

My father, who I was deeply attached to, suffered a stroke on the day he retired. He was 65. He lived for another four years, but he wasn't healthy. And I have always had that in the back of my mind; we don't have much time, we need to make the most of it.

I'm 63 and that was one of the triggers for me in my decision to say "it's time" and announce my departure from the Museum of Contemporary Art (MCA) in Sydney. But there were other factors involved in deciding it was the right time to go. I celebrated my 20-year anniversary at the museum about six months before Covid hit and my contract is up in December.

I was also thinking about my family in Scotland; because of Covid I haven't been to see them for two years and I feel really unconnected. It's horrible. I'm desperate to see my mum, who's 86, and my three siblings. I dread the phone call that might come.

I finish at the museum in October and the plan is that I'll go to Scotland as soon as I can for three months. I'm itching to get on that plane. My partner, entrepreneur Peter Le Gras, will join me at the end of the year. I speak Italian and, depending on the Covid situation, we also want to spend time in Italy, stay for a while in middle Italy, Umbria or Abruzzo.

I'm looking backwards and forwards. Looking back, I feel that my legacy is the museum's very existence. When I arrived, it was teetering. It didn't have a solid financial base, there were problems of perception and it had terrible media coverage. Getting it back on its feet was the most important thing I did initially. I remember people saying to me: "Oh, you'll never get people to accept a museum of contemporary art, this is Sydney, blah blah blah," and the numbers told that story – they were below 100,000. But in 2019 we became the most visited museum of contemporary art in the world with one million visitors.

It has been an amazing opportunity to run this extraordinary institution. When I walk through the museum, I love to see the variety of people popping in to see what it's like; not necessarily people who know much about art, but they still feel comfortable coming into the building, seeing something interesting or exciting, or even something they don't like. And at least now they can get a decent cup of coffee and a nice view of the Opera House. I do like to think we've made a real difference to people's lives by working with so many wonderful artists.

One of our young ambassadors told me recently: "I've grown up with the MCA, I came here as a child, it's part of my life". I love that kind of feedback, or when I see the faces of kids who might never have seen an artwork in a museum before their visit. The effect that contemporary art and artists can have on people, the engagement between the art and the audience, are the things I will cherish.

There have been so many exhibitions, not all curated by me, which have been highlights. For example, just after the new wing opened, I did a show with the British artist Anish Kapoor. I loved doing that exhibition and witnessing his work, his spirituality, his ability to transform materials and connect with an audience. And I can't go past my swan song, the exhibition I did with the wonderful Lindy Lee, which opened in October 2020. Our friendship goes back a long way, but going into the curatorial mode with her and delving into her motivations was extraordinary, especially given the timing around Black Lives Matter. As an Asian Australian, Lindy has suffered from racism and her work brought us back to the stark reality of the kind of society we live in. But she has an ability to heal through her work.

Contemporary art could not be more important for the times ahead and for young people in particular. In the age of artificial intelligence they are going to need creativity, creative thinking, critical thinking, empathy and collaboration – all the things our team of artist/educators work with in our National Centre for Creative Learning.

> "I do think the way artists tell stories can actually go beyond what the media can do, or what politicians can do, or anyone else ... They have an ability to cut through"

I do think the way artists tell stories can actually go beyond what the media can do, or what politicians can do, or anyone else. Artists can tell stories, like Lindy telling the story of being a woman from two different backgrounds, Chinese and Australian. Artists can tell those stories in ways that engage us in a very different way on an emotional level, rather than necessarily on an intellectual level. They have an ability to cut through, which is why I think contemporary art is even more important now.

There are tons of things I'm going to miss – my team, the people I work with, the artists I've worked with – and I know I'm going to go through lots of teary moments. But I'm not going to be turning up at openings and hanging around and breathing down my successor Suzanne Cotter's neck. I want to make a clean break psychologically.

Covid has caused us all to rethink our priorities. The other day I was talking to Jonathan Watkins, my successor at Birmingham's Ikon Gallery where I spent 10 years as director before coming to Sydney. I said: "I did these two jobs, back to back, with no breaks; it's 30 years of constant pressure and responsibility." I'm really looking forward to not doing that anymore.

Peter and I have a place on the mid-north coast of New South Wales and that's going to be our base. I'm comfortable just coming and spending weekends in Sydney to see friends.

AS TOLD TO STEPHANIE WOOD

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It's exciting: I want to do something different, I want to have a different kind of lifestyle, rebalance my life. I have lots of hobbies: I love to cook – Italian food is my absolute favourite; I'm a big reader and have this enormous list of books that I've been dying to read, whether it's about the planet or how we can end poverty, and I'm also a secret crime novel junkie.

My other thing is conservation: I was on the board of a conservation organisation called Flora and Fauna International Australia, have done a correspondence course in Australian native plants, and sometimes I joke that I'm going to run a wombat sanctuary. It's one of the things I love about Australia – all the weird animals. I'd like to continue doing voluntary conservation-related work and I'm also on the board of the Sydney Swans Foundation – I love AFL – and UNICEF Australia.

Sometimes I wake up in the night and think, "Oh god, am I going to be bored?" and then I think of all the things I want to do, and think, "I'm not going to be bored."

ZALI STEGGALL on our crucial moment for climate change

The Olympian and federal member for Warringah writes about the urgent need to act now and set up Australia for a sustainable future.

I have had a number of new beginnings in my life. While many people don't like change, I am the opposite. I love the opportunity to start again with a clean slate, learn the lessons of the past and focus on the present, undaunted by the future, striving for results.

New beginnings have been a big part of my life. First in my sporting career as an alpine skier, where I had to move on from each race, no matter the result, and focus on the next one. Then in my professional life, when I said goodbye to my 13-year international skiing career to focus on a career for 10 years as a barrister. Each court case was a new argument, where I had to put the best evidence forward. And then in 2019, when I set off on a really big new beginning, throwing myself into federal politics as the new independent member for Warringah, New South Wales. I am passionate about Warringah and creating the opportunity for a reset of Australia's environmental and climate change policies.

The environment has always played a big part in my life as I love the outdoors. Throughout all my travels, Sydney's Manly was always home, with its diverse natural environment, its beautiful coastline, the smell of the beach, the bright turquoise of the waves, the walking tracks from Manly to Spit Bridge and around Manly Dam. I have always known we need to do more to preserve our environment, respect it, nurture it and ensure it is there for generations to come.

Unfortunately, Australia is not on the right track to preserve our environment for future generations. We are currently headed to more than four degrees of warming in Australia by the end of the century. Australia is a continent highly exposed. We will suffer droughts and heatwaves, catastrophic bushfire seasons, and importantly for the local environment in Warringah, coastal erosion, rising ocean temperatures and extreme weather events.

I promised to be a climate leader in Canberra and put forward solutions to break the partisan politics that have prevented meaningful action for more than a decade. It is so important that we all come together to recognise the magnitude and importance of the challenge ahead but also the opportunity of the transition to low emissions technologies.

I have tabled in parliament the *Climate Change Bills*, modelled on similar legislation passed in the UK in 2008, that would lock into law a commitment to net zero by no later than 2050 with clear emissions reduction budgets every five years. The *Climate Change Bills* would make sure the government relies on the best independent expert advice and that our communities are properly prepared, that the risks and impacts of climate change are assessed.

The 2019-2020 catastrophic bushfires saw so many Australians become climate refugees, homeless, huddling on beaches, waiting to be evacuated. Those images can never be forgotten. Here in Warringah, thick smoke blanketed our air for months, shrouding our beaches. During the recent inquiry into the *Climate Change Bills*, Local Government NSW indicated that local government-owned public assets valued at $212 billion are at risk from climate change from extreme storms, flooding and coastal erosion.

Meanwhile, the government continues to deny the need to act with urgency. The Prime Minister often says the 'when' is not important, just 'how' we reduce emissions, resisting the need to lock in firm targets and goals. But this is not true. The 'when' matters very much. This can't be kicked down the road. We have a window of opportunity over the next 10 years to reduce emissions and set up Australia, so we must find the courage and will to take it.

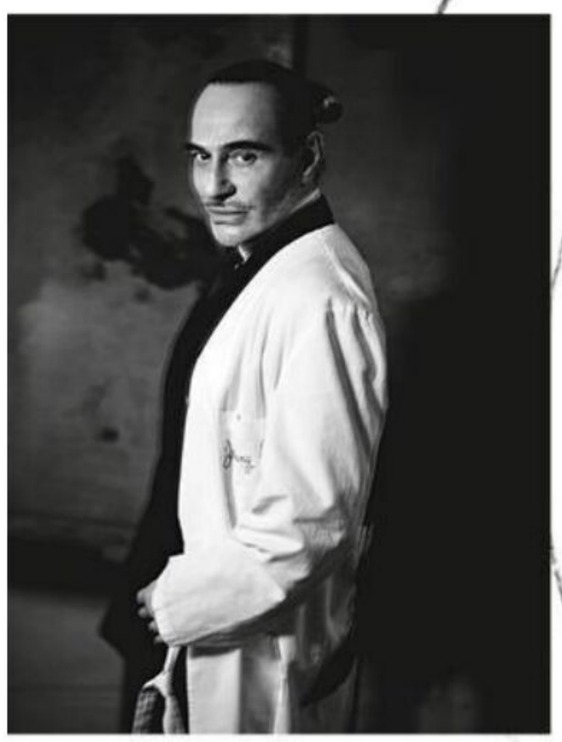
With threat also comes opportunity. Australia is so well placed with a natural advantage, bountiful sunshine, space and wind to be a leader in the energy transition. Our businesses, investment sectors, industries and health experts all agree that Australia needs to act now. They support the framework proposed in the *Climate Change Bills* and have called on the government to act.

In responding to the coronavirus pandemic, the government responded to the warnings from our independent health experts, closed our borders and established 'Fortress Australia' at great personal and economic cost to all Australians. Lockdowns and quarantine have largely held the virus at bay while we wait for the vaccines. But there will be no vaccine to climate change, its impacts won't be quelled by lockdowns or quarantines. It won't respect any borders. Everyone will be impacted.

So it's time for a new beginning in climate policy in Australia, it's time for the government to listen to the experts.

To find out more about Australia's Climate Change Bills, *go to climateactnow.com.au.*

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JOHN GALLIANO, THE CREATIVE DIRECTOR OF MAISON MARGIELA.

THE ORIGINAL TOMO KOIZUMI DRESS FROM HIS SPRING 2021 COLLECTION.





UNPICKING TOMO KOIZUMI'S CHARACTERISTIC RUFFLES.



DECONSTRUCTING TOMO KOIZUMI'S DRESS AT THE MARGIELA ATELIER.

Take two

When Tomo Koizumi got his hands on a toile from the Margiela Artisanal atelier – and Margiela's John Galliano, on a dress from Koizumi's spring/summer '21 collection – each designer channelled his creativity into dazzling new confections. By Hamish Bowles.

When Rihanna ascended the red carpet at the Metropolitan Museum of Art's 2018 Costume Institute exhibition *Heavenly Bodies*, channelling Catholic panoply in a coruscating pearl-and-crystal-encrusted mini-dress and full-skirted robe designed by John Galliano for Maison Margiela Artisanal, she showed us, as we noted then, "why she continues to inspire the fashion faithful". Designer Tomo Koizumi, a Galliano admirer since the age of 14, when he first saw the designer's work for Dior, recalls his delighted surprise at Rihanna's appearance. "It was a very sophisticated look that betrayed my expectations in a good way," he remembers, so he was both delighted and awed when Galliano surrendered the outfit's toile for a *Vogue*-sponsored collaborative repurposing exercise to encourage designers to communicate with one another through their work.

Koizumi's initial response to the Margiela garment's stiff calico was "to paint the toile as a canvas by using a ruffle-paint technique developed for my next collection", he says. "I tried to create a harmonious ensemble when the three pieces were put together, while making each piece individual." He opened up the sleeves to reveal the wearer's arms, gave the dress more volume – "inspired by Rococo design of the 18th century" – by adding frills between the layers and, in a nod to what he calls Maison Margiela's "reconstructive design", repurposed the crinoline hoops of a wedding-dress skirt.

In that same transformative mood – recalling Koizumi's Galliano-inspired teenage experiments with repurposing vintage garments to wear clubbing – the bodice was embellished with deadstock neon-hued ribbons and the mitre dotted with puffballs of net frills for an antically secular makeover, "like a flower design – to give more pop". After a three-week transformation that involved →

ADDITIONAL IMAGES: PAOLO ROVERSI/ART + COMMERCE
LETTERING: JESSICA NICHOLS

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Model Lulu Tenney wears a Tomo Koizumi dress repurposed by John Galliano for Maison Margiela Artisanal. Maison Margiela Glam Slam bag and Recicla boots.

Photograph: Maciek Po˙zoga
Fashion editor: Tonne Goodman
Hair: Eugene Souleiman
Make-up: Marianne Agbadouma

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Model Tsugumi Nakamura wears a custom Maison Margiela Artisanal miter, coat, and dress repurposed by Tomo Koizumi.

Photograph: Takashi Homma
Stylist: Shotaro Yamaguchi
Fashion editor: Tonne Goodman
Hair & make-up: Haruka

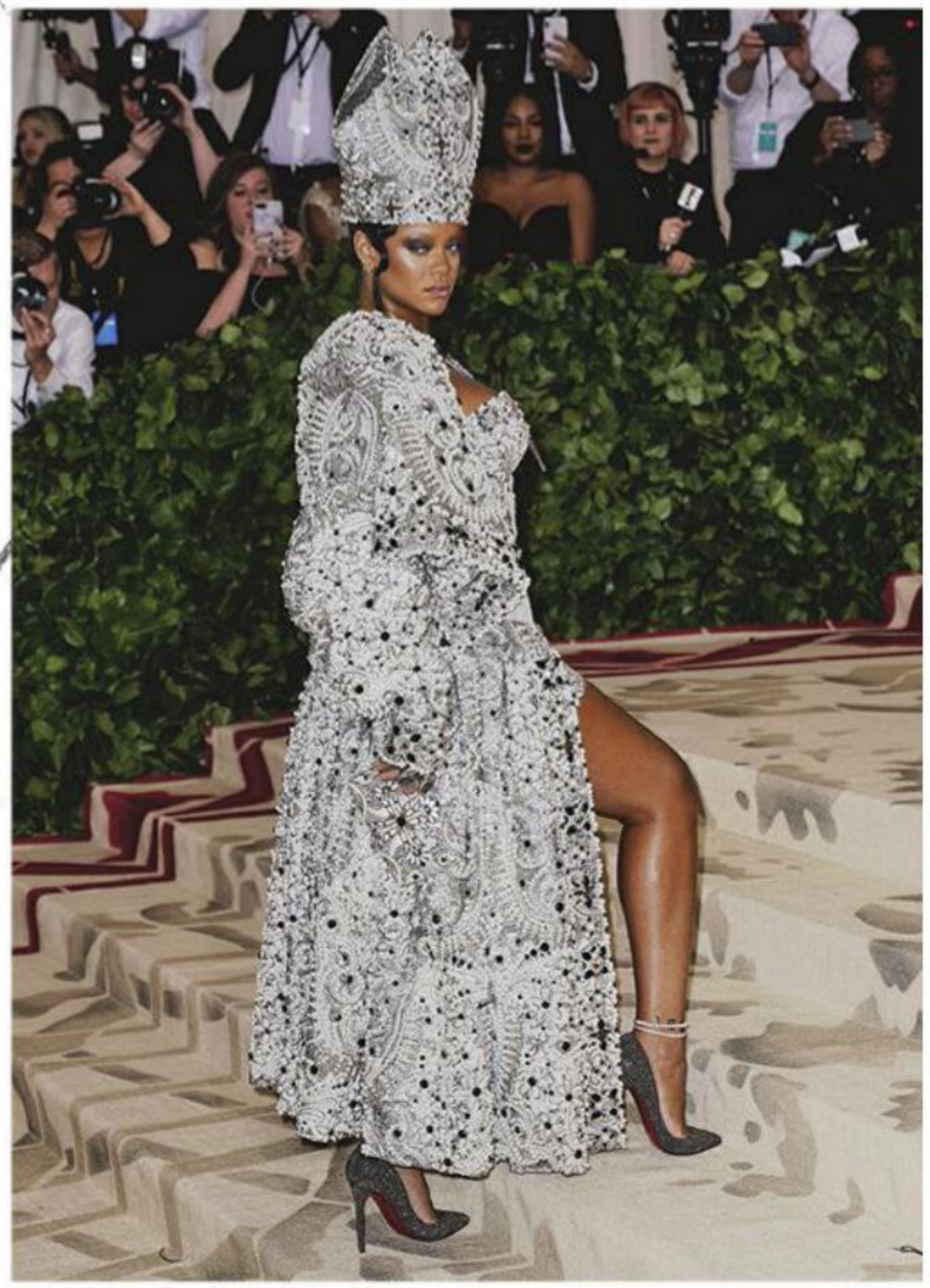
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THE MARGIELA TOILE BEFORE ITS TRANSFORMATION.

FITTING THE RIBBON-EMBELLISHED BODICE.





RIHANNA'S MAISON MARGIELA ARTISANAL ENSEMBLE AT THE MET GALA, 2018.

THE DESIGNER TOMO KOIZUMI.



KOIZUMI'S NEW LOOK ADDS VOLUME AND COLOR TO THE MARGIELA CALICO.



50 collaborators and the wedding-dress atelier of Treat Maison, the Rihanna ensemble is now infused with Koizumi's *kawaii* spirit. "I love big dresses, and colourful ones," Koizumi explains of the exuberant result. "The best reaction is surprise," he adds. "I want to arouse positive emotions, so that people can have fun."

Meanwhile, when Koizumi's wedding dress was first unveiled in the Maison Margiela atelier in Paris it was, Galliano recalls, "a really magical day: God's light was shining through, and then this beautiful wedding dress was presented to myself and Gypsy and Coco" – his Brussels Griffon terriers. "Gypsy is old-school," Galliano explains, "more couture – and she really likes Tomo's work because of all the fluff and the frills."

Galliano pondered how to upcycle something that represented "one of the greatest days of your life. Taking things apart," he adds, recalling the limited means of his own student days, when he would repurpose clothes he'd found in the vintage markets, "is the greatest teacher that one could have – [it] is quite a joy to psychologically take myself back to that era, and take it ever further. When I joined Margiela it took me a few seasons to stop being so polished and to embrace that sense of freedom." He began by meticulously unpicking every net ruffle of Koizumi's creation – a process that took two people five days – then colour-coding them into balls like skeins of wool and using this newly created medium to knit an oversized sweater so that "these generational memories could be worn. I kind of imagined a couple by the moonlight," Galliano explains, "sharing their stories of beautiful times they'd had together, and those memories smoothing their troubled souls." The couple Galliano had in mind happened to be the Margiela in-house model-muses Valentine Charrasse and Thomas Riguelle. Each garment that the designer creates is fitted on both of them, and if it works on both, "then I think it's a cool piece to have in the collection", Galliano explains, "and it is proposed and sold in this genderless manner".

The Margiela studio had to produce a number of knit samples to ensure the correct tension and body, "so that it had the emotion, it didn't look too freshly minted, and it had some soul", Galliano says. "It's very nonchalant," he adds, of the sweater that took 11 days, or 90 hours, to knit, "but it's quite a chic piece, I think."

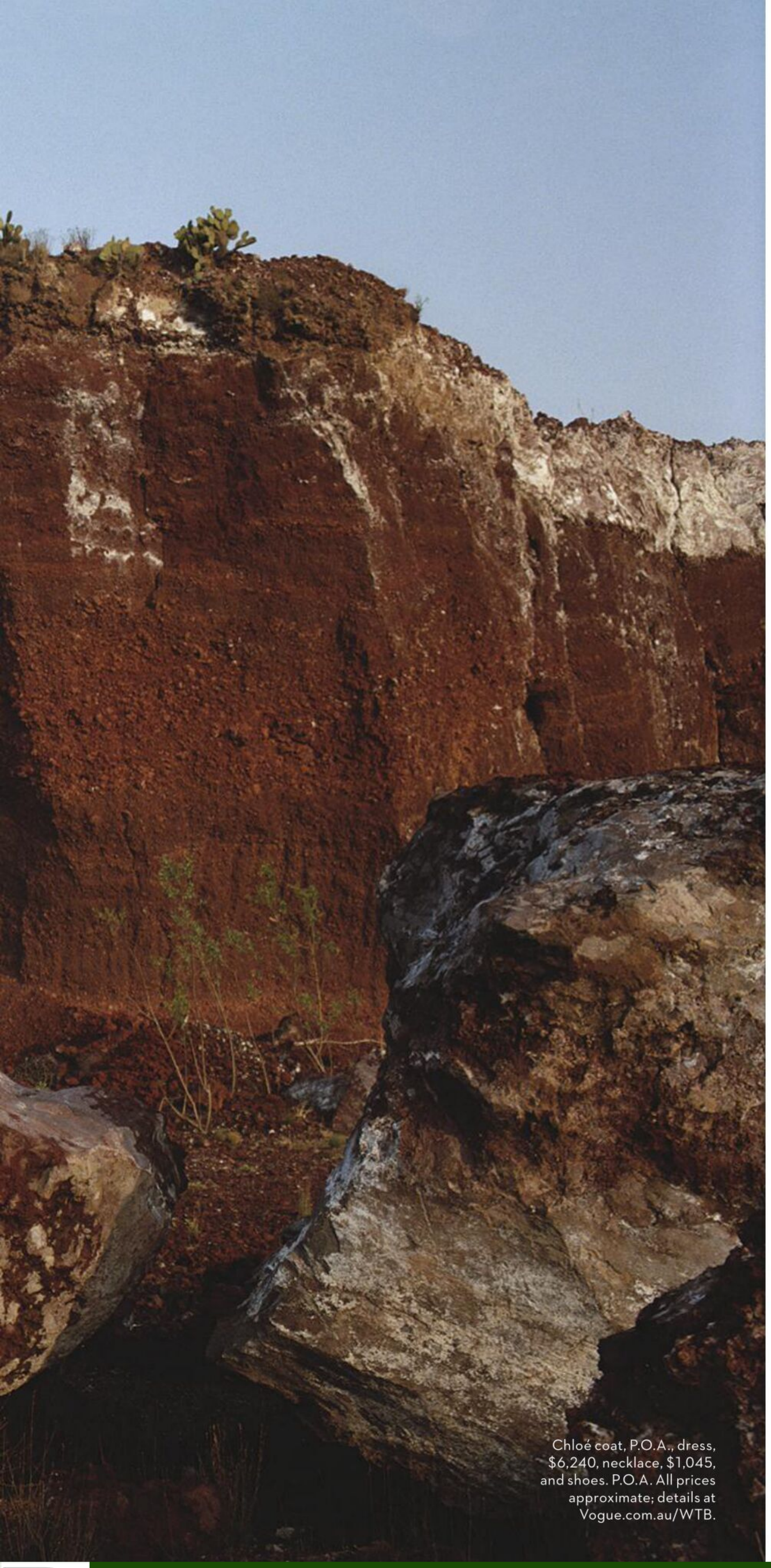
Galliano also eyed the lining. "I couldn't not do something with it," he recalls. "So I turned it into a little bonnet with a kind of sun on it. I loved it with the yellow waders and bag – set for a lovely walk in the park."

The garment now bears the Maison Margiela Recicla label: 'Style description, look number four, Tomo Koizumi. Provenance, Japan. Spring 2021.' ■

ADDITIONAL IMAGES: COURTESY OF MAISON MARGIELA
GETTY IMAGES TIM WALKER.

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Chloé coat, P.O.A., dress, $6,240, necklace, $1,045, and shoes. P.O.A. All prices approximate; details at Vogue.com.au/WTB.

Heartfelt

For her first collection as artistic director, Gabriela Hearst has re-energised Chloé's carefree Parisian chic with fierce pragmatism and an ardent ethical urgency. By Sarah Harris. Styled by Camilla Nickerson. Photographed by Zoë Ghertner.

Gabriela Hearst is recounting an episode from her childhood that probably sums her up in a single paragraph. "When you grow up on a ranch, you don't mess around," warns the Uruguayan designer. "I remember being eight years old, and this huge tarantula shows up on the veranda. But, like, huge." Her hands indicate the size of a dinner plate. "And I didn't call my mum or dad for help. You want to know what I did? I grabbed the biggest fork I could find and lobbed it on the tarantula! My father used to tell me I have the courage of a puma, but this is the sort of thing you do when you grow up on a farm. Or if your horse suddenly takes off, if you don't make the right move you're dead and you know it. That's in-built in my system. I have a survival DNA."

It's one of the reasons she is so incredibly unfazed by anything less than certain death. Like her no-fuss approach to helming the Parisian brand Chloé, when she already heads up her own eponymous brand in New York – where she also has a husband and three children. Add to that a life mission to save the planet; because when it comes to her unyielding commitment to sustainability, Hearst is one of fashion's forerunners. She recently returned from the Greek island of Milos, where she spent every day clearing beaches, picking up Styrofoam and prising plastic bottles from the ground. Footnote: it was supposed to be a family holiday.

Via a Zoom call, Gabi – willowy, 1.8 metres tall, her hair untamed and without a scrap of make-up – is striding across the showroom at Chloé HQ a little to the north of the Champs-Elysées, to grab her favourite piece from her debut collection: the 'puffcho', a pufferponcho hybrid that's as firmly rooted in Chloé's archives as in Hearst's own Uruguayan background. "Coming from a culture where my parents wore ponchos, and coming to a house where ponchos are part of the codes, I had to make this. I'll model it for you," she says, pulling it on over her head. →

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Gabriela Hearst, photographed by Théo de Gueltzl.

"The truth is, we don't have enough time. The way we take new natural resources from this planet is just impossible. We have to change ..."

This first autumn/winter '21/'22 collection – put together in only two months, and presented on what would have been the 100th birthday of Chloé founder, Gaby (another one, this time with a 'y') Aghion – paid tribute to the house's legacy of bohemian femininity but with a profound emphasis on sustainability. Hearst used recycled cashmere and bought deadstock fabrics from mills for a series of floor-skimming sweater dresses, and masterfully took on the classic Chloé flou with an array of fluttery pleated slips. She also collaborated with Sheltersuit Foundation, a Dutch non-profit organisation that provides emergency shelter to the homeless, supplying all-weather coats that morph into sleeping bags. They're made by Syrian refugees from repurposed fabrics patchworked together. "lt's the most altruistic way of looking at design with purpose," Hearst explains. "lt's a 360-degree thought process."

It isn't hyperbolic to suggest that Hearst was destined for this job. Her first luxury handbag was Chloé's Edith (this season, she bought 50 of them on eBay and revived them using leftover fabric as one-off items that will be sold at auction; Edith bags made to order will be customised in the same way).

"Chloé was always a dream of mine; I have a deep love for this house," she says. Self-assured and straight-talking, she shoots from the hip. During initial conversations with Chloé bosses, she told them, "I'm the one," in no uncertain terms. "I said: 'You know l'm the only designer for this job, I think you need to stop looking. Come on! My name is Gabi! lt's meant to be! Now, let's waste no time."

Sustainability credentials – and humour – aside, it's easy to see the appeal of Hearst for Chloé. Her own brand has proved her skill for tailoring, her ability to design a hit bag, and her celebrity following, from Laura Dern to Meghan, Duchess of Sussex, and most recently Jill Biden, who wore bespoke Gabriela Hearst to Joe Biden's inauguration party, and again, to his first presidential address to Congress.

She started by compiling a 92-page presentation on the Chloé woman, conducting her own market research on a group of friends whom she considered classic Chloé customers. She also developed a proposal for a sustainability program, and was delighted and surprised to discover that much of it was already in place. "I thought l'd have more of an uphill battle, but they just needed a creative who had that frame of mind, someone who can design with less impact, and that's what I do."

Granted, compared with Gabriela Hearst, Chloé operates on a different, much larger scale. Most obviously, that means it produces more, but what Hearst believes she can do is create the product in a better way. For example, linen linings will replace cotton, which is a fabric she tries to stay away from because of the pesticides involved, and she cannot wholeheartedly endorse even organic cotton because of the vast amount of water required for its cultivation.

"There is nothing more important to talk about or to do right now," she insists, adding that her debut collection for Chloé is "four times more sustainable" compared with last year's output. "The truth is, we don't have enough time. The way we take new natural resources from this planet is just impossible. We have to change; we don't live in an endless cornucopia of natural materials. ln order to preserve, we have to take less."

In addition to immediately changing Chloé's clothes hangers and packaging, Hearst has already implemented improvements such as reducing the 12 types of gold hardware on handbags to only one. (It may sound insignificant, but the galvanisation process is highly polluting, and having only one gold means that everything can be treated at once.) She is also turning her attention to the 91 Chloé stores, which will have less of an overhaul and more of a sensitive rethink. "Everything that consumes energy, like digital screens, we are pulling them out as we speak. I hate screens – who wants a huge screen in a store? For what reason? Bombarding your eyes, stressing you out. That isn't calming." →

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ZOE GHERTNER

Chloé dress, $8,480,
and belt, $510.

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Chloé dress, $2,705,
and shoes, $4,480.

Make-up: Ana G de V
Model: Adut Akech Bior

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On arrival, in December last year, Hearst went on a deep dive into the house. She took the broderie anglaise from Karl Lagerfeld's tenure, and the scallop detail from Gaby Aghion's early collections, and she explored new possibilities with them – on leather, in knitwear. She spent time with Gaby's granddaughter Mikhaela, and listened to stories about Chloé's founder, who regularly used leftover fabrics to make scarves. "I really regret not meeting her," she says. Aghion died in 2014, aged 93. "She was such a trailblazer … how she lived her life, there was no opulence, she was very meticulous and considered. That way of living feels very modern to me."

But you can't not ask the question: with two grown-up step-children, as well as 13-year-old twin girls, Mia and Olivia, and a six-year-old son, Jack, how easy was it to get this job over the line with her husband, Austin Hearst, the film producer, philanthropist and scion of the publishing house? "Honestly, in the beginning, no, he didn't want me to do it. He already knows how intense I am, and also he's the main investor at Gabriela Hearst. So, I'm his wife and I'm his investment, and he's a businessman! But then he started to figure it out and he saw how much I wanted it and how capable I am of it, and he said: 'Okay, let's do this.' He has to take a lot of the load on," she acknowledges. "I spoke about it with my daughters, and the whole family agreed. Mikhaela actually said something super sweet: after the Gabriela Hearst show in New York, she said: 'That was a beautiful show, you know, you can only do that if you are a great family; if you have the love and support of your family. They are the veins of your functioning spirit.' It's really stayed with me."


CHLOÉ A/W '21/'22

She isn't interested in trends; her designs are based on principles of longevity, integrity of material and craftsmanship

Now in her 40s, Gabriela Hearst grew up strictly off-grid on her family's 17,000 acre ranch in Uruguay, two-and-a-half hours from the closest city. Her formative years were spent herding cattle and riding horses, which she learned long before riding a bike. Without television, her imagination – and sketch pad – was her escapism. Sustainability was ingrained in her from birth: living on a ranch, things have to be made well because they have to last. As she puts it: "You can't simply go shopping to replace something." It's an ethos she has carried through to clothes. She isn't interested in trends; her designs are based on principles of longevity, integrity of material and craftsmanship.

Her parents were very measured. Her mother – a fifth-generation cattlewoman who competed in rodeo at age 18 – ordered fabrics from Europe and had everything made by a seamstress. "It was that level of quality of clothing but never excess; my mother didn't have a big closet, but what she had was beautiful," says Hearst. Dressing up was reserved for wins at the livestock fairs. "We'd spend all day in the earth, dirty, and so for when you get clean, you *really* clean up – a gaucho in full regalia is something quite beautiful to see."

There is a refreshing level-headedness to Gabi that far outweighs the airs and graces that wealth can bring. She met Austin in Argentina in 2004; they were friends, then business partners, then husband and wife. She tells a story of when she launched her Gabriela Hearst line. She was six months pregnant and constantly running up and down the stairs during a nine-hour presentation. "My mother visited me; she took me aside and she said: 'Honey, I thought when you married a rich man the idea is not to work so much?' But you know what she told me as a kid? She said: 'You need to be financially independent and emotionally independent of *any* man.' So, this work ethic I have, it's her fault!"

She's still figuring out how best to divide her time. Finding it impossible to compartmentalise, she works on both brands every day – "It's like, which one of your children do you love more? Whoever needs you more, you're there" – regardless of where she is. She currently alternates between two weeks in New York and two weeks in Paris (she picks airlines with the lowest impact, and offsets the remaining emissions with Gold Standard certified projects), where she is happily holed up in Le Bristol until she finds a home. After months of curfew, she's beginning to enjoy life there. "*Lunch* – now this is what I love about Paris: they stop for lunch. Lunch is a *thing*. In America, lunch is for losers, but in France, lunch is for winners. I love that. That's a joy of life." ■

ZOE GHERTNER

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Call of justice

Human rights lawyer Jennifer Robinson is known for her high-profile cases and celebrity clientele. Having returned home to Australia, where she continues to work internationally, she reflects upon the humble upbringing that shaped her legal career and her passion for building a legacy aimed at inspiring the next generation. By Jessica Montague. Styled by Harriet Crawford. Photographed by Robbie Fimmano.

When Amber Heard fronted the world's media outside London's High Court in July last year and spoke of how "incredibly painful" it had been to relive the "traumatic" details of her break-up with husband Johnny Depp, it wasn't just the 34-year-old Hollywood actress who made headlines. Following an explosive three-week libel trial, articles swirled about the identity of the woman standing steadfastly next to Heard. The one dressed in a beautifully tailored red dress who had also accompanied her to court each day, sometimes even holding her hand.

Back in 2014, when the same woman was snapped riding stylishly on the back of a water taxi at the Venice wedding of her close friend and work colleague Amal Clooney, the world's media jumped to identify her. Who was that blonde wearing a backless Johanna Johnson dress laughing along with fellow guest Bill Murray as they waved to well-wishing onlookers?

As it transpires, Australian human rights lawyer Jennifer Robinson has never coveted making her own headlines. But since the global attention of the Johnny Depp case, she's inadvertently gone from being a behind-the-scenes resource and confidante to being labelled the 'A-list's go-to lawyer' by UK media.

Over breakfast on a brisk Bondi morning, wearing a silk shirt the colour of clotted cream, Robinson insists she didn't aim to make headlines purely for publicity, especially with her wardrobe choices.

"I don't choose my clothes to make a statement, I choose my clothes because of what I feel good in," she clarifies. "And as a lawyer, why shouldn't I wear what I want? What I wear shouldn't be the subject of conversation … But, it was interesting, there was a lot of commentary about my fashion choices during the [Johnny Depp] trial, which was not something I set out to do or sought."

The reality is Robinson is much more comfortable commanding a courtroom, running in high-powered circles in London where she's lived for the past 15 years and meeting with politicians to advocate for clients – such as Julian Assange, who she's also represented as part of his legal team for the past 10 years – than having her outfits dissected in the media.

Even more surprising is the fact she's perfectly at ease kicking off her heels entirely and enjoying a morning surf which, unbeknownst to many, is what she's been doing for much of the past 18 months in Sydney's eastern suburbs.

Robinson spent most of the 2020 lockdown under the radar in Australia and only returned to London twice, where she is a barrister at Doughty Street Chambers under distinguished founder Geoffrey Robertson QC. First, for →



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Jennifer Robinson wears a Victoria Beckham dress, $3,340, from Harrolds. Cartier earrings, $5,850. Scanlan Theodore belt, $120, and shoes, $550. All prices approximate; details at Vogue.com.au/WTB.

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the Johnny Depp trial, which resulted in the actor's libel claim against *The Sun* (which had labelled the actor a "wife beater") being dismissed, and later for the latest Julian Assange trial, which saw a judge rule against the WikiLeaks founder being extradited to the United States on the basis of mental health grounds.

For years Robinson had been toying with the idea of spending more time back in Australia and a silver lining out of Covid is that it's allowed her to finally make that shift.

"My practice out of London continues, but I'm doing it from here. It means being up late in the night and early in the morning. I'm on phone calls and Zooms at wild and wonderful times," she says with a laugh, "but I'm used to that because my work is so international. For me, it's the best of all worlds to be based out of Australia and still be able to work. I'm loving being home."

While she does have court dates, Robinson explains they are still being held remotely, so she can now log on at seven at night instead of 10 in the morning. "Covid has enabled that. I even did a court hearing from my mum's place on the South Coast," she says. "I went surfing during the day, came home, got online and did a hearing in London. For me it's amazing, because I miss home. I miss Australia."

A large part of her homesickness and desire to return has been family. While Robinson may have a global reputation for legal victories and famous clientele, she hails from a much more unassuming upbringing in the New South Wales coastal town of Berry, where she grew up the eldest of four siblings to a racehorse trainer and teacher. Her parents and extended family (as well as a half-brother and half-sister from her father's second marriage) are still based here, while her siblings and a handful of nieces and nephews, whom Robinson adores, are all in Sydney.

"My family grounds me in massive ways and coming from the country, going back there, it grounds me. It doesn't matter what I've done, it doesn't matter what my job is or where I've been. It's what I love about coming here … When I'm down in Berry," Robinson shrugs, "I'm just Jen."

Whether it's her most recent birthday – her 40th, celebrated earlier in 2021 – or simply returning to her roots after so long living in London, Robinson has not only been reflecting on her achievements this year, but also fixing her gaze firmly on the legacy she wants to build.

"I think like any milestone birthday, it's a great opportunity to think about where you are and what you want to achieve in life, just like when I turned 30," she says of her recent musings. "I'm proud of what I've done to date, but there's still so much I want to do. And actually, I think my birthday has given me impetus to tick those boxes of the things that have been on my list for the last decade. It's time to get on with it."

A major driving force for Robinson is, she says, "to contribute to Australia" after so many years abroad. The first of these ambitions was realised a few months ago when she launched the Acacia Scholarships in partnership with the Public Education Foundation, an initiative tied very much to her personal history.


Amber Heard and Robinson in July 2020.


With WikiLeaks founder Julian Assange in 2011.

"My whole perspective of my life had changed. Friends from uni were talking about what they were going to wear to the pub on a Friday night. I was just like, 'Who cares?'"

As a pupil of Bomaderry High School, Robinson was a well-rounded and diligent student thanks to her mother's focus on education and father's daily example of strong work ethic (the highest insult in her family was to be labelled lazy).

"I was always quite certain I wanted to do well and give myself the best chance I possibly could at high school, but I also played a lot of sport and went to a lot of parties," Robinson remembers fondly. "I guess I'm not so different to the person I am now. I'm the kind of person who works hard, but plays hard and lives a very full life away from work."

Even so, Robinson had limited mentoring opportunities and didn't know anyone in the legal profession growing up. When she expressed interest in becoming a doctor or physio at high school, one particular teacher told her to lower her expectations.

A keen interest in Indonesian studies led to a degree in Asian Studies at the Australian National University (ANU) in Canberra, which she combined with law (upon her mum's insistence on completing something 'vocational'). This led to a life-changing trip at the age of 21 to West Papua, a conflict zone, where she worked with an NGO investigating cases that involved police brutality against students, women raped by the military, forced disappearances and eventually, the trial of Benny Wenda (the West Papuan independence leader), who was then being held as a political prisoner.

"That experience changed my life so I couldn't just come back [to normalcy]. I came back, but I was devastated," Robinson recalls. "In retrospect, I was so traumatised by what I'd seen and I couldn't [sit and] do nothing, but I didn't know what I could do about it either. My whole perspective of my life had changed. Friends from uni were talking about what they were going to wear to the pub on a Friday night. I was just like, 'Who cares?' There are so many bigger things happening in the world."

She was later awarded a Rhodes Scholarship after learning about it during her final year of uni, which saw her complete a Bachelor of

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Civil Law and Masters in Public International Law at Oxford. It was during her time here that Robinson acutely became aware just how much of an anomaly her upbringing and background was.

"I remember looking around and realising that I was one of the few public school kids there [in Oxford]," she says. "I did a bit of a survey of the Australian Rhodes Scholars over time and in my year, for example, 11 scholarships went to Australia and three of those were women. Two of the women went to a public school, everybody else went to private schools [which] I learned was pretty standard across the years. I was like: 'Wait a second, why are there so few public school kids applying for this?'"

Robinson says it's always been ingrained in her family to give back as much as you can, either financially ("no matter how much money we had") or by donating your time. After cementing a career in London, she found a way to do this by visiting and speaking with students about her career path at both Bomaderry High School and ANU whenever she returned home.

"Because I wish I'd had mentors and people who I could speak to about my future when I was younger, I'm very conscious about trying to share the experience I've had with those who are coming up behind me," she says. "I don't remember ever having that in a school assembly, having someone come and talk to us about what might be possible, so I did that independently."

The Acacia Scholarship is a formalised extension of Robinson's commitment to inspiring the next generation since she now admits, "I can't be at Bomaderry High every year and I can't always guarantee I'll get back to have that conversation with the kids".

Launched earlier this year, a number of public school alumni will donate $3,000 across three years to a student in their old school district, as well as knowledge and experience in the form of mentoring. Robinson signed up high-profile friends (and fellow public school graduates) to help roll it out, including writer Kathy Lette, comedian Adam Hills, actor Rhys Muldoon and TV presenter Tom Tilley. It is her hope, however, that any public school graduate who wants to give back will be able to join the program and that eventually, every school district in Australia will have a fellow assigned to mentoring local students.

In naming the scholarship, Robinson was keen to find a uniquely Australian metaphor for what she was trying to instil in the next generation of graduates. Ironically, it was a girlfriend from her days at Bomaderry High who helped her nail it: Acacia, because it refers to wattle, Australia's national plant, but also because sometimes the seeds require fire to flourish. "With public education, you have everything that you need to succeed and sometimes it just takes that spark to inspire you," she says.

Robinson has been "overwhelmed by the reaction" since its launch and especially since sharing her journey on ABC's *Australian Story* in March. She has also been personally reminded of the power of paying it forward and recalls one such encounter over email with a girl named Sarah Dobbie, also from ANU.

"She said: 'You might not remember, but you came and spoke at ANU and I went to that talk. At the time I was thinking of quitting my law degree, but after I saw you speak I knew there was a place in the world for me.'" Inspired by Robinson, Dobbie stayed in her law degree, was awarded a Rhodes Scholarship, went to Oxford and is also now a barrister in London. →



Gucci dress, $4,000. Tiffany & Co. necklace, $2,050, and rings, on left hand, $3,650, and $1,650, on right hand, P.O.A. Scanlan Theodore shoes, $550.

GETTY IMAGES ROBBIE FIMMANO

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"I cried when I got that email and I still get emotional thinking about it," Robinson says. "It's such a little thing to give your time and to talk about your experience, but the impact you might have … even the possibility of having that impact on someone, that's why I encourage people to come and join."

Since *Australian Story,* Robinson has found herself recognised a little more than usual, but even with her public profile the highest it's been in Australia, she jokes she's not the most famous member of her family. As it turns out, Matt Ford from the Inspired Unemployed (the South Coast duo known for their low-fi comedy sketches with more than 1.1 million followers on Instagram) is her cousin.

She recalls how Matt and his comedic partner Jack Steele were meant to stay at her place when they were travelling in Europe before they came home and started the now famous account. "But I wasn't there or whatever happened, it didn't work out," says Robinson. "They came back and I remember my brother saying: 'Have you seen Matt's Instagram feed? It's really funny.'"

"I have to say, I love their stuff," she adds. "You can imagine how stressful my days could be when I was in London, so I would watch it because it's an easy laugh and also reminds me of where I come from. It's that kind of Australian humour that reminds me so much of my childhood, so I found watching them both a relief but also a kind of nostalgic homesickness cure."

Since returning home, Robinson is still working just as hard ("Long hours is just the nature of the profession," she says), but she also appears to be less inclined to need viral videos shot from her local area to switch off.

In her late 20s she was quoted in an Australian legal magazine saying she only had champagne and "maybe a mouldy piece of cheese" in the fridge. "I was just in the media because of WikiLeaks and I was working really crazy hours at the time but also trying to squeeze in a social life and partying when I could, so that was my life," she says, laughing. These days, she says you're more likely to find kale, cold-pressed juices and kombucha in the fridge.

"I'm starting to get to a point where I can't quite work and play as hard as I used to, I guess. Actually, I don't want to work and play as hard as I used to," she corrects herself. "I'm now quite religious about exercising and staying well, because it makes me better at my job."

Which is understandable because looking at her current workload is an undertaking in itself. Robinson's legal work currently canvasses the environment (she is advising small island states on climate change and has had fracking declared unlawful in the UK on climate change grounds); sport (she has advised the Matildas and the Australian players' union on prize money equality for the Women's World Cup); media (she's acting for journalists targeted by Israel both at the UN and in the International Criminal Court); and MeToo (advising journalists and media organisations on reporting and women who want to speak about their abuse or are being sued for doing so).

Locally, Robinson has also teamed up this year with Rwandan-Australian man Noël Zihabamwe to lodge a complaint to the UN over the disappearance of his brothers after his refusal to spy on fellow Rwandans here in Australia. She is also taking Australia to the UN over the death of David Dungay Jr, the Dunghutti man who died in custody at Long Bay Jail in 2015, who became one of our highest profile "I can't breathe" cases following the death of George Floyd.



Noël Zihabamwe with Robinson.

"I really feel strongly about empowering people to understand that they have agency. If something is affecting you or if you see an injustice, do something about it. You can create change"

In the background, she is still also working tirelessly on having Julian Assange brought home to Australia from the UK where he is currently in Belmarsh Prison, still facing extradition to the US and a possible 175 years in prison.

"I've been going to parliament to brief members about this case since 2010, so for over 10 years now," Robinson says of Assange. "We've now got all the major parties, except for the Liberal party saying that this has gone on way too long and it's time to bring him home. It's taken way too long, but I think we're getting closer."

Another passion point is West Papua, with Robinson still acting as legal counsel to the liberational movement fighting for independence from Indonesia and its leader Benny Wenda. "I feel it's my obligation having been there and seen what I've seen … It was such a pivotal moment in my life and it's a big part of what has made me who I am," she says referring to the trip that inspired her to become a human rights lawyer in the first place. "I feel a huge obligation to help, because of what I saw." For this work, Robinson was awarded the Australian PeaceWomen Award in May.

In what little spare time she has, Robinson is also planning two books – one about West Papua and one she hopes will be about inspiring people to have the courage to take action against any wrongdoings they witness. "I really feel strongly about empowering people to understand that they have agency. If something is affecting you or if you see an injustice, do something about it. You can create change, it is possible."

Naturally, questions about a future in politics are persistent, too. While she doesn't outwardly dismiss the idea, Robinson insists she loves being a lawyer. "For me it's all about impact and I think, at least for now, I'm still learning my craft, and I'm really enjoying the things that I'm able to do with the law for social justice and human rights."

"But," she pauses. "I would never rule anything out. Life is long and I'm still, in barrister terms, very young. I've got a lot to learn and I'm only really beginning." ■

JANE DEMPSTER ROBBIE FIMMANO

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Hugo Boss coat, $849.
Cartier earrings, $5,850.
Bally shoes, $920.

Hair: Pete Lennon
Make-up: Cherry Cheung

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COMPLEMENTS OF THE HOUSE

Equally subversive, equally unpredictable, equally attuned to the contradictions of the cultural moment, co-designers Miuccia Prada and Raf Simons talk Afua Hirsch through the cross-pollination process behind their new collection for Prada – modelled here by four of our most electrifying actors. Styled by Edward Enninful. Photographed by Rafael Pavarotti.

Miuccia Prada does not like collaborations. "I've been asked to do a collaboration since ages!" she exclaims, in heavily accented English. "They always seemed to be just about selling more – about clichés, banality, and not about ideas. I was never interested."

She is sitting in her Milan office alongside her new counterpart, Prada co-creative director Raf Simons, as I count contradictions. Even without the presence of Simons here in the nerve centre of Prada HQ, however, it is clear to any devotee that what's happened to the label is most definitely a collaboration: since February 2020, when the partnership was first announced – prompting great surprise and intrigue – the fingerprints of both designers have been stamped all over the Prada collections, as plain to see as the omnipresent triangular logo.

The pair has so far produced two women's collections. Spring/summer '21 (launched via a Covid-era live-streamed show last September) was a tightly curated series of minimalist silhouettes, structured skirts and playful fabrics. Among the wearable monochrome prints and clutched anoraks, the collection delivered a new Prada classic: a glamorous A-line skirt with an airline seatbelt waist – which somehow managed to be both Miuccia Prada, PhD, and sculptural showstopper Simons – irresistibly paired with irreverent punctured turtlenecks.

In February, the house revealed an autumn/winter '21 collection – seen here on some of the new generation of screen actors – that offered an endless dialogue between looks that veered between psychedelic colour and optimistic sensuality, between defensive armour and purple, patterned platform boots. →

Wunmi Mosaku wears a Prada jumpsuit, $3,350, and gloves, $1,510. All prices approximate; details at Vogue.com.au/WTB.

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Jessie Mei Li wears a Prada coat, $12,000, and turtleneck, $1,470.

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Simone Ashley

"I love the gloves!" exclaims Simone Ashley of this look. "Why are gloves so sexy?" This bodes well. Ashley, 26, may be best known as mean queen Olivia in Netflix's *Sex Education*, but soon the Surrey-born, LA-dwelling actor will be donning gloves (and bonnet) as the new lead in series two of hit costume drama *Bridgerton* – watched by 82 million households and counting. How does it feel? "The entire cast and crew have been working so hard," she says. "I try not to think too much about what's next. I find it easier to be grateful … and just give it all I've got."



Simone Ashley wears a Prada dress, $4,300, bag, from $2,850, gloves, $1,510, and boots, $2,440.

RAFAEL PAVAROTTI

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Emma Corrin

What 'new beginning' is Emma Corrin, 25, most looking forward to this season? "Pretending I'm going back to school and buying myself bouquets of sharpened pencils," says the actor, with trademark whimsy. Of course, Corrin is too modest to mention upcoming film projects, although she will next star opposite Harry Styles in 1960s-set *My Policeman* before taking up duties as Lady Chatterley in a new big-screen adaptation of the DH Lawrence classic. Ever since playing Diana, Princess of Wales, with eerie accuracy in *The Crown*, Corrin has been a star to watch, as well as a captivating red-carpet presence (remote, or otherwise). "Colour, sophistication and imagination all mixed into one," Corrin coos of the Prada collection.

Emma Corrin wears a Prada coat, $4,650, sweater, $1,470, turtleneck, $1,470, bag, $4,450, gloves, $1,510, and boots, from $2,240.

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RAFAEL PAVAROTTI

Prada coat, $9,200, skirt, $3,550, and bag, $3,200.

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Prada stole, $2,060, dress, $14,000, gloves, $1,210, and boots, from $2,240.

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Jessie Mei Li

"I've had a lot of time to myself this past year, which I really needed," says Jessie Mei Li of preparing for her next chapter, namely: fame. From her lead performance as Alina Starkov in Netflix's hit fantasy *Shadow and Bone* (series two is in the works), to her upcoming role in Edgar Wright's film *Last Night in Soho* alongside Anya Taylor-Joy, 2021 marks the year the 25-year-old arrived. "I'm not one to plan ahead, but hopefully I'll find myself in some interesting places," she says. "I like not knowing what's coming my way."

RAFAEL PAVAROTTI

Prada cardigan, $2,060, turtleneck, $1,470, skirt, $4,300, bag, $3,100, gloves, $1,510, and boots, from $2,240.

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Prada coat, $17,500, turtleneck, $1,470, pants, $1,830, and gloves, $1,210.

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Prada stole, $6,200,
dress, $3,950,
turtleneck, $1,400,
and gloves, $1,210.

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Prada coat, $5,200, poloneck, $1,470, turtleneck, $1,470, bag, $4,250, gloves, $2,130, and boots, $2,240.

RAPHAEL DAVAROTTI

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Prada coat,
$5,400.

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Wunmi Mosaku

This past year has been a joy for fans of Wunmi Mosaku. In March, the 35-year-old Mancunian, who now lives in LA, received a lead actress nomination at the BAFTAs for *His House* (she already has a TV BAFTA), and gave star turns in small-screen hits *Lovecraft Country* and Marvel's *Loki*. Next up? "I'm excited for *Call Jane* to come out," she tells *Vogue*, of co-starring with Sigourney Weaver in a film "about women's reproductive rights in the 1960s". It is her mission to work on projects with real meaning, and, with US abortion legislation again under scrutiny, she says: "Sadly it couldn't come at a more timely moment."

Prada stole, $2,240, cardigan, $1,830, and poloneck, $2,060.

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Prada dress, $4,500, gloves, $1,510, and boots, from $2,240.

Hair: Eugene Souleiman
Make-up: Ammy Drammeh
Manicure: Ama Quashie
Set design: Ibby Njoya

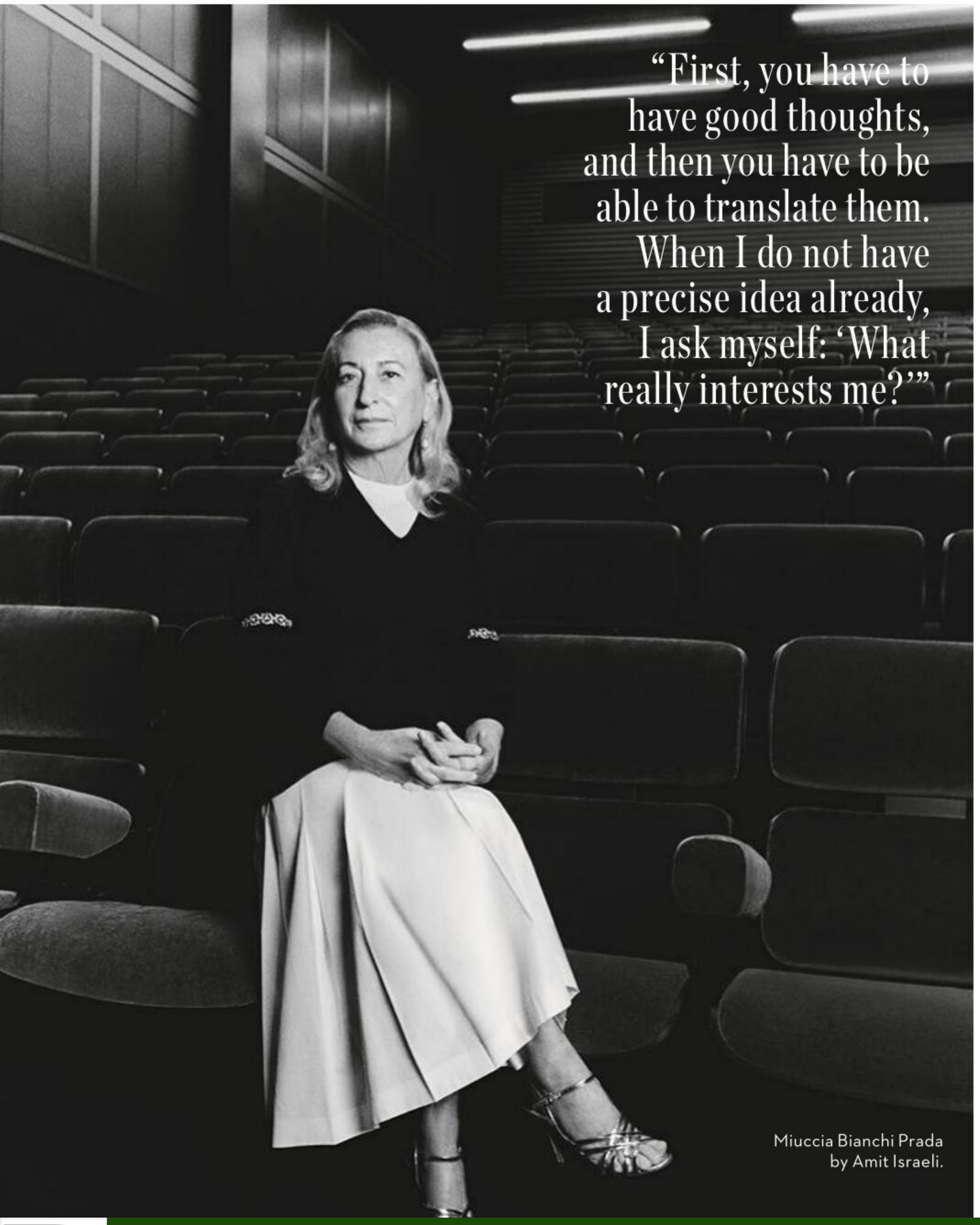
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The set, a multi-textural ode to touch, was a reminder of Mrs Prada's collaborations with Dutch architect and theorist Rem Koolhaas.

How exactly the two designers jointly create these collections, though – something I try to glean from Mrs Prada, 73, and Simons, 53 – remains gloriously elusive. "We start with dialogue," says Simons. "We talk about last season, we talk about ideas and feelings, and out of that we start small things to grow. But everything starts with dialogue."

"That's what makes a good designer," adds Mrs Prada. "First, you have to have good thoughts, and then you have to be able to translate them. When I do not have a precise idea already, I always ask myself: 'What really interests me?' Maybe it's a place, maybe it's a colour, maybe it's an emotion. And then I attach to that fabric, and I try to understand why I am attracted to something. In a practical way, you start with an aesthetic. The process lasts months."



Miuccia Bianchi Prada by Amit Israeli.

"The collaborative part," Simons adds, "is easy, easy, easy. It's very easy. The nature of how we design is not so disconnected from each other. There are designers who go sit at a desk and start to sketch and everything. We are both so not like that!"

"I hoped he would be able to, because I'm not able," Mrs Prada says, laughing.

A woman whose every appearance is deconstructed as a style inspiration, she does not disappoint in person. Her shoulder-length blonde hair is pinned in a gentle, side-parted wave, revealing gemstone earrings (carnelian, perhaps, which stimulates creativity) intricately set in gold. She wears a brown checked trouser suit over an untucked pink shirt – so far, so demure – but then come her shoes: a furry pair of gleaming, pearl-encrusted Miu Miu slides.

"I love the look," says Simons, who is dressed in slim black trousers, minimalist utilitarian ankle boots, and his trademark oversized jumper, a blue collar peeping through. The admiration is both real and reciprocated.

There is, frankly, no precedent for two designers each so successful in their own right – with the Raf Simons label now a quarter-of-a-century strong and Prada showing no signs of decreasing in either influence or sales – joining forces. The decision came about, as they recount it, after a long period of mutual appreciation.

"I like only a very small number of brands, and Prada is one of the few that I would wear," says Simons, who earlier in his career notoriously felt awkward about wearing his own label, choosing a diet of Prada and Helmut Lang instead. Then, in 2005, Mrs Prada and her husband, Prada Group CEO Patrizio Bertelli, appointed Simons to be creative director at Jil Sander.

"That's something to never forget," Simons says. "My brand was so much seen as the avant-garde of menswear, and Jil Sander was so different. They saw something that nobody else had seen – or would dare to risk." Each continued to follow the other's work – until they met up after a 2015 Miu Miu show in Tokyo and had what both describe as "an open conversation".

"Very open," Mrs Prada emphasises. "We thought: 'What can we do?' We toyed with switching roles – I heading up Raf Simons, he at Prada," she says, laughing again.

"It was very daring, this collaboration," says Koolhaas over Zoom. "It fits completely with Prada's interest in experimentation, and it's still surprising: there is not yet a feeling of routine – or anything like it – so it feels charged with potential."

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It also explores the increasingly relevant question of what collaborations mean in fashion today. In this once-unimaginable era in which not only Prada and Raf Simons are joining forces, but also Balenciaga and Gucci (albeit described as not so much a collaboration but a one-off 'hack'), it's hard to avoid the conclusion that there has been a profound shift away from the idea of the auteur as a kind of singular, dictatorial creative genius and towards a more communal approach to both design and brands in general. (Simons now embraces his co-creative director role at Prada while continuing to lead his own label, while Mrs Prada maintains her own sphere of sole influence in Miu Miu, where Simons plays no part.)

Linda Loppa, who taught Simons during the 25 years when she headed up the fashion department at Antwerp's prestigious Royal Academy of Fine Arts, regards her former student's venture with Prada as almost inevitable.

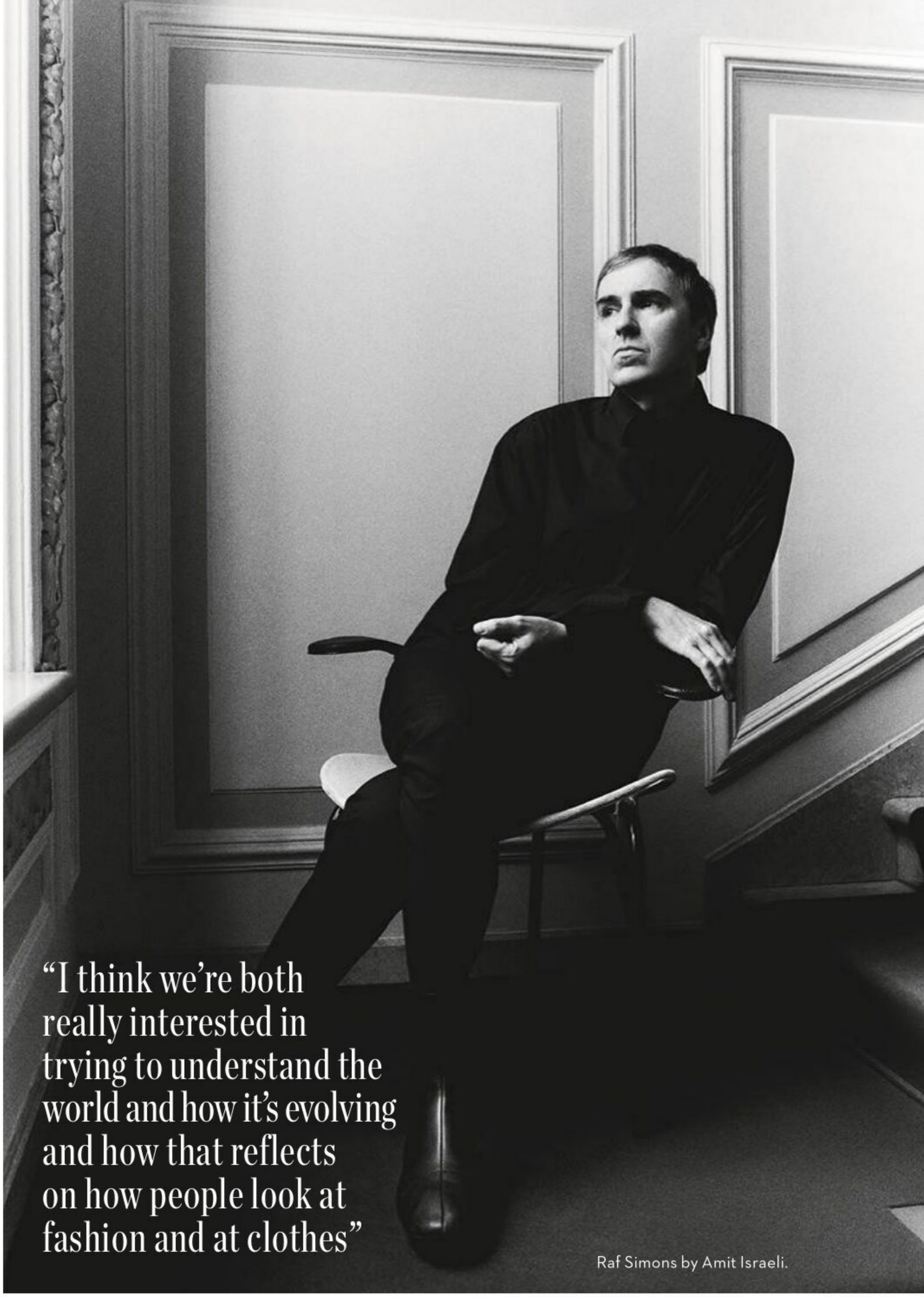
"I'm not really surprised that it's Raf Simons and Prada who are doing this," Loppa tells me, "because these two persons are not really the stars we expect they should be as fashion designers. They are outsiders – they kept their personality, and they have a common feeling about how to behave in this complex society. We are in a moment of really important change, and we have to reflect that in the way we work."

Simons's career has been punctuated by sublime riffs on radical youth culture – his 2001 Riot Riot Riot collection was famously inspired by the post-Soviet generation of young Eastern Europeans, and his 2011 Jil Sander Techno Couture collection, which featured Busta Rhymes on the soundtrack and models radiating an acid colour palette, was hailed as a transformative moment for the brand.

The questions – if not the answers – raised by the cultural and political moment are something that has driven both Simons and Mrs Prada throughout their careers – and one can't help but feel that it's their common interest in trying to square its contradictions that animates both their friendship and their work together. They seem to take particular pleasure in digging into their dislikes, their fears and their discomforts – whether that's about linen, which both profess to hate, or something more abstract.

"First you hate something, then you investigate why you hate something," Mrs Prada says. "That is exciting – and for creative people, to be excited is the only way."

What excites both designers right now is the drift towards capitalist and populist politics.



Raf Simons by Amit Israeli.

"People are becoming so incredibly conservative," Mrs Prada says. "I want to do a show about that, because that is the truth." Neither she nor Simons will say more, but as I probe whether their spring/summer '22 collection will be about satirising right-wing movements, they exchange knowing looks.

"I think we're both really interested in trying to understand the world and how it's evolving," Simons says, "and how that reflects on how people look at fashion and at clothes. It's changing a lot, and it's a generational thing."

Mrs Prada, who has spent her storied career confounding both expectations and notions of luxury, echoes those thoughts. "Through my job, I show my ideas," she says. "So I take my job very seriously."

And – after more than five decades at Prada – the notion of not doing that job isn't something she's entertaining.

"Why is it," she asks, emphatically, "that we ever have to stop working? I'm doing what I want." ■

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BOLD AND THE BEAUTIFUL

Sydney's Northern Beaches, famous for its vast coastline and world-class surf, recently served as the backdrop for this month's cover shoot. But beneath its glittering surface lies the area's true heart, a thriving culture of creativity that's inspired by the beauty of the land and sea and fostered by passionate locals. By Amy Campbell.

Freshwater Beach at sunrise, captured by local photographer Murray Fraser of Sprout Daily.

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The first time I visited the Northern Beaches, I didn't get it. I was 19 and from country Victoria, and in what struck me as an arbitrary choice, my mum had selected Narrabeen as my family's summer holiday destination that year. As we drove past the windswept, suburban-style condos and impervious warehouses that hem Pittwater Road, the main artery that runs from Manly in the south and Palm Beach in the north, I remember half-wishing we'd taken a wrong turn. We ended up having a great time – we always did on holiday – but I wasn't heartbroken when it came time to leave.

In 2018, I moved from New York to Manly, via my home state of Victoria. This decision was slightly less arbitrary – I'd just landed a job at *GQ* magazine, and my boyfriend (also from Victoria) had taken a job in Sydney and moved up with a friend of ours six months prior. They'd settled in Manly, so I did too, on the assumption that as soon as the lease on their flat by the ferry wharf was up, we'd hightail it to the east or the inner west. I'd heard those areas were 'cool'.

One frantic weekend of apartment hunting in the east was all it took for us to realise we were probably better suited to the relaxed pace of Manly. We signed the lease on a small unit with no exhaust fan in the bathroom and no rangehood in the kitchen, blinkered by the snippet of harbourage we could see from the sunroom. Part of me still believed that after one year, we'd move to the other side of the bridge. My commute to work took more than an hour and most of the friends I'd made through my job lived over that way. But the longer I stayed, the more I came under the spell of the district known simply as the Beaches. When it came time to re-sign our lease, I realised I wasn't ready to leave. The pink caps of the Bold and Beautiful swimming group bobbing in the waves; the unofficial dog show that descends on the promenade every weekend; the sunset drinks at "the office" – it had won me over. So we chose to stay.

The thing about the Northern Beaches and many of its residents, I've now realised, is that you have to scratch the surface to discover its soul. The surface is objectively impressive – the surf is great, the beaches are postcard-worthy, dining institutions like Jonah's in Whale Beach and Pilu at Freshwater are world-renowned – but most people tend to stop there. Like I did, they take it on face value, because it's got such a pretty face. I'd even wager a fair few locals like it this way. It keeps the touristy spots touristed and the local spots hidden in plain sight.

But hidden in plain sight is exactly where the heartbeat of the Northern Beaches exists. That heartbeat is the area's creative culture. Expressive and humble, it takes a backseat to the coastal walks, not-so-secret surf breaks and waterfront real estate. It is this culture of creativity and the people who move within it, that this story is about. →

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vogue *voyage*

Bruce Goold understands the gravitational pull of the Northern Beaches. The artist, whose iconic linocut prints featured on early 'loud shirts' by cult Aussie surf brand Mambo, first visited Palm Beach in 1969 with his friend, the late artist Martin Sharp AM.

"Brett and Wendy Whiteley had also rented the house next door. We visited them, and Brett did drawings of the Angophora Reserve and the Barrenjoey Headland when not swimming and entertaining," recalls Goold. Years later, inspired by a trip around Asia ("we developed such a taste for the tropics"), the artist and his late wife Katie found their way back to Whale Beach, where they rented a home "with a big banksia tree in the garden" for $40 a week.

The flowers on that banksia tree, followed by a friendly kookaburra and magpie, would become the subjects of Goold's first lino prints. "They're still images I use," he reminisces.

Goold has lived and created art in the area ever since, and relays stories of inspired movie nights and rambunctious gallery shows held at the Palladium dance hall in Palm Beach. Today, the artist lives on a quiet street in Careel Bay. "I have a beautiful garden with diverse birdlife that continues to inspire me," Goold says. "I don't drive, but the bus service is excellent. To-and-fro every 10 minutes."

> "The small-town feel here means that life operates at a slower pace. Its proximity to the harbour and sea on both sides keeps me connected to nature"

Musician Oli Leimbach is a few decades Goold's junior. But having chatted to them both, it's easy to see the cultural through-line that connects Goold's days at the dance hall to the years Leimbach spent playing pub shows in the area alongside his brother Louis – the pair make up the Beaches born-and-bred surf-rock duo Lime Cordiale.

"The Beaches has a legendary history. Any old dog down at the beach car park can tell you how he saw David Bowie or Prince play an unannounced show somewhere in Whale Beach all those years ago," says Leimbach.

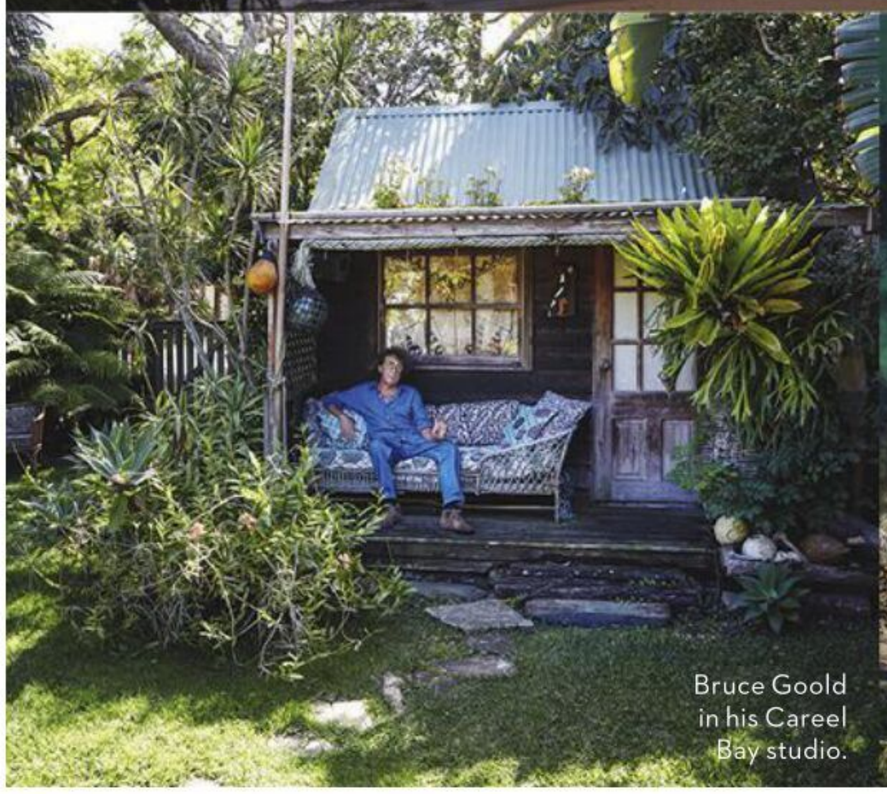
Nowadays, the peninsula is known for producing its own cohort of talent; like Lime Cordiale, many acts who strummed guitars in front of sweaty crowds at the local RSL have gone on to headline national and international shows, and collaborate with some of the biggest names in the music business. "Angus and Julia Stone were blowing up as we were doing the pub grind alongside bands like Ocean Alley and Winston Surfshirt," says Leimbach, nodding to a few of his band's contemporaries.

"The music people listen to here has to match the scenery, so that's what all Northern Beaches bands try to do. You start off making music that you think your friends will listen to. There's a carefree attitude to living on the beach and so there's a carefree attitude to our music.

"We've never properly left the Northern Beaches," adds Leimbach, who currently lives with Louis in Elanora Heights. "We've spent a lot of time overseas, or away touring, but we can't seem to help but gravitate back home."



Overlooking Eastern Hill, Manly.



Bruce Goold in his Careel Bay studio.

Like the Leimbachs, who grew up on Scotland Island just off Church Point, Christelle Scifo, the florist and founder of event and set-styling business Fleurette, also spent much of her childhood here. She traded the area for her father's native France while in her 20s, but has recently returned. "The small-town feel here means that life operates at a slower pace," observes Scifo. "Its proximity to the harbour and sea on both sides keeps me connected to nature, which is a driving force in my practice."

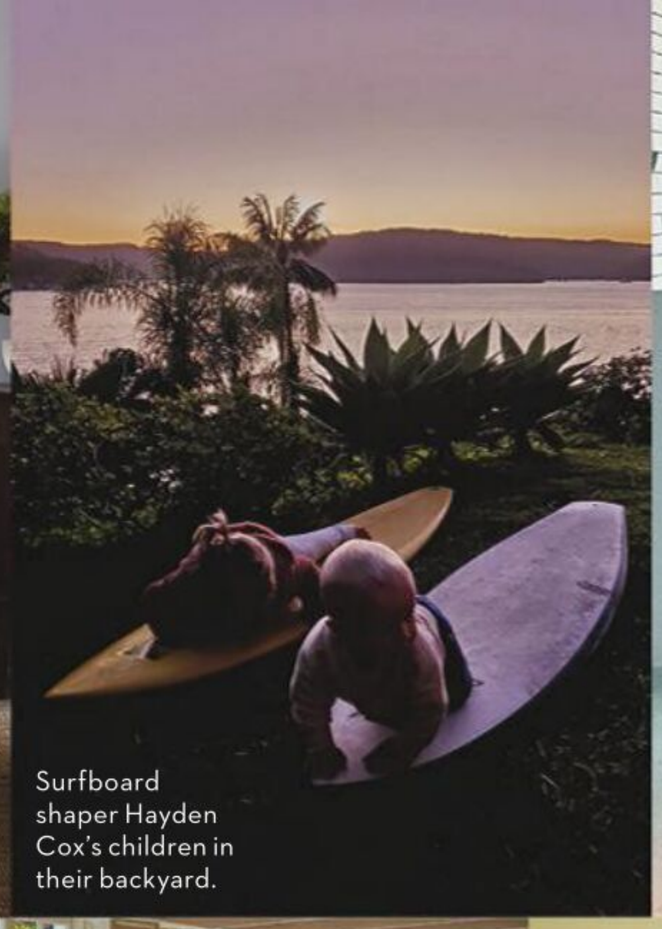
That connection to the natural environment comes up in conversations with creatives frequently. The modern-day Northern Beaches sits on Guringai country, the land of the Garigal or Caregal peoples and, from Ku-ring-gai Chase National Park in the north to Grotto Point, just off Clontarf, in the south, the area is full of First Nations history, and awareness of this is growing.

"Most people who live here have a deep appreciation for nature, creativity and community," notes fashion designer Heidi Middleton, who has called a rambling 1940s Italian-style villa on Pittwater home for the past 16 years. "It feels gentle and inclusive. The natural environment seems to fuel my creativity on so many levels."

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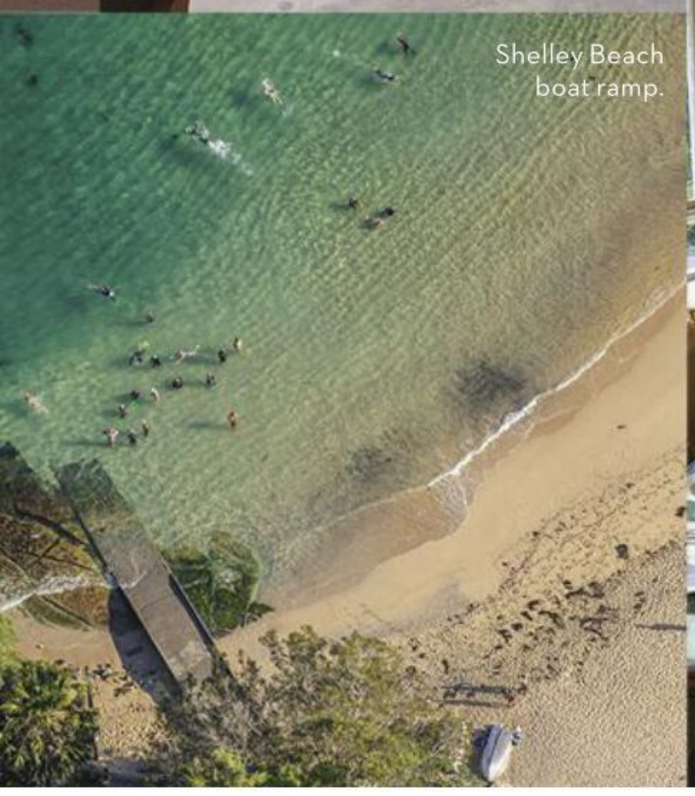
Inside Avalon's Composition by Office Elias showroom.



Surfboard shaper Hayden Cox's children in their backyard.



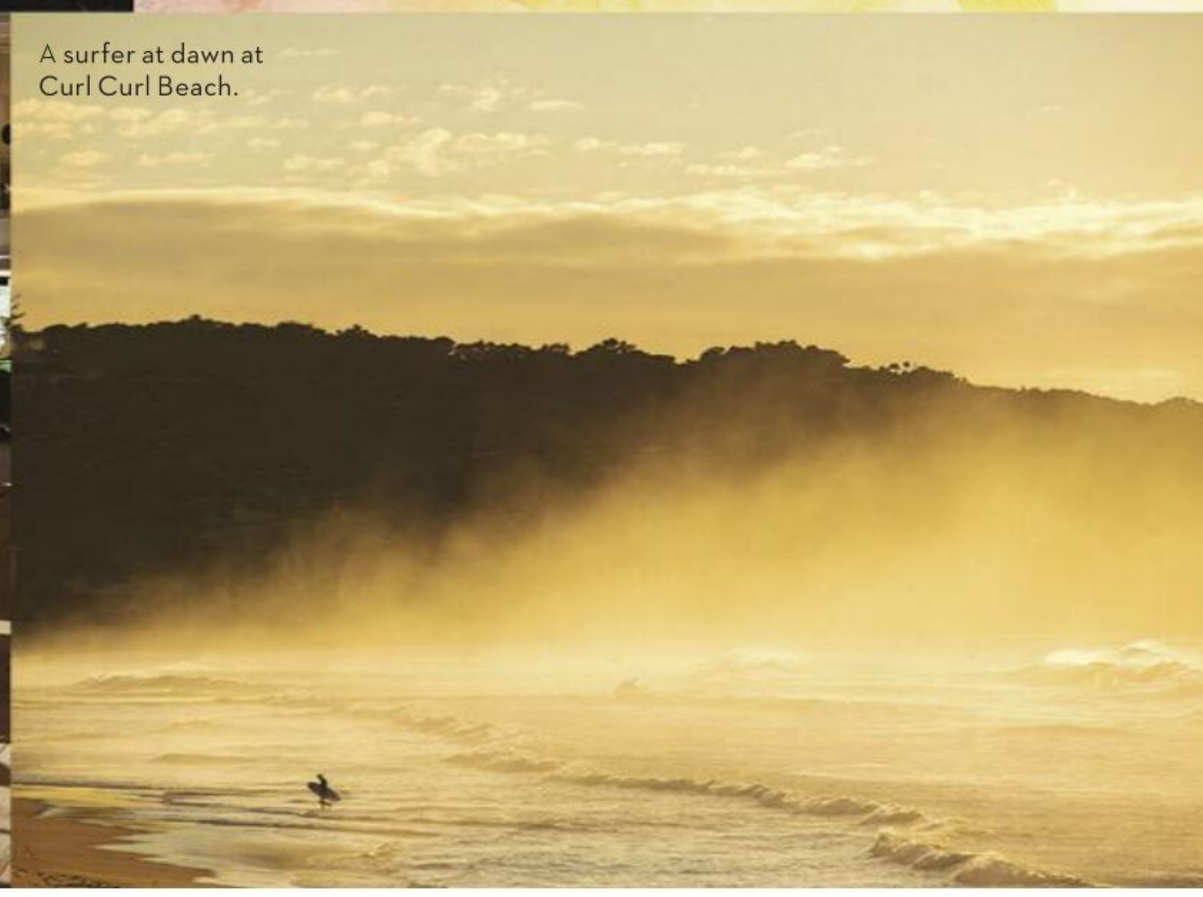
Lime Cordiale's Louis (left) and Oliver Leimbach.



Shelley Beach boat ramp.



Bert's Bar & Brasserie at Newport.



A surfer at dawn at Curl Curl Beach.

"Everyone is an outdoors person," adds model Helena Vestergaard, who lives on a headland near Narrabeen with her partner, pro surfer Nathan Webster, and their two children. "And don't get me started on the surf culture – surf is life here, almost everyone I know surfs!" she says, laughing.

It's true. Living here seems to transform even the most stubborn land mammals into ocean enthusiasts (myself included), and surfing is a total rite of passage. So too, then, is having an action shot of yourself riding a wave posted to the Instagram account Sprout Daily, which is run by photographer and "local legend" Murray Fraser.

Yatu Widders Hunt, a descendent of the Dunghutti and Anaiwan peoples of the Northern NSW Tablelands, is another person who found herself getting acquainted with a surfboard shortly after moving to Queenscliff, on the northern end of Manly Beach, about nine years ago.

"I'm very proud to say I now own many wetsuits, and can manoeuvre a 'mini mal' [surfboard] around small surf," laughs the founder and curator of Australian Indigenous Fashion, a social platform dedicated to showcasing Australia's thriving Indigenous fashion community. "I am not a very good surfer, but I've definitely learnt a lot through the sport," she adds. "You really have to surrender to nature, and be completely present and focused because every experience is unpredictable."

Embed yourself in the Beaches surfing community for long enough and you'll begin to hear the name Haydenshapes everywhere. The surfboard brand is run by Hayden Cox, a shaper and creative entrepreneur (Cox invented FutureFlex, a maximum speed, minimum twist surfboard technology that's seen his boards compared to Ferraris) who began his career in Mona Vale in 1997, shaping boards as a work experience kid. He spent some time living in California, where he still has a showroom, but now houses his custom manufacturing studio and office space a few streets away from where it all began. It's from here that Cox collaborates with renowned artists like American sculptor Daniel Arsham, and global brands like Audi and IWC Schaffhausen, with whom Cox holds ambassador roles.

He says being surrounded by the natural beauty inspires him to design and make more sustainably.

"Surfers are generally pretty vocal about keeping the ocean clean and, through Haydenshapes, I've spent the last year and a half working on ways to upcycle our manufacturing waste – stuff like foam, fibreglass and carbon fibre – into new products and materials," says the shaper. He admits that while surf culture tends to dominate the discourse here, the area is humming with creatives from all walks of life. →

HAYDEN COX SPROUT DAILY TIM SALLOW

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The Little Black Shack, Great Mackerel Beach, a short boat trip from Palm Beach jetty.



Bar Elvina in Avalon.





Mona Vale ocean pool.



Dusk at Queenscliff Beach.

Swimmers at Fairy Bower, Manly.



"There are brand founders, designers, film-makers, musicians, artists … It's a pretty incredible backdrop to drown out the noise when you need to."

Elli Walsh, a writer and co-owner of Winona, a bottle shop that specialises in natural wines, craft beers and artisan spirits in Manly, also notices the dissonance between how the Beaches are perceived and what's actively happening on the ground. "Some people describe the Beaches as a kind of cultural vacuum that's impervious to the creative avant-garde. I've thought this from time to time, too," she admits, "but you just have to look a little closer. Everything, culture included, is more spread out in these parts.

"The cultural zeitgeist of the Beaches is burgeoning, but not in an immature or stunted sense; in the sense that it's young and full of vitality, brimming with potential. While the creative scene 'over the bridge' is rich, established and condensed, the Beaches foster a spirit that's more laid-back and natural," Walsh adds.

The fact that the Beaches can be a little "slow to the party" is part of the charm. "Living here inspired me, my husband Cam and our friend Luke to open Winona, because a few years ago natural wine and progressive booze was impossible to get here."

Where Walsh trades in wine and words, Claire Perini deals in objects, artefacts, furniture and prints, through her Avalon showroom Composition by Office Elias. But both women – and many already mentioned – are part of what Perini calls "a strong current of businesses run by women" that courses through the Northern Beaches.

"Living and working here, you are constantly in conversation about exciting projects and collaborations with others," says Perini, who purchased a mid-20th century home in Avalon at the beginning of 2020 while expecting her first child.

"I love that there are so many different approaches to design, in particular the architectural vernacular. I am never short of inspiration here. Also, everyone wants to see you succeed. There is this knowledge that the more we encourage others, the more diverse and interesting the Beaches become."

Similar to Perini, it was a charming fixer-upper that caught the eye of Elise Pioch Balzac, the founder of glassware and fragrance brand Maison Balzac.

"We fell in love with this charming waterfront property in Elvina Bay while looking for a renovation project," Balzac says. "We've lived here for six months now but have done very little to the house because we can't stop looking at the view and getting distracted by it," she says, chuckling. I can relate – on a much smaller scale. For months I've wanted to paint my kitchen splashback. But when the

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Sunrise at Freshwater Beach.

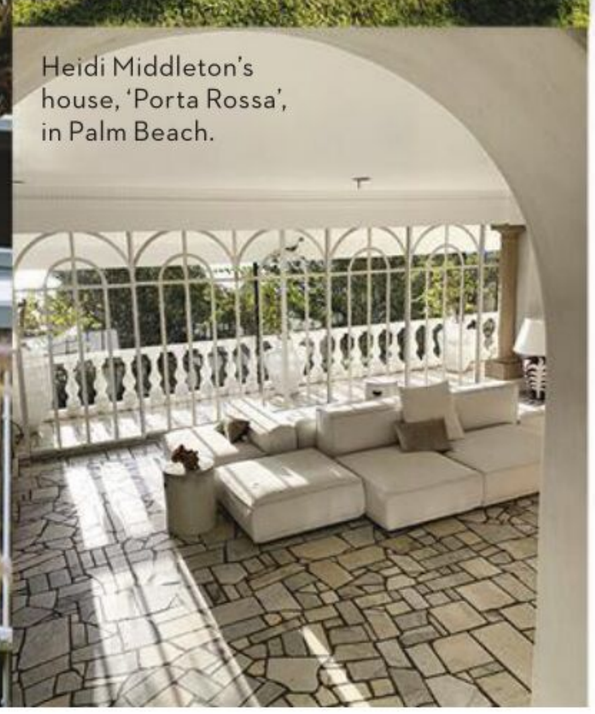


View from Hayden and Danielle Cox's backyard overlooking Clareville Beach.





Outside the Little Black Shack.



Heidi Middleton's house, 'Porta Rossa', in Palm Beach.

LOCAL KNOWLEDGE:

Bars, restaurants, shops and sites the guidebooks don't tell you about.

Eat and drink

"Busta in Manly for the tastiest pasta and best Saturday sandwiches, and Rollers, if you like dramatic pastries." **– ELLI WALSH**

"Bar Elvina in Avalon for dinner and drinks." **– ALMOST EVERYONE**

"A bloke named Dave runs the coffee van up on Avalon headland." **– OLIVER LEIMBACH**

"Cottage Point Inn, for an incredible meal and experience." **– HELENA VESTERGAARD**

Shop

"The Red Cross Shop in Avalon, where I have found many interesting curios – a set of Laguiole cutlery and a Valentino tuxedo with pockets still stitched." **– BRUCE GOOLD**

"Bookoccino in Avalon. The owner gives the best book recommendations." **– DANIELLE COX, BRUCE GOOLD AND CLAIRE PERINI**

"Bow and Arrow in Manly for well-made, ethical clothing and homewares." **– ELLI WALSH AND CHRISTELLE SCIFO**

"Mamapapa in Avalon. [Owner] Virginie always has a refined collection of clothing, homewares and children's toys." **– CLAIRE PERINI**

weekend comes around and the sun begins to dance on the water, I simply do not have (nor do I desire to have) the discipline to pass up a front-row seat to the show.

When I set about contacting the people whose stories are contained here, I was overwhelmed by just how receptive everyone was to being involved. "What a beautiful part of the world we live in, right?" commented Pioch Balzac. "It's a very special area, that's for sure," mused Scifo. While I've met some people with love-hate relationships with the area, I'm yet to find a person who lives in the Northern Beaches who actively dislikes it.

"I think generationally, it's pretty interesting, too," remarks Danielle Cox, who is the director of marketing and communications at Haydenshapes (and Hayden's partner in life). "We walk a lot around our neighbourhood as a family, and we get to meet all the locals who have lived in the area for 40-plus years. Many of them have lived very creative lives; they've travelled the world, built and sold businesses, and have come back to settle down and retire."

Without necessarily intending to, her observation chimes with the stories on these pages. Maybe, like Scifo and Cox, you grew up here, moved away and then returned. Perhaps, like Walsh and the Lime Cordiale boys, your centre of gravity has always been fixed here, but you've left to gather experiences then found yourself drawn back.

Or maybe, like Goold, Widders Hunt, Vestergaard, Perini and Middleton, you blew in from afar, only to find yourself under the Northern Beaches' spell and unable or unwilling to leave. Because, as it is in most communities, everyone here has a story. *Unlike* as it is in most communities, though, the geography, environment and sense of place here tends to play a starring role, whether it falls at the beginning, the middle or the end of the tale.

I'm still not sure what category I fit into. I'm a blow-in by design, but as I finish this story, I'm preparing to do what I haven't yet been able to bring myself to do: leave. My boyfriend and I recently decided to go our separate ways, and I figure now's a good time to try on another part of Sydney for size.

Writing this has helped me to realise that even if another neighbourhood doesn't fit, there will always be a home for me here.

"If the Beaches was a person, I'd call it down-to-earth and friendly," says Elli Walsh. "Simple, too – not unintelligent, but easy-going and casual."

I'm going to end on Walsh's personification, because it strikes me as being so true. The only quality I might add is beguiling. Be open to the Northern Beaches' charms and you'll be swept up in its magic. ■

LUISA BRIMBLE HEIDI MIDDLETON SPROUT DAILY STEVE WOODBURN

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VIRGO *24 August–22 September*

A fresh start arrives now with opportunities to reinvent yourself. You might make a relationship official or say *adios.* Either way, it's all playing out as it should. With Mercury retrograde take care of your cash and rethink your values. Drop the cutting critiques now, too, as this month you can sweet-talk your way into anything.

STYLE ICON: Billie Piper

SCORPIO *24 October–22 November*

A successful venture could emerge this month thanks to teamwork and good planning. Wind up unwieldy projects or bewildering romantic entanglements as you've got enhanced creativity and love power now. Extra strength of mind and emotional intelligence make you confident, but run plans through twice while Mercury's retrograde.

STYLE ICON: Lorde

CAPRICORN *22 December–20 January*

Broaden your outlook this month to see things as they are rather than as you want them to be. Show some love to your BFFs and invest in your big dreams, too. Your career gets super-powered but work may also be open to mess-ups while Mercury's retrograde, so double-check all you do, say or post from now through to November.

STYLE ICON: Irina Shayk

PISCES *19 February–20 March*

Everything important feels like it's under wraps this month. A new passion project or an overseas or online love match could feel all-consuming. It's an emotional time with a Full Moon in your sign. You'll see yourself for who you are more clearly but, with Mercury retrograde, you could get the wrong idea about someone else.

STYLE ICON: Emily Blunt

TAURUS *21 April–21 May*

A close connection could get passionate fast this month so use common sense before you dive deep into a relationship. Try a new approach to a creative idea and take time out from a stifling friendship now, too. As Mercury retrograde brings a return to a health routine that worked for you before, Mars adds the momentum to get results fast.

STYLE ICON: Gigi Hadid

CANCER *22 June–22 July*

'Less is more' with the way you connect this month. If you've overshared or overdosed on media then limiting your exposure is a wise move for your soul and sanity. Your romantic needs are stoked now but your real passion is your career even though Mercury retrograde may mean taking steps back before you can move forward.

STYLE ICON: Phoebe Waller-Bridge

LIBRA *23 September–23 October*

It's your time to shine with the Sun in your sign. A health kick could reach its goal by the end of the month and a fresh mindset will leave you feeling emotionally detoxed. Despite Mercury retrograde in your sign you have a rare boost of cosmic energy now to push through chaos. A new you is emerging so invest in yourself and in love.

STYLE ICON: Naomi Osaka

SAGITTARIUS *23 November–21 December*

Your go-to crew and ambitions get a boost now but both could be blindsided by Mercury retrograde. Keep calm, carry on and prepare to rewind and repeat. Home life will benefit from plans you put in motion six months ago, though *chez vous* may need to give way to your career where new options are imminent.

STYLE ICON: Gemma Chan

AQUARIUS *21 January–18 February*

There's a chance to make your cashflow more fluid now. The urge to splurge could erupt but with the cosmos drawing love, funds and favours your way at work you'll soon more than make up for it. While Mercury's retrograde, revisiting a place, person or subject you've neglected could prove surprisingly profitable.

STYLE ICON: Shakira

ARIES *21 March–20 April*

Are you ready for love? The stars are aligning to add extra romance and harmony to all your close connections now. You could feel overwhelmed or possessive and controlling, so with Mercury turning retrograde in your relationship zone, it's a good time to rethink the way you handle togetherness.

STYLE ICON: Keri Russell

GEMINI *22 May–21 June*

A cosmic backtrack begins now with your love-life and creative desires under the influence of your ruler Mercury turning retrograde. A health kick also gets to the heart of the matter, allowing beauty to rise to the surface. If work feels overwhelming it may be time to consider moving your talents elsewhere.

STYLE ICON: Angelina Jolie

LEO *23 July–23 August*

Revamp your money habits to get your earning and saving mojo in order and you'll be able to reap (or spend) what you sow. Communication is a big factor this month, too. Mercury retrograde may bring muddles especially since you're feeling extra forceful, but tact will get you further than a diva meltdown. Love gets deeper now.

STYLE ICON: Dua Lipa

ASTROLOGER: STELLA NOVA

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FINAL NOTE

HEART'S DESIRE

ART DIRECTION DIJANA MADDISON
STYLING KAILA MATTHEWS
PHOTOGRAPH EDWARD URRUTIA

IT ALL STARTED WHEN ... Alessandro Michele made the fashion world sit up and never look away from his beguiling eccentricity that pumped lifeblood back into the Florence-founded house of Gucci in 2015. A distinctly Michele creation, this crystal-encrusted minaudière is an anatomical representation of the heart, reflecting both the attendance to authenticity and the surreal streak that threads through the creative director's otherworldly oeuvre at Gucci today. A young Guccio Gucci would be proud, working as he did at London's resplendent Savoy Hotel as a bellhop in the early 1900s, where he would see a dizzying array of well-heeled guests and their glittering accoutrements, inspiring him to found what was then a luggage brand. Now, 100 years later, celebrating its centenary year, Gucci crests over the horizon of a new century. Marking the occasion, Michele called the house "a permanent generator of sparkles and unpredictable desires". He will no doubt continue to steal hearts, refracting light through his fantasy prism of creativity.

Gucci bag, $11,495.

WORDS: ALICE BIRRELL NAILS: MANNEQUIN HANDS
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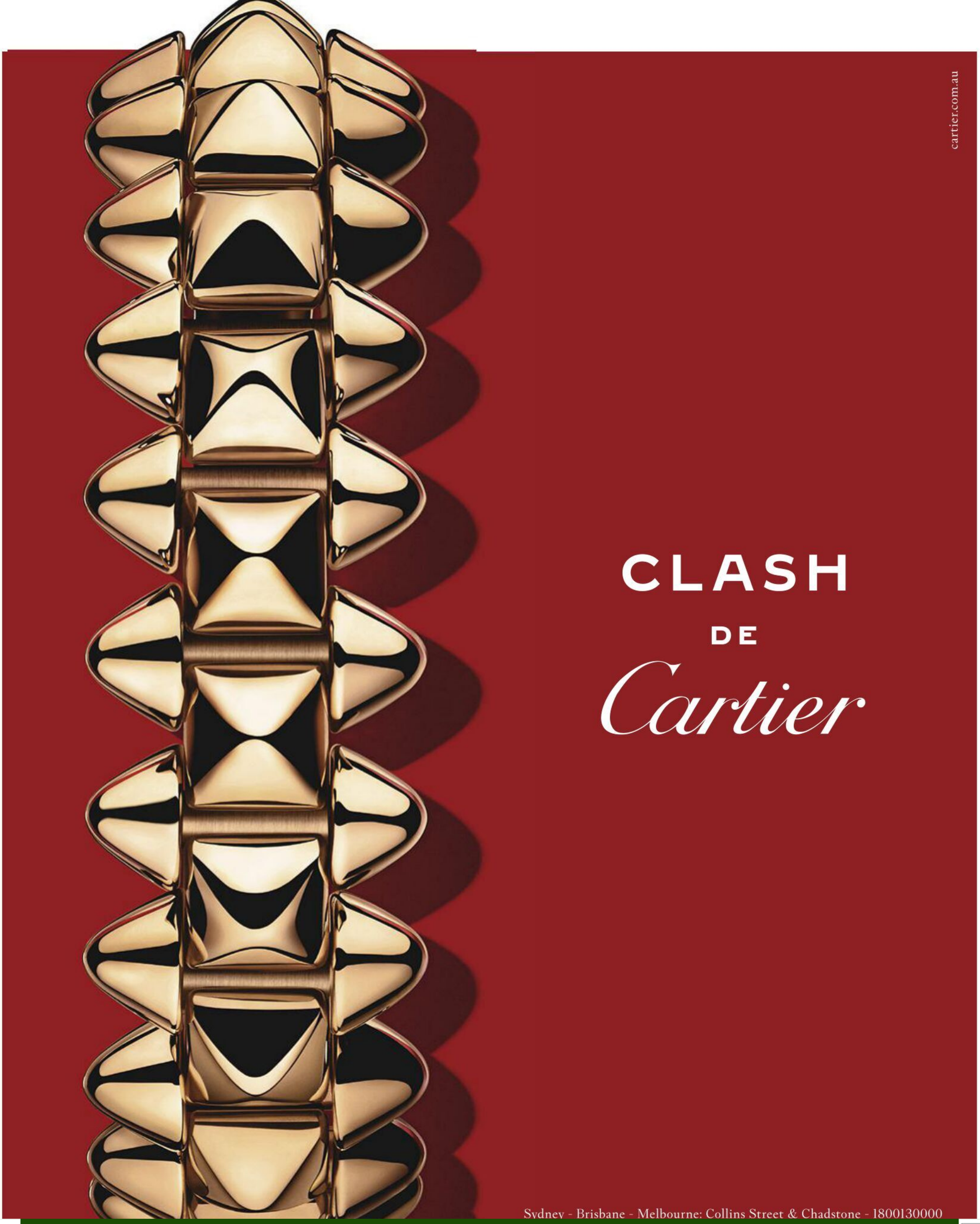
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