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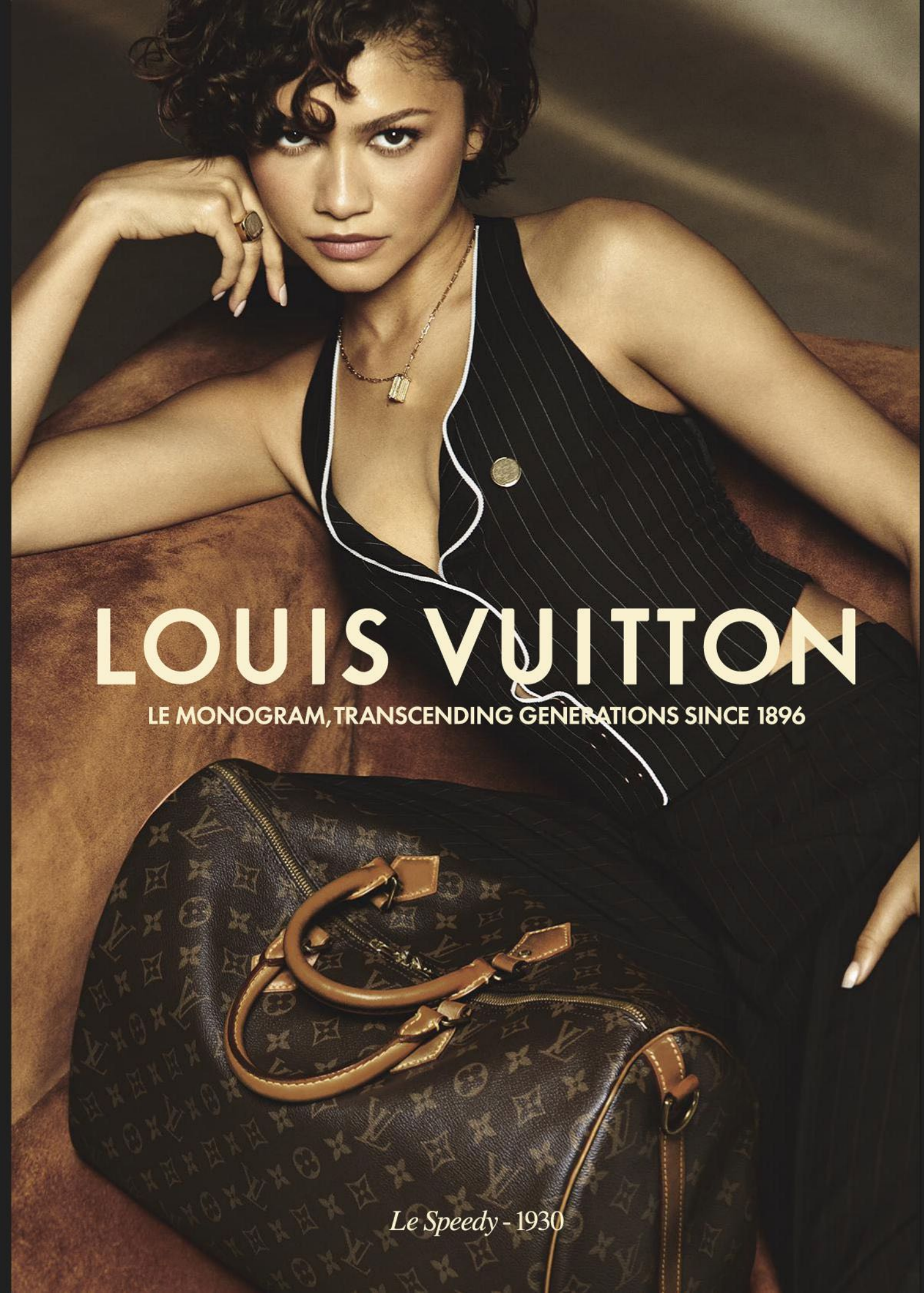
THE DEVIL WEARS PRADA RETURNS

ANNE HATHAWAY

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Le Speedy - 1930

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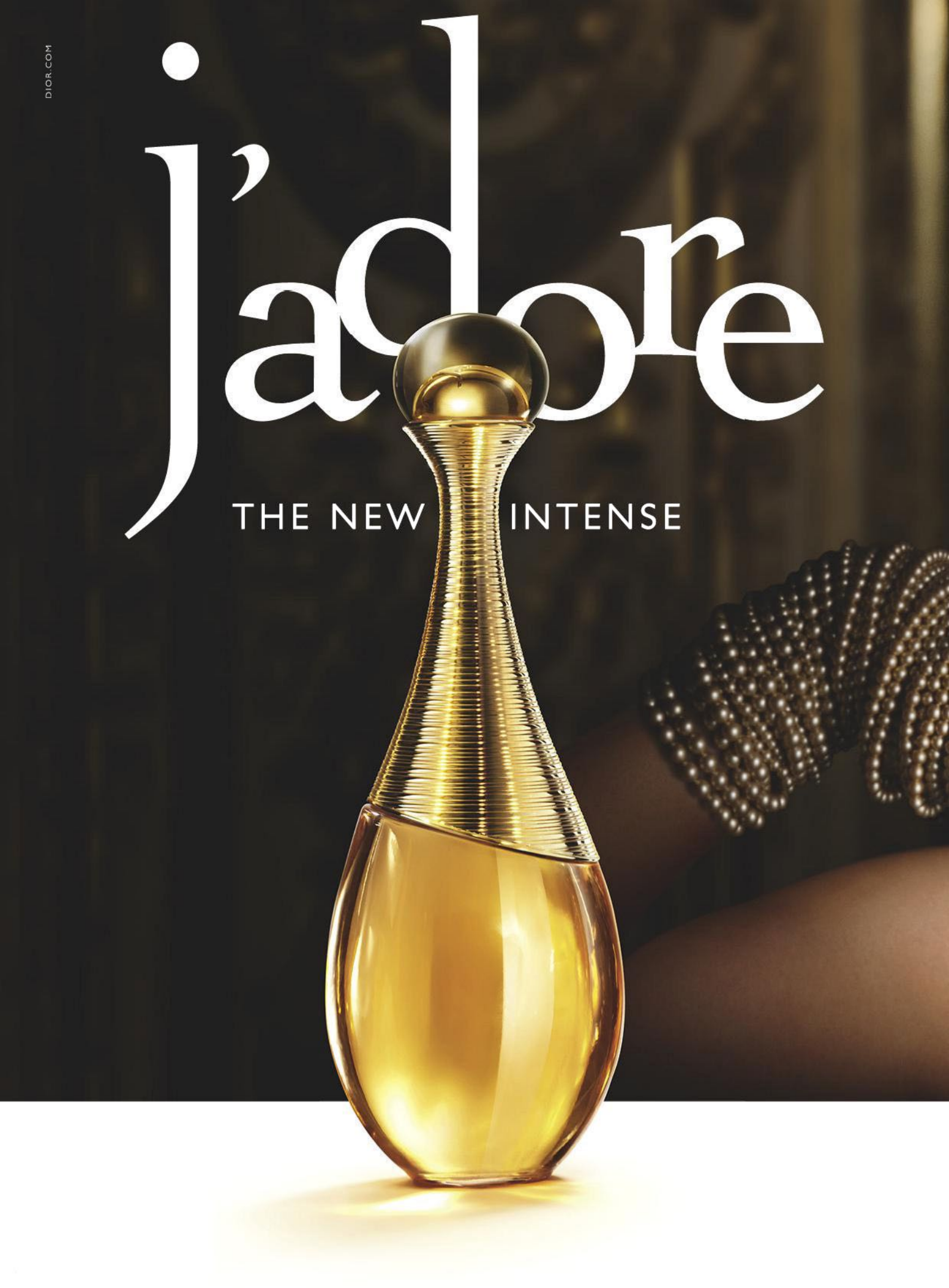
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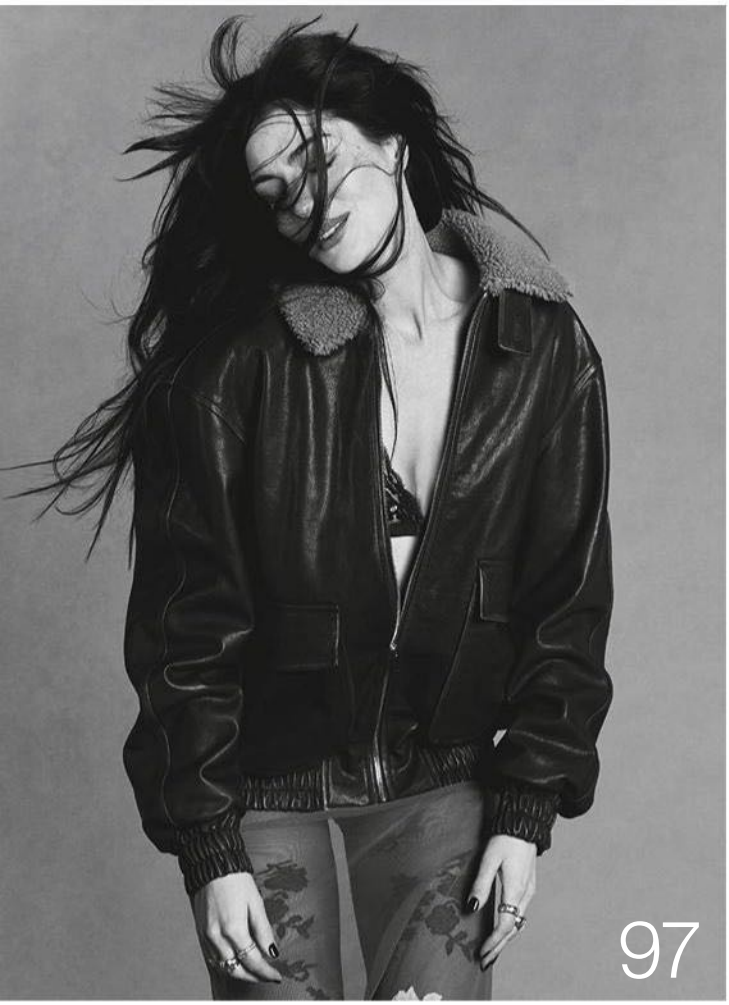







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May

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78 THE INVISIBLE CAGE After a career working in fashion documentaries, Jasmin Tarasin's debut feature exposes the reality of coercive control.



ON THE COVER

Cover one:
Anne Hathaway wears a CHANEL boa and pants, both from the Chanel boutiques. BULGARI earrings.

Stylist: Jahleel Weaver
Photographer: Luigi & Iango
Hair: Orlando Pita
Make-up: Fulvia Farolfi
Manicure: Gina Eppolito
Production: 2b Management



Cover two:
SCHIAPARELLI dress. KIKI DE MONTPARNASSE bralette. SKIMS briefs. BULGARI cuffs.


DOLCE & GABBANA
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DOLCE & GABBANA
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DOLCE & GABBANA
the one
THE NEW INTENSITIES





80 STAR GAZING Shireen Taweel's copper artworks are both maps of the diaspora and the stars. We visit her Sydney studio as she prepares for an ambitious new exhibition.

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97 ANNE With the long-awaited sequel to *The Devil Wears Prada* finally here, Anne Hathaway revisits an iconic role.

114 HISTORY PLAY Rachel Scott is writing a new chapter at Proenza Schouler. We meet the designer equally versed in craft, narrative, activism and autobiography.

120 SUPER NATURE Fendi's pre-fall collection carries a fresh dynamism through clarity of colour, clean whites and movement in fluid fabrics humming with life.

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140 TO THE MAX Maximalism is no longer taking a back seat to quiet luxury. *Vogue* heralds the return of riotous colour, thrilling textures and out-and-out drama.

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ETHAN JAMES GREEN, DAPHNE NGUYEN

MICHAEL HILL



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Deputy Editor and Fashion Features Director ALICE BIRRELL
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Editor at Large ALISON VENESS

ART ART@VOGUE.COM.AU
Creative Director MANDY ALEX
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FASHION FASHION@VOGUE.COM.AU
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Acting Fashion Director HARRIET CRAWFORD
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FASHION FEATURES VOGUE@VOGUE.COM.AU
Fashion News Editor JONAH WATERHOUSE

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BEAUTY AND HEALTH BEAUTY@VOGUE.COM.AU
Senior Beauty and Health Editor REMY RIPPON
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BOOKINGS BOOKINGS@VOGUE.COM.AU
Head Visuals Producer and Bookings Editor CHARLOTTE ROSE
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COPY COPY@VOGUE.COM.AU
Copy Editor and Lifestyle Writer CUSHLA CHAUHAN

CONTRIBUTOR
ALICE CAVANAGH (Paris)

EDITORIAL ADMINISTRATION AND RIGHTS
Licensing and Account Executive KATHERINE HONG

EDWINA McCANN
Editorial Director and Publisher, Condé Nast titles Australia, News Prestige

Managing Editor LOUISE BRYANT
Director of Communications SHARYN WHITTEN

DIGITAL VOGUE@VOGUE.COM.AU
Digital Director FRANCESCA WALLACE
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Postal address: Vogue Australia, NewsLifeMedia, Locked Bag 5030, Alexandria, NSW 2015. Email: editvogueaust@vogue.com.au.
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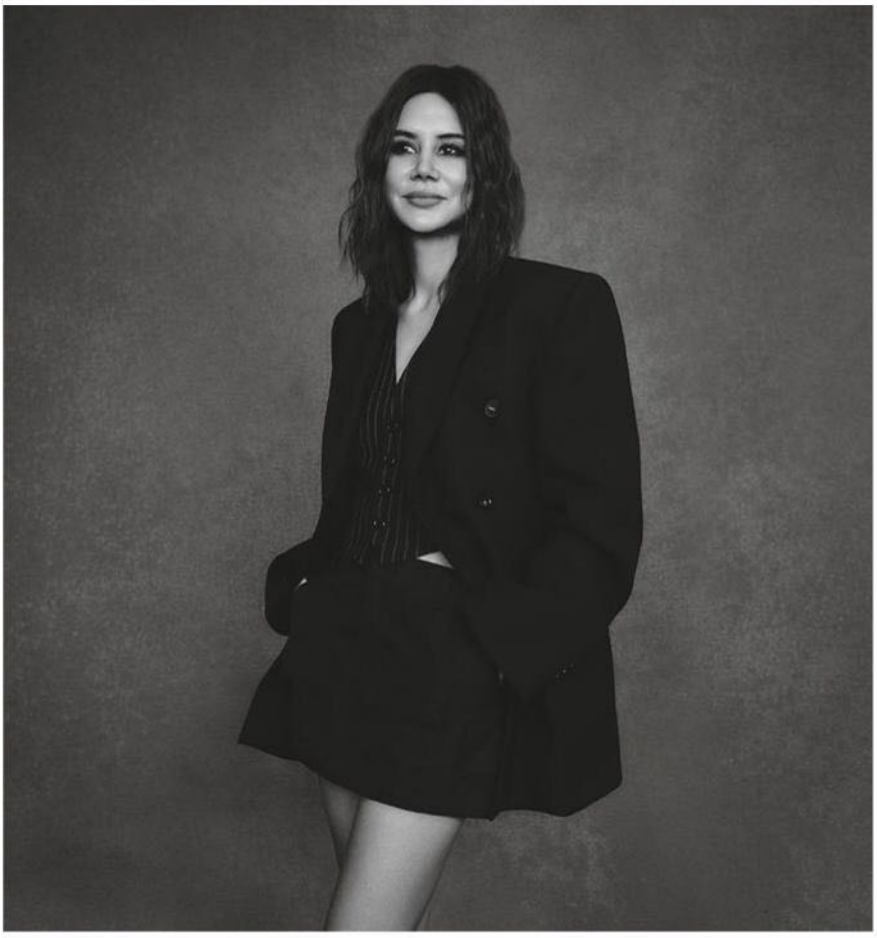
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The Devil Wears Prada is undeniably one of our all-time favourite fashion films, and the chance to work with Anne Hathaway to celebrate the reprise of her role was unmissable. It has been 20 years since Miranda Priestly indelibly imprinted our fashion consciousness with so many great lines and moments between herself, brilliantly played by Meryl Streep, and Hathaway's Andy Sachs. The film put fun, fabulousness and determination into what we do, making it all so compelling.

When Anna Wintour appeared alongside Anne Hathaway on stage at the recent Academy Awards and stole the show, it was a full circle moment. In real life they are good friends. Anne shared many insights with Hannah-Rose Yee, including what happened during the first few weeks on set. "When we did the camera test I heard, 'Miranda Priestly is walking', and I thought, oh, I should probably go down," she says. "I was walking down the hallway and I saw Meryl in the Miranda wig from the back, and I was like, 'Oh my god, we're back!' It was a psychedelic experience where I was 22 and I was also 42 … Just so much life in between those two memory points, in between the last time I saw that and this time. That was crazy."

Beyond the past 20 years though, Hathaway has a further four movies in cinemas this year, including David Lowery's *Mother Mary* and the highly anticipated *The Odyssey*, directed by Christopher Nolan. She has another five films in development. Anne is a passionate actor with a next-level intensity, and we are so happy to be in her orbit.

Also at the Oscars was Autumn Durald Arkapaw, who scooped Best Cinematography for *Sinners*. She is the first woman ever to win this award, which she says is "bigger than me". Her cinematography is informed by her heart and so much humility. She has shot all of Gia Coppola's films including, most recently, *The Last Showgirl*, capturing Pamela Anderson's vulnerability with striking intimacy.

For this month's Australian fashion week, our *Vogue* Vanguard pages feature the most exciting designers on our radar. Paris Jade Burrows started their design career in costume. A graduate of NIDA, their work is now "creating everyday costumes", they tell Alice Birrell. Also featured is Suzaan Stander, who explores the interesting play between torqued construction and armour. Niamh Galea is another to watch, with her offbeat take and pure love-of-fashion energy. Finally, Courtney Zheng brings her after-dark swagger.

We are celebrating another fashion moment, too, as The Met opens new galleries for the Costume Institute. Legendary stylist Amanda Harlech celebrates the first exhibition with a portfolio of fashion and art side by side. The art and fashion conversation is central to all we do here at *Vogue*. In the words of Miranda: "That's all."



CHRISTINE CENTENERA EDITOR-IN-CHIEF

DARREN McDONALD

DINOSAUR DESIGNS





Robin Givhan

Fashion editor and Pulitzer Prize–winning writer Robin Givhan, interviewing Rachel Scott, Proenza Schouler's new creative director, for 'History play' (page 114), was struck by her poise. "I admired how she seemed at ease answering questions, talking about things she still didn't know, describing her aspirations as well as her stumbles. All of that is a beautiful indication of confidence," says Givhan. Reflecting on Scott's varied fashion background, she adds: "It's nice to see the diversity of places in which talent can be incubated. The fashion industry should remember that. Folks will never know what they're missing unless they widen their field of vision."



Bianca Martinello

Brazilian-born Bianca Martinello, known as "Bibi" or "Bi" to her family and friends, models the latest looks in 'High attitude' (page 34). Determined to achieve her goal of breaking into the fashion industry, Martinello has spent five years building a resume that now includes *Vogue* Australia. "My mother introduced me to the world of fashion," says Martinello. "She showed me the way, enrolled me in runway classes and, from there, my curiosity blossomed. I believe it was destiny. Otherwise, I might have become a great doctor or a volleyball player."



Orlando Pita

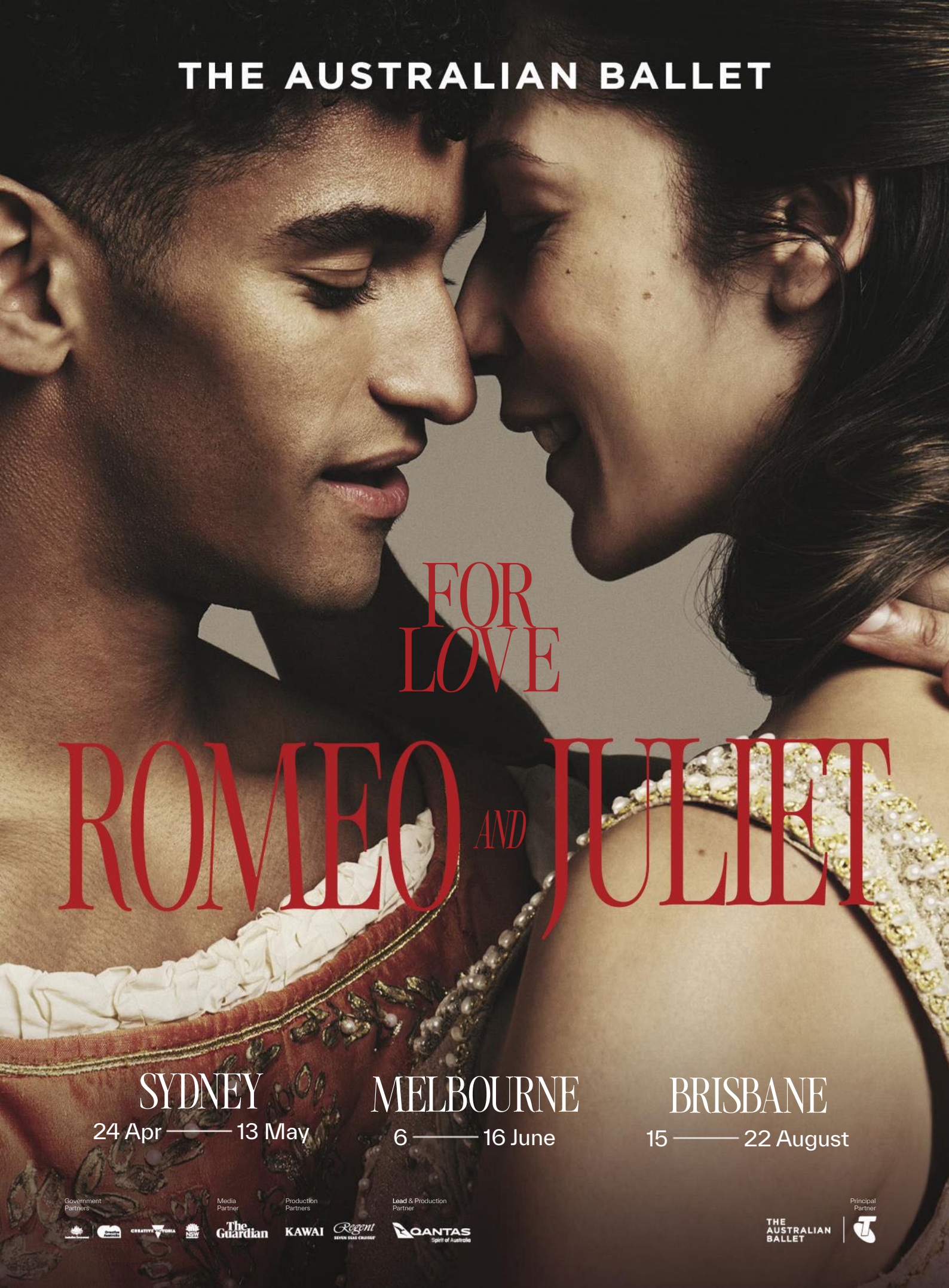
Over a career spanning more than 30 years, celebrity hairstylist Orlando Pita has worked with Madonna, Rita Ora and Amal Clooney. He has also been shaping Anne Hathaway's signature look since he first transformed her hair 20 years ago for *The Devil Wears Prada*. Now, as the sequel hits cinemas, the Cuban-born American shares his experience working with Hathaway on her debut *Vogue* Australia cover. "This shoot was a lot of fun," says Pita, recalling the New York City set and a moment when the crew broke into an impromptu dance alongside the star. "We had really good music playing all the time. Anne was very happy with each shot and it all went really smoothly."



Ana Eksouzian-Cavadas

Ana Eksouzian-Cavadas, who has spent the past year as *Vogue* Australia's acting beauty editor, takes a moment to reflect on her time with the publication. "I'm most proud of highlighting health issues that hadn't yet been widely platformed and dispelling the confusion around those that had received so much airtime they'd descended into miscommunication," she says. Through her writing, Eksouzian-Cavadas has explored everything from adenomyosis to cortisol spikes, shedding light on a wide range of concerns. "Whatever my next step, I know what I'll be doing is telling great stories," she concludes.

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Star billing

On the eve of the release of *The Devil Wears Prada 2*, Anne Hathaway takes a break from a packed press schedule to appear on our cover.

For her first cover story for *Vogue* Australia, captured by photography duo Luigi Murenu and Iango Henzi on set in New York City, Anne Hathaway shone in a series of new-season styles curated by fashion designer, stylist and creative director of Fenty, Jahleel Weaver.

"Luigi and Iango asked Anne to dance, then Anne asked everyone to dance with her. It was a great moment," recalls hairstylist Orlando Pita, who first collaborated with Hathaway for her makeover in the original *The Devil Wears Prada* more than two decades ago. "It was a really fun shoot," adds Hathaway. "I love Luigi and Iango."

During the day, the actor donned a striking line-up of black and red looks, featuring designs from Schiaparelli, Alaïa and Chanel. "I'm such a hilariously stereotypical Scorpio," she confesses. "I wear black all the time, and I like very sensual fabrics."

Inspired by Jane Birkin, Pita delivered a softly textured, undone style worthy of the legendary actor and singer. "We updated it with a longer fringe and more length," the hairstylist explains, before adding: "My favourite moment was at the end of the day, when we were looking at the shots, and we all agreed what a beautiful day we'd had."



Anne Hathaway behind the scenes of the cover shoot and accessories on set, including Bulgari jewels.

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LEATHER WEATHER

Go full pelt on the leather jacket, which is back with a renegade feel. Choose an 80s skew: slouchy with a funnel neck or a perfectly formed Perfecto. Zip in.

Opposite: MAISON ESSENTIELE jacket, $920. FENDI dress, $6,120, and shoes, $1,820. PASPALEY earrings, $1,480, enhancers, $10,800, and $56,000, and rings, on right hand, $9,980, and on left hand, $2,980, and $2,180. **This page**: CELINE jacket, $9,400, pants, $2,100, peplum belt, $2,500, and shoes, $1,500. ST. AGNI T-shirt, $149. GRAFF earrings, $17,400, and bangle, $24,300, from Kennedy. LONGINES watch, $2,925.



WORDS: ALICE BIRRELL. HAIR: PETE LENNON. MAKE-UP: MOLLY WARKENTIN. MODEL: BIANCA MARTINELLO. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

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STRONG SUIT

Sets with personality bring a fresh femininity to power dressing, and the new crop leans into joyous chromatics and animal print. One-up sober workwear.

Above: CHANEL cardigan, $6,760, top, $3,470, skirt, $3,730, earrings, $1,000, and shoes, $2,130, all from the Chanel boutiques. **Right**: ALÉMAIS top and pants, $590 each. VAN CLEEF & ARPELS earrings, $31,200, and $5,750, bracelets, on right hand, $51,500, and $58,000, and on left hand, $20,300, and rings, on ring finger, $4,850, and middle finger, $24,900. MAJE bag, $620. BOTTEGA VENETA shoes, $2,170.



HOLLY SARAH BURGESS
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ST. AGNI jacket, $1,899, and skirt, $1,499. SAINT LAURENT sunglasses, $815. CARTIER earrings, $11,800, and $13,900, and rings, ring finger, $24,600, and index finger, $10,800. A-ESQUE bag, $1,300. GUCCI boots, $3,600.



SIREN CALL

The glamour of Old Hollywood sylphen gowns ups the elegance quotient for eveningwear. Fabrics dancing with embellishment, swinging fringing and megawatt bows fit the brief.





Above left: RACHEL GILBERT dress, $2,995. SAINT LAURENT earrings, $6,495. PRADA gloves, $3,750. **Above right**: UNREAL FUR coat, $610. ROMANCE WAS BORN dress, $6,800. TIFFANY & CO. earrings, $4,950, and $8,550, necklaces, $35,100, and $22,600, and rings, ring finger, $26,200, and $10,900, middle finger, $6,500, and $10,500, and index finger, $5,600. GIRARD-PERREGAUX watch, $37,100, from The Hour Glass. SAINT LAURENT shoes, $3,710. **Opposite**: STEVEN KHALIL dress, P.O.A. MIKIMOTO earrings, $55,800, necklace, $17,300, and bracelet, $12,300, from Kennedy. MONIKA RUGGERINO rings, on right hand, little finger, $3,500, and ring finger, $16,000. CUSHLA WHITING ring, on left hand, $9,100. SPORTMAX belt, $700. HIGH HEEL JUNGLE gloves, $119. LEVANTE tights, $25. CHRISTIAN LOUBOUTIN shoes, $1,645.

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BEST FOOT FORWARD

Sensible heels evolve in step with the new mood of ladylike polish. Graphic shapes, pastels and stand-out optic whites are a lighter shift away from workaday pumps.



SAINT LAURENT vest, $9,090, skirt, $8,350, sunglasses, $815, tights, P.O.A., and shoes, $3,710. PASPALEY earrings, $1,480 each, and enhancers, $12,800, necklace, $7,480, and rings, on right hand, $4,980, and $2,980, and on left hand, ring finger, $2,080, and index finger, $9,980 each.





Above left: BALENCIAGA dress, $10,500, and shoes, $1,890. VAN CLEEF & ARPELS earrings, $8,050, and $33,100, bracelets, $51,500, and $58,000, and ring, $18,200. **Above right**: BEARE PARK dress, $390. GUCCI top, $3,600, bag, $5,750, and shoes, $1,900. CUSHLA WHITING ear cuff, $4,100. BULGARI earrings, $10,650, and rings, on right hand, $5,500, and on left hand, $21,100. ROLEX watch, $30,900, from The Hour Glass. JHAIE anklet, $350. **Below**: PRADA coat, $7,500, top, $1,390, skirt, $6,900, shorts, $1,190, and shoes, $1,950. GEORG JENSEN earrings, $690, and necklace, $3,250. OMEGA watch, $12,350.



HOLLY SARAH BURGESS
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COME UP SHORTS

Take the proportions of basketball shorts and render in classic tailored fabrics and neutrals to give you the next-gen version. Roomy, youthful and easy.

Above left: MISHA top, $480. P.A.M. shorts, $269. PASPALEY studs, $1,480, and enhancers, $12,800, and $6,900. BALENCIAGA sunglasses, $1,380. LOUIS VUITTON bag, $7,050. CHUSETTE socks, $20. CHRISTIAN LOUBOUTIN shoes, $1,645. **Below left**: MONPHELL jacket, $690, and shorts, $490. BOTTEGA VENETA sunglasses, $895, and shoes, $2,170. TIFFANY & CO. earrings, $13,100, bracelet, $26,200, and rings, ring finger, $4,700, and middle finger, $54,000.

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DIOR top, P.O.A. MAISON ESSENTIELE shorts, $525. PRADA sunglasses, $695, from Sunglass Hut. BULGARI earrings, $10,650, and ring, $10,750. CHARLES & KEITH bag, $179. CHRISTOPHER ESBER shoes, $1,195.



LITTLE EXTRAS

Small but mighty, the new top-handle bags, with their tiny proportions, are a fresh idea for days when lugging around a plethora of personal effects feels tedious. Neat, novel and very now.

HERMÈS top and skirt, P.O.A., bag, $29,000, scarf, on bag, $1,060, and boots, $5,480. TIFFANY & CO. ear cuff, $16,500, and earrings, $4,950, and $8,550, bracelets, $8,600, and $8,100, and rings, on right hand, little finger, $5,050, ring finger, $6,500, and $10,500, and index finger, $26,200, and $10,900, and on left hand, ring finger, $5,050, and $4,700, and middle finger, $5,600.

HOLLY SARAH BURGESS
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Above left: MIU MIU top, $3,750, lace top, $4,350, skirt, $7,100, and bag, $3,450. TIFFANY & CO. earrings, $13,100, and bracelets, $24,200, and $54,000. **Above right**: LOUIS VUITTON waistcoat, $3,150, pants, $3,350, and bag, $5,800. CHAUMET earrings, P.O.A., and $8,115, necklaces, $68,440, and $37,395, and bracelet, $12,105. RADO watch, $5,550. **Right**: LORO PIANA jacket, skirt, hat, bag and shoes, all P.O.A. CARTIER earrings, $51,000, and rings, ring finger, $3,850, and index finger, $24,600.

Scan the QR code to shop *Vogue's* edit.





HOUSE CLASSICS

Bags are having their moment again with reissues and design mainstays in high demand. Make a smart investment in timeless collectables that will carry on and on, each with a sprinkling of personality.

Louis Vuitton's monogram turns 130 this year. What better way to celebrate than choosing its unmistakable Gothic Revival-inspired motif on a Speedy Bandoulière in thrillingly bright hues? Some things evolve but, happily, some remain the same. "Raw materials may have changed, but we have the historic savoir-faire of Louis Vuitton," says Pierre-Louis Vuitton, descendant of the maison's founder.

Photographed by Davit Giorgadze. LOUIS VUITTON bags, from top, $4,500, and $18,100.



The desirability of the Hermès Birkin needs little explanation. In this butterscotch iteration, practicality and precision par excellence collide in sumptuous, unbelievably soft Doblis calfskin, a suede first used by the French house in the 1930s.

Art direction by Arquette Cooke Styled by Isabella Mamas Photographed by Daniel Goode. HERMÈS bag, $29,175.

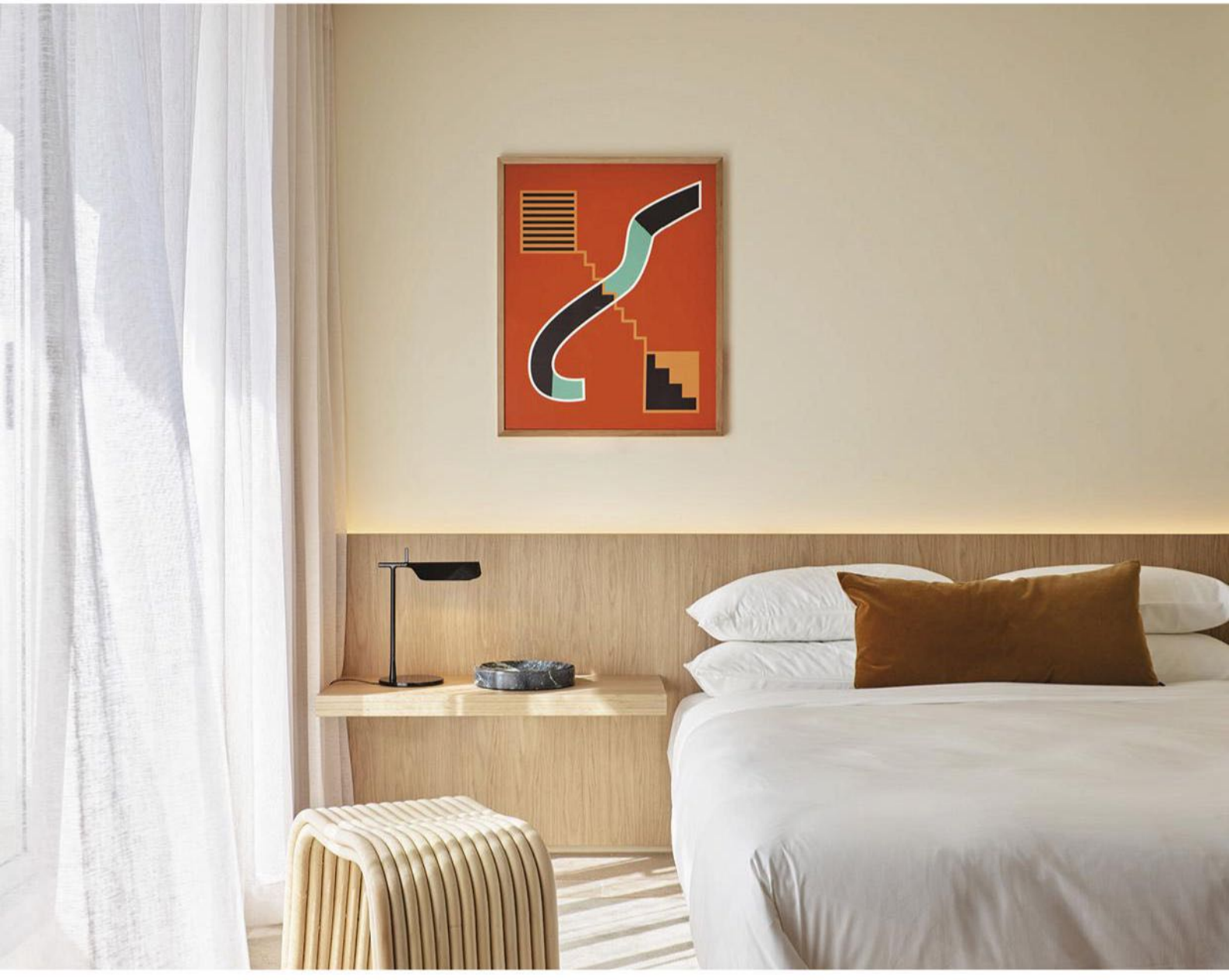
WORDS: ALICE BIRRELL. CHARLES DUDOUYT CHAIR, P.O.A., FROM COMPOSITION STUDIO
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An all-American favourite that combines practicality, with its money-purse closure, and a slick design and panache rooted in New York City's get-up-and-go. Coach's Kisslock – originally debuting in 1973 – is an archival revival for good reason.

Art direction by Arquette Cooke Styled by Laura Annis-Brown Photographed by Daniel Goode. COACH bag, $725.

STUDIOUTTE CHAIR, P.O.A., FROM STUDIO GARDNER
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OXFORD HOUSE

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AUDREY LEES

A Prada exclusive can make a career, something 19-year-old Audrey Lees knew after being confirmed for the label's spring/summer '26 show. "I screamed," she says. "Meeting Raf [Simons] and Miuccia Prada for the first time" sealed the moment. With her tumble of wavy brown hair and wistful, soulful eyes, she can now lean on the likes of photographer Ava van Osdol for advice and fellow model friends for support. "Modelling to me is a wave I'm going to ride for as long as possible," she says. Now, with Dior, Saint Laurent and Chloé under her belt, she's flying high.



Audrey Lees at Jean Paul Gaultier in Paris this March.



Latahlia Hickling at Chanel autumn/winter '26/'27 in March.

LATAHLIA HICKLING

Her international runway debut for Chanel in October last year, following her first-ever *Vogue* Australia cover, meant Latahlia Hickling has achieved her goals sooner than she could have dreamed. "Anything from here is a bonus," she says. Including walking alongside your idols. "I did Chanel with my favourite model of all time, Anok Yai, which I still can't believe. I almost died when I saw her backstage." The First Nations model made history along with fellow Indigenous model Tatyana Perry, marking an unprecedented moment: two Australian First Nations models on a Chanel runway together. Booking the campaign for the label was another major moment for the 19-year-old. "I'm motivated to make it all the way to the top for my family, my people and the younger generations, so they can see that it's possible."



Gemma Ward walks Miu Miu at Paris fashion week.

AUSTRALIAN WAVE

With characteristic Australian pluck and spirit, a diverse group of homegrown faces is claiming major space on international runways.

JULIA NOBIS

At 33, Julia Nobis is one of our most consistently successful model exports. Since debuting at 17 walking for Calvin Klein, she hasn't slowed, remaining an outlier in a notoriously fickle industry. Nobis changed the game with her combination of industry nous and smarts – she studied medicine – and navigates it all with authenticity. No season is complete without her ethereal, androgynous look, something heavyweights including Prada, Chanel, Louis Vuitton, Dior and, yes, Calvin Klein, affirmed this past show season.



Julia Nobis at The Row resort '27.



Josephen Akuei at Givenchy autumn/winter '26/'27.

JOSEPHEN AKUEI

A lot can happen in under a year. For Josephen Akuei, a dream ride with Chanel began when Matthieu Blazy told her she was booked to walk in his debut 2025 show. She's appeared in every show since. "I remember going home and crying, which is funny," she says, "because I don't cry often." With model-of-the-moment Awar Odhiang in her corner, her goal "to push myself beyond limits and reach levels I didn't think possible" seems all the easier.

LIBBY TAVERNER

Clocking 29 shows last season would be impressive for anyone, but for 20-year-old Queenslander Libby Taverner, who debuted only two seasons ago, it's a stellar start. After a Prada debut and opening Chloé just last year, she's since added Chanel, Hermès, Saint Laurent and Givenchy to her credits, her clear blue eyes and honed femininity giving her a chameleonic ease from 90s supermodel to ingénue to romantic dreamer.



Libby Taverner at Givenchy.



Anna Robinson at Gucci autumn/winter '26/'27.

WORDS: ALICE BIRRELL
PHOTOGRAPHS: GETTY IMAGES, GORUNWAY.COM

GEMMA WARD

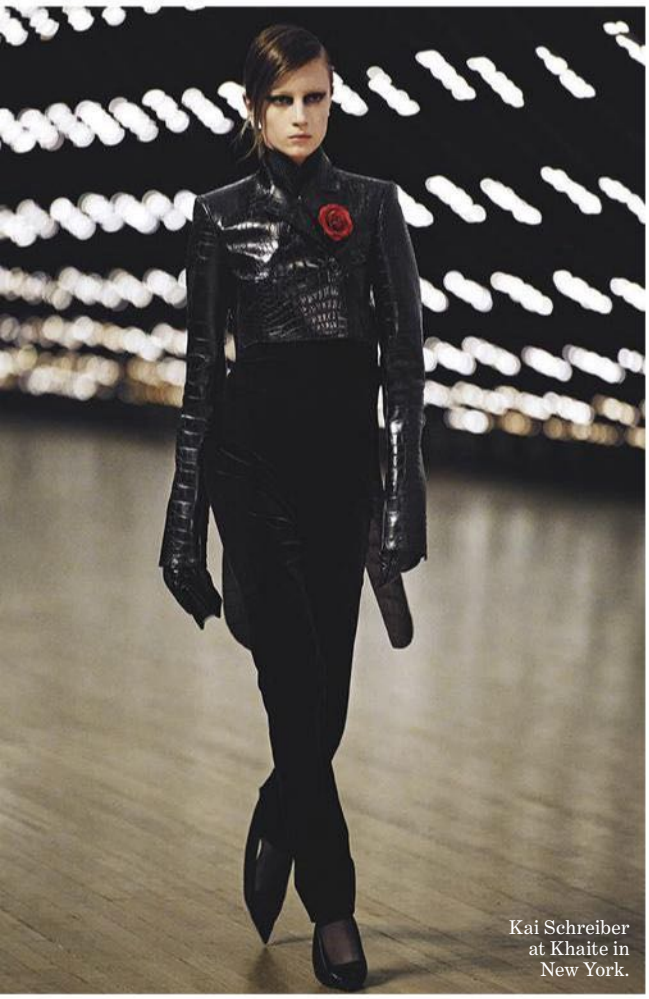
At the Miu Miu and Alaïa shows in Paris earlier this year, industry insiders cheered Gemma Ward's return. The Perth-born model has felt ever-present since her 2003 Prada runway debut, her otherworldly beauty making her a defining face of the noughties. She's left an indelible mark.

ANNA ROBINSON

In 2024, Anna Robinson got the call: on hold for Prada's spring/summer '25. She booked it, and the 23-year-old has since added Gucci, Valentino, Dolce&Gabbana, Chanel and Stella McCartney, all drawn to her gamine, insouciant air. "The past two years of my life have been a dream," she says. "Sometimes I still have to stop and pinch myself."

KAI SCHREIBER

A Valentino runway exclusive for autumn/winter '25/'26, along with campaigns and magazine covers, put paid to the idea that Kai Schreiber, daughter of Naomi Watts and actor Liev Schreiber, owes her success to her famous parents. Shooting a campaign for Valentino cemented Schreiber's model aspirations, while her genuine love of fashion paved the way. A supporter for her community of trans women, Schreiber is a force for good in the industry.



Kai Schreiber at Khaite in New York.

ELISHA AND RENEE HERBERT

Renee Herbert says modelling now prizes presence and individuality: "It was once an industry governed by rigid, almost impossible beauty standards. Social media, in many ways, has dismantled those traditional expectations." She and twin Elisha, 26, have a combined Instagram following of three million and, although shorter than average models, walked Demna's Gucci autumn/winter '26/'27 runway together. "Fittings were like nothing I've ever experienced," says Elisha. "If he didn't like how something looked or fitted, he wouldn't hesitate to have them cut and redesign on the spot." Both are pursuing acting but still have runway goals. "Miu Miu," says Elisha. "I'm their biggest fan."



Stella Hanan at Coperni.

STELLA HANAN

"In Paris, my usual day would likely consist of two shows and three fittings," says 22-year-old Stella Hanan. "It would start with a 5.30am wake-up, before I rush to my first show." Debuting at Alaïa spring/summer '25, Hanan is now New York-based, and her CV reads like a roll call of fashion's top houses – she's walked for Schiaparelli, Fendi and Bottega Veneta, and appeared in campaigns for Chloé and Dolce&Gabbana. Worthy credentials indeed for the next generation of top local model. "I was so fortunate I had Aussies like Julia Nobis, Ella McCutcheon and Angelina [Kendall], who all took me under their wing, and I feel grateful to be able to do the same now to other new girls."



Twins Elisha and Renee Herbert at Gucci autumn/winter '26/'27.

GETTY IMAGES, GORUNWAY.COM


TRVDON
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Hold me closer

The cult bag is back. But this time, even with the attendant bag mania, timelessness trumps trends. By Jonah Waterhouse.

From top row, left to right: BOTTEGA VENETA bag, $4,900; BALENCIAGA bag, $4,690; PRADA bag, $4,800; HERMÈS bag, $29,175; GUCCI bag, $4,250; LOEWE bag, $7,450; DIOR bag, $8,700; CHANEL bag, $15,090; LOUIS VUITTON bag, $3,750.

Anyone wondering if fashion is in a state of full-throttle handbag mania need only open TikTok and search 'Chanel unboxing'. Since Matthieu Blazy's spring/summer '26 collection – his debut for the house – arrived in boutiques, a slew of clips shows clients unpacking and swooning over new bags. Many have more than a million views. Last year, Jonathan Anderson's Dior Book bags, printed with covers of classics like *Dracula* and *In Cold Blood*, served as the first look at his new reign at the house and were deliriously snapped up by shoppers.

In 2026, bags are once again a focal point in fashion, a trend reminiscent of the 1990s and 2000s. Forecasting company WGSN reports that the luxury handbag sector is forecast to grow four to six per cent through to 2027, outpacing other luxury categories. Although what we're seeing now is different from what was dubbed an It bag at the turn of the century. Fendi's Baguette, launched in 1997, is widely considered to be the first; later releases like Chloé's Paddington and Louis Vuitton's Murakami Speedy represented an if-you-know-you-know desirability that, for many, marked an entry point into luxury fashion.

Today, handbags are markedly more expensive, pushing them into investment territory. According to retail intelligence company Edited, US prices for global luxury goods have risen 61 per cent since 2019, with several of the most coveted luxury bags doubling in price over the past decade. Inflation and material costs are cited as reasons for increased margins, not to mention the ongoing global conflict, and the spikes are pressuring brands to justify the craftsmanship and investment value of their output. As a result, the new guard of It bags embodies timelessness and durability, proof that a well-made, goes-with-everything bag can be just as exciting now as a sequinned Baguette was in the 90s.

With higher prices meaning higher stakes, how can a customer be sure the bag they purchase will endure and hold its value? Some labels have responded by releasing what they hope will become new classics, styles that blend craftsmanship with a twist on heritage. The Dior Cigale, launched in spring/summer '26, visually draws from Christian Dior's 1952 La Cigale gown. At Hermès that same season, Nadège Vanhée reimagined the structured Kelly as a narrow, slouchy bag; the following season she introduced an iteration with front pockets – evidence that a near-century-old design can still feel new.

Barbara Janeczek, curation manager at Lyst, says a brand's bags are crucial for long-term popularity. "What's interesting about bags is they drive a disproportionate signal – they're talked about online and researched and searched obsessively in a way that clothing rarely is," she says. Lyst ranks the world's 'hottest' fashion brands through metrics such as search behaviour, sales data and social media engagement – all areas in which bags play an important role. "The right bag can reframe how shoppers see the entire brand, because in many cases, shoppers aren't buying into a brand and then finding the bag," says Janeczek. "They find the bag first."

Other houses have tapped nostalgia, reissuing past designs in updated versions that have already proven their value. At Chanel spring/summer '26, Matthieu Blazy reintroduced the Executive tote, a roomy and sleek top handle that debuted in the 2000s and is less well-known than the 2.55 and Classic Flap. Erica Wright, founder of fashion sourcing app Sourcewhere, estimates Chanel's decision to re-release the Executive prompted vintage versions to jump in value by around 200 per cent between February and March. "With Matthieu Blazy especially, what's so interesting is that there are pieces that feel considerable and collectible rather than seasonal," Wright says.

After launching Sourcewhere in 2022 to help consumers locate hard-to-find clothes and bags, Wright has seen shoppers increasingly prioritise products that stand the test of time. "More than ever, in a post-logo era, brands have to create pieces that hold relevance beyond immediate exposure," she says. "That's what's going to create longevity in future purchases." She cites The Row's Margaux and Alaïa's Le Teckel – currently among the most popular bags – as being the antithesis of the logomania of the 2010s. As such, they will hold their appeal for longer.

For many, a shiny new bag is part of the excitement of buying one, and Chanel's popularity underscores that. But there's also an appetite for preloved. "We get requests for items like [The Row's] Margaux and Agnes bags, where customers are happy for it to be pre-owned with wear on it," Wright notes. Mary-Kate and Ashley Olsen – the designers behind The Row, who popularised bags with patina in paparazzi shots – likely influence this. "[Customers] want to actually carry something that looks more lived-in rather than something new and shiny," she adds. "If brands like Hermès have shown us one thing, it's that, of course, a house can carry a lot of relevance and weight in terms of those pieces being worth a lot 50 or 60 years later. But at the end of the day, those bags still look as beautiful and as new today as they did 40 years ago, even with someone wearing that piece every day."

"WITH MATTHIEU BLAZY, THERE ARE PIECES THAT FEEL CONSIDERABLE AND COLLECTIBLE RATHER THAN SEASONAL"

A clear through line favouring brand heritage and aesthetically enduring bags over trend-driven style emerges. Beyond materiality and legacy, the story behind a bag defines its investment value. "Look for the story behind the bag, the design," says stylist and fashion collector Alexandra Carl, noting Jean Paul Gaultier's Hermès Birkin bag has grown more valuable over time thanks to the craze it sparked among collectors. "If I invest in a new bag, I would want it to be from a house such as Loewe, Bottega or Hermès, one that traditionally founded itself on accessories and has heritage and craftsmanship at its centre."

Carl also encourages looking to smaller brands, which are often more hands-on with craftsmanship. "I actually think some of the best accessories currently come from designers who don't stage runway shows – think Phoebe Philo, Jude or Christen for shoes," she explains. "I like the smaller, more focused designers for accessory discoveries, as I think if someone really commits themselves to a category you're naturally going to have a really high focus on execution and artisanry."

Navigating the many options for investment bags warrants considering heritage, construction and silhouette, and, says Carl, trusting yourself so that when it comes to what's trending your instincts will lead to a choice that ages well. "As with anything you collect, it's about the meaning it brings to you and how you integrate it with your personal style," she says. "A bag is an extension of your life in most cases, so choose wisely!"

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World before them

These homegrown designers are the names to watch as Australian fashion week happens this month, with collections full of conviction and diverse creative perspectives that offer a glimpse into the future of our industry. By Alice Birrell.



A look from Paris Jade Burrows, and the designer, below.



PARIS JADE BURROWS

The National Institute of Dramatic Art (NIDA) is renowned for producing illustrious alumni of stage and screen, but less so for fashion designers. Twenty-six-year-old Paris Jade Burrows may change that. The creative transcends easy definition: the NIDA graduate studied Design for Performance, rather than fashion, and last year debuted a 30-piece collection inspired by the poetry and plays of Bertolt Brecht, exploring themes of religion, politics and power structures.

This month, Burrows will present their third collection is an immersive and ambitious 50-look show held off-schedule the day after Australian fashion week. The pieces are inspired by Gustave Doré illustrations that appeared in literary works by John Milton, Dante Alighieri and Edgar Allan Poe. "My teachers and mentors at NIDA showed me the importance of strong research and historical context," they say. That's evident in corsetry and tailoring rooted in bygone periods and remixed for now: military jackets with meandering frogging and frayed edges, leg-of-mutton sleeves in linen, and gowns that loosely echo *fin-de-siècle* silhouettes. "I'm especially drawn to the period between the 1870s and the 1920s, when dramatic changes in garment silhouettes occurred alongside technological advances, shifting social politics and the impact of war," Burrows says. "All of those forces shaped how people dressed."

Each of the designer's shows aims to immerse an audience, whether through beguiling piano sonatas, ageing effects created by waxing and airbrushing garments, or using transportative Art Nouveau settings. The theatre hasn't ever left Burrows. "Worldbuilding and character design are still central to how I approach my collections, and I think about each look almost like a character within a larger narrative." As it turns out, a deep connection between costumer and performer is not unlike a designer connecting to the personality of each customer. "My philosophy," they say, "is to create everyday costumes."

NADINE BISHAY, MACAMI

SUZAAN STANDER

The claustrophobic, camp horror worlds of Dario Argento. The lurching, fantastical realm of Lewis Carroll's *Alice's Adventures in Wonderland*. The amorphous romance of Virginia Woolf's *Orlando*. The mind-bending surrealism of Salvador Dalí. All have seeped under the skin of Suzaan Stander and into her designs.

A graduate of the University of Technology Sydney, Stander creates clothes that embody an all-encompassing vision, perhaps to recapture the feeling she first had experimenting with fabric scraps and begging her dressmaker mother to whip up a fairy costume that would whisk her off to a dream world. "The fun for me was always in experimentation, in creating a character," she says.

Now, at 24, the designer's compulsion has matured but remains connected to states of mind. "What compels me about fashion design is the ability to fuse historical research and art into a moving body of work," she explains. "I've always been a sucker for academic research and often find myself enchanted by articles detailing the unique psychological connection between people and clothing."

Her work – twisted, torqued construction and corsetry, somewhere between armour and a warped fairytale – demands of her psychological fortitude. "I'll spend hours in front of the mannequin placing separate pattern pieces I've made, fitting them onto the body like puzzle pieces," she says. Each piece is then lined and boned – one leather jacket with boning took her a week of hand-sewing. Showing at Australian fashion week this year is a launch pad: she wants to continue making custom pieces and expand into ready-to-wear while building her dream world. "I'm aiming to capture the same joy I got as a little girl dressing up in elaborate costumes."

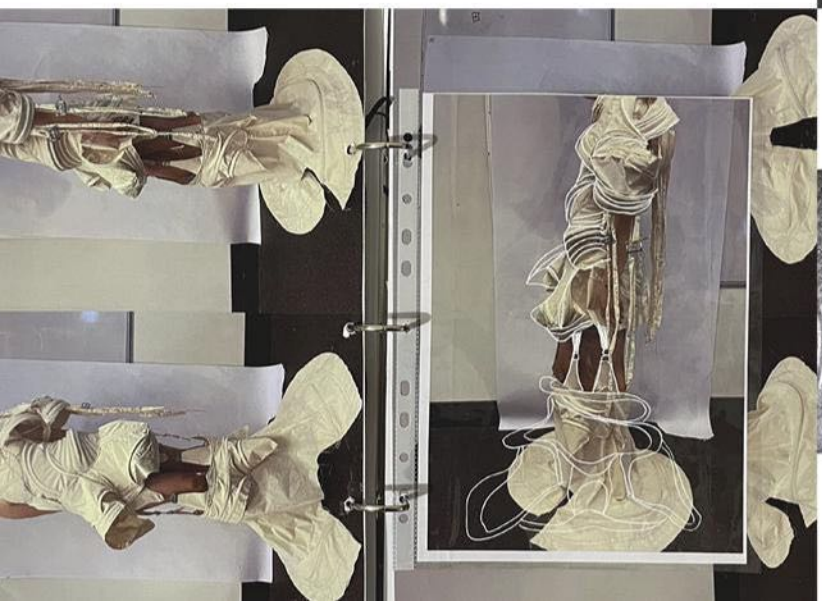


A look by Suzaan Stander.



Designer Suzaan Stander.

Below: Stander's works in progress incorporating technical construction.







NIAMH GALEA

"It's completely anti-digital in every aspect," Sydney-based designer Niamh Galea explains of her collection for Australian fashion week. She's currently enamoured with real-world experiences: connecting with friends, visiting relatives overseas and engaging in cultural encounters such as a celebration of the poet José Hernández in Argentina. "Gauchos, Argentinian cowboys, from ranches all over Argentina, travel with their horses in tow to parade down the main street in their beautiful traditional clothes," she says. "The day culminates in a huge street party with the most beautiful folkloric singing and dancing and crowds of people on and off their horses. It was just incredible and pretty inspiring."

Galea's energy and her offbeat clothing, always modelled by a diverse cast of friends and models, has an infectious simplicity. It shows in remixed, recognisable shapes – cut-outs, balloon pants and bloomers – in bright shades and polka dots.

Connection and community have always been a part of the designer's world. In 2018, she founded Ramp Tramp Tramp Stamp, a Sydney label and retail hub that housed her own work alongside that of other independent designers, which attracted a community of like-minded creatives. She has now zeroed in on her eponymous label and will expand it with leather for the first time. "Leather is a really beautiful and inspiring material and I am so excited to be releasing our first bag designs this season," she says. Galea will partner with local bag makers who have been working for more than 30 years out of a studio in Redfern. The palette will be more subdued, but there'll still be that Galea warmth. "I'm totally obsessed with patchwork and handcraft techniques – embroidery, appliqué, visible mending, smocking," she explains. "They have that feeling of physicality and human touch I really want to express with this collection."



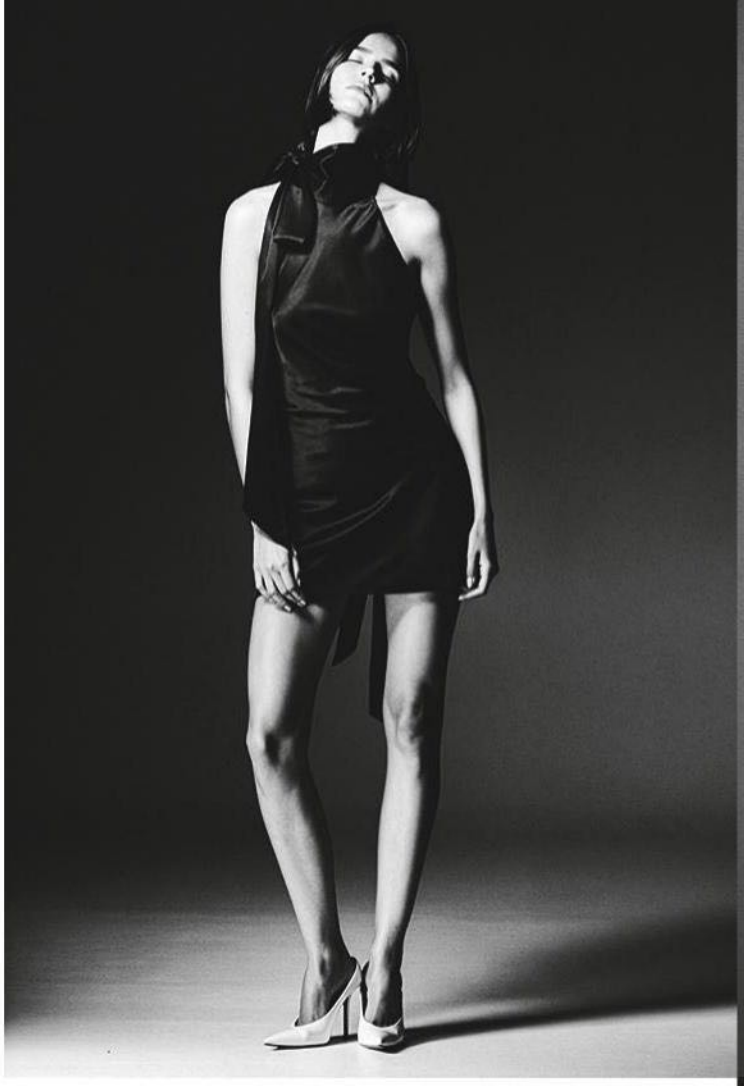


Top: a mood board for Niamh Galea's collection.
Below: the designer, and right, swimwear for her label and looks from spring/summer '26.











Courtney Zheng autumn/winter ’26/’27, also left and below.

COURTNEY ZHENG

This year won’t be the first time Courtney Zheng has shown at Australian fashion week, but it will follow her most personal collection to date. “I named the collection Deadly Valentine, after one of my favourite songs and the process of change I’ve newly emerged from,” she says, alluding to a loss in her life. “I think, for a long time, there was grief that hadn’t found a resting place.” Zheng is Australian, though, so despite her brand of after-dark elegance and a serious emphasis on quality fabrications – she comes from a family who were in the clothing trade – she keeps it light enough to poke fun at herself. “It’s also this kind of tongue-in-cheek nod to the life stage I’m at,” she adds. Her friends are getting married, while she feels wedded to her work.

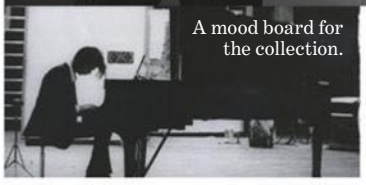
This year, the label’s fourth, sees the result of that dedication: Zheng’s first solo show on schedule. The pieces build on her liquid gowns, smart modern staples and exploration of drama. Lately, she’s been delving into textures like tapestry-print denim (a runaway bestseller), new leather garments and more. “I’ve also been working with pony hair and goat hair, which have added a great deal of texture to the collection,” she says. She’s also pushed herself in construction: a recent gown in raven black comes replete with panniers and sweeping skirt.

It all points to the designer’s broadening scope, with bridal has been a major growth category for the label. “I would like to think my take on the category is both contemporary and unexpected, and the priority for a premium fabrication means the pieces hold enduring sentiment,” she says. She knows she may still be in the honeymoon period, but she’s ready for the journey ahead. “While it feels like we’re strides away from that first step, I’m conscious that I am still at the very beginning of this journey.”





Courtney Zheng.



A mood board for the collection.











JOE BRENNAN, MAXIMILIANO DAL MASETTO, MIA RANKIN



FINDERS KEEPERS

Exceptionally rare and highly coveted, the perfect vintage piece has become as thrilling and desirable as a most-wanted new-season favourite. *Vogue* editors share their personal stories behind finding the one.

JONAH WATERHOUSE, fashion news editor

"The best purchases are the things that fall into your lap, fit perfectly and end up being something you wear all the time. I'd never have anticipated this pinstripe suit – a 1990s design by Roberto Cavalli picked up more than five years ago from the always-fruitful Newtown vintage store KOT-J – would be something I'd be so enamoured with. There are a few reasons why. The first being that Roberto Cavalli isn't a brand I usually go for, and I almost never find the right fit when shopping for vintage. But there's something about this suit, with its pinstripes and slightly dramatic shoulder pads, that has a subtle power. It looks as good with a shirt and tie as it does with a T-shirt or singlet underneath. And for a suit I've never had tailored, I wouldn't have imagined there'd be so many ways to wear it, because it unexpectedly looks so good with so many things. That's the best thing about vintage, which is somewhat like life: you can have something in mind, but as long as you're open to new things, what's meant for you will always come your way."

HARRIET CRAWFORD, acting fashion director

"I bought my red Marc Jacobs tweed jacket at a London car boot sale when I was 19, on my very first trip overseas. I can't pinpoint exactly when it was released, but I believe it was an early 2010s piece. I was leaving London the next day after three months – a trip that marked the beginning of my independence. It was my last afternoon in the city, and I spent it exactly how I had spent so many others, wandering through my favourite East London borough car boot sale. Summer was beginning to fade, my journey was coming to a close and the market was winding down for the day. Somewhere among those racks, I found it: a bright red tweed jacket that felt impossibly special compared to the pieces I'd been living in for the past three months. If memory serves correctly, I paid £50 for it, which, at the time, absolutely broke the bank. It was my first designer piece, although I don't think I understood that at the time. To this day, whenever I wear it, I'm taken straight back to that version of myself: 19, a little broke, a little fearless, wandering through London on a crisp, sunny summer afternoon with nowhere in particular to be."

From left: Harriet Crawford in her Marc Jacobs tweed jacket; Annie Brown's Rolex Datejust watch; Francesca Wallace in her Miu Miu jacket.





From left: Jonah Waterhouse in his Roberto Cavalli suit; Alison Veness's Ossie Clark top; Charlotte Rose shopping in ZSC, Tokyo; Hannah-Rose Yee's Chanel bag.

ANNIE BROWN, watch and jewellery editor

"My most treasured piece is my stainless-steel Rolex Datejust watch, a gift from my husband for a milestone birthday. It's quite literally a symbol of time passing, and I've always wanted one. I have to say that wearing it feels … powerful? In my work, I've met a lot of people who can source vintage watches. A good friend and certified watch nerd ended up finding one for me. I wanted a specific linen dial watch face, which is harder to track down. 'I've got one!' he messaged me late one night. I felt like I'd won a prize. You have to go with someone you trust when buying a vintage watch and be prepared to invest in servicing. It's not cheap, but for me it's peace of mind. I wear the watch all the time and like that it symbolises a new chapter in my life. Its arrival coincides with both my children being at school and a sense of having a little more freedom – not only more time on my hands, but also caring less about what people think of me."

FRANCESCA WALLACE, digital director

"Some of my most treasured possessions are vintage finds. There's the original 90s nylon Prada bag I got in Florence, a kitschy Karl-era Chanel tweed skirt I found in Paris, and a patterned Miu Miu jacket bought on eBay from a woman who, it turned out, lived just three streets from my house. One of my favourites is a handmade suede jacket from Mexico, which I bought in 2022 in Tokyo's Shimokitazawa neighbourhood (if you know, you know) and lugged home. I wore it on the plane over my puffer jacket and in the taxi home, despite the 40-degree day. It is such a special piece, and I know it has a lot of history. It has real weight to it, and the suede has been beautifully worn, which makes it super-comfortable and cosy to wear. I love throwing it over any outfit in winter, and it feels like a uniquely 'me' piece, with such great memories attached to it."

ALISON VENESS, editor-at-large

"I was so happy when I found this top hanging in a small vintage stall at Dirty Janes in Bowral. It was designed by the legendary Ossie Clark, with the print created by Celia Birtwell – creatives who helped define British fashion in the 60s and early 70s. It also reminds me of one of my favourite paintings by David Hockney, *Mr and Mrs Clark and Percy* (1970-71). I used to go and look at this painting hanging in the Tate gallery in London all the time. I'd wander in on my way to work, after crossing Vauxhall Bridge.

"Their work is highly collectible and I was just thrilled to find it. Clark was a tailor who imbued clothes with a wonderful fluidity, with references to the 1930s, while Birtwell designed prints with a lightness and bohemian romance. They were married, and although they divorced in 1974, continued to work together.

"This bias-cut crepe top was for Radley, the lower-priced diffusion line also sold at Quorum, the Chelsea boutique Clark owned with Alice Pollock from the mid-60s. Quorum was the epicentre of fashion; Bianca Jagger, Mick Jagger, Twiggy, Jane Birkin – everyone shopped there. It lives on."

CHARLOTTE ROSE, head visuals producer and bookings editor

"For me, a favourite find is a black 90s Prada mini-skirt. At first glance it might not seem the most exciting piece, but it's my most worn and most reliable. Every time I'm unsure what to wear, I always pull it out of my wardrobe. I found it in an unassuming apartment building in Shibuya, at the appointment-only showroom ZSC. It was the final hours of my first trip to Japan, with the appointment secured just before I needed to get to the airport. Inside, I found an extensive edit of vintage Balenciaga, Helmut Lang and Comme des Garçons. Then, among it all, a simple black mini-skirt. No drama, no fanfare. I bought it without even thinking. Technically, it's too short for the office, but it works for pretty much every other occasion."

HANNAH-ROSE YEE, deputy editor and features director

"I was in Tokyo on a work trip and had time to kill in Ginza. I was in one of those high-rise buildings with bars, restaurants and stores on every floor, wandering in and out of them all. In one, at the very back of the shop, I saw it: a lipstick-red Chanel East West bag from the 2000s. It was the perfect size, a gorgeous colour and felt like something I would wear for the rest of my life. Buying a Chanel bag has always seemed like a rite of passage for me. During a career counselling session at school, I even listed owning a Chanel bag as a life goal. I love this bag and all its undone elegance. I wear it all the time – with jeans, on the weekend, to weddings, to work. My favourite memory is slinging it over a blazer for the AFL preliminary finals in 2024. It's Sydney Swans red and, at least for that game, was a good luck charm."

Shop the best preloved and archival pieces at Vogue *Vintage Market, presented by eBay, on Friday May 15. For more information, go to Vogue.com.au.*

LIZ SUNSHINE

Emma Grede

The self-made entrepreneur has risen to the pinnacle in fashion through her business savvy, laser focus and ambition. In a new book, she shares what inspires her.



Emma Grede.



1. Coco Gauff at Wimbledon 2025.



2. Sharon Horgan (centre), with the cast of *Bad Sisters*.



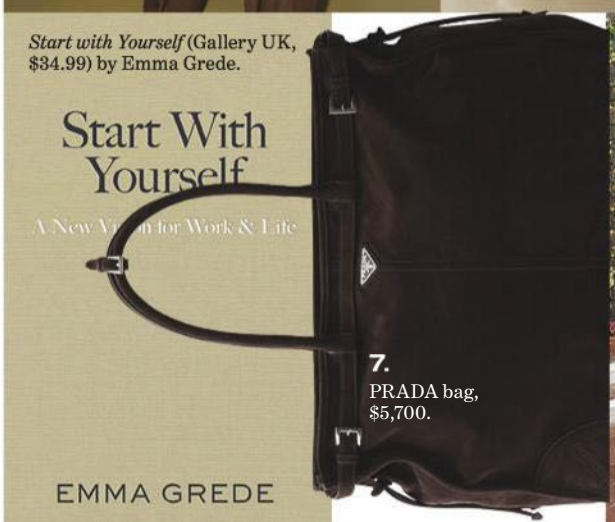
4. Oprah Winfrey at Zimmermann autumn/winter '26/'27.



5. CHANEL No. 22 EDP, 200ml for $715.



6. Looks from Nike x Skims spring collection.

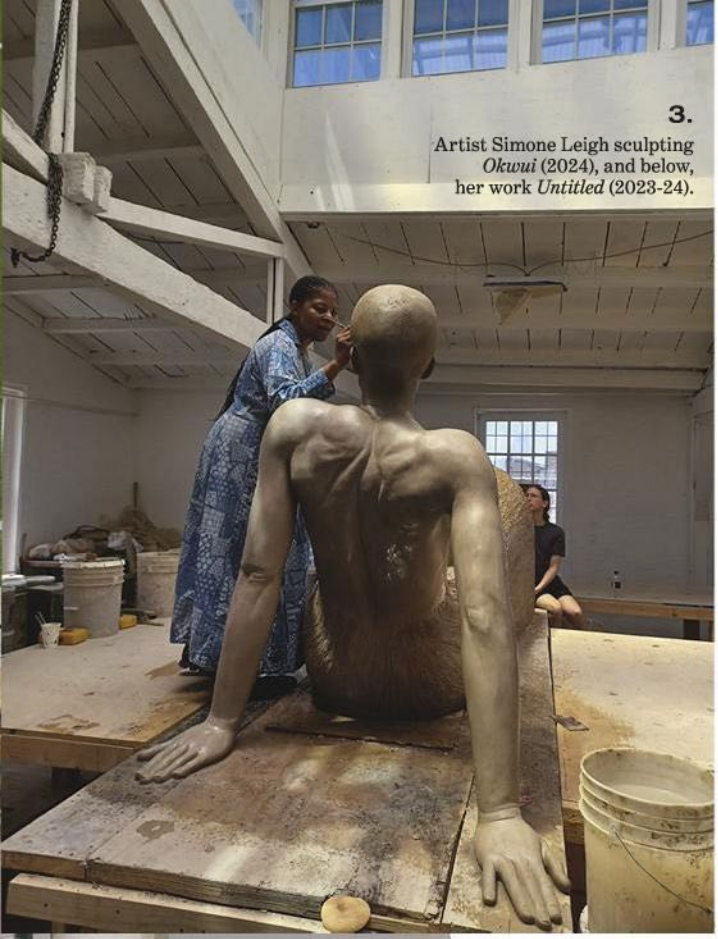


Start with Yourself (Gallery UK, $34.99) by Emma Grede.

7. PRADA bag, $5,700.



8. The Polo Lounge at the Beverly Hills hotel, reimagined by architect Paul R Williams.



3. Artist Simone Leigh sculpting *Okwui* (2024), and below, her work *Untitled* (2023-24).





9. The cover of Doechii's *Alligator Bites Never Heal*.

In many ways, Emma Grede can read the moment so well that her career milestones and major ventures trace how the industry at large has shifted. With a background in events production, she recognised the opportunities at the nexus of fashion and popular culture (the latter also the name of the company she runs with her husband Jens Grede) ranging from conversations around diversity to sport's rising influence. She has co-founded brands including Good American, a size-inclusive label with Khloé Kardashian, and Off Season, a sports apparel brand with Kristin Juszczyk, wife of San Francisco 49ers fullback Kyle Juszczyk. Most famously, she is the founding partner and chief product officer of Kim Kardashian's juggernaut brand, Skims. Grede's trajectory is also emblematic of how traditional gatekeepers and routes into the industry have changed. "Early in my career, I left formal education and built my first agency, ITB Worldwide, with little pedigree and no safety net," the London-born, Los Angeles-based entrepreneur shares. In that same spirit, she aims to uplift other women, sharing her experience through her podcast, *Aspire*, her work as chair of the Fifteen Percent Pledge, which supports Black-owned businesses, and now her first-ever book, *Start With Yourself*. "My major goal in writing this book would truly be to create something that is useful for women, something that can be actioned immediately," she says of the just-released title. A director on the board of the Obama Foundation and included on last year's *Forbes* list of America's richest self-made women, expect more of Grede's whip-smart one-liners, like: "You can't expect extraordinary results without extraordinary effort." Here, she shares her inspirations.

1. Most authentic sporting style. "Coco Gauff plays with the confidence of a champ and always looks amazing doing it. Her style on and off the court is effortless and totally her own. I got to watch her at Wimbledon last year and she radiates power and tenacity in every way."
2. On-screen favourite: "I don't watch much TV, but the last show I *loved* was *Bad Sisters*. It's a great example of a group of incredible women coming together to make something extraordinary. My friend Josephine Bornebusch directed [episodes of] it. That cast was excellent, and I just think Sharon Horgan is so beyond talented."
3. Art figure: "Simone Leigh. A true artist in every sense. I love her sculpture, video and performance work. She was the first Black woman to represent the US at the Venice Biennale, and I'm hoping to catch her exhibition at The Royal Academy in 2027. Her art celebrates Black womanhood in a way that's bold, beautiful and totally unforgettable. I'm obsessed with her."
4. Trailblazing woman: "Oprah Winfrey. Her imprint is everywhere. The way she built a global brand rooted in authenticity and turned influence into impact is something I admire deeply. She never stopped evolving, proving you can build business and soul at the same time. She is my dream guest for my podcast, *Aspire*."
5. Signature scent: "My scent is Chanel No. 22. It's a fragrance I love and I've worn it for years and years."
6. Skims hero: "My favourite items from Skims would be anything from our Fits Everybody collection. It's just the most comfortable underwear, and I wear it every single day."
7. Work essential: "My essential work accessory has to be a giant bag. I love a great big tote I can put my laptop in and all my paperwork, my make-up bag, and everything else I need for the day."
8. Influential architect: "Paul R Williams designed my house in Bel Air. He was the first Black architect to become a member of the American Institute of Architects (AIA). He's someone I find massively inspiring and obviously influential."
9. On high rotation: "Doechii's *Alligator Bites Never Heal*. This album has been on my playlist for most of this year. Bold, super confident and full of that untamed energy that I think very few can bring. Every bar snaps, every flow switch feels electric, and the whole body of work shows why she's such a generational talent."

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ART OF THE NEW

With a light touch, well-honed intuition and deep appreciation for art, Paula Gerbase unveils her debut jewellery collection for Georg Jensen, reawakening a heritage house long known for its silver. By Alison Veness.



Paula Gerbase.

From the moment she arrived 18 months ago, creative director Paula Gerbase immersed herself in Georg Jensen's history, which dates back to 1904. She spent time studying its techniques, understanding its founder and examining the work of those who came before her. "I have undertaken a really studious, almost archaeological dig into the archives to understand the core values and foundational pillars of what makes the house special," she explains. "When I start designing, the hope is that I've absorbed so much my decisions become instinctive, while still remaining true to the values of the house."

Gerbase's first full collection of jewellery, called Weft, appears this month. Her design approach was "really about leaning into the core material of Georg Jensen: silver", she says. During her archival exploration, she became fascinated by the use of silver wire. "Sometimes it appears in jewellery through a technique called filigree," she says. "It frames brooches and earrings in a very airy, delicate way. It allows silver to take up space without feeling heavy." She also noticed many pieces featured small jump rings threaded with beads. "Some mid-century pieces by Vivianna Torun [Bülow-Hübe], for example, have an almost mobile-like quality."

The discovery led her to explore movement and fluidity. "I wanted to create a collection that might feel surprising or even counter to what people understand Georg Jensen to be in recent history," says Gerbase. "The idea of pure sculptural minimalism has really only defined the last 25 years." Prior to that, she notes, the Danish house embraced texture, movement and eccentricity. "Weft looks backwards, not in a literal or overly referential way, but by using core codes that have appeared throughout the [house's] 122-year history and that hopefully feel modern and timeless."

Each piece in the collection is meticulously constructed. Individual silver links are hooked together by hand then threaded with a chain using a needle-like wire. "That was the moment it felt really special," she says. "There's this idea of fragility combined with actual strength."

Gerbase quotes the company's founding silversmith Georg Jensen: "The back of the piece should always be as beautiful as the front." It is a principle that has always resonated with her. "My grandmother used to say the same thing when she taught me to embroider at a very young age," she recalls. "I would hand her my work face up, and she wouldn't even glance at it. She'd turn it over and inspect the back. Of course, it was never clean because I'd taken shortcuts. She would dismantle it and say, 'Start again.'" This level of discipline underpins the new collection. "There's nowhere to hide. The pieces are entirely transparent – the inner workings are visible and part of their beauty. There are no secrets."

Weft also focuses on construction, individual elements and unity – the idea that the whole is stronger than the sum of its parts. "There's a humility to it," says Gerbase. "No artifice, just form, function and movement working with the body." Her early experiences with her grandmother helped shaped this mindset. "I think it taught me diligence and patience. That carried through when I trained on Savile Row, where everything is about time, precision and hand-stitching." Craft runs in her family. "We recently discovered my great-grandfather was a tailor in Naples," she adds. →

PORTRAIT: JULIEN T HAMON FOR GEORG JENSEN. OTHER IMAGES: HAIR: PETE LENNON. MAKE-UP: NISHA VAN BERKEL. MODEL: ROUGUY FAYE. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB



GEORG JENSEN bracelets, on left hand, $1,550, and $2,700, and on right hand, $1,550. COURTNEY ZHENG top, $290, and skirt, $660.

STYLED BY HARRIET CRAWFORD PHOTOGRAPHED BY DAPHNE NGUYEN



GEORG JENSEN necklaces, $2,350 each. CHRISTOPHER ESBER dress, $1,350. **Left:** GEORG JENSEN earrings, $650, and $900, necklaces, $2,350 each, and bracelets, $2,700, and $1,550. CHRISTOPHER ESBER top, $645, and skirt, $1,250.

Gerbase studied at London's Central Saint Martins, completing a foundation course before graduating with a BA in fashion design. But she felt frustrated. "What I wanted from fashion school was a deep understanding of cut and technique," she says. "I realised I could never be truly free creatively unless I mastered technique, otherwise I'd always be limited by my abilities." At the end of her first year, she asked if she could undertake more traditional training, and so began an apprenticeship with Hardy Amies, which, before it closed in 2019, was one of the most storied couture houses in the UK. "I started in the women's atelier, just observing one day a week, then two," she says. "Eventually, one of the cutters introduced me to a tailor at Kilgour, which specialised in menswear." Having an Italian father proved beneficial. "The workshop was full of southern Italians, and because I spoke Italian, they adopted me." Gerbase stayed for seven years as she finished her degree.

In 2010, she launched her own label, 1205 – all sharp masculine tailoring – then, in 2014, became artistic director at John Lobb. When she arrived at Georg Jensen in 2024, Gerbase shared a common misconception. "I thought, like many people, the house was about Scandinavian minimalism," she admits. The archives revealed something richer. "What's been humbling is discovering how artistic, expressive, characterful and eccentric it all is." She points to ceramics with striking glazes created by Jensen himself, as well as vanity sets and exquisitely crafted silver lipsticks. "There are watches by Vivianna Torun with massive crystal faces that make it almost impossible to read the time. She believed time is a construct and we shouldn't be bound by it," Gerbase says of the late, influential Swedish silversmith.

"The house's legacy extends well beyond silver. "There are textiles, glass and pieces that came from the craft prize Georg Jensen ran from 1951 to 1970," says Gerbase. "And while silver is central, we've also worked extensively with gold since the very beginning."

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



There is also an unexpected breadth of accessories. "Belts, buckles, bags, hairpins, fragrance canisters, even pendants designed to hold fragrance," she says. "It's an entire universe, completely different from what I expected." Today, Georg Jensen employs a highly skilled team of silversmiths based in Copenhagen.

Gerbase hints at upcoming projects, including a collection launching in June that will explore the more humorous side of the archive. "There are objects like a silver telephone, eyeglasses by Torun, and small boxes with fish-mouth details," she says. "What makes us special is that the house was founded by a sculptor. There aren't many houses like that and, from the beginning, there was a commitment to collaborating with artists."

This artistic connection goes beyond product design. "It's also about supporting the arts, contemporary artists and craftspeople, in a way we perhaps haven't done enough of recently." In today's climate, Gerbase sees this as a responsibility. "Public funding for the arts is really under pressure. As a company founded by a sculptor, with a history of supporting culture through grants and prizes, we have a role to play."

Her fashion background continues to inform her work. "You can never separate design from how something feels on the body, the intimacy of it," she explains. "I've always been interested in that close, personal space, rather than designing purely for visual impact at a distance." With Weft, this translates into mobility and comfort. "The pieces move with the body. There's a liquidity that allows for ease and comfort that perhaps hasn't been present in the collection before."

Layering is also central. "You can build your own expression. There are single and double weaves, which create different thicknesses across bracelets, necklaces, rings and earrings. The single weaves, in particular, have a lot of movement. They dance quite a lot when you wear them."

When discussing what makes a cult piece, Gerbase returns to house values. "That kind of status comes from a shared understanding, almost a tribal sense of what something represents," she says. She also points to Torun's enduring influence. "She created an entire universe around her identity and expression. We're continuing to explore that, especially with the upcoming 60th anniversary next year of her collaboration with Georg Jensen."

Gerbase is conscious of her legacy. "I'd like my tenure to be seen as the moment Georg Jensen was restored to its rightful place as a distinctive, fantastic Danish heritage house with a rich and full expression," she says. "And a renewed commitment to supporting the arts."

Despite the weight of the role, she has clear ways of finding perspective. "I try to get to the mountains whenever I can. That's where I solve the most complex problems. When you're at 4,000 metres after six hours of climbing, there's a clarity.

"Silence is incredibly important too," she adds. "Just stepping back and shutting the door. I think we forget that." ■

Moment in time



VAN CLEEF & ARPELS Ludo Secret gold watch set with sapphires, P.O.A.

The Ludo is one of Van Cleef & Arpels's most sought after watches ever. In 2026, its refreshed design ups the ante. By Annie Brown.

STYLED BY SARAH LAM PHOTOGRAPHED BY RACHELLE SIMONEAU

Alexandrine Maviel-Sonet, director of patrimony and exhibitions at Van Cleef & Arpels, is used to treasure hunting – it's part of her job description. She lights up talking about the Ludo examples in the maison's collection of archival pieces, not least because there are so few – just 12, in fact. Each shows how this timepiece, recognisable for its bricks of supple gold, speaks to philosophies and inspirations woven throughout Van Cleef's history.

This includes its period of creation – first as a bracelet – in 1934, when Art Deco was not just a style but a way of living. "Art Deco was an entire movement," says Maviel-Sonet. "So it was visible in the jewellery, it was visible in architecture, the furniture, and everything. It was a very wide movement. We see the link clearly between the artistic period and the creation." Especially, she adds, around enduring ideas of simplicity and function. "This period is deeply rooted in our history and is still very lively in our collections."

Following one of the maison's most emblematic timepieces, the Cadenas watch in 1935, the Ludo bracelet gave rise to a ring in 1936 then a watch in 1937. This evolution reflects the design process at Van Cleef & Arpels. "It tells us that when the maison has a creation it likes, it tries to develop other things around it," says Maviel-Sonet. "It reminds me that Jacques Arpels [nephew of founders Alfred Van Cleef and Estelle Arpels] always said the maison is not about creating one piece, it comes with a set."

The curved shape of the Ludo watch takes the form of a belt, inspired by those worn above the waist by women of the time. It is also a nod to the particulars, accoutrements and necessities of the world of couture, long a fascination for Van Cleef & Arpels. Think, too, of the Zip necklace, famously inspired by Wallis Simpson, Duchess of Windsor. Perhaps, though, it is Ludo's secret watch, where the sides of the 'belt' must be pressed to reveal the watch dial, that carries the most resonance.

Secret watches have been treasured by Van Cleef & Arpels since they appeared in the 1920s. Conceived in response to the notion that it was terribly improper for a lady to check the time in polite company, they have since become what Rainer Bernard, head of watchmaking and research and development at Van Cleef & Arpels, describes as the maison's philosophies of time. "It's a different way to interpret time – to hide time a little bit," he says. "We make you work a little to read it. It's not like today where time is everywhere: you look at your oven, you look at your car, your cell phone. Here, you have to actively look for it." As Bernard notes: "Time is the most precious thing we all have."

Such ruminations are shared in Van Cleef & Arpels's offices in Geneva during an exclusive mid-January preview of the novelties the maison unveiled at the annual Watches and Wonders fair last month. While the chilly air outside is invigorating, in the workshops and ateliers, where an industrious hush is required for such meticulous work, there's warmth in the collective: each timepiece is the result of group effort. Among new pieces to fit this year's theme, titled Poetry of the Heavens, is a Ludo expression set with blue sapphires.

This particular piece reprises an archival design from 1949, with a bracelet of hand-assembled and polished yellow gold 'briquette' links. The guilloché mother-of-pearl dial is revealed by squeezing the sapphire-set 'buckle' on either side. A selection of patrimonial Ludo collections, shown alongside the new style, includes pieces with a hexagonal motif and others with braided gold. While the Ludo watch's necessary mechanisms, such as springs and coils, have been slimmed down and improved over time, its essence has remained the same.

For Catherine Rénier, chief executive of Van Cleef & Arpels, these subtle changes are significant. "These timepieces and these designs have had a big impact for our maison, not only in watchmaking but in Ludo jewellery in general," she says. "So it's important to bring it forward, to continue the creativity and expression of the maison as a whole, with this motif, with this storyline, because our inspiration is very much based on our heritage and reinterpreting it, reinventing it." Rénier believes only designs with a strong identity can truly be revived. "When we revisit Ludo, we are paying tribute and putting forward an important signature in the design storyline of Van Cleef & Arpels," she says. "We believe that [for] designs with a strong identity – I see it with Cadenas as well – there is no limit to how you express it." Rénier also refers to the importance of the Art Deco period for the jeweller and design as a whole. "Art Deco – where the world was trying on different things in terms of artistic expression – is a period that was very fruitful in general, with models across maisons that have remained extremely important," she says. "Ludo is definitely one of them, because I think it owns its design; it's not trying to be something else. It brings a lot in terms of creativity, in terms of personality, in terms of style, and these are universal elements."

What makes a design endure? Maviel-Sonet says it's a matter of shape and purpose. "Art Deco is really about timelessness," she says. "I think the inspiration is very geometric, kind of pure. When you want to create something simple, it looks simple, but it's usually very sophisticated. The fluidity and the simplicity of the pieces still resonates."

Ludo represents another signature of the maison: that of "a jewel that tells time", as Maviel-Sonet puts it. As to when another Ludo, which will be the potent number 13, may become part of the Van Cleef & Arpels patrimonial collection? Maviel-Sonet says the piece first needs a story. "There is always history behind [pieces in the patrimony], and the history is almost as important as the piece itself," she explains. "You have all the emotion of the piece when you know about its story. That's why in the [archive] collection, we only have pieces that have been sold one day and then come back to the maison, but they have their own life."

"OUR INSPIRATION IS VERY MUCH BASED ON OUR HERITAGE AND REINTERPRETING IT, REINVENTING IT"



The 1949 Ludo secret watch from the Van Cleef & Arpels Collection – with its archival product card – inspired today's iteration.

COURTESY VAN CLEEF & ARPELS. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

MOUNTAIN HIGH

With its autumn/winter ’26/’27 show held on the snow of the Rocky Mountains, Moncler cements its legacy while beginning a new chapter. By Edwina McCann.

I have been coming to Aspen since the 1980s. Long enough to remember when the silver-mining facades felt more frontier than polished, when the glamour existed but wasn’t yet choreographed. Even then, the town had a distinctly Western heartbeat that has endured through decades of refinement.

Aspen today rivals New York for retail sophistication and Milan for dining confidence, yet it remains improbably intact. The streets are scaled to people rather than spectacle. The historical buildings hold their proportions. The mountains dictate perspective. You can elevate the luxury, but you cannot outshine the landscape.

Moncler understood this when, on the last weekend of January, 300-plus guests – international media, athletes, actors, long-standing friends of the house – arrived in town. For several days, Aspen felt subtly retuned. Hotel Jerome’s J-Bar pumped late into the night. The St. Regis lobby became a kind of winter salon, with a swirl of languages, snow boots and Moncler outerwear in every possible design of technical perfection. It was less an invasion than an immersion.

The opening of the new Moncler Grenoble boutique, housed in a landmark building in town, signalled this was more than a fleeting production. It is only the second dedicated Grenoble store in the world after St. Moritz. That pairing feels intentional. St. Moritz represents European alpine aristocracy, while Aspen carries the mythology of the American West. Placing them in conversation reframes winter luxury as both heritage and frontier, discipline and daring in equal measure.

Inside the store, performance and polish sit in quiet alignment. Technical shells engineered for speed and exposure hang alongside silhouettes with runway elegance. Aesthetic intent is never relinquished. For women especially, the offering feels powerful rather than merely decorative. A ski suit layered beneath a sculptural parka reads not as costume but as fluency of style. In Aspen, authenticity is quickly measured. You either belong on the mountain or you don’t.

The weekend’s hospitality unfolded with similar coherence. Lunch at Casa Tua reflected Moncler’s Italian lineage, while Sant Ambroeus delivered its polished Milanese cadence. Guests were gifted extraordinary pieces from God’s True Cashmere, the result of a collaboration between the label’s co-founders, designer Sat Hari and Brad Pitt, especially for Moncler Grenoble. Each piece felt quietly Western, tactile and grounded, as though they had always belonged in this valley. They were the kind of knits you might wear beside a fire after skiing, not simply to be photographed in.

Aspen’s culinary sophistication remains one of its great, understated triumphs. Dining here, whether in town or on the slopes under the Aspen Skiing Company’s stewardship, rivals eating in major cities. But it was the show, presenting the autumn/winter ’26/’27 collection, that crystallised the weekend.

Guests were gathered and issued brown Moncler parkas and beanies, a temporary alpine uniform that effectively dissolved individual styling into collective participation. The temperature hovered near -7°C. Insulation was not optional. →





COURTESY MONCLER

Moncler's autumn/winter '26/'27 show, held in the mountains, celebrated the opening of its new Grenoble boutique in Aspen.



Gigi Hadid walks the Moncler autumn/winter '26/'27 show in Aspen.





Jennie Kim.

Moncler autumn/winter '26/'27, and left.



Emily Ratajkowski.



EVEN BEFORE THE ASCENT, THERE WAS A SENSE OF DELIBERATE DISTANCE, OF BEING GENTLY REMOVED FROM THE FAMILIAR

Helmets followed. Transportation, we were told, would be by snowmobile.

We were first driven towards Independence Pass, the snow-laden edge of Aspen where the road climbs and the town falls away behind you. Even before the ascent into the mountains, there was a sense of deliberate distance, of being gently removed from the familiar.

The ride through the forest was beautiful. Trees were illuminated from below, their trunks glowing against the darkness. A full moon sharpened the terrain, carving silver edges into snowbanks. The roar of engines cut through stillness. It felt less like attending a fashion show and more like being escorted to a high-altitude installation, one in which the mountains were not backdrop but co-designer.

Arrival revealed a runway cut directly into the landscape. It was moulded into perfect, sculptural moguls – the kind I would have happily skied at any other time – rising and falling with disciplined precision. The snow was immaculate, shaped rather than flattened, framed by towering aspens rendered luminous white upon white. The trees stood like a columned backdrop, their pale trunks stark against the night and creating a natural amphitheatre no set designer could replicate.

Heated seating and hand warmers acknowledged the cold without softening it. The elements were not disguised; they were incorporated.

Then the hillside began to move as models emerged from between the trees, first in quiet formations then in numbers that transformed the forest into a living procession. When Gigi Hadid appeared in an earth-toned ski suit detailed with Western embroidery and fringe, the collection's intention became clear. This was not nostalgic ski dressing. It was European alpine precision infused with American frontier sensibility. Fringe responded to wind. Embroidery caught moonlight. Performance fabrication was not theoretical, instead tested in real time against freezing air. The cold served as critic and collaborator.

What impressed most was the coherence. The scale of the staging could easily have overwhelmed the clothes, but it did not. By situating the collection directly within its intended environment, Moncler clarified its purpose: these garments were built for altitude, aesthetically and literally.

Celebrity presence amplified the moment. Kevin Costner moved through the weekend with the ease of someone entirely at home in this terrain. Shaun White's involvement reinforced the technical credibility of what we were seeing. Recognisable faces at the Jerome and St. Regis underscored something Aspen has long perfected: the natural intersection of celebrity and snow.

When the show concluded, applause travelled differently across snow, absorbed, softened, almost contemplative. Then, as Aspen so often does, the evening folded seamlessly into the next day. One gathering became another, then another again. In a town this compact, energy concentrates rather than disperses.

On the way home, I thought about how much Aspen has evolved since those early visits decades ago. The mines are long closed. Most of the cowboys are gone. The restaurants are globally fluent. The retail is luxurious. Still, the Western heartbeat persists in the rhythm of boots on cobblestones, in the quiet respect for weather, in the understanding that mountains dwarf ego and edit excess.

Fashion can sometimes feel transient, chasing novelty for its own sake. What unfolded here felt different. It was not spectacle layered onto landscape. It was fashion returned to its elemental context: performance meeting place.

Moncler Grenoble's investment in Aspen is not a passing gesture, it is infrastructure. It is alignment. It is confidence in a town that has long balanced myth and modernity with rare precision.

That weekend, they were in quiet agreement. That is what made it extraordinary. ■

COURTESY MONCLER

ATHÉNAÏS

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CITY PERFUME


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Autumn Durald Arkapaw on the set of *Sinners*, with the weighty IMAX camera.

Deep focus

As the first woman ever to win Best Cinematography at the Academy Awards, Autumn Durald Arkapaw is no stranger to making history. By Hannah-Rose Yee.

In the centre of the frame, you'll find them. Michael B. Jordan, kneeling before his infant's grave in *Sinners*, his sturdy solemnity a mask for irreparable grief. Pamela Anderson, poured into a Bob Mackie leotard in *The Last Showgirl*, a smile painted too brightly across her face. Letitia Wright, shrouded in white mourning garb like a ghost, leading her brother's funeral procession in *Black Panther: Wakanda Forever*. For cinematographer Autumn Durald Arkapaw, the eye must always be drawn to the centre. "It's something that feels right to me," she reflects. Her love of large-format filmmaking – captured on the IMAX camera she wielded on *Sinners* – only further necessitates the need to 'centre punch', as she calls it. "I always love to put the main character in the centre and, with so much width on the sides, this makes them more pronounced and very strong in the frame." Through her lens, an actor becomes legend, ennobled, a monument rising up.

It is exactly one week after the 2026 Academy Awards and Durald Arkapaw is now the first woman in the 98-year history of the Oscars to win the Best Cinematography prize. She was only the fourth woman nominated in the category after Rachel Morrison – who introduced her to Ryan Coogler, the director who would become a close collaborator – and two Australians, Ari Wegner for Jane Campion's *The Power of the Dog* and Mandy Walker for Baz Luhrmann's spectacular, madcap *Elvis*. All these nominations occurred in the past decade; according to a 2025 study by San Diego State University, only seven per cent of the top 250 films of that year employed a female cinematographer. Durald Arkapaw was one of them, on *Sinners*, the four-time Oscar-winning drama about culture, identity – and vampires – in the American south.

The significance of her achievement is "slowly sinking in". The 46-year-old has spent the intervening days carefully responding to "every single text" from her friends and family. "That took some time," she admits. "There's been an outpouring of gratitude and hope that has come out of this experience that makes me so happy." In her acceptance speech, she asked every woman in the audience to stand up. On stage, Durald Arkapaw was rendered silent for a moment as *Sinners*' Wunmi Mosaku (herself nominated for an Oscar) and Jayme Lawson cheered alongside Jessie Buckley, Emma Stone and Elle Fanning. "My heart was so full at that moment," says Durald Arkapaw. Also in the crowd were her *Sinners* colleagues: Ruth E. Carter, legendary costume designer of *Do the Right Thing*, and Hannah Beachler, Oscar-winning production designer of *Black Panther*. "I wanted to tell them thank you, thank you for your hard work, thank you for your support, thank you to the mothers in filmmaking, and thank you for being strong in an industry you are the minority in."

As a teenager, Durald Arkapaw often had a camera in hand. She grew up surrounded by imagery, flipping through the photo

BRIAN BARTOLINI, GETTY IMAGES, JOSH MEDAK, ATSUSHI 'JIMA' NISHIJIMA, WARNER BROS.

albums of her grandparents, keen travellers who meticulously catalogued all their trips. "They were a beautiful documentation of their life," she shares, "so this nostalgia for the past or unknown has always been in my mind." At university, studying art history, she made short films featuring her friends, editing them herself in iMovie and setting them to her favourite songs. Most weeks, she rewatched *Heat* or *Trainspotting* with her roommate. She decided to take a film studies class. One thing led smoothly to another, and at some point during her degree she asked the question that would change the course of her life: who was that person behind the camera on a film set and what was that job all about?

Since then, her career has been defined by collaborations. After graduation, she stood in for a friend at an early camera test for Gia Coppola, then in the nascent stages of her debut film *Palo Alto*. "From the moment we met, it was an instant bond," Coppola remembers, of the woman she calls her best friend. "We'd get excited and giddy over the same small details and it often felt like we could communicate without words." Durald Arkapaw has gone on to shoot all of Coppola's films, including 2025's *The Last Showgirl*. She was on set in Las Vegas, preparing for the first day of production, when she received an email from Coogler with the script for *Sinners* attached. "She has this incredible confidence and decisiveness that I find deeply inspiring," Coppola shares, "but, at the same time, she carries a very gentle presence when operating this giant camera pointed directly at an actor's face."

Cinematography is the art of translating a director's vision into frame, through lighting, lenses and composition. It is both a technical discipline – scientific and precise – and an endlessly creative one. A camera can move in myriad ways; light is its own kind of palette. On *Sinners*, Durald Arkapaw married both when she hauled an IMAX camera onto her shoulder. (Another record: she was the first woman to shoot with one.) Previously, the cinematographer has worked with rigs of her own design, built to her specifics and the way she prefers to work. But the IMAX camera – sitting at 45 kilograms, fed with specially manufactured 65-millimetre Kodak film and fitted with the original lenses used on *Ben-Hur* – is its own "beautiful machine", capable of rendering images at grand and immersive scale but with the most granular detail. "I had to learn how to work with it, not the other way around," Durald Arkapaw stresses. "Once you find your groove, it's a beautiful dance."

With 1930s portraits by Eudora Welty of Black Mississippians as her inspiration, she began to lay her scene. But while Welty was constrained to black and white, Durald Arkapaw works in technicolour. The sky bleeding out above Jordan was purple like a bruise, the blood dripping from Hailee Steinfeld's mouth – this is a vampire movie, remember – wine-dark and slick as oil, the cotton in the ground before Delroy Lindo, white as snow. "The details are everything," she says. "Hannah Beachler and Ruth Carter are like family to me now … it is my job to protect and elevate that work." (Coppola also describes Durald Arkapaw as a sort of guardian: "So much of creating and protecting my vision really comes from her.") Captured on that large-format film, the details are as exquisite as one of Welty's photographs: ravishing and alive, like sunlight refracted through a crystal.

On set, Durald Arkapaw is heart-led, she says. "You can plan all you want, but when you're standing on the land, under the sun with Michael in his three-piece suit, you know where the camera should be." Her partnership with Coogler – two films and soon to begin "another wild ride" on his *The X-Files* reboot – is the result of shared values and a common purpose. After the Oscars, a video went viral of the director running down the aisles to bring Durald Arkapaw's 10-year-old son, Aedan, with Australian cinematographer husband Adam Arkapaw, closer to the stage. "That's the kind of person Ryan is. Salt of the earth," she reflects. "I wasn't surprised. He's always thinking of others and has such a big heart." Durald Arkapaw believes the key to addressing imbalance in the industry is through people such as Coogler, who has worked with a female cinematographer on all but one of his movies. "Ryan has given women in film amazing opportunities to share their craft and lead at a high level," she says. "I am honoured to receive an Oscar for a film like *Sinners*. It's such an important film and important to the people who made it. Not many people that look like our team get these opportunities to tell these stories on that level, so the award is bigger than me."

"YOU CAN PLAN ALL YOU WANT, BUT WHEN YOU'RE STANDING ON THE LAND, YOU KNOW WHERE THE CAMERA SHOULD BE"



From top row: Durald Arkapaw on the TV series *Loki*, and with her Oscar; Michael B. Jordan in *Sinners*; on set with her son, Aedan.



THE INVISIBLE CAGE

After a career working in fashion documentaries, Jasmin Tarasin's debut feature exposes the reality of coercive control. By Hannah-Rose Yee.

At the bottom of a winding driveway in Sydney's eastern suburbs one morning in October, it's Christmas Day. A table has been set in the wild and sprawling backyard with crackers, champagne on ice, a sweating pavlova and a glistening roast chicken, carried aloft in the arms of Sonny McGee, the star of this month's *Life Could Be a Dream*. At 12, he's long-limbed and endearing, with a shock of ginger hair; he's also the son of the director, Jasmin Tarasin. The film follows Sara (Maeve Dermody), who flees the "invisible cage", as screenwriter Courtney Collins describes it, of coercive control, alongside her teenage son Otis. Hiding out in a vacant house that Sara, a real estate agent, is selling, she calls action. The take unfolds slowly and without cuts, just another Christmas afternoon, shimmering with heat and anticipation. A trance-like sensation settles over the set. At one point, McGee and Dermody tug at either end of a cracker. The sharp bang rouses everyone as if from a dream.

Almost 18 months later, McGee is now 14 and *Life Could Be a Dream* is preparing for its cinema release this month. Tarasin and Collins appear side by side on a computer screen for this interview, heads tilted conspiratorially towards each other. The journey of this film has been a long and winding one. Tarasin's background is in non-fiction, the director of a documentary on Australian fashion week and projects for local designers including





Maeve Dermody on the Sydney set of *Life Could Be a Dream*, and right, with co-star Sonny McGee between takes.

attempts to extract herself from an abusive relationship while also giving Otis the semblance of a normal life.

As crew members set up the scene, casually distributing crackers across the table, Dermody and McGee wait under the shade of an awning shrouded with clouds of flowering jasmine. McGee's arm is slung over Dermody's shoulder, and her hand reaches up to hold it. A few metres away, Tarasin, in a floating black dress and a tangle of gold necklaces, watches from the monitor. The assistant director approaches her with questions: when the cameras are rolling, can the actors pull the crackers? Can they carve the chicken? The budget is tight – this is an independent film – and there is only one set of everything, so they need to be sure. "Tell them they can pull the crackers," Tarasin replies, calmly. She slips her headphones on and quietly

the late Carla Zampatti – her rambling fairytale house serves as the backdrop for Sara and Otis's escape – Bianca Spender and Akira Isogawa. For the better part of a decade, Tarasin and Collins had been working on an adaptation of Collins's first novel, set in the 1920s but also exploring themes of what would now be called coercive control. In 2024, their focus shifted to the present day and this new story. Within 12 months, they had a script and funding for a feature film, Tarasin's first.

"We wanted to make something about an issue that was happening in our world now. We just ran towards it. So, we only funded each section as we went. It's not anything I would recommend," Tarasin explains, with a comical grimace. The film was made concurrent to New South Wales passing new coercive control laws, under which the first conviction was

COURTESY PURE PICTURES, JAMES FISHER

recorded in February of this year. "We hadn't seen this on screen," Tarasin adds. "We felt an urgency to tell this story."

Both women had witnessed the insidious impact of coercive control among their own circles, only further fuelling their fire. "There are no bars you can see, and often no bruises," Collins explains. "Instead, an abuser uses fear, isolation and psychological manipulation to slowly shrink their partner's world. Over time, the victim doesn't just feel trapped, they are trapped. Not by walls, but by rules and surveillance, and by a gradual wearing down of their sense of self and agency."

In *Life Could Be a Dream*, Sara's husband Jake, played by Alexander England with unnerving stillness, controls her finances, polices her friendships and monitors her movements. "We are very aware that this is one story," Tarasin stresses. "There are so many other stories from different backgrounds and different points of view." As Collins concludes: "There is potential for renewal in this story as well. The full stop is not on her life. There is still a chance for her to reclaim her agency and herself."

The pair conceived of the film as a "coming of age" for Sara, who turns 40 at the beginning of the story, and for Otis, a teenager on the precipice of adulthood. "You're not going to find anyone like Sonny," the casting director advised Tarasin, as they searched for adolescent actors with the emotional intelligence and keen observation required for the role. "I think it's a one-off," says Tarasin. "I'm not sure how much he wants to pursue a big acting career, but he was so perfect in this role and so embodied it. For me to share that with him on set was probably one of the highlights of my life."

Tarasin mentions *Sentimental Value,* the Oscar-winning film starring Stellan Skarsgård as a director who often deployed his own daughters on screen. "[In the film] he was saying that the way your child looks at you and looks at the camera, you can't replace that," she says. "And I know exactly what he meant. Sonny being able to feel the way he felt, and to look in the camera in a particular way because I was there, is a hundred per cent unique."

That sense of intimacy rippled throughout the production. A longtime friend and collaborator of Bianca Spender, Tarasin has many happy memories of time spent at Zampatti's house – filming her debut feature there is now another one. Spender provided a "whole wardrobe" for Sara, and other Australian brands including Matteau, Maticevski and Heidi Middleton's Artclub all offered costumes as soon as they heard about the story. "A community of support gathered around this film really quickly," says Tarasin. The crew was composed of familiar faces, including writer Collins, Meg White, Tarasin's longtime director of photography, and Gabriella Muir, the director's editor since the beginning of her career. "It was family," Tarasin sums up. "It was very much holding that space together. It was hectic managing time and budget, but because we had that inner circle of trusted family, that was everything. Filmmaking without those relationships is impossible. It's very lonely if you don't have that."

Life Could Be a Dream *is in cinemas on May 14.*





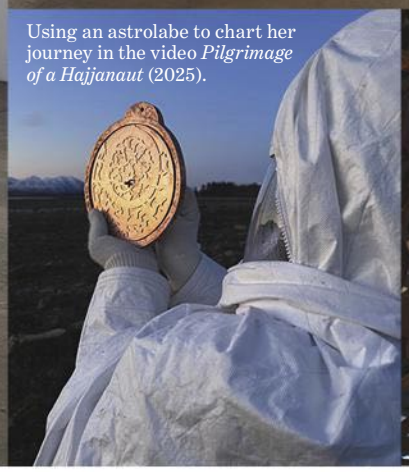
The film was made inside the late Carla Zampatti's house, thanks to her relationship with director Jasmin Tarasin. **Right**: Tarasin on set with her son McGee, the star of the movie, during the Christmas Day scene.



Shireen Taweel with *Calculations for Movement* (2026).



Sacred architecture and the celestial body (2025) and, below right, a detail shot of the artwork.



Using an astrolabe to chart her journey in the video *Pilgrimage of a Hajjanaut* (2025).



Star gazing

Shireen Taweel's copper artworks are both maps of the diaspora and the stars. Nina Miyashita visits her Sydney studio as she prepares for an ambitious new exhibition.

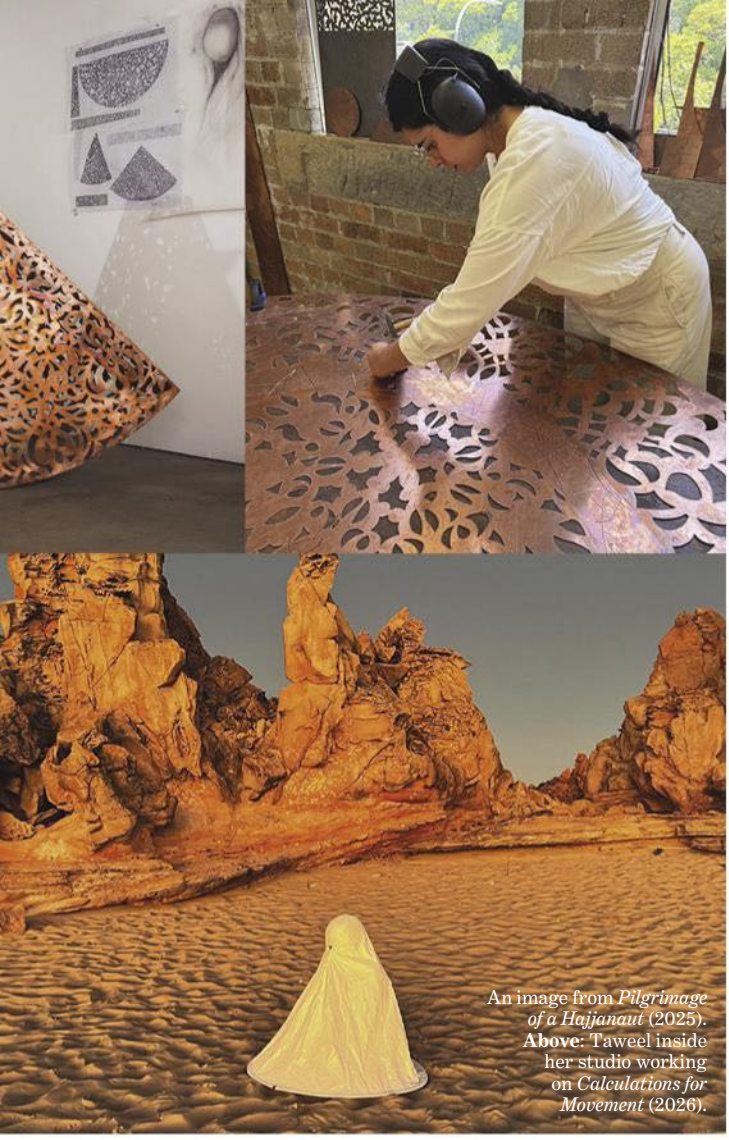
A veil of clouds hangs over Sydney one summer's morning, cloaking the sky from view. The atmosphere is impossible to see on a day like this. But inside her Eveleigh studio, artist Shireen Taweel is still tracking the stars.

At her workbench, Taweel holds a copper disc and an engraving tool she bought while training under master female engravers in Gaziantep, Turkey, in 2019. "I didn't speak Turkish, but I think they understood how enthusiastic I was," she says, smiling at the memory. "They must've thought I'd be there for a few days. I kept turning up for three months." Soon she will inscribe intricate arabesque drawings into the discs before piercing the shapes with a handsaw, slowly revealing her designs in negative space, then bending them into sculptures of all sizes. Far from purely ornamental, each point in Taweel's coiling engravings marks a different star in our galaxy. The final artwork is a map of heavenly bodies redolent of the circular rete, or the star pointer, of an ancient Arabic celestial navigation device called the astrolabe.

The 35-year-old artist crosses her studio, as metallic sheets glint on the ground. In the Western world, coppersmithing has been male-dominated work. Taweel draws from Arabic traditions that instead understand it as a feminised practice. "Most people ask, 'Who makes your work?' It's all me. It shocks people," she admits. "It's been 13 years," she adds with a bemused shrug. "Things are evolving, but it's still me."

Taweel has been carving out her career this whole time, but lately, it's on an upward trajectory. Represented by Station Gallery, she has exhibited at Art Basel Hong Kong 2024, taken home the Blake Prize – Australia's leading award for spiritual art – for her installation *Shoe Bathers* the same year, and been included in *And Still I Rise,* an ongoing exhibition at the Art Gallery of New South Wales. Currently, she's a PhD candidate at UNSW Art & Design. The world and sky are at her feet.

She sets mugs of tea down on a table next to a plate of figs, and sits. A great copper circle propped up against the wall – almost half its height – frames her. It's a commission for the



An image from *Pilgrimage of a Hajjanaut* (2025). **Above**: Taweel inside her studio working on *Calculations for Movement* (2026).

COURTESY THE ARTIST AND STATION GALLERY, SPENCER REID, GARRY TRINH

Museum of Contemporary Art's collection, celebrating a series of Tate Modern acquisitions this August. "What I was showing you is the prototype," she says, motioning to the rete behind her, an oversized version of the disc on her countertop. "I always make a small version, then go big."

Likewise, *the trig point*, her new exhibition at Mosman Art Gallery, scales up her similar show at San Francisco's Jessica Silverman Gallery last year called *Between Science and the Sublime*. For this new opus, skeletal sculptures of copper pipes orbit a map of Alpha Centauri, Earth's closest star system. The works will be draped in silk, a new material in Taweel's oeuvre inspired by the Kiswah cloth that covers the Kaaba, the building at the centre of Mecca. The works take spectators on a space journey powered by both science and the sacred, along with immersive footage captured during her fieldwork at Siding Spring Observatory near Coonabarabran in New South Wales in April last year. When she talks about her time spent searching the skies, Taweel describes a certain grounding awe. "Allowing time under the night sky just brings you back to your body," she shares.

Taweel grew up between Western Sydney and the Northern Beaches, the daughter of parents who migrated from Lebanon in the 1980s. A fascination with diasporic existence took root. "[My parents] had to adapt and evolve," she muses. "That process of cultural transformation framed a lot of my speculative thinking." A love of art also blossomed early, but she eschewed her impulses, studying linguistics at university. "I was always interested in drawing, but I didn't see anyone like me in the arts," Taweel admits. "I didn't think it was a possibility."

"MOST PEOPLE ASK, 'WHO MAKES YOUR WORK?' IT'S ALL ME. IT SHOCKS PEOPLE"

Only after she found herself drawn into galleries every weekend did she enrol at Tasmanian College of the Arts. Copper was already in her language – her mother's house strewn with vessels from the Arab world. "I thought maybe there was something I could push here. I never looked back." Taweel earned her Bachelor of Fine Art in 2015 and a Graduate Diploma of Fine Art from the National Art School in 2016. In 2022, moved by the migrations that had steered her life, she undertook a residency at the Sydney Observatory. "I was fascinated by what technologies have enabled humans to move across the planet," she explains. "I had no idea how significant celestial navigation is to understanding the world."

After the residency, Taweel travelled. She worked at London's V&A Museum and Greenwich Observatory, then in Beirut and Paris, and visited her ancestral home, Tripoli. She scoured ancient archives for celestial maps, manuscripts and navigation tools, many of which she found etched in the familiar russet of her favourite metal. The ties between astronomy, Arabic science and Islamic cosmology that guide her practice came full copper circle.

"When we consider the contributions of Arabic sciences to the world knowledge we have today, it's a conversation across cultures," she explains. She hopes her work fosters less division. "By seeing the grandness of [space], you can see us as a whole," she says, gesturing skyward. "We're not fractured. It really moves past any nationalism." Her practice examines this while also meditating on diaspora. "Once that moment of migration has occurred, it's a repercussion that continues amongst your life, family and generations forward," she explains. "It's a big rupture." Taweel wondered how, if a culture is displaced on Earth, it can imagine its future – perhaps in space?

The trig point offers this reflection, but imagining a Muslim experience in futuristic space was also at the heart of her project *Pilgrimage of a Hajjanaut* (2025), exhibited at the 2025 TarraWarra Biennial. Embodying the role of a Hajjanaut – a fictional female astronaut performing the pilgrimage to Mecca, or Hajj – Taweel used her astrolabe to chart a path from New Zealand to Western Australia. Her partner, sound composer Spencer Reid, who assists with the audiovisual work, and daughter Medina went with her. "It's like a creative family endeavour," she says with a grin. "We're tied at the hip. When I travel to exhibit, we're often travelling as a trio. It's been so enriching to grow like that artistically." At just five years old, Medina is already taking after her mother. Taweel beams. "She thinks she's like a navigator. She points out the stars!"

Speculating on the future grew more imperative when Taweel became a mother. "I grew up during 9/11, and that period was really challenging as an Arab-Australian Muslim," she reflects. "I would love Medina to see a sense of cultural agency, and how enriching her horizon could be. As an artist, the sky is the limit. I would love her to take on that possibility as a toolkit in her life." The trig point *is on display at Mosman Art Gallery from May 16 until August 9.*



UNDER HER EYE

For Australian actor Mabel Li, assuming the mantle of antagonist in the sequel to *The Handmaid's Tale* was her biggest challenge yet. Hannah-Rose Yee meets her in Sydney.

STYLED BY ISABELLA MAMAS PHOTOGRAPHED BY HOLLY SARAH BURGESS

This is my favourite movie," says Mabel Li, a DVD of Edward Yang's Taiwanese social drama *Yi Yi* clasped reverently in her hands. The actor, 28, is at Title, a film and media bookstore with a cult following in Sydney's Surry Hills. In an age of internecine streaming warfare – as some of our oldest film studios absorb each other to become one amorphous monolith – Li has rediscovered the joy of physical media. Of a DVD player (her parents in Sydney still have one at the family home, where she is currently living between jobs), of a library card, of buying a hard copy of your favourite film so you can watch it whenever you like.

Li takes *Yi Yi* to the counter, where the owner sizes it up approvingly. (In 2023, *Yi Yi* was named the best movie of the 21st century by *The Hollywood Reporter*.) "Are you a filmmaker?" he asks. "I'm an actor," she admits. "Everyone's an actor," he replies, cheerfully. "My son's an actor. Half the people who work here are actors." Li laughs; she knows his son. Film is a small industry. She spots a copy of Paul Thomas Anderson's *One Battle After Another* by the counter. "Chase's movie!" she exclaims, as in Chase Infiniti, the BAFTA-nominated star of the film – and Li's co-star in *The Testaments*, streaming now on Disney+. On set in Canada, they bonded over, of all things, corn. "We were obsessed," Li admits. "The caterers just started packing bowls of corn for us."

"On top of being an amazing scene partner and performer, Mabel has one of the most genuine hearts and shares her love with everyone on the set," says Infiniti. "Getting to work with her was a true gift, and what she brought to the story, but also my life, is something I will never forget."

DVD in hand, Li walks down Crown Street towards a cafe. On the way, she talks about her Chinese heritage – she was born in

HAIR: PETE LENNON MAKE-UP: MOLLY WARKENTIN

Auckland to parents who hail from Guangzhou. At three, the family emigrated to Sydney. She wears a jade pendant, a gift from her grandmother when she was born. "I feel like it protects me," she says, her fingers tapping the disc gently. "I hope I have it forever." Acting came at 13, when an improv exercise in high school freed her from shyness. "It cured me of my social anxiety," Li remembers. "The lesson it taught me was when you make quote unquote mistakes on stage, or when something spontaneous happens, that is the most beautiful gift. I think what I was most afraid of in social interactions was getting something wrong."

At the cafe, she orders a smoothie. It's early March, and in a few weeks Li will head to Los Angeles for the premiere of *The Testaments*, her biggest project yet. (She loves fashion and is currently scoping out stylists for the press tour. Today she is wearing a Splice-coloured Miss Sixty tank top and Tabis so worn the leather is like a second skin.) Li graduated from NIDA in 2019, after auditioning with little belief it would lead to anything. "I looked through the alumni list and I was like, 'There's no Asians here. There's no Black people here,'" she remembers. "That kind of low expectation meant I was so free in the audition. It unburdened me." In 2021, she starred in *New Gold Mountain*, SBS's historical drama about the Chinese community during the Victorian gold rush, and two years later, led *Safe Home*, a miniseries about the impact of family violence. Both were critical successes but are dwarfed by the scale of *The Testaments*, the sequel to *The Handmaid's Tale*, based on the Booker Prize-winning novel that saw author Margaret Atwood return to her speculative world of Gilead and all its bleak, blunt cruelty. Created by the same team behind the 2017 Emmy Award-winning adaptation, the follow-up also features returning cast members: Ann Dowd as Aunt Lydia and, in a surprise appearance, Elisabeth Moss as June, still fighting against the regime that sought to trample her.

Li plays Aunt Vidala, a deputy at a school for Commanders' daughters – paradoxically, Gilead's 'most privileged' women. In Atwood's novel, she is seen only through the eyes of others, as an authoritarian figure who doles out punishment with sadistic glee. Li tried to understand what had turned Vidala into a cruel cipher. "I think what they liked about my audition was that there was something personal about it. It didn't feel like the regime was over there," she says, waving at the distance. "She had a personal investment." A few weeks later, she flew to Toronto to begin five long and gruelling months of production. "It was really fast and really shocking. I was like, me? From Australia?"

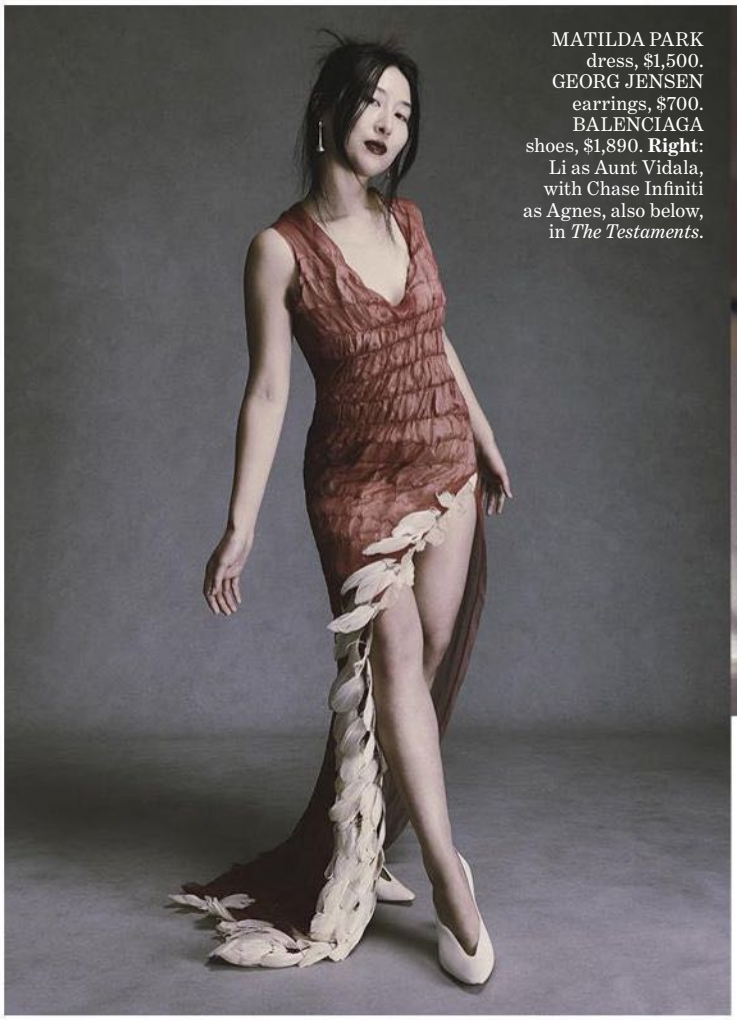
Li's relationship to *The Handmaid's Tale* began with the television series, which inspired her to read the original source material, Atwood's prescient 1985 novel. "The show was just so brutal and so affecting," says Li. "I felt like I hadn't watched something with that intensity on TV before." The series conveyed Atwood's piercing vision of America – now called Gilead – where fertility rates have plummeted and women are forced into sexual servitude to bear children for the elite. Hidden among all the bone-chilling rituals and quotidian violence, the most disquieting scene from the first season was a flashback of June attending a protest against totalitarianism. In Gilead, the stripping away of women's rights happened slowly, and then all at once. The series was a sensation, released in the wake of the Women's March and the #MeToo movement; *The Testaments* will premiere in a world where Roe v Wade has been overturned. "The timing is really interesting, isn't it?" Li muses. "The show is so on the pulse." For one thing, she points out, *The Testaments* has a Black female lead: Infiniti as a student named Agnes. "I don't think we can talk about sexism and misogyny without talking about racism," Li says. And, like the book before it, *The Testaments* also suggests a way forward. "It's hopeful for me because it's about the ways these young girls resist, the little ways they find freedom."

Li was a fan before she was a cast member. She saw the opening episodes of *The Testaments* in a screening room with Atwood herself. "I could not even take it in," she yelps. The first time she put on the thick, woollen uniform of the Aunts, she felt the weight of the fictional world she had watched for so long.

"I had a parasocial relationship to that costume," she jokes. "It's heavy. It's uncomfortable. It's stiff. You really feel the physicality of this army of Aunts that this regime has created very easily when you slip that on." (The costume department lined hers with silk to prevent her eczema flaring up.) Vidala also carries a whip, which she uses to punish dissidents at the school. →

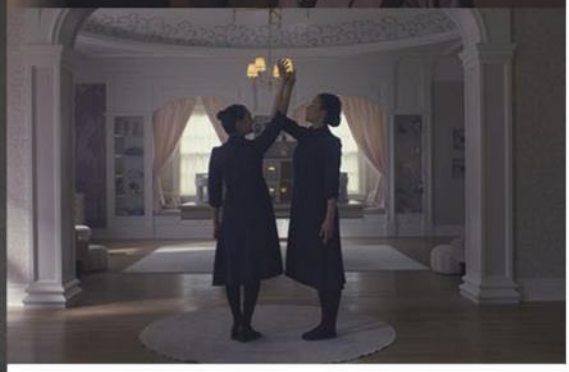


Mabel Li wears a ZAIN BLEED dress, $900. GEORG JENSEN earrings, $700. CHRISTIAN LOUBOUTIN shoes, $1,475. **Opposite**: KRISTIE WANG top and skirt, both P.O.A. GEORG JENSEN earrings, $700. ST. AGNI belt, $319.



MATILDA PARK dress, $1,500. GEORG JENSEN earrings, $700. BALENCIAGA shoes, $1,890. **Right**: Li as Aunt Vidala, with Chase Infiniti as Agnes, also below, in *The Testaments*.





"IT'S HOPEFUL FOR ME BECAUSE IT'S ABOUT THE WAYS THESE YOUNG GIRLS RESIST, THE LITTLE WAYS THEY FIND FREEDOM"

"That whip is like another limb," Li shares. "Me, as Mabel, I don't want to hit someone with this. But it needed to feel natural and unflinching." Li asked to take it home with her, just so she could hold it and break down her own discomfort.

Dowd, who won an Emmy for her performance in the original series, became a source of inspiration. "Sometimes I'd be in the green room before we'd do a scene and she'd just put on Joni Mitchell and we would dance and she'd be singing," Li remembers. Another time, Dowd shared her theory that in the evenings the Aunts do each other's hair. "That's an unserious thing." Li laughs. But seriously: "She leads with such humility. It's almost as if she hasn't had this incredible career behind her."

There is a murky complexity to Li's Vidala that deepens the antagonist from Atwood's story. "A question I had throughout the shoot was, 'What has she kept in her mind that is beautiful, that sustains her, even though she's so hardened by this?' I do think there is something she has to hold. I *have* to believe that." Li won't say what it is, for fear of a spoiler, but she points to the way she interacts with the students. In one scene the class visits an alumna, now married to a Commander, the only aspiration for a woman in Gilead. As they giggle and gossip, Vidala is left alone in the foyer of this pristine, soulless mansion – she is both inside something and excluded from it. "There's envy," Li explains. "Those little moments where the girls are connecting and they're really, truly free. I think she craves that."

Off set, Li and her castmates decompressed over Vietnamese dinners and sessions at a Russian bathhouse. There is a photo-booth strip of Li and Infiniti, grinning madly, tucked into the sleeve of the leather journal she carries with her today. "It was interesting spending the time I did in a character that is so oppressed and so controlling," the actor reflects. "We'd be shooting long days, and I'm with my gals, we're chatting, we're laughing, we're eating snacks. But you're spending a significant amount of time in that state and my character is so isolated." Li estimates that, while in character, she didn't have a personal conversation with anyone until halfway through the season. At some point, she stopped looking in the mirror. "I was confronted by my own vanity doing this show," Li says. "I'm wearing no make-up and really unflattering glasses, my hair's pulled back, I'm in this sexless costume." Day to day, she felt like she could return to herself easily, "but cumulatively, by the end of five months …" Li trails off. "It's a long time to stay in a body that is so lonely and oppressed."

In October, she came home to Sydney, filmed the new Stan series *Careless* – as the daughter of Richard Roxburgh – and when that wrapped, spent time journalling and painting watercolours. "Hobbying, connecting with friends and being slow, which has been super important to me after the business of last year." Following several projects on the small screen and in theatre, she has ambitions to work in film, and making *The Testaments* showed her the depth of her abilities. "You are on this massive set, you are aware of the time, the amount of people, the money," Li says. "I had this anxiety of, 'Can I meet that?' Then you're doing it, and you have no time to think about it." She is certain those feelings of doubt will return, but welcomes them. As she concludes – confidently, animatedly – "I'm feeling capable after doing it." *New episodes of* The Testaments *are streaming weekly on Disney+.*

HOLLY SARAH BURGESS, COURTESY DISNEY+

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Chevalier Toffee Indoor Rug - Medium, 160x230cm, $725; Dashi Textured Wall Art, 120x180cm, $479; Dunes A & B Textile Wall Art, 120x80cm, $399 each; Flynn Sheer Single Curtain in Natural, 140x230cm, $59; Forli Velvet with Linen Flange Cushion in Nougat, 50x50cm, $49; Vaucluse Cushion in Gold, 55x55cm, $69; Silo Indoor Cushion in Nougat, 50x50cm, $59; Fermo Panel Cushion in Nougat, 50x50cm, $49; Sahara Cushion, 50x50cm, $149. **On the buffet:** Dune Table Lamp, $199; Torch Grey Vase, $47. **On the coffee table:** Ecology Set of 6 Classic White Wine Glasses, $39. All other items, stylist's own.

Previous page: Serena Oval Dining Table, W200xH76xD120cm, $2199; Saxon Dining Chairs in Poeme, W50xH78xD57cm, $649 each.

Goldie Crystal Chandelier, $2299; Hobson Rainy Day Rug, 240x330cm, $1299; Tracy Cream Planter - Large, $129; Giant Fiddle Leaf 320cm Tree, $1439. **On the table:** Kip Resin Tray in Nude/Olive, $99; Kip Footed Plate in Nude, $149; Winston Set of 4 Cocktail Glasses, $15. All other items, stylist's own.

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Australian-made Verde Bed Frame - Queen, upholstered in Charles Parsons Vintage fabric in Moonstone, W160.5xH113xD230.5cm, $3199; Chadwick White Side Tables, W40xH45cm, $179 each; Cleo Armless Chair in Beige, W63xH76xD72cm, $399; Beldon Side Table in Chocolate, W50xH51xD35cm, $499.

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[*1] Single and king single sheet sets consist of 1x fitted sheet, 1x flat sheet and 1x standard pillowcases. Double, queen, king and super king sheet sets each consist of 1x fitted sheet, 1x flat sheet and 2x standard pillowcases. Split king sheet sets each consist of 2x fitted sheets, 1x flat sheet and 2x standard pillowcases.

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Beldon Dining Table, W220xH75xD100cm, $2699; Beldon Dining Chairs in Moss, W57xD53xH95cm, $299 each.

Infinite Ivory Rust Rug, 160x230cm, $899; Pale Canyon Wall Art, 120x120cm, $349; Flynn Sheer Single Curtains in Natural, 140x230cm, $59 each. **On the table:** Ecology Torte Cake Stand in Sage, $39; Winston Set of 4 Wine Glasses, $15. **On the shelves:** Hazel Coupe Glass in Olive - Set of 2, $29; Remi Small Vase, $79; Solano Marble Bowl in Brown, $99; Carlsen Knot Vase in White, $79; Basma White Vase - Medium, $49; Carter Vase, $69; Kaia Large Bowl in Black, $99; Loki 7 Medium Vase, $49; Carrie Small Vase, $119; Toby Table Lamp, $149; Côte Noire Gold Badge Prosecco 450g Candle, $59.95; Jarvis Small Vase in Ivory/Black, $59; Candy Stripe Nude Large Vase, $109. All other items, stylist's own.



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Hamptons Indoor/Outdoor Slate Rug, 200x290cm, $839; Orson Sheer Single Curtain in White, 140x230cm, $49; Urban Hue A Framed Canvas - Oak, 120x120cm, $429; Ghost Smoke Cushion, 50x50cm, $69; Aura Waffle Greystone Throw, 140x200cm, $179; Beton Cushion, 55x55cm, $99; Element Cushion in Sky, 50x50cm, $129; Nora Velvet/Linen Reversible Cushion - Olive, 50x50cm, $69. **On the coffee table:** Warwick Bubble Vase - Small, $99; Winslow Bowl in Ivory/Black, $39. **On the shelves:** Gustel Twist Vase in White, $39; Wave Deep Blue Small Vase, $69; Côte Noire Gold Badge Prosecco 450g Candle, $59.95; Wave White/Green Large Vase, $249; Candy Stripe Olive Large Vase, $109; Asta Glass Footed Vase, $74; Tia Plinth in White/Natural, $99; Posey Large Vase, $59; Wave Midnight Blue Vase, $47; Lexi Vase, $79. All other items, stylist's own.

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Australian-made Mooney Bed Frame - King, upholstered in Warwick Mishka fabric in Arctic, W245xH135xD240cm, $3699; Verde 6-Drawer Chest, W176.5xH78xD49.5cm, $3699; Ora Timber Shell Tub Chair, upholstered in Warwick Copeland fabric in Ecru; W85xH71xD80cm, $3199; Ora Side Table, W38xH50xD40cm, $1099.

Hobson Ivory Stone Rug, 240x330cm, $1299; Flynn Sheer Single Curtain in Natural, 140x230cm, $59; Margot Mirror - Green, 160x60cm, $529; Deluca Table Lamp in Gold, $149; Linen House Dana Cinnamon Quilt Cover Set*2 - King, $319; Linen House Vivienne Pecan Sheet Set*1 - King, $110; Aura Waffle Clove Throw, 220x240cm, $279; Max Indoor Cushions in Olive, 50x50cm, $59 each; Vaucluse Velvet Cushions in Champagne, 55x55cm, $69 each; Beton Cushion, 55x55cm, $99; Rayas Vase in Tan, $149; Hazel Tumbler in Amber, $6. All other items, stylist's own.

*1 Single and king single sheet sets consist of 1x fitted sheet, 1x flat sheet and 1x standard pillowcases. Double, queen, king and super king sheet sets each consist of 1x fitted sheet, 1x flat sheet and 2x standard pillowcases. Split king sheet sets each consist of 2x fitted sheets, 1x flat sheet and 2x standard pillowcases

*2 Single and king single quilt cover sets each consist of 1x quilt cover and 1x standard pillowcase. Double, queen, king and super king sheet sets each consist of 1x fitted sheet, 1x flat sheet and 2x standard pillowcases.

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A NEW ERA

Anne Hathaway wears a SCHIAPARELLI dress, P.O.A. KIKI DE MONTPARNASSE bralette, $395. SKIMS briefs, $45. BULGARI cuffs, on right arm, $76,800, and P.O.A., and on left arm, P.O.A

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ANNE

The Devil Wears Prada was a seminal film for the fashion industry – and for its star Anne Hathaway. Now, two decades after it reached cult status, the long-awaited sequel is here, and the actor is revisiting the role from a very different vantage point. By Hannah-Rose Yee.

Anne Hathaway logs on to this interview – early – from her immaculate book-lined home office in New York. She leans back in a chair, one leg braced against her chest, smile as wide and full of wattage as it has always been, ever since she first appeared on our screens 25 impossible years ago. At 43, Hathaway projects lightness and a profound sense of peace. Her eye contact is formidable. Over the course of this conversation she cries almost as much as she laughs, and does both easily. They are the tears of someone who understands a little about how life can be both hard and soft. "And it's real," she exclaims at one point, reaching for a tissue. "Life is not a dress rehearsal."

Hovering just outside the room is her six-year-old son Jack. Eventually he wanders in, peering curiously at the screen with a sheepish grin. "You saw that, he's a smoothie thief," Hathaway says, after she's bundled him into a quick hug before sending him out the door. "He just wanted the rest of my smoothie." Exactly two days ago, Hathaway was on her way to the Oscars for the first time in more than a decade, wearing Valentino and a suite of diamonds by Bulgari, for whom she is an ambassador. Because of Jack, and his older brother, Jonathan, Hathaway left the ceremony as soon as she presented, which she did alongside Anna Wintour (who wrote her own "so chic and so witty" material). "I flew all night and was at the breakfast table with my kids," she says happily. "Given the way my schedule's been, I just need to prioritise time with my kids. Get as much of it as I can."

If she is tired, it's the good kind, the one born of doing a lot of what you love most in the world. Privately, she is raising a family and engaged in filling two small people's lives with joy, from the breakfast table to bedtime stories. Publicly, she has five movies in cinemas this year, beginning with *The Devil Wears Prada 2*. There's also a Colleen Hoover adaptation, for which the audience is "panting", Hathaway declares gleefully, a sci-fi thriller with Ewan McGregor, a David Lowery "work of art" called *Mother Mary*, about a pop icon's symbiotic relationship with her stylist … and Christopher Nolan's *The Odyssey*, the most anticipated movie of the year. ("I hope people give it a shot!" Hathaway jokes.) There are another five in production. In each, she brings her signature blend of sincerity and scrupulous, elbows-deep commitment.

"There is a fractal quality to the way Anne works," Lowery says of their partnership on *Mother Mary*. "She finds details within details in the script and then distills them into a performance that is crystalline in its complexity. It feels like instinct, but one doesn't develop those instincts without putting in the work." Almost three decades into her career, putting in the work still thrills her. Asked what continues to excite her about acting and the answer is swift but deeply felt: "*Everything*." That's all. →

STYLED BY JAHLEEL WEAVER PHOTOGRAPHED BY LUIGI & IANGO



ALAÏA jumpsuit, $13,720, and scarf, $2,200. BULGARI watch, $17,250, and ring, P.O.A. WOLFORD tights, $85. All prices approximate; details at Vogue.com.au/WTB.



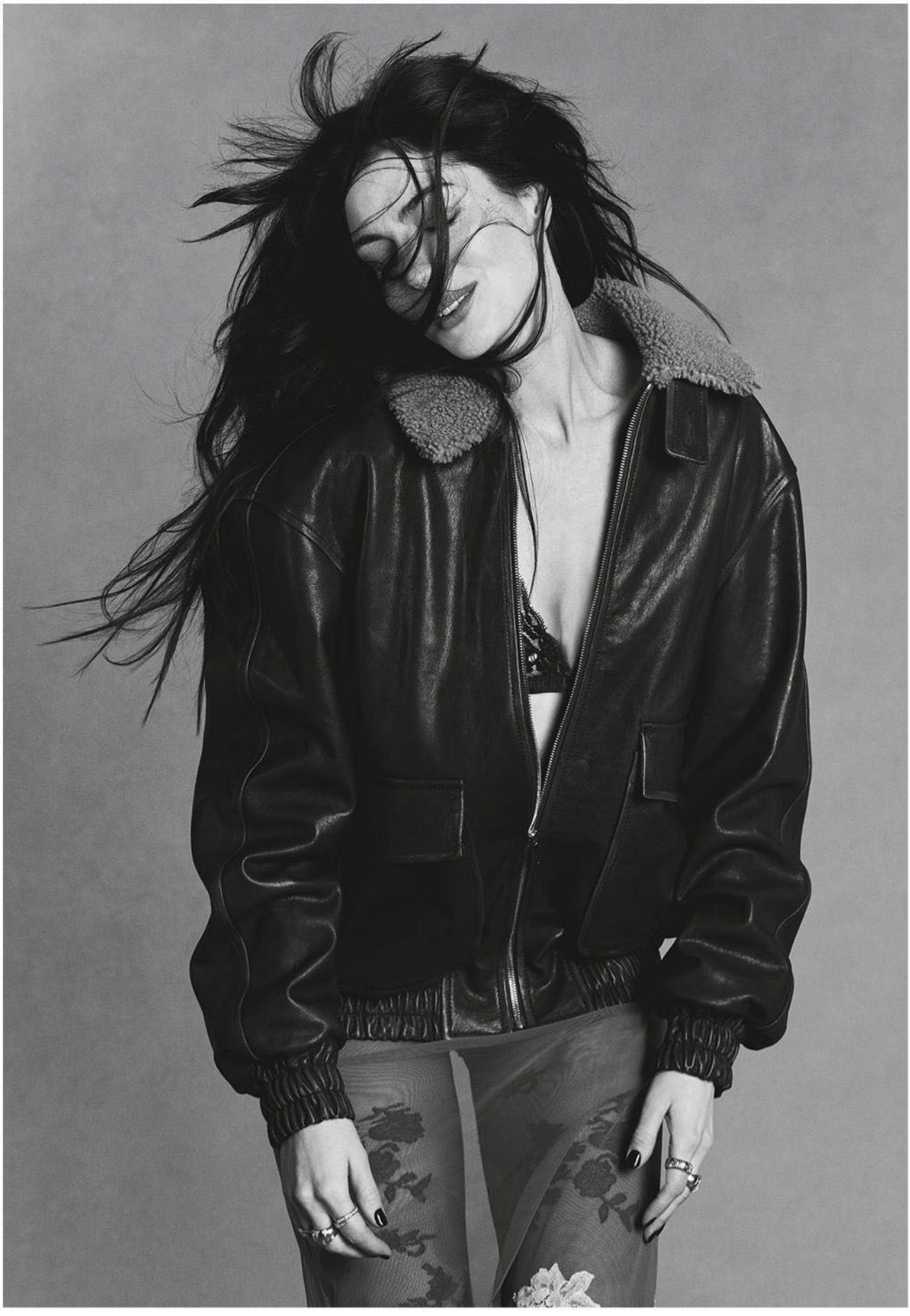


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CHANEL boa, $14,770, and pants, $16,825, both from the Chanel boutiques. BULGARI earrings, $12,200, and $9,450.



VALENTINO jacket, bralette and skirt, all P.O.A. BULGARI rings, on right hand, ring finger, $4,220, middle finger $14,500, and index finger, $17,700, and on left hand, middle finger, $7,450, and index finger, P.O.A. VALENTINO vintage tights, stylist's own.



LUIGI & IANGO

VOGUE AUSTRALIA: Let's go back in time. The year is 2005. You are 22 years old. You're on the set of *The Devil Wears Prada*. Who was that girl?

ANNE HATHAWAY: "She was scared, man. She was just trying her best. But she still had a lot to learn. Nervous, but good-hearted, and knew how lucky she was, and was just really scared of messing up. But she was working with unbelievable people who were not gonna let her mess up and who treated her with such extraordinary patience and kindness. And then 20 years later, she was so happy to come back to them – a more grown version of herself – and say thank you."

VA: You really wanted the role and fought for it. There's a story of you going into someone's office at the studio and writing 'Hire me' in their desk zen garden. Did you really do that?

AH: "Yep, I really did. I got brought back [to audition] so many times. I met Tom Rothman [founder of Searchlight], who had greenlit the movie, and somebody was like, 'He loves Audrey Hepburn, can you go in looking like Audrey Hepburn?' So I ran to Nordstrom and bought the most Audrey Hepburn-looking outfit I could find. I just kept coming back again and again and again. And so [executive Carla Hacken] got a call and I looked down and I saw [the zen garden]. I don't know what possessed me to do it, but I did. And it worked!"

VA: That drive, that ambition. Where did it come from?

AH: "How else was I gonna get anywhere in life? Nothing was going to happen to me if I didn't make it happen … Every day after high school, I would sprint to the train station, take the train to New York, go on three auditions and do my homework on the train going home. It just wasn't going to happen otherwise."

VA: What is something you want now as much as you wanted *The Devil Wears Prada*?

AH: "There are some directors. I couldn't expose myself, in case they're like, 'You're really not my type.' But I want them to notice me and create space for me in one of their films. I'm not too particular about what that space is. I got more from doing that part in *Brokeback Mountain* – not the hugest part in the movie, but just getting to work with Ang Lee when I was 21 years old was life-changing."

VA: So many of these relationships you had at the start or in the middle of your career are coming back into your life, with *The Devil Wears Prada 2*, and with Christopher Nolan, who you worked with on *The Dark Knight Rises* and *Interstellar*.

AH: "To get to do another dance with people is amazing. That time in your life, I, at least, felt so unsure of myself, so unsteady, so it's cool to get to be at this time now, where I feel more steady."

VA: What has helped you reach that point?

AH: "It's not like you become a new person. You have to remember who you were, you have to remember your essence. And the truth is – the genuine truth is – I'm not a perfect person by any stretch of the imagination. But one thing, I'm a sweet person, and I think for many, many years it really frightened me to be a young, sweet woman, so I think I armoured and hardened to try to protect myself. Various things have happened to me in my life, challenges I've met that I'm proud of. I can rely on myself. I don't have to be armoured to know how to protect myself. And then I heard this Lana Del Rey song from her album *Did You Know That There's a Tunnel Under Ocean Blvd*. The line is: 'What you don't really understand is I've got magic in my hands, stars in my eyes. I'm a different kind of woman. If you want some basic bitch go to the Beverly Center and find her. I'm sweet.' And I heard that and I was like, '*Oh,* you're sweet *and* you have a bite. Maybe I'll be that kind of sweet.'"

VA: You met Valentino on the set of *The Devil Wears Prada*, which was the start of a long and beautiful friendship. What was special about him?

AH: "He was one of my dear friends. We met on *Prada*. At the Venice Film Festival he hosted this beautiful party for us on his boat, which I came to know very well. It was that thing, we fell in love. I was so young at the time, I didn't understand that feeling – having that level of chemistry with someone – was gonna be rare. He gave me an education. He helped me develop a point of view. But, really, he just gave me friendship and taught me so much about joy. He himself was so beautiful and resplendent. It was really beautiful to spend time with someone like that who really cared about beauty and who worked very, very, *very* hard to bring it into the world and who never saw anything he couldn't make more beautiful. And for half of my life I was one of those things he saw. I always got the sense that perhaps I was a little bit his Eliza Doolittle." [She tears up.]

VA: I'm sorry. It's rare to have a relationship like that.

AH: "That's the thing about life, when you happen to fall in love with someone who is from a different generation. I've gone through it a few times now. I didn't want to go on earlier, but the truth is some of the directors I would love to work with again, the people who are the dearest to me, are not here anymore. You asked me what's different about my life, and the truth is I've experienced loss now and that changes you in the sense that you don't take things for granted. You really understand why choosing peace is essential, why bringing love to every interaction is essential. You understand why learning how to chill the fuck out [is important], and stop being so reactive to those little things. Ugh, I spent way too long in that kind of pattern. I've gotten much better. Life is just not about that. It's so short, and it's such a gift. So just get with your people and make the happiest memories you can. Sorry I wept all over our interview."

VA: Not at all. It's good to cry.

AH: "I've never been a good non-weeper. I'm not particularly stoic. It certainly helps with what I do."

VA: *The Devil Wears Prada* works because it takes the pursuit of greatness seriously. And also what it might cost you if that's something you are striving for.

AH: "And is that the greatness that you want?"

VA: Exactly. Is that something you identify in the story too?

AH: "The film suggests that Miranda is the greatest editor-in-chief alive, and it shows the way she has done it has been successful *for her*. That doesn't mean it's the only way to do it. I can't give too much away about the movie, but the whole question about how people do it and whether or not it is a solo effort, or whether different people bring different gifts to the table, and actually the true gift is cultivating a team – it might be a relevant question."

VA: Do you believe it has to cost something to be great?

AH: "I don't know if I would put it that it costs something. I think you have to be willing to offer. I don't think greatness is a dispassionate thing. Everyone I have ever known who has achieved it has been incredibly driven, and they do give a lot of time to it, but it doesn't mean you can't have healthy boundaries and you can't be talented at having a life and pursuing →

"FOR MANY YEARS IT FRIGHTENED ME TO BE A YOUNG, SWEET WOMAN, SO I THINK I HARDENED TO TRY TO PROTECT MYSELF"

LUIGI & IANGO



GIVENCHY dress, $11,100. BULGARI ring, P.O.A. FALKE tights, $65.



SCHIAPARELLI
dress, P.O.A. KIKI DE
MONTPARNASSE
bralette, $395.
SKIMS briefs, $45.
BULGARI cuffs,
$76,800, and P.O.A.

LUIGI & IANGO



BALENCIAGA dress
and gloves, both P.O.A.
BULGARI bracelet
and ring, both P.O.A.
WOLFORD tights, $85.





"I WAS WALKING DOWN THE HALLWAY AND I SAW MERYL IN THE MIRANDA WIG, AND I WAS LIKE, 'OH MY GOD, WE'RE BACK!'"

LUIGI & IANGO

ALAÏA jumpsuit, $13,720, and scarf, $2,200. BULGARI cuffs $76,800, and P.O.A.

greatness at the same time. And it doesn't mean you have to be unpleasant. In fact, the people I know who are the greatest of the greatest are the nicest people you will ever meet."

VA: You must have been approached to do this sequel so many times over the years.

AH: "No! No, no, no. It was not on my radar in the slightest. I was filming *Mother Mary* in 2024, when I got the call … I think it was just fans have never let go. They've watched that movie so many times. They've made that movie a touchstone in their lives. They had a bad day at work, they watched *The Devil Wears Prada*. They had a great day at work, they watched *The Devil Wears Prada*."

VA: Was there a moment you knew the movie had reached that status?

AH: "You have to understand, I have two movies like that in my past. *Princess Diaries* fans have never let go of *Princess Diaries* and *The Devil Wears Prada* fans have never let go of *The Devil Wears Prada*. So I have been receiving the love for 20 years. The moment I realised what had happened was when the crowds started showing up [during production on the sequel]. I was telling the producers, 'I think we need to be aware that people are very excited and it could happen.' I was like, if I'm wrong about this, I'm going to look like a real schmuck. And then the crowds were huge! And it became part of the experience of making it. But I think the moment I knew it was really big, I went to Italy to see a fashion show and the hotel I was staying at delivered an entire cake that was so beautiful and on it said, 'Can you spell Gabbana?' I was like, you made a cake? Dang, people love this movie."

VA: Did seeing everyone – Meryl Streep, Stanley Tucci, Emily Blunt – again have a *This Is Your Life* quality to it?

AH: "I think I was pretty stunned for the first few weeks. When we did the camera test I heard 'Miranda Priestly is walking', and I thought, oh, I should probably go down. I was walking down the hallway and I saw Meryl in the Miranda wig from the back, and I was like, 'Oh my god, we're back!' It was a psychedelic experience where I was 22 and I was also 42, and I didn't know anything, but I've also now had children. Just so much life in between those two memory points, in between the last time I saw that and this time. That was crazy."

VA: I heard that one very iconic piece of costuming from the first film makes a comeback.

AH: "I can't tell you anything about it, but it's very cool to see, because Andy earned it. She earned the right to wear it. She made it her own and made it work. I can't tell you any more than that. I do have the green coat with the animal [print] detail. We had an auction on the first *Devil Wears Prada* and I wound up buying it. I tried to get it back into the movie, which didn't work, but we wound up getting this adorable animal print suit and we paired it with a green turtleneck, so we reversed it. That's a fun little Easter egg."

VA: You have four other movies in cinemas this year. Does it feel like you are in a very fertile creative period?

AH: "I don't know if I give myself the chance to think about it like that. I'm a bit more cap-in-hand about all this. What I do know is that when I look back on movies I was part of that I now think of as mistakes and missteps, I like the way I make movies now. I like the person I am on movies now. That has upped my game … I don't know if I feel fertile but I do feel fulfilled."

VA: You're a Scorpio. Loyal, passionate, protective but sensitive on the inside. Does this ring true to how you see yourself?

AH: "Yes. A little mysterious too, I hope. It's funny, because every other sign – every single other one – is Libra. When nobody's looking, I'm a hundred per cent a Scorpio. But Scorpios are very often misunderstood, and so are actresses. So I have double misunderstanding coming at me. I've learned to lean into my authentic Libra energy. The Scorpio intensity genuinely frightens some people and I don't want that. Like I said, I'm sweet. I just want everyone to have a nice time."

The Devil Wears Prada 2 *is in cinemas now.* Mother Mary *is in cinemas on May 14.*



LUIGI & IANGO



TOM FORD dress,
$20,367, and scarf, $10,745.
VALENTINO bra, P.O.A.
BULGARI watch, $17,250.
VALENTINO vintage
tights, stylist's own.



LUIGI & IANGO



Opposite: LOUIS VUITTON top, $8,250.
This page: ALAÏA top, $2,200, pants, $2,740, and shoes, $3,500. BULGARI cuff, P.O.A. WOLFORD tights, $85.

Hair: Orlando Pita
Make-up: Fulvia Farolfi
Manicure: Gina Eppolito
Production: 2b Management

HISTORY PLAY











Photographed by Don Brodie.

Rachel Scott, the acclaimed founder of Diotima, is writing a new chapter at Proenza Schouler. Robin Givhan meets the designer equally versed in craft, narrative, activism and autobiography.



Rachel Scott now straddles two brands – the 'undoneness' of Diotima and the 'uptown downtown' dynamic of Proenza Schouler. Scott wears a DIOTIMA shirt and skirt. **Opposite**: snapshots and a postcard from Scott's Jamaica scrapbook.

SITTINGS EDITOR: NAOMI ELIZÉE BLUE HAIR: MELLEISA DAWKINS MAKE-UP: TONISHA KONG.

It's a Monday afternoon in January, and designer Rachel Scott sits in her eighth-floor office at the Proenza Schouler headquarters on lower Broadway in New York. She's only about five months into her history-making position as creative director of the brand – the first Black woman to be appointed to such a role at an established fashion house. The space, spread over two floors, is expansive. Employees' dogs roam freely, as some 80 people go about making the company hum.

In the optimistic balancing act that Scott has crafted for herself, today's location would seem to dictate that she be focused solely on Proenza Schouler – on moving its legacy forward while ensuring its future also represents her longstanding interest in craft, narrative and belonging. But, of course, things rarely go according to plan: she's on the telephone with her super at the Canal Street building that houses Diotima, the womenswear brand she founded in 2021 during the pandemic and in the aftermath of George Floyd's murder. "I didn't have the money to really start it, but I had a tiny, tiny bit of savings," she says. "I was was going to buy a piece of land in Jamaica. But then I was like, 'Well, maybe in 10 years I can make the money back.'"

To understand all that Scott brings to Proenza Schouler, you have to understand Diotima. It is her protest, her activism and her autobiography. Diotima celebrates the beauty of Jamaica – where Scott was born and grew up – as far more than sunny beaches and a melodic patois. In particular, Diotima highlights the artistry of hand-stitched crochet that women on the island produce in their homes and small shops. Their expertise in the delicate, meditative →



More pages from Scott's scrapbook.

work represents generations of knowledge, and Scott allows them to express their individuality in patterns and shapes. While the fashion industry has long embraced poetic narratives about Europe's lace makers and tailors, Scott is crafting a case for the poetry of Jamaica. In doing so, she's also protesting the historical flattening of Black culture into a monolith instead of a story defined by nuance, breadth and individuality.

"Diotima is below-ground work," she says. "Above ground, you're on the streets, you're very visible. Below ground, you're not. Obviously, I'm not doing any kind of crazy political organising out of the studio," she continues, "but I think the message you put out into the world in a not-obviously-political sphere is just as important."

Right now, in the Diotima showroom, the heating is on the fritz. "It's freezing in there," Scott tells her super over the phone, although she herself looks quite cosy in a black knitted skirt and sweater, with her long, wavy dark hair draped over one shoulder. While Diotima may no longer be a one-woman company run out of her home in Brooklyn's Crown Heights, as it once was, the label remains tiny, with just a handful of employees. It's a break-even project, she says, which, for a fashion company that's barely five years old, counts as a near miracle.

This fact of birth has helped shape Scott's point of view and career path, as Jamaica's professional limitations propelled her around the world, a creative nomad seeking educational opportunities in the arts. The country's history of colonialism has also been an impetus in her desire for ownership, independence and stability, even as its majority-Black society has given her the confidence to believe she belongs wherever she chooses to be.

Her work "resonates very much within the realm of the artists I've had the privilege to work with", says Thelma Golden, director and chief curator of the Studio Museum in Harlem. Golden was drawn to Scott's "ability to think about culture and craft, [and] the way she defined the space of her making through geography and technique". She adds, "[Scott] has spoken so specifically about her craftsmanship and what it means for her to be working with artisans in Jamaica."

Golden discovered Scott's garments on the recommendation of artist Simone Leigh, an enthusiast from Diotima's earliest days, who saw herself in Scott's work. "I was raised on the South Side of Chicago, but both of my parents are Jamaican – and I'm a preacher's daughter," Leigh says. "Over the course of my life, I've been privy to some of the louder, more obvious aspects of Jamaican culture that other people identify with, like reggae and dancehall, but Rachel also speaks to some of the other not-as-obvious traditions in that culture, like the lace and the doily work, and fabrics like white piqué, and things that I would associate with church."

Unlike their European counterparts, American brands don't have a great history of thriving after the death or departure of a founder. (Oscar de la Renta may be Seventh Avenue's most obvious exception, Halston its most heartbreaking disappointment.) But now that Proenza Schouler founders Jack McCollough and Lazaro Hernandez have decamped to Paris and Loewe, Scott is charged with improving that track record. Her first full collection for the label confirmed her abiding interest in textiles, which were mostly sculptural yet soft. They hinted at a future in which Proenza Schouler's hallmark is clothes that cocoon their wearer while also telegraphing power and confidence.

McCollough and Hernandez established their brand in 2002, just after receiving their degrees from Parsons School of Design. Proenza's launch and success became the aspirational playbook for a generation of graduates who aimed to become fashion entrepreneurs before the ink on their diploma was dry.



A look in leather from Proenza Schouler spring/summer '26.

DON BRODIE
COURTESY PROENZA SCHOULER

"I GREW UP IN A BLACK COUNTRY, SO IT WAS NORMAL TO THINK THAT I COULD BE IN ANY SPACE"

Scott, 42, took a different path. When she left Kingston for college, it wasn't for design school. "I knew I wanted to do fashion," she says, "but I didn't want to *just* study fashion. I wanted to study languages and literature and philosophy and all of these things."

Her dream was to enrol at New York University. Urgently. Desperately. And while she was accepted, without financial aid it proved impossible, so she headed off to Colgate, a liberal arts institution in a rural community in central New York State, where she'd won a scholarship. Arriving there, she was immediately struck by the wealth and privilege that seemed to surround her – students with Roman numerals after their name; students who used *summer* as a verb. She found the atmosphere on campus to be conservative and the surroundings isolating. There was so much snow. And there were only a handful of international students.

But Scott had at least one thing in common with her classmates: because her mother worked as a flight attendant for Air Jamaica, she was well-travelled. Her family was also creative: her father was a furniture designer, and when her mother's work route took her to places such as Thailand and Brazil, she'd visit local garment districts hunting for wholesale clothing to stock a boutique she ran back at home. As Scott grew older, if she couldn't make the trip, she'd ask her mother to bring back some favours – not fabric with which to craft her own creations, but newspapers in other languages.

It was Scott's time at Colgate, and in the United States in general, that opened her eyes to America's relationship with race, and how the web of race informs, or even supersedes, everything: economics, politics, culture, class, religion, geography, ethnicity, even ambition. "In Jamaica, it's not the same," she says. "There's obviously class, there's obviously colourism, but I did not understand what it was like to be a Black American until I moved here and went to Colgate."

In 2001, before Scott's freshman year, Colgate, with about 2,800 students, was caught in an uproar that, in some ways, presaged the arguments over diversity that continue to roil college campuses and the country itself today: a political science professor's email questioning the intellectual rigour of students of colour set off a series of protests. The controversy continued into the next year, when Scott and the few other international students at the school were left to make some sense of it all, although questioning her own worthiness wasn't part of this examination.

"I grew up in a Black country, so it was normal to think that I could be in any space," she says, though she's quick to add: "I admit that there's a level of privilege, because I'm a light-skinned Black person – my mother is white, and Jamaica is, unfortunately, colourist still. But I was very lucky to not think that I didn't belong somewhere. I also think it's part of being Jamaican," she says with a laugh. "We think we do everything better than everybody."

As an undergraduate, Scott took summer courses at Central Saint Martins and studied abroad in Dijon. After graduation, having become enamored of the work of the Antwerp Six – the group of designers including Dries Van Noten, Walter Van Beirendonck and Ann Demeulemeester that captured the imagination of the fashion industry in the late 1980s – she →

wanted to study fashion design at the Royal Academy of Fine Arts in Antwerp, but when she wasn't accepted, she again looked to a plan B. She headed to Milan for a yearlong program at the Istituto Marangoni, which counts among its alumni Franco Moschino, and worked briefly at Costume National. When her visa expired, she was off to London to look for a new post.

"I interviewed with Sarah Burton the year before McQueen passed away, and she was really lovely," Scott says. "I interviewed with Phoebe [Philo] right when she was starting at Céline, and she said, 'You have really nice sketches,' and that was it – I didn't get the jobs." Scott finally landed back in New York City, where she worked at J. Mendel and, eventually, at Rachel Comey, where she stayed for seven years and rose to vice president of design.

"I appreciated her intelligence and thoughtfulness," recalls Comey, whose company marks its 25th anniversary this year. "I think about all different types of women – how's their body changing? how is their career affecting their wardrobe? – and Rachel was up for that type of exploration." That Scott would eventually leave to launch her own brand was not a surprise. "I knew she had it in her," Comey says.

Scott takes people at their word. So when Kay Hong, the previous chief executive of Proenza Schouler, asked her if she would be interested in working for the brand as a consultant while their new management team searched for a design lead, Scott insists she thought of it only as a pleasant project – an opportunity to add a bit of runway sizzle to a brand in creative limbo – and nothing more. (When Scott was recognised as a runner-up in the 2023 CFDA/*Vogue* Fashion Fund, Hong became Scott's business mentor. After that formal arrangement ended, the two stayed in touch.)

The consultancy went well. Personalities clicked, and soon Scott was having her first-ever conversation about taking on the creative director role at a marquee label. But before she could commit, she needed to talk to her wife, Chaday Emmanuel Scott.

Emmanuel Scott, who is also Jamaican, does 'above-ground' activism in support of the transgender community. They met about five years ago at a fundraising dinner Emmanuel Scott was hosting. Scott, who was married to a man, was invited by a mutual friend. "Before I even saw her, I heard her voice, and my heart started racing," Scott says. "And then we sat down at a long table – she was in the middle and I was at the end – and we kept locking eyes. I really didn't know what was happening, but I basically got drunk and then got all flirty. Nothing happened," she continues, "but then we ended up staying in touch. And then I had an affair."

Emmanuel Scott proposed in Grand Cayman, they married in 2024 at City Hall in Manhattan, and they now live in Bedford-Stuyvesant in Brooklyn. With Scott working seven days a week, Emmanuel Scott does the cooking – typically Jamaican food. They play dominoes and love the beach. And they're teaching good manners to their young cockapoo (named Romeo Gigli, after the Italian fashion designer who is one of Rachel's heroes) so he can join the other office dogs at Proenza Schouler.

"My whole life kind of fell apart and was rebuilt in a really beautiful way," Scott says. "Someone said something to me this week that was probably the nicest thing anyone's ever said about my work: they said that what I do here looks very free."

Scott knew taking on a second full-time design job would be all-consuming, and could take a toll on her health, which requires particular vigilance due to a genetic condition called Charcot-Marie-Tooth disease. "It's a degenerative neuromuscular condition, so if I don't use the muscles, I'm going to lose them forever," she says. (At the moment, the most noticeable manifestation is in her balance, which can be precarious.) But she couldn't say no to Proenza Schouler.

Now she sits at her desk staring at the digital calendar on her computer indicating meetings and design sessions, the former representing Proenza Schouler, the latter Diotima. The office, with its high ceiling and beautifully aged floors, has large windows that offer a bird's-eye view of the sky and the neighbourhood rooftops. (Over at Diotima, meanwhile, a bit of construction board has been placed in the showroom's bathroom window to afford the staff privacy from the surrounding buildings, which are barely a parkour leap away.) An ivory-coloured sofa nearby holds four iterations of the PS1 crossbody bag, an early financial boon to the label that Scott thinks is due for a reconsideration.

Her vision for Proenza Schouler's future begins by examining its past. As she spent time exploring the brand's archive, she found particular inspiration in the founders' earliest work, with its emphasis on construction and the inventive bra-style bodices and their Paris collections of 2017 and 2018, which spoke with a feminine softness. Along the way, she has discovered distinct differences in how she and her predecessors work. "They didn't look at materials before they went into [the design] process, whereas I have to start with materials," she says. "Maybe it's a function of the limitations I've had – if the material doesn't work, then I have to figure out what the material wants to do."

"THIS IDEA OF THE UPTOWN-DOWNTOWN – I'VE BEEN TRYING TO MAKE SENSE OF WHAT THAT MEANS IN 2026"

Scott is now defining the space between two brands, between limitations and abundance, between documentary and fiction. "With Diotima, things are really often quite raw and a little bit decrepit almost – there is this undoneness to it," she says. Proenza Schouler, meanwhile, has always been cleaned up and polished. "This idea of the uptown-downtown – I've been trying to make sense of what that means in 2026. It's not so straightforward. Who *is* this woman? She's quite proper, but I don't know anyone that's perfect. Maybe there are some cracks somehow."

It might surprise some to know that designers spend a great deal of time in front of a computer. In any case, Scott is particularly pleased that today's schedule indicates a meeting regarding shoes. Daniele Michetti, her footwear design consultant, arrives with four whiteboards the size of garage doors, each one covered in images of shoes. The conversation pings about. There are musings about leather or suede or perhaps … python? And what about heel height? Proenza Schouler doesn't sell a lot of high heels, Scott notes, but maybe it's worth giving a pair a try?

It's quite something to see a designer break through the cultural cacophony, or society's stubborn desire for more of the same. But Scott's work has been turning up on the red carpet more and more, most recently as worn by Ruth Negga, Greta Lee and Tessa Thompson, with the latter in an exuberant fuchsia Diotima dress with an explosion of fabric petals when the Critics Choice Association honoured her at its celebration of Black cinema and television in December.

DON BRODIE

The drum roll honours began in earnest in 2023, when the Council of Fashion Designers of America declared Scott the emerging designer of the year and recognised her as a CFDA/*Vogue* Fashion Fund runner-up, all within months of her being named a finalist for the LVMH Prize. After more than a decade working behind the scenes in the industry, she was shot out of a cannon and into the spotlight.

The very next year, she won the CFDA award for womenswear designer of the year – the first time the prize had gone to a Black woman. Although Scott was nominated alongside Marc Jacobs, Tory Burch, Thom Browne and Proenza Schouler's McCollough and Hernandez, she had yet to show Diotima on the runway – something that wouldn't come until September 2025.

"I was really stunned," says model and activist Bethann Hardison, 83, who was in the audience that evening. "I knew she was good, and that she was one of those people who deserve to be there. I just thought of who she was up against," continues Hardison, who has long advocated for greater diversity in fashion. "I'm still learning about her, [and] I'm like, 'What? Huh?' Rachel's quietly, diligently moving right along. She's not overly splashy. She didn't even have a runway show until [practically] yesterday."

That Scott made CFDA history says a great deal about the challenges women – and Black women in particular – face in the fashion industry. While men are generally afforded more space to be so-called creative geniuses, women are often expected to take a more pragmatic approach when designing for their peers. Flights of fancy are often held against them as indulgent or out of touch. Black women, of course, wrestle with those same prejudices – when they are not altogether overlooked.

While Scott finds it unfair that women designers seem to be reduced to "solving problems", she also recognises an inherent advantage. "I have access to a very intimate understanding of what something feels like on the body, especially as a woman that's not a sample size," she says. "How I feel about my hips, and my waist, and my arms, and my neck – what I show, what I don't show. I have a real understanding of this."

She's also come to understand a lot about her adopted country. (Scott became an American citizen in 2020.) The night Scott won womenswear designer of the year, she wasn't aware of the historical significance, but the next morning, when she came to realise she stood on the shoulders of history's unsung Black female designers, "I was like, hold on a second …"

These days, Scott exudes calm in the face of a relentless 24/7 schedule. She clip-clops around the Proenza Schouler offices at a steady pace, the heels of her black boots announcing her arrival. She maintains good humour in the middle of miscommunications, but she also speaks her mind, making it clear when she is displeased, when a meeting needs to move faster, when a problem needs to be talked through over a glass of wine.

With Diotima, she has been focused on telling her own story – one of family, and of place. Now she's entrusted with a narrative that isn't as personal – not yet, at least. "I think beauty, creating beauty, is important." Her edition of Proenza Schouler begins with confidence. ■



From left: Scott (in Proenza Schouler) and her wife, Chaday Emmanuel Scott, with Scott's father, Noel, and her mother, Ruth, in Jamaica



FENDI dress, $7,650, and bracelets, all P.O.A. All prices approximate; details at Vogue.com.au/WTB.

IN COLLABORATION WITH FENDI



FENDI top, $6,700, shorts, $3,040, bag, $5,740, and shoes, $1,980.

SUPER NATURE

Fendi's pre-fall collection carries a fresh dynamism through clarity of colour, clean whites and movement in fluid fabrics humming with life.

STYLED BY HARRIET CRAWFORD PHOTOGRAPHED BY DAPHNE NGUYEN


FENDI



Opposite:
FENDI top, $1,320,
shorts, $1,150,
and bag, $11,500.
This page:
FENDI dress,
$7,650, earrings,
$860, and
shoes, $1,980.

DAPHNE NGUYEN



FENDI dress, $4,380, earrings, P.O.A., bag, $4,580, and charm, $750.



DAPHNE NGUYEN

FENDI top, $2,680, skirt, $3,250, earrings, $860, and bracelet, $1,150.

Hair: Linda Jefferyes
Make-up: Madison Voloshin
Model: Hana Lubisz



GODDESS DRESSING

From left: Models Ashley Graham, Bhavitha Mandava and Devyn Garcia play three graces in The Met's new Condé M. Nast Galleries. Graham's DI PESTA gown evokes the Hellenistic period, while Mandava and Garcia channel ancient charioteers in chiton-esque TORY BURCH and MICHAEL KORS COLLECTION dresses.



MAKING SPACE

As The Metropolitan Museum of Art gives the Costume Institute pride of place with new galleries, Dodie Kazanjian considers *Costume Art*, an exhibition that sets art and fashion side by side – and erases any distinctions between the two.

STYLED BY AMANDA HARLECH PHOTOGRAPHED BY ETHAN JAMES GREEN



Fashion is more art than art is," according to Andy Warhol, who, 39 years after his death, may have the last word. Is fashion art? Is art fashion? The answer to those perennial, pesky questions should be resolved this month when The Metropolitan Museum of Art's Costume Institute, after years in the basement, expands upstairs into prime real estate, just adjacent to The Met's Great Hall. "In a way fashion is beyond art," says the Costume Institute's curator in charge, Andrew Bolton. "It embodies our lived experience. It's the only art form that does that."

Fashion will now be at the centre of the museum in what has been The Met's sprawling gift store, between the Egyptian galleries to the north and the Greek and Roman galleries to the south. There, in the Costume Institute's Condé M. Nast Galleries – named for the publisher and bon vivant who made *Vogue, Vanity Fair* and other magazines into cultural touchstones – will present *Costume Art*, an exhibition that examines the dressed body, featuring clothing and artworks from a majority of the museum's 19 collecting areas.

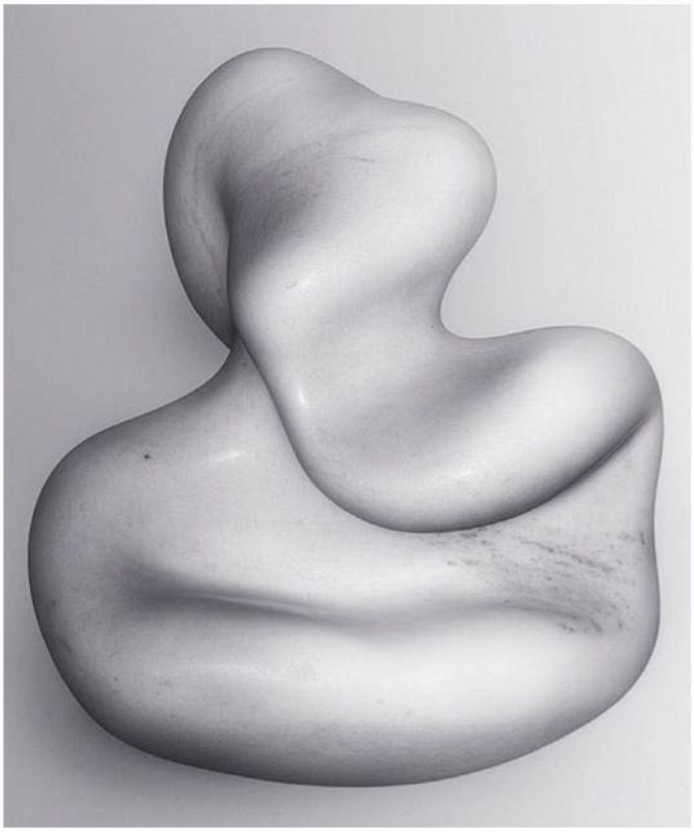
"The Costume Institute is part of our identity," says Max Hollein, CEO and director of The Metropolitan Museum. "The new galleries don't represent revolution."

But they were a long time coming, and the audience for fashion has grown dramatically. "The relationship between fashion and art has become less defensive," says artist Maurizio Cattelan, one of several artists and curators I spoke to about The Met's new galleries in the course of writing this story. "Fashion no longer asks for permission from art, and art no longer pretends to ignore fashion. They've understood they share the same obsession: the body, power, desire, status. At The Met, fashion has moved from being displayed as craft to being framed as narrative. The exhibitions feel less like wardrobes and more like arguments. That shift, from object to idea, is where fashion becomes interesting."

"The impact of the Costume Institute and its exhibitions has grown enormously over the last 30 years," says designer Michael Kors, naming art influences including Mark Rothko, John Singer Sargent and Georgia O'Keeffe. "It's opened people's eyes to the interconnection between fashion and everything from pop culture to politics to art. It has shown the public that fashion is about more than just the clothes you put on every day."

And these new galleries, says the designer Tory Burch, "will recognise fashion as an essential part of our shared history. The Met has always understood that fashion is a vital form of creative expression, one that shapes and reflects our culture."

Even so, the Costume Institute's spring show remained stateless for years. The new home came about after a long campaign and resulted in a daunting assignment for an architecture firm. The commission went to Peterson Rich Office, whose principals, Nathan Rich and Miriam Peterson – a husband-and-wife team who had their first date at The Met – immersed themselves in the history of the museum and its 21 separate buildings. "It's more of a city than a building," says Peterson. The two studied the Great Hall and thought about how it might lead to the galleries and considered the way light filters in. They knew their job would be to create a new urban pathway and they worked closely with Bolton. "We felt a deep resonance between architecture as a field and costume as an art form," says →



AHEAD OF THE CURVE

Costume Art is an exploration of contrasts. **Above**: the contours of Jean Arp's undulating *Configuration in Serpentine Movements I* (1950) – a work from The Met's holdings – find an echo in model Angelina Kendall's surging DURAN LANTINK dress (opposite).

ETHAN JAMES GREEN ARTWORK IMAGE COURTESY OF THE METROPOLITAN MUSEUM OF ART
JEAN ARP © 2026 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/VG BILD-KUNST, BONN

NESTING STAGE

A gourd-shaped artefact – part of The Met's collection of Japanese 19th-century Meiji period art – evokes fertility. **Opposite**: Model Adut Akech Bior, pregnant with her second child, in LOEWE.



ETHAN JAMES GREEN
ARTWORK IMAGE COURTESY OF THE METROPOLITAN MUSEUM OF ART





ETHAN JAMES GREEN



SHAKE THE FOUNDATION

Below, from left: a CHARLES JAMES muslin dress from 1947 employs a bustle as a kind of scaffolding, while Nicolas Ghesquière's 2006 work for BALENCIAGA creates the illusion of a pannier atop a buoyant skirt. **Opposite:** Model Elisabetta Dessy wears a quilted ERDEM X BARBOUR coat inspired by Deborah Cavendish, the late Duchess of Devonshire.

Peterson. Bolton needed a flexible space, where lighting could be adjusted and power provided, but he wanted it to reflect something of the stature of the Greek and Roman galleries. "It needed to constantly change," says Rich. "At the same time, it had to feel as if it had always been there." The new almost-1,115 square metre galleries are divided into five interconnected spaces and incorporate limestone thresholds, echoing the limestone arches in the Great Hall. The luminescent stone floors, beamed ceilings and Venetian plaster walls flood the space with an aura of permanence.

"Fashion at The Met has grown from celebrating beauty and craftsmanship to exploring culture, politics and history," says Dasha Zhukova, an art collector, businesswoman and trustee at the museum. "It's not just about what we wear, but what clothing tells us about who we are, so I wouldn't call it controversial that the Costume Institute has taken centre stage at The Met. The new galleries are about perspective, not hierarchy."

Zhukova also points out that the Costume Institute has been responsible for engaging a younger and more diverse audience. This audience is especially uninterested in drawing boundaries. Painter Anna Weyant, herself just 31, says costume should be regarded as art and indeed as one of art's most "political forms".

Artist Tschabalala Self says: "To me, the separation between fashion and art is a false dichotomy. They're both means of expression, and they're both vehicles – modalities, really – that allow artists to express the concerns and desires of our time."

"The term *art* is a legacy of a much older term from the ancient Greeks: *arete,* which translates as excellence," says artist Paul Chan. "So it seems to me that there can be excellence in costumes as much as in any painting or sculpture."

Any dissent to The Met's move? "I regard fashion as an art but not as Art," comments Massimiliano Gioni, artistic director of the New Museum. And yet Gioni is quick to point out that museums and curators have expanded their field of vision. "It doesn't even matter whether fashion is art or not: certainly it is a discipline, a practice that can tell us a lot about what we desire and value. As such, it is a language worth listening to and engaging with if we want to learn more about ourselves."

"The difference between art and fashion is time," says artist Rachel Feinstein. "Fashion is about the present, about now. Next year, what you're presently seeing on the runway is going to look dated, where a painting or sculpture made today will not. Art has a longevity aspect, it's meant to last."

Boundaries vanish in the new exhibition Bolton has mounted. In conception, *Costume Art* is inclusive and collaborative, and the unifying theme is the human body and how it has been depicted: dressed, undressed, decorated, honoured, injured and mourned. In a series of revelatory, often surprising, sometimes purposefully jarring, juxtapositions, the exhibition pairs objects and images with clothing: a 460 BCE Greek vessel with a 1920s gown by Fortuny; Albrecht Dürer's *Man of Sorrows with Arms Outstretched* with Vivienne Westwood's Martyr to Love jacket; a 1883 walking dress that appears to have strolled out of Seurat's study for *A Sunday on La Grande Jatte*; Jean Arp's and Henry Moore's curvilinear sculptures with ensembles by Rei Kawakubo for Comme des Garçons. The exhibition reveals the long and symbiotic relationship between art and fashion, making the case that they are separate but equal art forms.

"I wanted to present fashion as a lens with which to look at art," Bolton explains. "I wanted the pairings to be sometimes formal, sometimes conceptual, sometimes political, sometimes humorous, sometimes deeply profound, and sometimes lighthearted. When you juxtapose a garment with an artwork, another meaning comes about. Something else happens. I want to focus on that. It's as if one plus one equals three … Hopefully, the show will empower people to make those connections beyond the four walls of the museum."

"I've been struck by how The Met's presentation of fashion has shifted from something archival to something more immersive, almost cinematic," says artist Laurie Simmons. "The exhibitions have taken on narrative, mood, psychology – more of a sense of performance. The museum is acknowledging that the body – dressed, styled, staged – is as rich and loaded as any ancient relic. It's also an ongoing story that's constantly being rewritten in real time. Its placement near the Egyptians and across from the Greeks and Romans feels less like a disruption and more like a correction. It acknowledges that what we wear is also civilisation's artefact."

"I like the idea that some of the glamour of fashion is rubbing off on painting and artists," offers artist John Currin. "I care about painting even more than sculpture or architecture or photography. Still, I think these things coexist wonderfully, especially fashion, because it's been so beneficial for the museum." Institutions like The Met need change, he argues; nothing should be regarded as sacred. "They should have a celebrity zoo at The Met," he says. "People naked in cages. They can work out in front of everybody."

Finally, I asked my husband, Calvin Tomkins, who wrote the history of The Metropolitan Museum of Art (*Merchants and Masterpieces*), the question I'd asked everyone. "Can costume be art and art be fashion?" He answered with a resounding "Yes!" and added, "In fact, the two are so close that they can't help being each other." ■



WRAP PARTY

Niki de Saint-Phalle's *Nana and Serpent* (1992) (above) finds common ground with MICHAELA STARK's body-binding corsetry (opposite). For Stark, the female body (model Jill Kortleve) completes the work. "When there is an element of flesh, of real identity, you can really appreciate Jill and the intimacy she's giving us," Stark says.

ETHAN JAMES GREEN. ARTWORK IMAGE COURTESY OF THE METROPOLITAN MUSEUM OF ART
NIKI DE SAINT-PHALLE © 2026 NIKI CHARITABLE ART FOUNDATION/ARS, NY/ADAGP, PARIS


SOULMATE



PAST LIVES

Model Abény Nhial turns back time in a warrior-esque GIVENCHY mini-dress by Alexander McQueen, its leather trompe l'oeil breastplate standing in for a suit of armour. **Opposite:** Model Emeline Hoareau's UNDERCOVER jacket incorporates a *memento mori*.

ETHAN JAMES GREEN





UNDER YOUR SKIN

What lies beneath the flesh is a centuries-old fascination. In 1746, the French anatomist and artist Jacques Fabien Gautier Dagoty painted a flayed female subject in *Myologie Complette en Couleur et Grandeur Naturelle*, while more recently designers ROBERT WUN couture and THOM BROWNE couture have offered their own interpretations, as seen on models Yasmin Warsame and Betsy Gaghan (opposite).

Hair: Jimmy Paul
Make-up: Kabuki
Manicure: Jin Soon Choi
Tailor: Carol Ai



ETHAN JAMES GREEN
COURTESY OF JACQUES FABIEN GAUTIER DIGNITY
ALL ARTWORK IMAGES COURTESY OF THE METROPOLITAN MUSEUM OF ART


CELINE S/S '26
DRIES VAN NOTEN S/S '26
AUGUST BARRON S/S '26
CHANEL PRE-FALL '26
BOTTEGA VENETA S/S '26
GUCCI S/S '26
MACY GRIMSHAW A/W '26 '27
GORUNWAY.COM



TO THE MAX

Maximalism is no longer taking a back seat to quiet luxury. Jonah Waterhouse heralds the return of riotous colour, thrilling textures and out-and-out drama, and so, too, the joy of dressing to express yourself.

Most university-age designers are still finding their way, but at only 25, Macy Grimshaw's life and career have already been turned inside out.

"I would agree that [my clothes] are 'maximalist'," she says over Zoom. "If you look at my prints, up close they're really intense – usually the print is the whole garment." It's morning in London, and Grimshaw is recovering from her masters show at Central Saint Martins three weeks earlier. But her university experience was unlike most. In 2024, she was noticed by Harry Lambert – stylist to Harry Styles and Emma Corrin – who commissioned a piece for Corrin's *Vogue* Germany photo shoot. Flashforward and in the visuals for his latest album Styles wore a bespoke Macy Grimshaw suit – a cartoonish version of paper-doll clothing – while Lambert styled her masters show. Gen Z musicians PinkPantheress and Lola Young, known for their eccentric style, have also worn Grimshaw's work, while Paloma Elsesser wore a custom dress on the cover of *Vogue* Germany. There's a sense her output, which incorporates paper and found objects to create texturally rich designs, resonates because it looks like nothing else. "Everything has a story and a character," she says. "I want the wearer to be able to step into this character of their story – one that's very fierce and confident."

Grimshaw's creations correspond with a broader shift: fresh maximalism paired with a search for true individuality among brands and wearers, writ large on recent runways. Spring/summer '26 collections by Prada, Gucci and Dries Van Noten leaned into in bold textural finishes, vivid colour and swathes of jewellery and accessories. Demna's debut Gucci collection teemed with dramatic feather trims and gleaming gold gowns, while at Bottega Veneta, Louise Trotter's 'fringe' coats in recycled fibreglass swished down the runway, sparking a sensation online.

Chanel's Matthieu Blazy is a notable proponent of daring, unapologetic dressing. In the house's pre-fall '26 show staged in a New York subway station, 81 models paraded in embroidered shirts, leopard-print skirt suits, neon pieces and giant gowns, each channelling a character in a melange of modern life. At odds with fashion's fixation on quiet luxury, it showed how a brand can hold multiple identities beyond a single aesthetic. Blazy told *Vogue Runway* he was inspired by the subway as "a place that has no hierarchy". That spirit has carried into stores, with a new community turning up in boutiques. With Chanel's →



Colour and print reign: Alex Consani outside Jean Paul Gaultier's autumn/winter '26/'27 show, and below, Lily-Rose Depp wearing Chanel pre-fall '26.



MERYLL ROGGE S/S '26





AUGUST BARRON S/S '26





INDIVIDUAL STYLE – FOUND IN MAXIMALISM, IDIOSYNCRASY

spring/summer '26 collection a runaway success in stores, *Vogue Business* has dubbed it 'Matthieu Mania'. It also represents a wider change, as customers gravitate towards offbeat pieces that stand out in a crowd.

Frida Tordhag, fashion analyst at AI-driven trend forecasting agency Heuritech, says Blazy and Dior's Jonathan Anderson are paving the way. "Their work balances strong creative identity with wearability, combining craftsmanship, storytelling and bold styling," she says. Year-on-year data indicates surges of interest in ruffled collar dresses (up 158 per cent), feathers (up 62 per cent) and big sequins (up 27 per cent).

The success of designers like Macy Grimshaw and independent labels including August Barron (channelling the never-too-much styling associated with Lotta Volkova), Chopova Lowena (with multi-print shirts) and Australian designer Edward Cuming (known for unusual colours and stripes) embodies this change. The latter three are stocked by Berlin's Voo Store. "The interest in these brands was already there, mainly because of their strong visual identity, but that didn't always translate into sales – it does now," says Voo's senior buyer Leon Behnke of the consumer pivot. He notes that while Voo customers generally favour casual style, certain maximalist trends, like layering and bold accessories, are on the rise. "You can see it across a lot of premium brands, like Our Legacy, and also strongly in luxury, like at Miu Miu," he says. These styling cues, he adds, "make it easy to create a sense of individuality".

Abundant layering isn't new. Designers, including Miuccia Prada, have long championed it, most memorably at Miu Miu's spring/summer '25 show. But Rose Coffey, senior foresight analyst at The Future Laboratory, says the difference now is a "collage-like approach to dressing", visible in recent collections and consumer habits. The look is built from a mishmash of aesthetics and core trends, plus bold colour-and-print layering. Gen Z fashion stars such as Addison Rae, PinkPantheress and Lola Young reflect this in their style. "Rather than subscribing to a single look, people are assembling identities through this approach – mixing archival pieces, digital-era nostalgia and personal signifiers," Coffey says. She mentions Prada's autumn/winter '26/'27 show, where 15 models cycled through 60 looks, shedding layers on the runway. "[The collection] suggested

ACIELLE / STYLE DU MONDE, © CHANEL, GETTY IMAGES, GORUNWAY.COM, PHIL OH

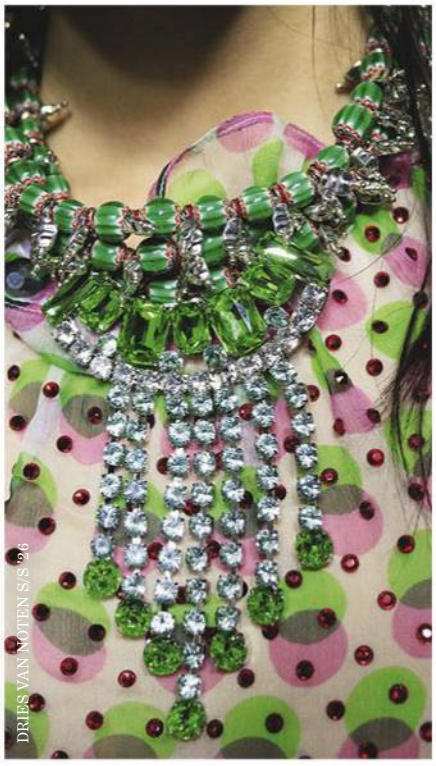


Musician Flowerovlove arrives at Louis Vuitton autumn/winter '26/'27 in a statement skirt.



Embellishment, jewellery and sweeping gowns have dominated runways of late, including here, Chanel pre-fall '26.









Macy Grimshaw pieces backstage at her Central Saint Martins MA during autumn/winter '26/'27.

AND IMPERFECTION – IS THE MOST TIMELESS TREND OF ALL

multiple ways garments could coexist within a broader wardrobe structure, emphasising garment longevity over seasonal reinvention," Coffey adds.

So, how does one bring the new extravagance into an everyday wardrobe? Coffey underscores the importance of this with the idea of things being a little bit "off" when impromptu clashes of print and texture are embraced. "A key shift is intentional imperfection – styling that feels worn-in and slightly undone but, ultimately, is considered and personal," she says. She sees fashion moving "away from trend adherence and towards self-authorship" – a turn that's expected to continue.

Tordhag agrees. "In general, the move is away from buying the 'correct' trend towards customising and remixing trends," she says, adding that maximalist dressing can appear "through the silhouette and construction". That means those who steer clear of bold colours or prints can still feel comfortable experimenting. Miu Miu's tonal autumn/winter '26/'27 show – in shades of grey, brown and taupe – is a case in point.

"I wouldn't limit this to 2026 specifically," says Behnke of the desire to be more adventurous. "In general, it feels like more people want to stand out and live a life that's a bit outside the norm, and that naturally reflects in how they dress."

Given the pace of the trend cycle, it's no surprise people have started to piece styles together, driven by the bold maximalism seen on recent runways. Independent designers like Grimshaw and established luxury houses alike seem united by the idea that embracing maximalism, individuality and imperfection is the most timeless approach of all.

Another benefit is that idiosyncratic clothes and standout accessories help people create connections. For Grimshaw, a gen Z designer with the world in her sights, the vibrancy of her clothing has drawn the attention she never would have thought possible. "I was a pretty shy kid, but I'm getting my confidence back and use fashion to maybe attract people to talk to me, because I'm too scared to talk to them," she reflects, adding that she wants to "make clothes that spark conversations and connect people".

"Fashion is really interesting because it can make you be seen and be connected with others," she says. "There's a real beauty to it." ■

THE AFTER-



It's the morning following the Met Gala in Manhattan, and – gloriously – you and your friends have nowhere to be. So, drink some coffee, order room service and begin rehashing the night. It's time for a good old-fashioned pyjama party.

STYLED BY TABITHA SIMMONS PHOTOGRAPHED BY SEBASTIÁN FAENA

STUFFED ANIMAL, FROM JELLYCAT

AFTERPARTY



Model Amelia Grey wears a STELLA McCARTNEY coat, P.O.A. VICTORIA BECKHAM dress, P.O.A. CLEMENTINE SLEEPWEAR eye mask, $90. ALO socks, $45. All prices approximate; details at Vogue.com.au/WTB.



Model Sora Choi wears a SIMONE ROCHA dress, P.O.A. FLEUR DU MAL bra, P.O.A. CLEMENTINE SLEEPWEAR eye mask, $90. TIFFANY & CO. necklace, bracelet and ring, all P.O.A. BODE shoes, $655.

SEBASTIÁN FAENA



MAISON MARGIELA
coat, $5,680, and
dress, P.O.A. JIMMY
CHOO bag, $1,375.



SEBASTIÁN FAENA
STUFFED ANIMAL FROM JELLYCAT



Model Bibi Breslin wears a PRADA shirt, bralette and pants, all P.O.A. Model Abby Champion wears PRADA pyjamas, P.O.A.



LOUIS VUITTON
dress, $12,800.
CLEMENTINE
SLEEPWEAR
eye mask, $90.

CREDIT
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AUGUST

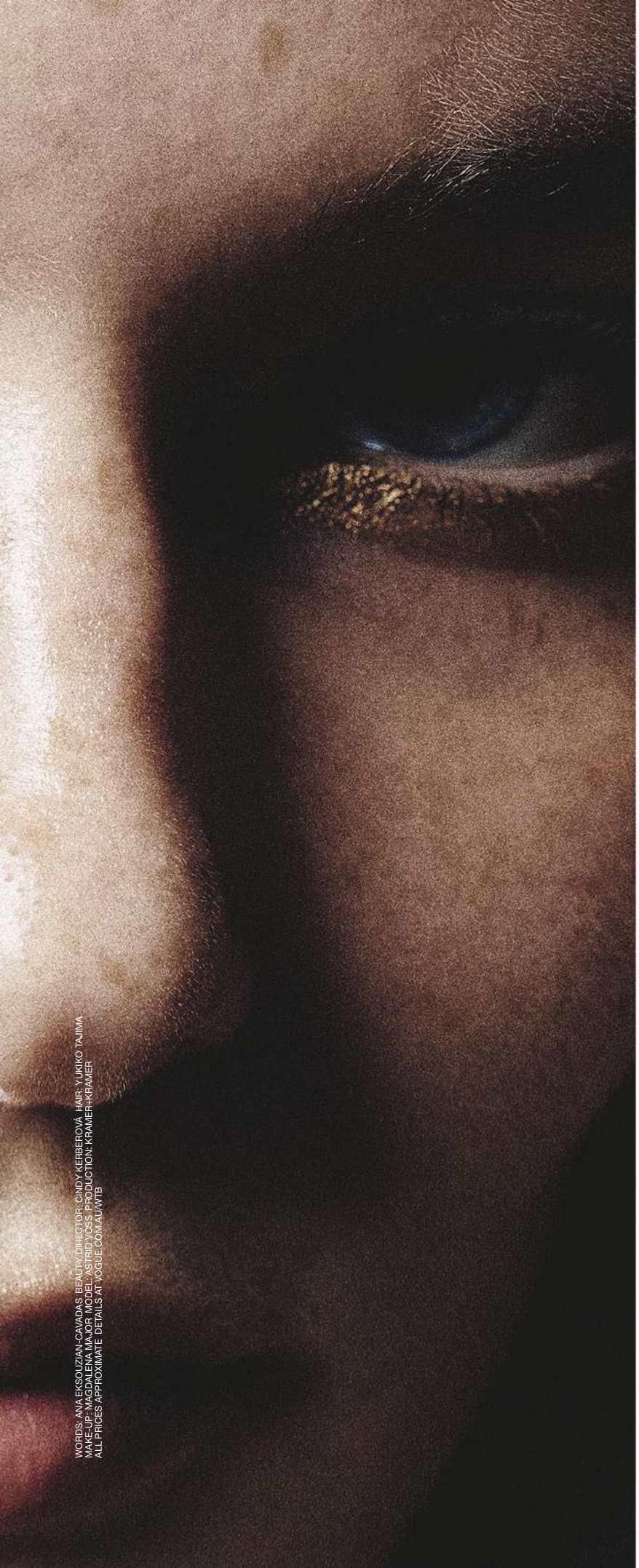


Model Devyn Garcia wears a DIOR dress, $15,500, and shoes, $1,890.

Hair: Roddi Walters
Make-up: Lisa Houghton
Manicure: Mamie Onishi
Tailor: Matthew Neff
Prop stylist: Robert Sumrell
Production: Petty Cash Productions
Shot on location at The Mark Hotel

SEBASTIÁN FAENA STUFFED ANIMAL FROM JELLYCAT





WORDS: ANA EKSOUZIAN-CAVADAS. BEAUTY DIRECTOR: CINDY KERBEROVA. HAIR: YUKIKO TAJIMA. MAKE-UP: MAGDALENA MAJOR. MODEL: ASTRID VOSS. PRODUCTION: KRAMER+KRAMER. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

Great lengths

Minimalism makes way for maximalist looks as nail art becomes more expressive than ever. Experiment with unconventional materials, delicate adornments and artful techniques for manicures that make a strong statement.

MANICURES BY NORI
PHOTOGRAPHED BY KOLBY KNIGHT

SHINE BRIGHT

Go beyond a simple colour application with accents that catch the light. Start with a few embellishments, like gems and pearl details or a touch of metallic, to create subtle points of interest.



Above and previous spread: DIOR BEAUTY Dior Vernis nail polish in 007 Jasmin and 513 J'adore, $50 each. Gems, manicurist's own.

KOLBY KNIGHT
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



FADE AWAY

The ombre trend isn't going anywhere. Choose a palette of complementary colours, placing the lightest at the nail base and graduating to the darkest at the tip, blending between each for a seamless look.

ESSIE Expressie nail polish in Outside The Lines and Seize the Minute, $15 each, and nail polish in Bordeaux, $17.



TAKE TWO

For equal parts polished and playful, opt for a two-tone application. First, select a central hue, then use a second shade as a counterpoint, adding depth via a subtle sparkle or matt finish. For the brave, try a cut-out detail on a gel tip.

CHANEL Le Vernis Longwear Nail Colour in Solaire and Le Diable En Chanel, $49 each.

BUILD ME UP

‘Clean girl’ manicures have been overtaken by techniques that embrace experimentation and textural contrast. Look to chrome, cat’s-eye, aura and jelly nail trends, which combine dimensional finishes with sculptural shapes.

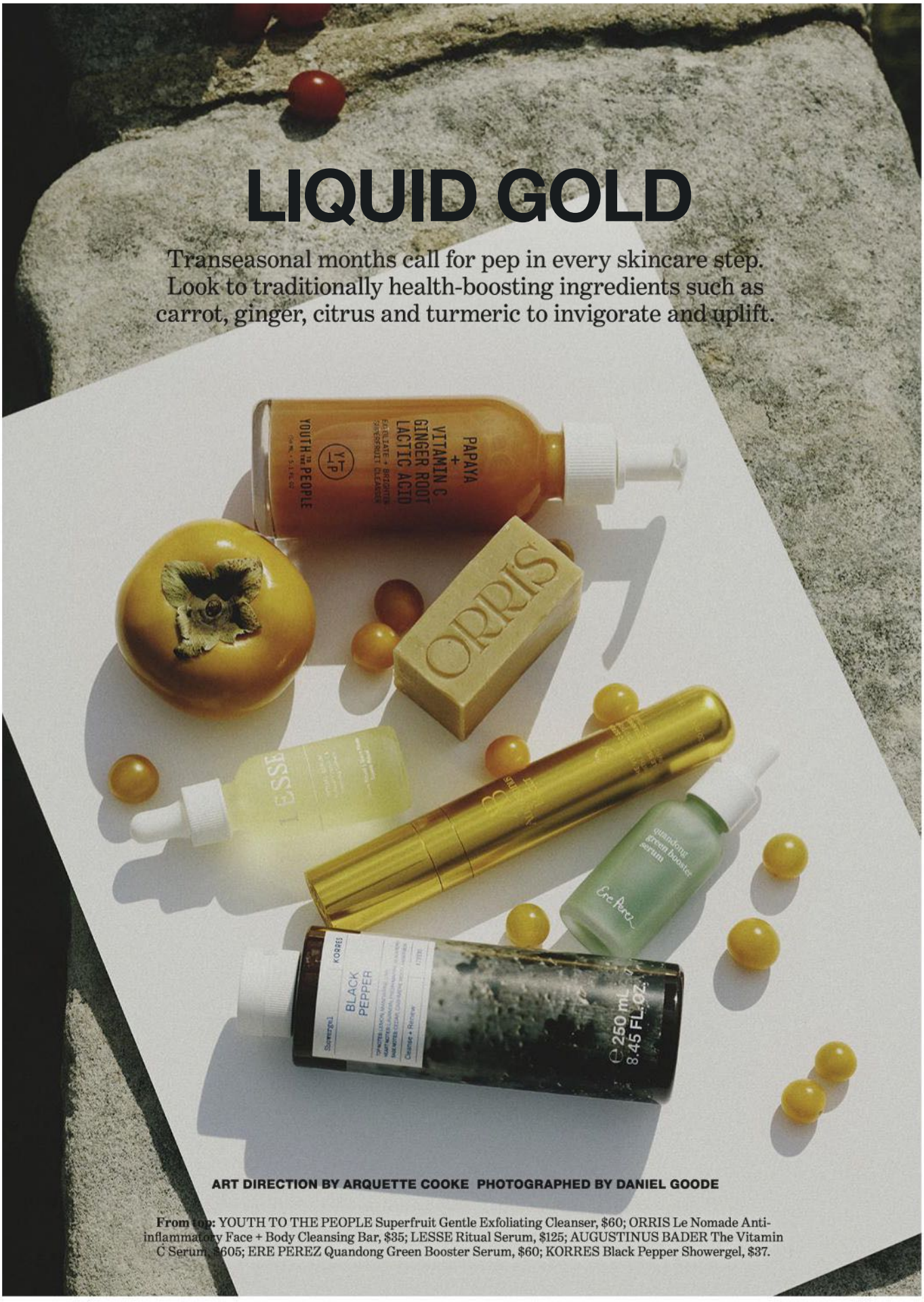


DIOR BEAUTY Dior Vernis nail polish in 006 Minty, $50.

KOLBY KNIGHT
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

LIQUID GOLD

Transeasonal months call for pep in every skincare step. Look to traditionally health-boosting ingredients such as carrot, ginger, citrus and turmeric to invigorate and uplift.



ART DIRECTION BY ARQUETTE COOKE PHOTOGRAPHED BY DANIEL GOODE

From top: YOUTH TO THE PEOPLE Superfruit Gentle Exfoliating Cleanser, $60; ORRIS Le Nomade Anti-inflammatory Face + Body Cleansing Bar, $35; LESSE Ritual Serum, $125; AUGUSTINUS BADER The Vitamin C Serum, $605; ERE PEREZ Quandong Green Booster Serum, $60; KORRES Black Pepper Showergel, $37.

WORDS: ANA EKSOUZIAN-CAVADAS
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

DESCRIPTION A gel with 83% oil for very dry skin. INDICATION Significantly increases skin moisturisation. PRESENTATION Orange / pink gel. FORMULATION Gel with 83% occlusive ingredients, 14% humectants and 3% water. INGREDIENTS Paraffinum Liquidum, Triisononanoin, Isopropyl Palmitate, Glycerin, Isopropyl Myristate, Aqua, Caprylic/Capric Triglyceride, Cetearyl Ethylhexanoate, Isostearyl Isostearate, C26-28 Alkyl Dimethicone, Butyrospermum Parkii Butter, Sodium Lactate, Urea, Gluconolactone, Sodium PCA, Sodium Hyaluronate, Octyldodecyl PCA, Sucrose Laurate, Sucrose Stearate, Lactic Acid, Lanolin, Butylene Glycol, Dimethicone/Vinyl Dimethicone Crosspolymer, Bisabolol, Helianthus Annuus Seed Oil, Silica, Glycine Soja Oil, Retinyl Palmitate, Tocopheryl Acetate, Niacinamide, Linoleic Acid, Linolenic Acid, Tocopherol, Anthemis Nobilis Flower Oil, Calendula Officinalis Extract, Rosmarinus Officinalis Leaf Oil, Lavandula Angustifolia Oil, Parfum, Farnesol, Limonene, Linalool, CI 17200. DRY SKIN CLINICAL TRIAL Trial centre: Complife Italia S.r.l, Italy. Objective: A clinical evaluation to test the efficacy of Bio-Oil® Dry Skin Gel in improving skin moisturisation. Sample: Subjects: 40 healthy females with Fitzpatrick skin types II-V and clinically showing dry / very dry skin (grade II-IV) at the level of the outer lower legs, and Corneometer values of less than 40 at enrolment. Test site: test product applied to one entire lower leg of all subjects. Age of participants: 40–65. Methodology: Split-body, evaluator-blinded, randomised and controlled clinical-instrumental study. Subjects participated in an initial screening evaluation followed by a 7-day dry down period, a 28-day [illegible] period (regression). During the dry down period, and throughout the study, subjects [illegible] Gel was then applied twice daily to the assigned lower [illegible] evaluations were conducted at screening, [illegible] evaluated at all time points. The assessment [illegible] trained visual evaluator. Quantitative [illegible] water loss (TEWL), as an indicator [illegible] improvement in skin moisturisation [illegible] monitored check, both comparing [illegible] significant improvements were [illegible] day 21, 100% of participants [illegible] score noted at day 1. After 28 days [illegible] improvement more than double [illegible] with the extent of the improvement [illegible] moisturisation, barrier function [illegible] discontinued. SENSITIVE SKIN [illegible] cause skin irritation. Sample: [illegible] test. Age of participants: 18–[illegible] applied (demineralised water) [illegible] region for a period of 48 hours [illegible] primary skin irritation at 15 minutes [illegible] no erythema, oedema, or other [illegible] extended swelling beyond [illegible] COMEDOGENIC TEST Trial [illegible] Sample: Subjects: 20 participants [illegible] The product was applied once [illegible] removed and applied again [illegible] negative control (demineralised [illegible] product). Skin reactions were [illegible] compare the presence of [illegible] comedogenic. The area to [illegible] positive control induced acne [illegible] the occlusivity of Bio-Oil® Dry [illegible] quantities of water were placed [illegible] properties of human skin. Performance [illegible] was compared with the range [illegible] transmission rate (WVTR) to [illegible] indicates that a particular formulation [illegible] the untreated control when [illegible] to retain moisture in vivo and [illegible] of Bio-Oil® Dry Skin Gel to [illegible] and evening. The product [illegible] intended for topical cosmetic [illegible] product gets into eyes, rinse [illegible] been performed over a four [illegible] significant improvement in [illegible] the trial. Bio-Oil® Dry Skin Gel [illegible] part of a daily skincare routine [illegible] applied to cleansed skin. It [illegible] absorbed into the skin. For [illegible] Skin Gel is safe for use during [illegible] supplements during pregnancy [illegible] to the skin is only harmful if [illegible] penetration, only a fraction [illegible] Safety (SCCS) has evaluated [illegible] in body lotions, up to the maximum [illegible] formulation is at a level well [illegible] Rosemary oil and pregnancy [illegible] provoke menstruation and [illegible] concentrations, recommended [illegible] low and therefore safe to use [illegible]

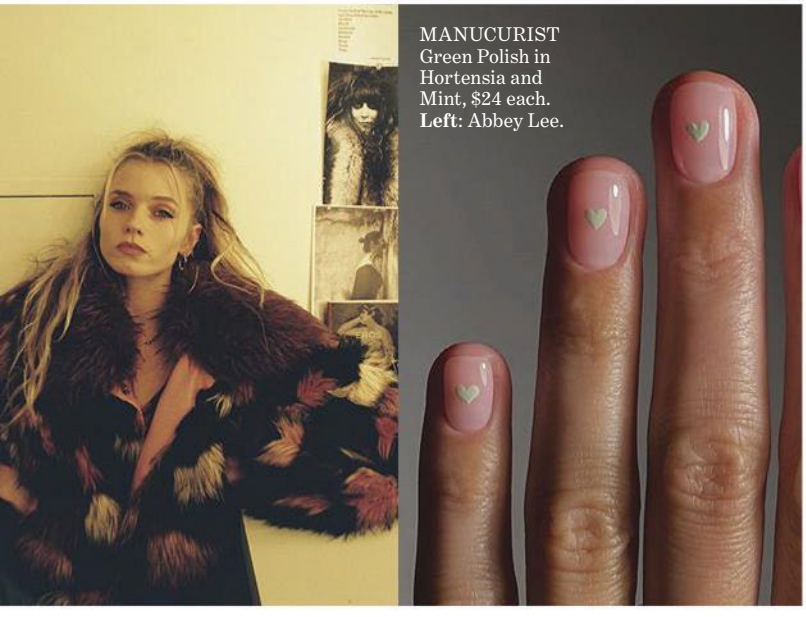


TRIED AND TRUE

As we approach peak beauty, there's never been a greater need to know which products have stood the test of time. Seven industry heavyweights open their kits to reveal their cult favourites.



AKT LONDON 's SC.01 body care range, including The Deodorant Balm, $44. **Left:** Isamaya Ffrench.



MANUCURIST Green Polish in Hortensia and Mint, $24 each. **Left**: Abbey Lee.

ISAMAYA FFRENCH, MAKE-UP ARTIST AND FOUNDER OF ISAMAYA BEAUTY

LONGTIME FAVOURITES: "There are quite a few beauty items that have stood the test of time for me. One of them is the Escentric Molecules Molecule 01 perfume. It's a timeless classic and I always come back to it as it's so unique. And Nivea! It's basic, but it does the job and sometimes it's nice to have a break from a million ingredients.

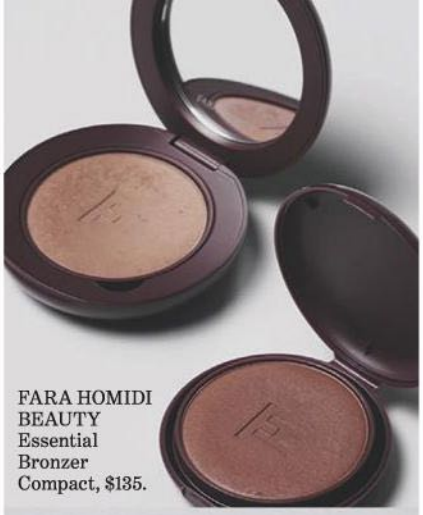
"The AKT Deodorant Balm is such a great concept – it's convenient and most people don't realise you can use it all over your body on any sweaty bits! I love the Kit: The Home Kit hand wash and lotion set. I fell in love with the bold red packaging – it looks so great in my bathroom. And Rae Morris brushes. She's the real deal and her brush kits are exquisite. They're the best brushes I've ever used and I love the mini travel-sized format."

FUTURE CLASSICS: "Lashify lashes. There are no lashes like them on the market in terms of styles and quality. Most people don't realise you can literally change your eye shape and lift your face using lashes. It's like magic."

ABBEY LEE, ACTOR AND MODEL

LONGTIME FAVOURITES: "Kevyn Aucoin's The Sculpting Powder. I've used this product for at least a decade for contouring. The medium is the perfect colour for me. I've also never switched my mascara, and have used Maybelline Full 'N Soft since I started wearing make-up."

FUTURE CLASSICS: "I recently discovered a new brand of nail polish that's brilliant. It's called Manucurist. The products are non-toxic, which I'm obsessed with, dry super-fast and its range of nudes is perfect."



FARA HOMIDI BEAUTY Essential Bronzer Compact, $135.



MADAME GREY Extrait de Parfum, P.O.A.
Above: Cassandra Grey.



CASSANDRA GREY, FOUNDER OF VIOLET GREY AND MADAME GREY

LONGTIME FAVOURITES: "L'Oréal Elnett, but the French formulation. Whenever I go to France, I smuggle back as many as I can get away with. It's not just the kissing and the pain au chocolat that are better in France – their hairspray is, too! And Chanel No. 5 Eau De Parfum is a timeless go-to for me."

FUTURE CLASSICS: "The Essential Bronzer Compact by Fara Homidi Beauty and our Madame Grey Parfum that smells like every girl who broke your heart."

RAE MORRIS, MAKE-UP ARTIST AND FOUNDER OF RAE MORRIS

LONGTIME FAVOURITES: "One of the most-used products in my kit is the Rae Morris Invisible Mattifier. When pro artists order the same product for more than a decade, you know it's doing something right. It instantly removes shine without adding texture or heaviness, which is rare in a mattifying product.

"The Surratt Beauty Relevee Lash Curler is one of the best eyelash curlers I've used. It creates a beautiful, natural lift and works particularly well on straighter lashes, giving them an elegant curl without crimping.

"I can't imagine doing make-up without Ellis Faas Creamy Eyes. They give you time to blend, never dry overly matt, and the shades mimic natural tones found in the human body, making them intuitive to use. M.A.C's Ruby Woo is one of the most iconic lipsticks of all time. It's a universally flattering red that has appeared on countless runways, shoots and red carpets.

"I've never applied make-up without the Rae Morris Jishaku #26: Radiance Brush. It was originally designed for hair, but make-up artists quickly realised it created the most seamless skin finish. It's now the number-one selling brush in my range."

FUTURE CLASSICS: "Violette_FR Bisou Balm. What makes this lip product so unique is the texture – it looks blurred and matt on the lips, but is incredibly hydrating and comfortable to wear.

"I believe red-light therapy masks will be one of *the* skincare tools of the future – you can see results quickly. With the CurrentBody LED Red Light Therapy Face Mask, I've noticed improvements in skin tone and texture. More generally, the future of foundation is skincare-infused formulas that behave more like serums than traditional make-up. I'm loving Haus Labs Triclone Skin Tech Foundation and Shiseido Synchro Skin Radiant Lifting Foundation, which delivers beautiful coverage while letting skin look like skin."



Rae Morris. **Right**: M.A.C COSMETICS Retro Matte Lipstick in Ruby Woo, $40.

INTERVIEWS: ANA EKSOUZIAN-CAVADAS. PHOTOGRAPHS: MATEUSZ SITEK.
INSTAGRAM: @MATEJANOVA. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB





Zoë Foster Blake. **Above**: VIOLETTE_FR Bisou Balm in Bêtise, $50.



GO-TO Face Hero, $45.

ZOË FOSTER BLAKE, AUTHOR AND FOUNDER OF GO-TO

LONGTIME FAVOURITES: "Aveda's Phomollient Styling Foam. It's wildly underrated stuff and there's nothing like it. This weightless mousse gives my hair soft texture, shine and hold with no crackle, stiffness or build-up. I apply it on damp hair then shape and let dry, or blow dry through for more body. Especially useful in the humidity."
FUTURE CLASSICS: "I've got to say Face Hero. I have to! It is the diamond in the tiara that is Go-To. We sell a bottle every two minutes, and it's been my 'desert island' pick for more than a decade. You can use it anywhere, on anyone, for anything. As for a product that deserves cult status, Violette_FR Bisou Balm. I've never loved a lipstick more. It's so velvety. The colour I wear [Mon Chérie] is a perfect 90s brown-red, and it doesn't dry out my lips. A+."

GUCCI WESTMAN, MAKE-UP ARTIST AND FOUNDER OF WESTMAN ATELIER

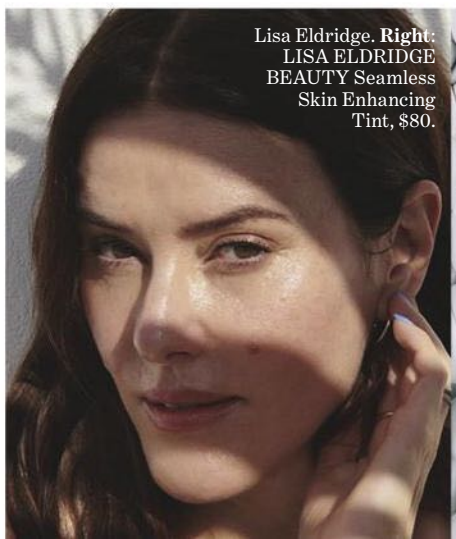
LONGTIME FAVOURITES: "The Time Master Pro is [a tool] I've returned to for years. It's not overly expensive, but it's incredibly effective. I use it before make-up to sculpt and awaken the face. It's one of those tools that never disappoints and, over time, it's earned its place as a staple in my routine."
FUTURE CLASSICS: "Everything starts with my Skin Activator. It's transformed my skin. I'm drawn to products that feel essential rather than excessive, and this is one. It gives deep, lasting hydration that feels immediate but also builds over time. I rely on it not just for skincare but also as a base for make-up."



WESTMAN ATELIER Skin Activator, $259. **Left**: Gucci Westman.

LISA ELDRIDGE, MAKE-UP ARTIST AND FOUNDER OF LISA ELDRIDGE

LONGTIME FAVOURITES: "Micellar water! I remember stocking up on Bioderma when I was in Paris in my early career because it was so difficult to find outside of France. It's now readily available, but I do think back fondly to those days, scouring the shelves of my favourite French pharmacy for products you couldn't get anywhere else."
FUTURE CLASSICS: "My Seamless Enhancing Skin Tint has become a cult favourite. It's recently had attention from the olive-undertone community who praise it for its skin-true, realistic shades. I was proud of that. It seamlessly evens tone, lifts shadows, tones down redness and boosts luminosity. Think your skin but on its best day!"



Lisa Eldridge. **Right**: LISA ELDRIDGE BEAUTY Seamless Skin Enhancing Tint, $80.



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SMART SKINCARE

Discover SumaNurica, the Australian-owned skincare brand redefining modern beauty through peptide expertise, advanced biotechnology and a skin-health-first philosophy.

A PERSONAL BEGINNING

Some beauty brands begin with an idea. Others begin with a need. For SumaNurica, it started with a single, deeply personal formulation created for easily irritated skin to help soothe and improve the feeling of comfort. Now, it's an Australian brand shaped by science, care and a philosophy grounded in working *with* skin, not against it.

Founder Ella Suma never set out to build a brand. Her search for skin that felt calmer and more balanced led to a custom peptide serum developed specifically for her – one that focused on helping skin feel more resilient and comfortable rather than chasing quick fixes.

That single formula became the foundation of SumaNurica, and a wider mission to help others feel confident in their skin at every stage of life.

ALL ABOUT PEPTIDES

SumaNurica centres its formulations on skin-identical proteins and peptides: intelligent ingredients widely used in skincare to support the appearance of smoother, firmer-looking skin. The brand's research-driven approach in peptide science reflects a pro-ageing philosophy: nurturing resilience, hydration and radiance rather than attempting to reverse time.

BIO-BEAUTY

Biotechnology sits at the heart of the range, which includes purified ingredients designed to work harmoniously with the skin. The result is science-led skincare created with intention, and formulations designed to help maintain the skin's moisture barrier, enhance comfort and help improve the appearance over time.

A MODERN VISION OF BEAUTY THAT'S INTELLIGENT, SCIENCE-LED AND SUPPORTIVE.

SumaNurica
The Peptide Skincare Expert

Discover SumaNurica, visit
sumanurica.com.au

Melanie Grant

Skin whisperer to countless notable clients including Victoria Beckham, Rosie Huntington-Whiteley and Phoebe Tonkin, the aesthetician shares her long-trusted products and top transformational experiences.



Melanie Grant, also below and below right.

SIGNATURE SCENTS "I've worn Armani Privé Rose D'Arabie for more than 10 years now. It's inspired by Middle Eastern perfumery, with notes of damask rose, saffron, amber and oud. I drown myself in it – I've become so accustomed to the scent I can barely tell I'm wearing it. You can smell me from a mile away!"

MAKE-UP HEROES "I love Koh Gen Do for a lightweight foundation and mix [it] with my moisturiser for a sheer finish. I use the Suqqu concealer for my dark circles; it never cakes or sits in my creases. Then the Victoria Beckham Beauty eyeliner in Cocoa, plus the mascara, brow crayon and contour stylus. For lip balm, the Biologique Recherche Bio Kiss."

SKIN SAVIOURS "The Victoria Beckham Beauty Daily Cleansing Protocol, the Eighth Day Regenerative Serum, Augustinus Bader's The Skin Infusion, Biologique Recherche's Lotion P50, the Auteur Definitive Retinol Serum and Valmont Prime's Renewing Pack and Regenerative Mask. These are my everyday essentials."

NOSTALGIC BEAUTY "The Clinique 3-Step skincare set, with its cleanser, toner and Dramatically Different Moisturizing Lotion. I used to use it morning and night. And a Shiseido sunscreen. I would have been about 12 years old and still remember the packaging, the scent, all of it."

FAVOURITE COLLABORATORS "I've been really fortunate throughout my career to collaborate with some of my all-time favourite brands on a long-term basis. My collaboration with Victoria Beckham Beauty has been super rewarding. Creating the Daily Cleansing Protocol and seeing it come to life exactly as I had envisioned was incredible. Working with Victoria is a pleasure. She's involved in every aspect of a product launch down to the details of the packaging. I'm excited to continue our work. Watch this space!"

WORDS OF WISDOM "I always say when it comes to beauty, skincare or wellness, an ounce of prevention is worth a pound of cure. If you do nothing else, just wear sunscreen every day. I really believe in this and try to incorporate a preventative approach across my diet, skincare and lifestyle in general."

ESSENTIAL APPOINTMENTS "I always make time to see Sophie Roberts for a haircut when I'm in Australia, or David Mallett in Paris. I see David Connelly and Kathy Gilbert – both



The *Marie Antoinette Style* exhibition at London's V&A.



INTERVIEW: ANA EKSOUZIAN-CAVADAS. PHOTOGRAPHS: COURTESY V&A. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/OTE





French skincare brand Biologique Recherche. **Left:** David Mallet's hair salon in Paris.



The Augustinus Bader Spa inside Hotel Costes, Paris.

in Sydney – for colour. For blow-dries and manicures, I love Lily & Co in Double Bay, and for brows, Amy Jean. I get all my serious skin treatments at my own studios, although I always make time for a facial when I travel. I love the Biologique Recherche Ambassade in Paris – the Left Bank location is my favourite. Also the Biologique Recherche Ambassade in Rome – ask for Serena, she's exceptional. The Augustinus Bader spa at Hotel Costes in Paris is wonderful. And for the best hammam, I love Charme d'Orient in Paris. Think super-clean, private rooms, not sweaty, crowded saunas."

WELLNESS RITUALS "I have a few, although one that comes to mind, which I find to be the most simple and effective, would be my daily bath. I always draw a bath at the end of the day and whether I take it for 10 or 90 minutes, I always feel better – like I've taken care of myself. I add magnesium, rose oil and whatever else I have lying around."

TRANSFORMATIVE EXPERIENCE "I visit Lanserhof in Sylt annually to take a pause, recalibrate and get a proper check-up with bloodwork and so on. The facility is located on a Frisian island in the north of Germany on the Wadden Sea. I love to go by myself to disconnect, get lots of sleep and really cut out the noise. I find it super restorative. The only hard part is the fasting and giving up coffee, but it's worth it!"

CULTURAL INSPIRATION "I love going to the ballet or opera with my husband. This is a real escape for me. And a visit to a gallery or museum always feels like a reset. I just saw the *Marie Antoinette Style* exhibition at the Victoria and Albert Museum – a must-see for anyone with a modicum of interest in fashion."

BEAUTY HAVENS "I love a French pharmacy. I can spend at least an hour perusing the shelves. In fact, I like any type of pharmacy, especially the fancy ones with luxury skincare and make-up. Violet Grey in LA and NYC is the crème de la crème for destination beauty shopping. I love the edit of industry-vetted hair, make-up and skincare in a glam, jewel-box-like environment. Erewhon in LA is great for supplements and wellness – I always find something new. Liberty in London has a great beauty hall, but my all-time favourite would be Le Bon Marché in Paris; I can spend an entire day there. And, of course, my own studios for best-in-class skincare."





Grant's studio in Sydney's Double Bay.

All that glitters

With the current ‘more is more’ approach, even devout classicists are experimenting with high-octane shine. By Ana Eksouzian-Cavadas.

For the first time in years, make-up feels playful again. Palettes are more vibrant, applications go beyond the bare minimum, and sparkle is back. This shift has been especially distinct on the runway: after seasons of restrained applications, the autumn/winter ’26/’27 collections engaged in a little glitter fun.

Led by make-up artist Lucia Pieroni and hairstylist Duffy, Chanel’s presentation offered shimmering eyelids and hair drenched in shine. Make-up artist Inge Grognard, inspired by a “morning after” aesthetic for Diesel, applied finely milled glitter over the whole face. Daniel Sällström took a similarly haphazard approach for Andreas Kronthaler for Vivienne Westwood, using bigger flecks of glitter across the models’ visages to echo the fearless aura of the show’s muse, 70s screen star Romy Schneider.

“I think, creatively, a lot of artists and designers are just done with restraint right now – there’s a real appetite for feeling something [more],” says make-up artist Jasmine Abdallaoui. “Glitter, when it’s handled well, does that immediately. Nothing else catches light quite like it.”

For make-up artist Donni Davy, glitter never disappeared. Over the years, including when creating the glam make-up looks of *Euphoria*, Davy has been putting audacious beauty on the map. Remember Rue’s glitter tears worn to the carnival in the first season? Or Cassie and Maddy’s cheerleading glam that paired heavy washes of glitter with graphic black liner? “Seeing these looks on a group of relatable TV characters who were not lit for beauty, but who were instead portraying real-life scenarios and really ‘living’ in these make-up looks really helped to redefine this make-up as accessible and totally wearable,” Davy says.

A big reason behind the recession of glitter was the environmental factor, with many conscious of contributing to microplastic levels in nature. Today, there are brands creating biodegradable sparkle. Look to The Glitter Tribe and Glitter Haven for products that won’t create waste when washed off.

For those who haven’t dabbled, Abdallaoui suggests starting with pressed glitter, which is easier to control than loose pigment. “My approach would be to keep the eye a little lived-in,” she says. “Work with creams, a soft contour through the socket for structure and dimension, and add a little shine balm – my favourite is the Chanel Baume Essentiel in Transparent or Sculpting shades. Then just use the tip of your finger to press a little glitter into the centre of the lid.” And for those feeling brave? “There’s also something beautiful about a wash of glitter across the lid that melts into the crease,” says Abdallaoui. Naturally, Davy would double down: “[A glitter liner] can be used on top of shadow for a bolder look or as an eyeliner to give you a gorgeous sparkle.”



Backstage at Vivienne Westwood autumn/winter ’26/’27.



CHANEL A/W ’26/’27



VIVIENNE WESTWOOD A/W ’26/’27



DIESEL A/W ’26/’27



CHANEL A/W ’26/’27



FEELING BALMY

The humble lip balm is experiencing a moment with a slew of in-demand releases. Celine Beauté has launched eight matt lip balms, each formula gliding on with comfort and ease whether worn as a soft wash of colour or built up to be bold. Following the success of its first balm offerings, Prada Beauty has introduced Prada Reflection Glossy Liquid Balm, which glimmers like gloss without compromising on care. Newcomer to Australia, Fara Homidi Beauty, has its own take: the Essential Lip Compact, offering a dual purpose slick of nourishment and pigment. Elsewhere, Westman Atelier builds on its offering with the Hydrobalm Tinted Lipstick, a sheeny, hydrating formula blended with hyaluronic acid.

Above, from left: CELINE BEAUTÉ Le Rouge Celine Matt Lip Balm, $110; WESTMAN ATELIER Hydrobalm Tinted Lipstick, $86; FARA HOMIDI BEAUTY Essential Lip Compace in Nude 1, $152; PRADA BEAUTY Reflection Glossy Liquid Balm in Brown Script, $75.

EDITOR'S PICKS

Vogue's acting beauty and health editor, Ana Eksouzian-Cavadas, shares her most coveted new releases and trusted favourites.



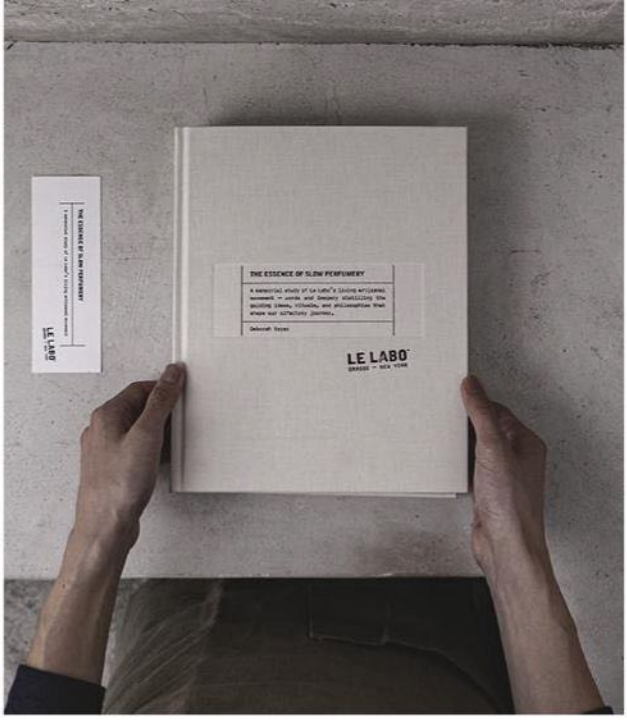
CHANEL HYDRA BEAUTY MICRO GEL CRÈME, $160. "This new offering from Chanel is a transeasonal hit. Infused with microbubbles – they burst when applied – it hydrates and creates a soft, smooth base for make-up."



DYSON OMEGA LEAVE-IN CONDITIONING SPRAY, $110 "I heat style my hair almost every day, so a product that's going to protect and add moisture to help counteract any dryness and breakage is a must. I've been spraying this oil-based formula on my ends after every wash since its release."

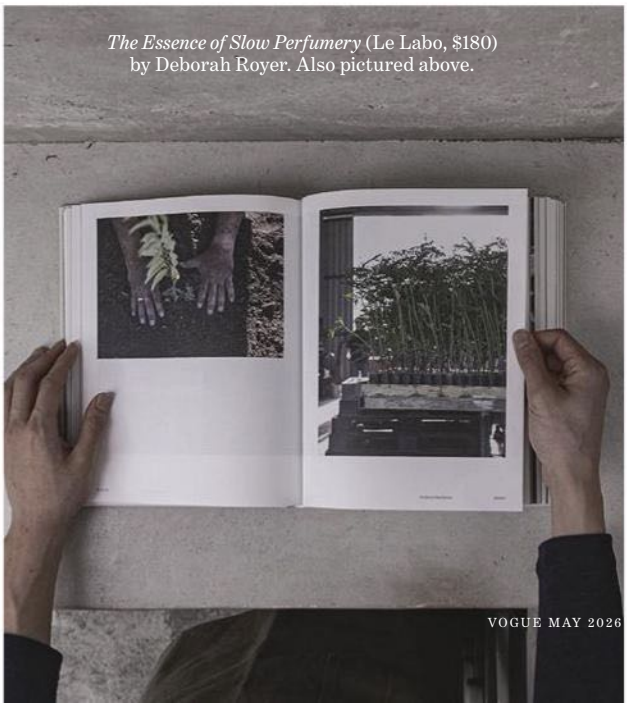


GLASSHOUSE FRAGRANCES CANDLE CARE SET, $50 FROM DOMAYNE "Just as crucial as selecting the right candle is ensuring it burns properly and for the longest time. I've been putting effort into candle care, using the snuffer and wick trimmer in this sleek set with every lighting."



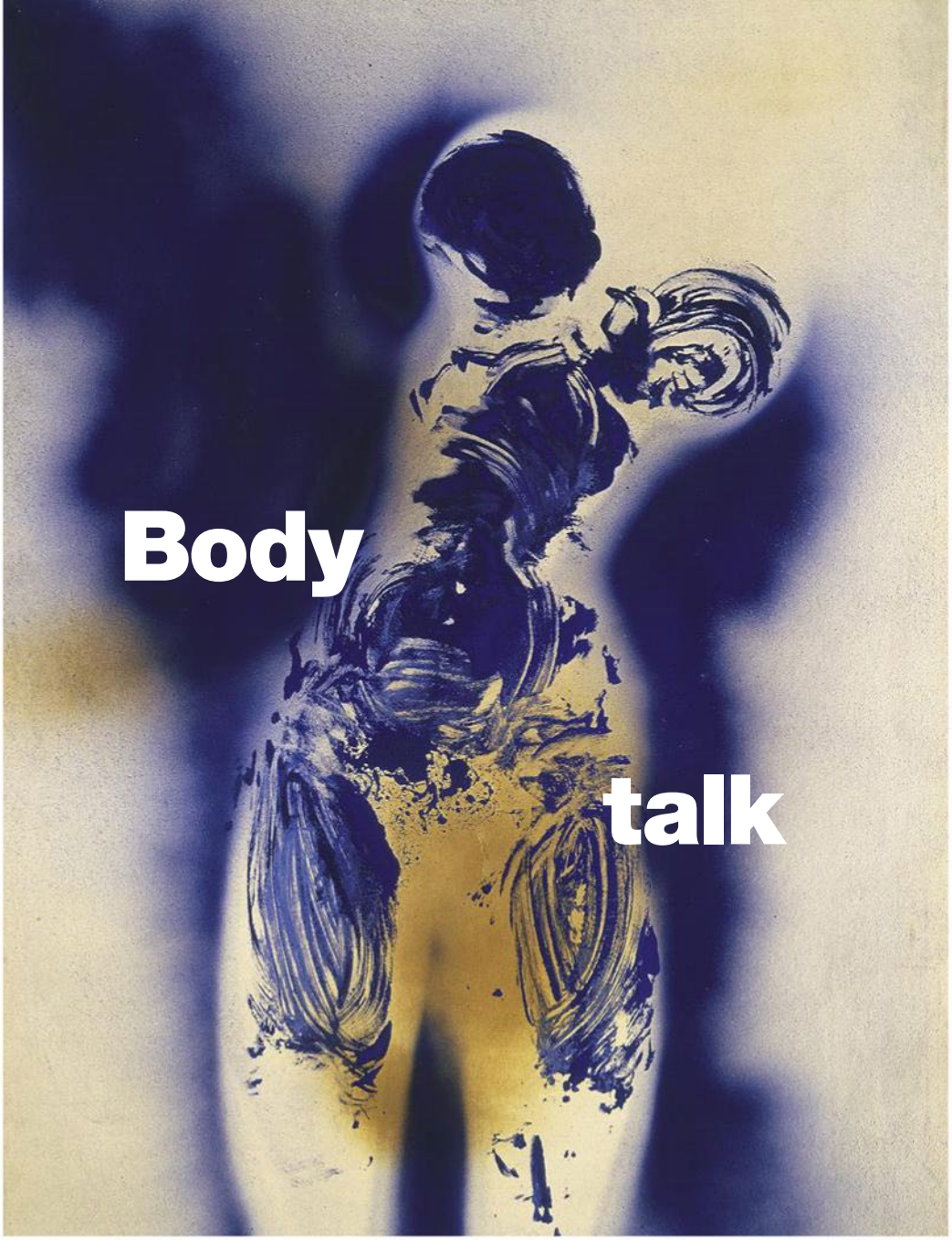
SCENTS OF ACCOMPLISHMENT

How do you honour 20 years of artisanal perfumery? For Le Labo, the milestone has been marked with a weighty tome that tells the story of decades of distinct fragrances and the sensory tales behind them, along with explorations of the core tenets the house has stayed true to since day one. Collating archival imagery, anecdotes and artefacts infused into Le Labo's distinct blends, *The Essence of Slow Perfumery,* penned by global brand president and chief creative officer Deborah Royer, not only echoes Le Labo's visual narrative, one of minimalism and consideration, but also the principles the fragrance brand has long stood by: artisanship, the Japanese practice of wabi-sabi, the power of sensory recollections, and the importance of slowness in an increasingly fast-paced world.



The Essence of Slow Perfumery (Le Labo, $180) by Deborah Royer. Also pictured above.

GETTY IMAGES, GORUNWAY.COM
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Body talk

Our insides speak volumes if you know what to listen for. Ana Eksouzian-Cavadas maps the often overlooked body systems and areas that impact wellbeing.

It's curious how certain health issues move from taboo to openly discussed in the mainstream. Not long ago, gut issues were kept under wraps for fear of judgement. Then, seemingly overnight, research into the gut microbiome exploded, fermented foods were promoted far and wide, and the gastrointestinal system was linked to obesity, diabetes, inflammation and even compromised immunity.

Today, the importance of gut health, the benefits of regular probiotic intake and the gut-brain axis are far less foreign than they once were. Which raises the question: which other body parts and biological systems are one crucial discovery away from revealing their significance? Who better to ask than German doctor, researcher and author Giulia Enders?

Her debut book, *Gut: The Inside Story of Our Body's Most Underrated Organ*, published 12 years ago, is widely recognised for helping bring the gut-brain axis and gut microbiome into mainstream conversation. With the release of her latest book, *Organ Speak: What It Really Means to Listen to Our Bodies* (HarperCollins, $36), Enders shifts her focus beyond the gut, exploring what our organs and internal systems can teach us and the latest scientific discoveries around them.

As well as Enders's advice, we've spoken to other practitioners who highlight additional areas of the body worth extra care.

THE LUNGS

"From the lungs, I relearned how important our needs are – understanding that lungs form the basis for everything," says Enders, who explains the respiratory organs filter external aggressors and oxygenate the blood. As with her first book, sparked by a skin condition that led her to investigate gut health, observing her own breath prompted Enders to focus on the lungs. "I was always so stressed when travelling," she says.

“PEOPLE WHO GENERALLY BREATHE OUT LONGER THAN THEY BREATHE IN WILL HAVE LESS STRESS-ASSOCIATED DISEASES”

“I was exhausted arriving at the hotel and never knew why, then realised it was because I was just breathing ineffectively.”

Once she slowed her breathing, travel became less stressful. “That was a big aha moment,” she says. “I thought quite a lot of people are like this at work, too, and don’t realise it. They could be less tired in the afternoon or less stressed from their work having knowledge about their own bodies and using that knowledge cooperatively.”

Simple changes to breathing have huge benefits. “[It’s shown] that people who generally breathe out a little bit longer than they breathe in will have less stress-associated diseases – those big killers in Western societies like heart diseases, vascular diseases, burnout, stress,” says Enders. “I think slow breathing has a big link with, and very good evidence for, helping with mental health.”

THE IMMUNE SYSTEM

Recent studies by Harvard Medical School and Massachusetts Institute of Technology (MIT) investigated how the immune system can affect areas of the brain that regulate emotions and social relationships.

Enders believes there is a link between the immune system and mental health. “I do think that sometimes in arousal or anger, which are unproductive, the immune system overreacts and the whole system sort of shifts,” says Enders, adding that while our mental state may very well be linked to everyday stress, it could also be “a sign of immune systems going berserk”.

“Stress will change your microbiome, then those changes can stress out the immune system,” she explains. “A stressed-out immune system will then make nerves more sensitive.” Enders offers one example: “The immune system is riled up from substances from air pollution, then it riles up the nervous system, then sleep worsens and, when you’re not fully rested, you’re more sensitive during the day, or a bit grumpy.”

THE JAW FASCIA

Diagnoses in disguise is a concept Olga Newman knows well. The New Zealand-based founder of Face Up Studio first took up facial massage for aesthetic purposes, but soon discovered its somatic benefits. By using touch to foster a deep mind-body connection, the nervous system could be regulated.

With the jaw a key area of concern among her clients, Newman noticed that focusing on that region – combining lymphatic drainage and internal buccal massage – releases tension and helps process long-held emotion. The jaw fascia – the connective tissue linking muscles, bones and nerves of the temporomandibular joint (TMJ), face and neck – is particularly sensitive, she notes.

As the strongest muscle in our body, Newman likens the jaw to a team player that tends to take the lead. If posture shifts, if we clench or raise our shoulders towards our ears, the jaw compensates. “The jaw is not isolated,” she says. “It’s never just a problem with the face – it’s always sitting much further down. Everything is a part of the jaw team.”

THE NECK

If the jaw is the leader of the pack, then the neck is its second-in-command, housing about one third of the body’s lymph nodes. Newman likens the neck, which becomes stiffer as we age, to a highway carrying constant blood and lymphatic flow. “There’s not enough oxygen, there’s not enough blood flow, there’s not enough outflow, and the lymph fluid is stagnant,”she says.

Tense neck muscles and tight occipital areas, Newman says, can cause brain fog, tiredness and exhaustion. By treating the neck, correcting posture and releasing tension, patients often experience one of two responses: “Some people feel very energised because suddenly – boom – oxygen comes back, nutrients come back. But some people can also be very dizzy because they have been stagnant for a long time.”

THE INNER MOUTH

Compromised oral health can have far-reaching effects beyond the mouth, says Lotta Johansson, a microbiologist with Swedish probiotics company BioGaia. “Research has shown that the oral microbiota can influence other parts of the body,” she says, “and this connection is now acknowledged by both dentists and medical doctors.”

Oral bacteria, she explains, can travel from your mouth to your gut, disrupting the delicate balance required for proper digestion. “Harmful bacteria can lead to inflammation and infections that impair your gastrointestinal function, allowing toxins to enter your bloodstream and negatively impact your health,” she says. Modern digestive diseases, including non-alcoholic fatty liver disease (NAFLD), small intestinal bacterial overgrowth (SIBO), inflammatory bowel disease (IBD) and irritable bowel syndrome (IBS), are all potential outcomes linked to an imbalanced oral microbiome. A 2020 study by the National Institute of Ageing linked oral bacteria to the development of Alzheimer’s disease and vascular dementia. Periodontitis (gum disease) can also worsen intestinal inflammation and increase the risk of heart disease.

Oral care is now seen as an essential part of holistic health. “This integrative approach reflects the evolving understanding of oral health as both a local and systemic concern, and highlights the importance of combining traditional and innovative strategies to safeguard overall wellbeing,” Johansson says.

This sentiment echoes the interconnectedness emphasised by Enders and Newman. “We’ve spent all these years, decades and centuries researching separate organs and separating the mind from the body,” says Enders. “That was important to [gain] findings clearly and cleanly, but now you see axes popping up in research. The dependencies, the interconnectedness, how we’ve ignored them so far, and how much more we can get out of medicine if we consider them again – that’s the topic that is coming up strongly.”

UNTITLED ANTHROPOMETRY (AVT 7) (1960) BY YVES KLEIN
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Fine prize

Originally slated for December and rescheduled after the tragic Bondi attacks, *GQ*'s annual Men of the Year awards were held at the end of March at Sydney's Overseas Passenger Terminal. The date was auspicious. As editor-in-chief Jake Millar noted in his welcoming remarks, it was one of the only days when a cruise ship wasn't docked, meaning the sunset views across the harbour to the Sydney Opera House were uninterrupted and unforgettable. Throughout the night, winners, including actors Thomas Weatherall and Joseph Zada, musician Baker Boy, athletes Gout Gout and Joseph-Aukuso Sua'ali'i and the scientists leading the Centre for Healthy Brain Ageing, accepted their trophies, which were designed by Hayden Cox. *GQ*'s Visionary of the Year, actor and filmmaker Joel Edgerton, summed up the sentiment among the recipients. "I don't see it as frivolous to celebrate the pioneers, the healers, the athletes and inventors, and even us creators and artists," Edgerton said. "*GQ*, I want to say thanks for reflecting the best of the country, what it has to offer, and shining a light on the goodness out there."




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Shifting gears

This year, the Australian Grand Prix and International Women's Day fell on the same day. To celebrate this, *Vogue* Australia and Meshki curated an event in Melbourne to inspire the next generation of women on their way to the top in historically male-dominated fields. Filipino EuroCup-3 driver Bianca Bustamante, who has ambitions to become one of the first female drivers in Formula 1, joined *Vogue*'s Gladys Lai, model Rebecca Donaldson and Meshki co-founders Natalie Khoei and Shadi Kord in a conversation about the power of representation and visibility trackside, moderated by Meshki's Courtney Judd. Guests including Shabana Azeez, Duckie Thot, Billie-Jean Hamlet and Manahou Mackay enjoyed cocktails and caviar as they listened to Bustamante share her ambition to break down the barriers for women in sport. "I've made it my life mission to change the mould, not just for myself but for the next generation," Bustamante said. "I'm able to make a difference by being a driver and by being there purely out of talent and speed and as an athlete."



Vogue Australia's Gladys Lai on a panel with driver Bianca Bustamante, model Rebecca Donaldson and Meshki co-founders Natalie Khoei and Shadi Kord, moderated by Meshki's Courtney Judd.

DANIELLE CASTANO, LIZ SUNSHINE


VODKA
CRUISER
X
10% ALC/VOL
GRAPE
FLAVOUR
200mL
NEW
START YOUR
NIGHT WITH X
18+
Get the facts
Drink
Wise.
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VODKA
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X
10% ALC/VOL
BLUEBER
FLAVOUR

VOGUE DIARY

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



SCENT OF A WOMAN

A fragrance inspired by Rihanna is always going to captivate. Reinventing J'adore, Dior channels the artist's confidence, authenticity and sense of freedom into J'adore Intense – a bold floral-gourmand of jasmine brushed with apricot, full-bodied addictive rose, sun-warmed ylang-ylang, and a sensual trail of soft sandalwood and generous vanilla. Radiant and unforgettable. Go to dior.com/en_au.



A FINE LAYER

Georg Jensen's spring/summer '26 release unveils refined additions to the timeless Offspring, Mercy and Reflect collections by long-time collaborator Jacqueline Rabun. Sculptural in form and expressive in movement, each design is created for everyday ease and embodies Danish modern elegance. Visit georgjensen.com/en-au.



WHEEL ESTATE

Ready to embark on your next adventure? The Lexus RX 350h pairs intelligent hybrid performance with sleek, refined design and a luxurious cabin, featuring a standard 14-inch touchscreen, always-on DCM connectivity with live traffic, and effortless smartphone integration. Built for city commutes and weekend escapes. Visit lexus.com.au.



STYLE NOTE

Even if you didn't use this bag for its practical purpose of holding belongings, it's worth carrying for its looks alone. The mini Saint Laurent Amalia in lambskin is made in Italy and features a woven Cassandre jewellery chain strap with bronze-tone hardware. Complete with a zip closure, it's available in a range of colours. Find out more at ysl.com/en-au.



NATURAL HIGH

Fragrance can elevate your mood instantly. New release, Wild Rush, is an aromatic *fougère* designed to energise and inspire confidence, fusing bergamot, lavender and red fruits with warm vanilla, caramel, sandalwood and patchouli. Fresh, uplifting and bold. Go to cityperfume.com.au.

Taurus **21 APRIL–21 MAY**

May's Full Moon brings a pivotal moment for relationships. Mercury in your sign nudges you to speak your truth, with your ruler, Venus, adding a nurturing touch to interactions. A New Moon, in your sign alongside fiery Mars, fuels reinvention and independence, making it a good time for a style and attitude reset. A Blue Moon brightens your financial outlook.

Cancer **22 JUNE–22 JULY**

Transparency is your goal this month, with a Full Moon encouraging honesty. You're radiating love with Venus in your sign, but friends and ambitions may be your prime motivating force now, so set new goals for collabs and big dreams, with a New Moon and passionate Mars spurring you on. A Blue Moon helps you ditch old habits and embrace healthier choices.

Virgo **24 AUGUST–22 SEPTEMBER**

An intense Full Moon shifts mental blocks this month, allowing a New Moon to open the door to adventure as Mars pushes you to cross the threshold. Your multitasking skills soar when your ruler Mercury hits your career zone, and Venus adds romance to friendships and ambitions. As May ends, a rare Blue Moon prompts you to lie low and reboot energy.

Scorpio **23 OCTOBER-22 NOVEMBER**

A Full Moon in your sign means it's time to forget the past and focus on the new you. Relationships get a makeover via a New Moon and passionate Mars, and Mercury nudges you to open up not shut down. Despite a Blue Moon's overly optimistic view of your finances, add travel or mind-expanding studies to your agenda while Venus offers adventures in love and life.

Capricorn **22 DECEMBER–20 JANUARY**

Friendships and life goals are targeted by May's Full Moon, nudging you to share feelings you often hide. Romance and creativity flourish under a New Moon and passionate Mars – as Venus glides into your partnership zone, things could get deliciously serious. While Mercury sparks lively ideas around your work, a Blue Moon brings balance, rest and a reset.

Pisces **19 FEBRUARY–20 MARCH**

The desire to escape is strong, with a Full Moon drawing you towards faraway places and dreamy distractions. Home could be too much with Mercury in the mix, so with a New Moon and Mars conspiring to get you out and about, even local trips can refresh your spirit. Get loved-up care courtesy of Venus while you can, as late May's Blue Moon puts your career into overdrive.

Gemini **22 MAY–21 JUNE**

You're poised to reach a key health or work goal now. A Full Moon brings closure, clearing the way for a fresh start sparked by a New Moon and your ruler, Mercury. Mars adds urgency, but aim to finesse plans before you launch. As Venus draws in love and money, a Blue Moon in your partnership zone encourages you to share resources and deepen commitments.

Leo **23 JULY–23 AUGUST**

Home is where it's at as the month begins, with a Full Moon inspiring a detox and decutter *chez vous*. Your ruler, the Sun, highlights career prowess, staying power and authority, while a New Moon offers work opportunities. Friends crave your company later in the month, but with romance also on your mind, May's Blue Moon calls for some lavish one-on-one time.

Libra **23 SEPTEMBER–22 OCTOBER**

Money talks this month, and you're ready to listen. Full Moon energy detoxes your earning and spending habits, and a New Moon brings a fresh look at shared resources and commitments, with Mars also sparking bold budget moves. Your ruler, Venus, boosts your career reputation, with May's Blue Moon pushing you to sharpen your skills to add value to your worth.

Sagittarius **23 NOVEMBER-21 DECEMBER**

Take a break as May begins, as its Full Moon could feel overwhelming. You'll be more energised when Mars hits your wellness zone and work opportunities are generated by a New Moon. Relationships are big news, bringing a commitment or family-focused windfall, although a Blue Moon in your sign suggests setting boundaries that offer more personal freedom.

Aquarius **21 JANUARY–18 FEBRUARY**

May's Full Moon brings kudos to your career or a chance for change. Home is a big factor in decisions you make now, with a New Moon offering a lifestyle rethink and Mars helping you push plans through. Chatty Mercury makes romance thrive, and while Venus adds a loving touch to work and wellbeing routines, a rare Blue Moon brings out your inner party animal.

Aries **21 MARCH–20 APRIL**

Money's on your mind now, as a Full Moon prompts a shift in shared resources. A New Moon and Mercury spark smart ideas to grow your income, and Mars urges you to invest wisely, especially at home where loved-up Venus demands comfort. But it's not all about nesting, as a rare Blue Moon inspires you to travel, study and expand beyond familiar horizons.

ASTROLOGER: STELLA NOVA

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