VOGUE AUSTRALIA



KATHERINE BENNELL-PEGG AUSTRALIA'S FIRST FEMALE ASTRONAUT

VOGUE WELLNESS SPECIAL

RENAISSANCE WOMAN

PAMELA ANDERSON

"I DON'T TAKE IT FOR GRANTED THAT I GET TO DO THIS AGAIN"


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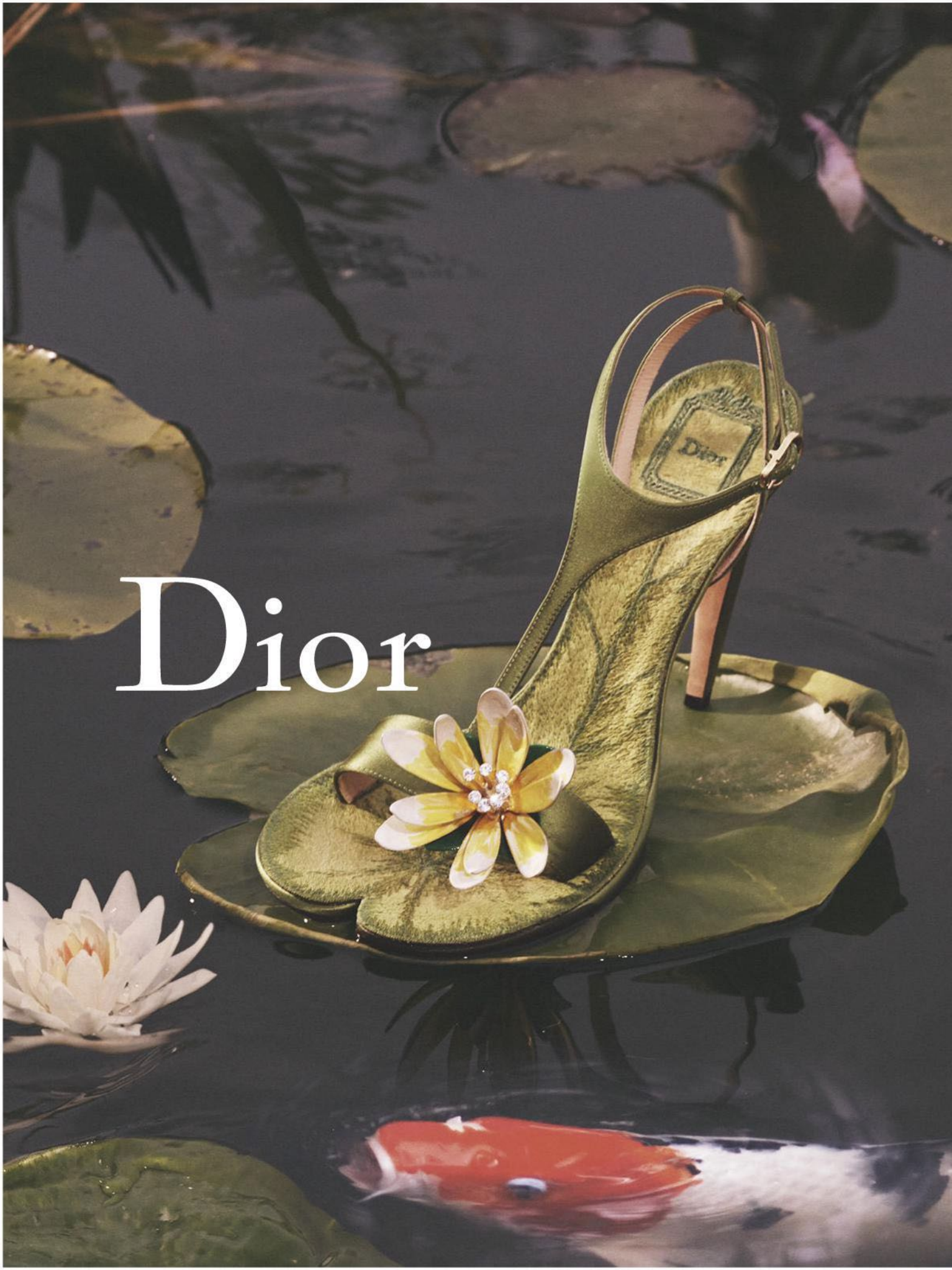

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August



59

16 EDITOR'S LETTER
18 CONTRIBUTORS
20 ON SET

22 COLD CALLING Peak winter dressing, with all its layers, lush textures and extra accessories, is an excuse to experiment and dial up the self-expression.

34 NEW LEAF Dior's Book Tote finds new life under creative director Jonathan Anderson, who has chosen the cover of a beloved classic for its latest charming iteration.

36 DOWN TO EARTH Evocations of nature were woven through the autumn/winter '26/'27 collections. At a time when it's never been more difficult to distinguish real from artificial, the natural affinity goes deep.

40 CURATED BY: JESSICA McCORMACK

42 TIME AND AGAIN These new timepieces, with elegantly streamlined profiles and leather straps, have a suppleness that moulds to form over time.

44 COUNTRY CALL Works from this year's finalists for the National Indigenous Fashion Awards contain odes to Country encoded with vital, sometimes urgent, ideas about the land we live on.

46 HEART OF STONES For its newest high jewellery creations, Cartier took to a location worthy of its extraordinary gemstones in the glittering Côte d'Azur.

50 SIBLING ACT On stage, siblings William Gao and Olivia Hardy are Wasia Project. Ahead of their debut album, they tell *Vogue* about their ever-changing sound.

52 TRUE COLOURS This year marks the Darwin Aboriginal Art Fair's 20th anniversary, a celebration of creativity and culture. Meet five emerging artists from the 2026 edition whose work is shaped by community.

56 NIGHT MOVES Her new film, *One Night Only*, has a wild premise, but for rising star Monica Barbaro it's all rooted in real life.

59 PAM Pamela Anderson spent her early career at the centre of a mythology she didn't always identify with. Now, with a string of indie film projects in production, she's defying expectations by showing up as her most authentic self.



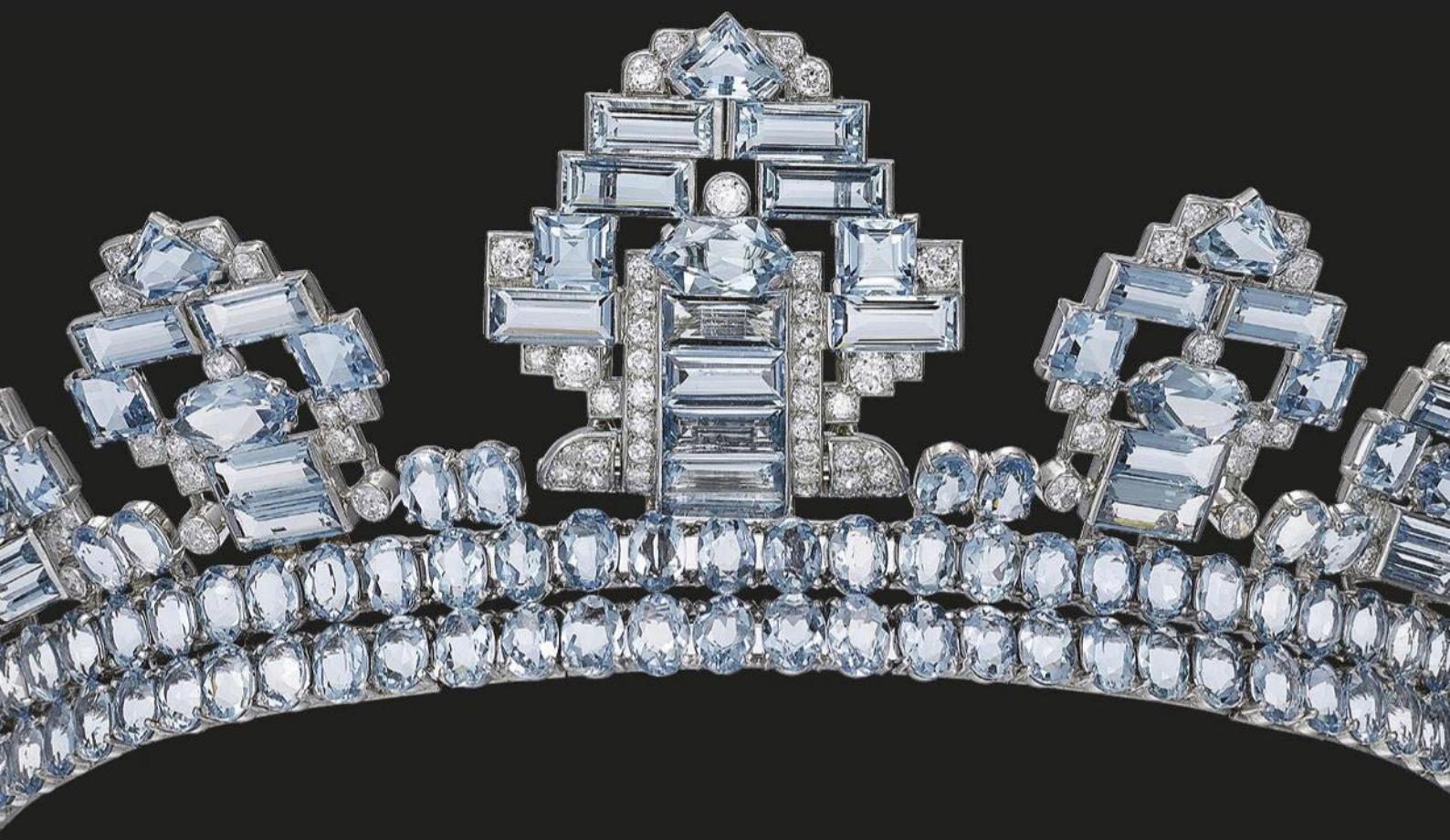
ON THE COVER

Pamela Anderson wears a PRADA dress and tops. PANDORA earrings, necklace and rings.

Stylist: Harriet Crawford
Photographer: Jamie Heath
Hair: Sophie Roberts
Make-up: Victoria Baron
Manicure: Victoria Houllis

JAMIE HEATH

NGV FRIDAY NIGHTS



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Cartier London *Tiara* 1937 (detail). Cartier Collection. Photo: Vincent Wulveryck © Cartier.





78 AND BEYOND As the first astronaut to qualify under our flag, Australian of the Year Katherine Bennell-Pegg's ambitions are sky high. Suiting up for what could be her maiden mission, she tells us about the power of looking up.

82 BRIGHTER DAYS In its 180th year, Loewe looks forward. Creative directors Jack McCollough and Lazaro Hernandez speak about redefining craft for a new era.

86 SOUTH OF EDEN On the outskirts of Palermo, Australian model Angelina Kendall and friends play in skin-baring shapes, sober tailoring and leather that smoulders.

104 READ MY LIPS Drawing on the house's French sensibility and pioneering spirit, Dior Beauty's latest matt lipstick collections blur the lines between comfort and cool.

115 MODERN MOVEMENT Meet *Vogue* Wellness, the next wave of health and wellbeing.

116 THE A TEAM Proof that Antipodeans punch above their weight in the wellness arena, a healthy cohort of pioneering minds are shaping the conversation at home – and abroad.

120 CHANGE OF MIND Our brains have become the latest part of our anatomy to train, track and tweak in our quest to live healthier for longer.

124 BALANCING ACT For a happy, harmonious complexion, restore equilibrium with newcomers that calm, soothe and rebalance.

126 MOODBOARD: RADHI DEVLUKIA

128 DOT POINT From childhood to life in fashion and beyond, freckles have been my constant companion, writes model Adwoa Aboah.

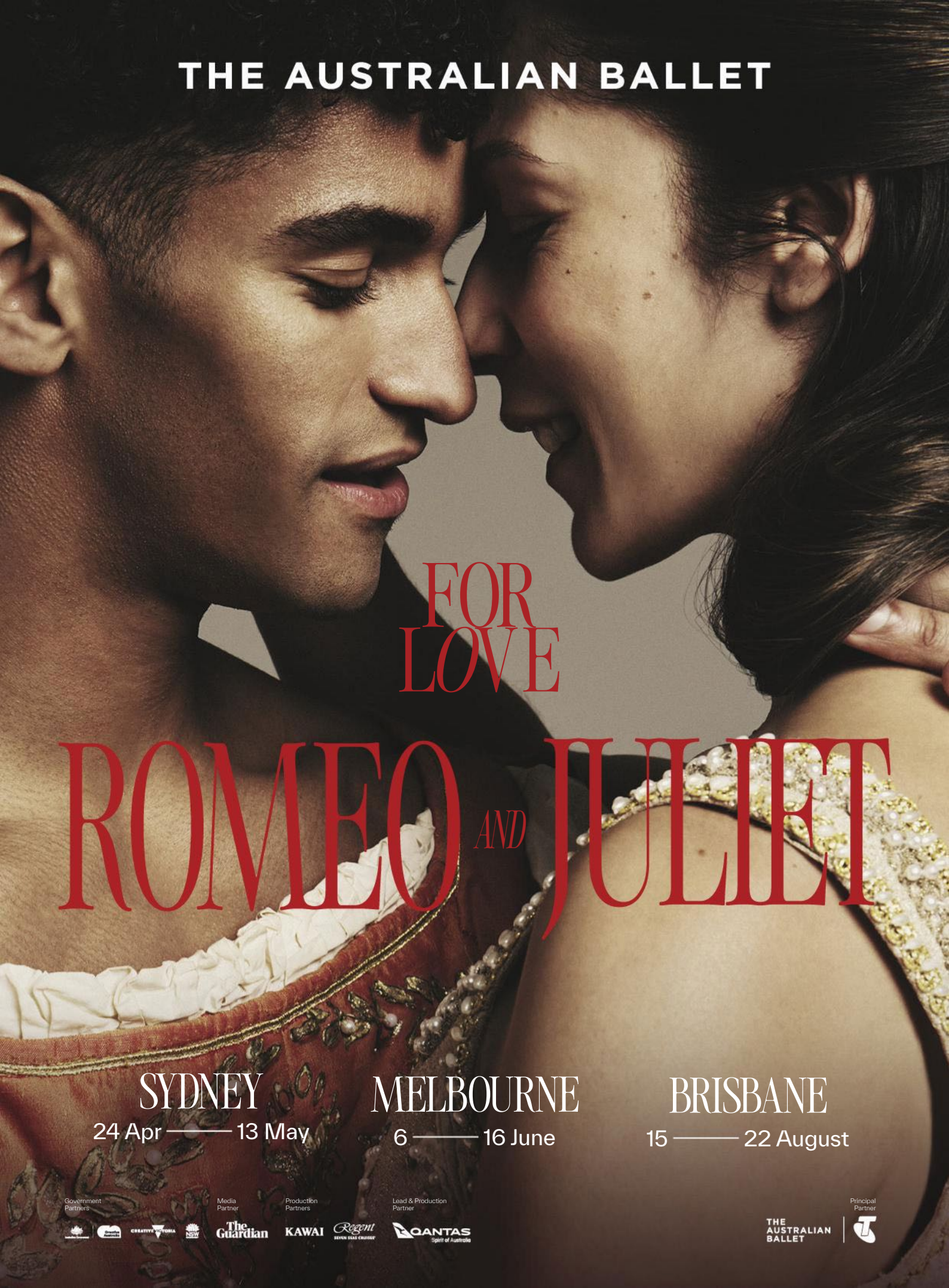
130 JOIN THE CLUB Beyond space to move, the latest top-tier wellness clubs provide calm, community and cutting-edge innovation under one roof.

132 FLOAT STATE In her early 30s, when her long-term relationship ended and attempts at egg freezing failed, writer Sheree Joseph faced the prospect of life without children. To her surprise, it was her cultural roots that helped her.

134 COLD PLAY Drive five hours from Sydney and you'll reach the snow-dusted mountains of Thredbo, where *Vogue* Australia's producer and project manager, Danica Osland, ventured for a wintry weekend away.

140 SOIRÉE
143 HOROSCOPES
144 FINAL NOTE

BLAKE AZAR, VITO FERNICOLA


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JO MALONE

LONDON



DARREN McDONALD

Working with Pamela Anderson was a joy. For so many women she has become a symbol of what it means to show up as yourself. It's well documented that Pamela's make-up free appearance at Paris Fashion Week in September 2023 was a defining cultural moment. The idea that a woman so closely associated with high-voltage glamour for so many decades would step out bare-faced dominated the conversation around beauty, ageing and authenticity. That it was considered so radical says as much about our expectations as it does about her. The surprising part is that none of it was planned. When we photographed her in Sydney, Pamela told us her minimalist approach happened almost by accident. She simply wanted to spend the day walking around Paris instead of sitting through three hours in the make-up chair. That was it. No big statement. No strategy. Just a decision that felt right. That choice has resonated around the world. In an era obsessed with youth, perfection and endless self-optimisation, Pamela's perspective feels reassuringly uncomplicated.

For our cover story, the actor spoke with Remy Rippon about courage, self-acceptance and the overwhelming response she's received. Her honesty is refreshing. And yes, she happily wore make-up for our cover shoot because, as she sees it, beauty should also be fun. A moment of glamour is all part of the same conversation. She isn't bound by one version of herself.

Wellness has become deeply woven into Australian life, and in this issue we're introducing a new pillar dedicated to exploring the way we live now. Whether it's a 5.30am training session, prioritising recovery or investing in mental wellbeing, health rituals have become part of our culture and are increasingly recognised around the world. In these pages, we meet the people shaping that conversation and take a deep dive into the rapidly evolving world of brain health and cognitive performance.

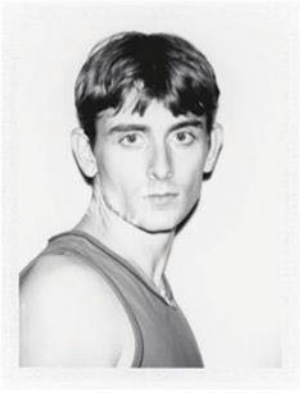
We are equally honoured to feature Australia's first female astronaut and Australian of the Year, Katherine Bennell-Pegg. She spoke with Hannah-Rose Yee about her extraordinary career path. Katherine is more than an astronaut: she is an engineer, director of space technology at the Australian Space Agency and one of the country's most compelling scientific leaders. She captivated the audience at this year's *Vogue* Codes Summit, where she spoke about a lifelong fascination with space, an obsession that began in childhood, when it was the only thing she saw when she closed her eyes at night. As she prepares for the possibility of her first mission with the European Space Agency, she will wear the Australian flag stitched onto her flight suit – the first Australian to do so. There is something profoundly hopeful about space exploration. It speaks to possibility, ambition and the belief that the next frontier is always within reach. Like Pamela, Katherine reminds us that inspiration comes from women who define success on their own terms.



CHRISTINE CENTENERA EDITOR-IN-CHIEF

DINOSAUR DESIGNS





Jamie Heath

Prior to arriving on set, photographer Jamie Heath spent the evening reading Pamela Anderson's memoir, *Love, Pamela*. "I ended up finishing the entire book. By the time I met her the next morning, it felt almost surreal – as though I had stepped into the world I had been reading about just hours earlier," Heath recalls. "She was radiant, exuberant and deeply engaged with everything around her." The photographer's final impression served to reinforce his first. "She brought an incredible generosity and commitment to the shoot, constantly experimenting, moving and contributing ideas. Pamela was everything I had hoped she would be and more."



Phoebe Wolfe

"I heard her scream before I saw her," says videographer Phoebe Wolfe, of Pamela Anderson. "The stills shoot was well underway and she and Jamie were lighting up the room." With less than an hour to work with, Wolfe set out to capture Anderson at her most radiant. (See the video on *Vogue* Australia's YouTube channel or socials.) "We kept it simple: two cameras, both rolling as she spoke and arranged [flowers]," says Wolfe, who was inspired by Anderson's gardening prowess. "We decided to keep rolling after the Q&A wrapped. Pamela kept performing – this whole bit about realising she had these flowers in her own backyard, tucking them into her coat, into her hair. It was wonderful."



Lynn Yaeger

Making the most of the opportunity to delve into the world of heritage jeweller Cartier, esteemed American fashion journalist Lynn Yaeger took a trip to France's sun-soaked Côte d'Azur to get up close with the rarest of gems for the feature 'Heart of stones', from page 46. "Since its inception, Cartier has been synonymous with quality and, of course, it holds its value," she says. "But it is also famous for the beauty of its pieces and the imagination of its creators. I hope *Vogue* readers will allow themselves to dream about these high jewellery pieces as I have."



Remy Rippon

Senior beauty and health editor Remy Rippon met Pamela Anderson on the set of *Vogue*'s cover shoot, before hosting a live conversation with the global icon during an exclusive Wanderlust event. "When it came time for our cover interview, it felt as though we could pick up where we left off," says Rippon. "I was grateful to have that much time with her." Intent on capturing Anderson's quiet confidence, Rippon set out to convey the fullness of the life she has lived. "We spoke about the fact that her public image, particularly earlier in her career, was quite different to how she felt as a person," adds Rippon. "So, it was so important for me to form my own understanding of her."

WORDS: ANGELICA XIDIAS. PHOTOGRAPHS: RUVÉN AFANADOR, JOE BRENNAN, BRITT MURPHY, DAVE WHEELER



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Pamela Anderson poses before photographer Jamie Heath.
Below: bright statement shoes and a Pandora necklace.









Full colour

During a brief visit to our shores, Pamela Anderson was captured in a strikingly fresh light for her first *Vogue* Australia cover.

While in Sydney recently, Pamela Anderson appeared in conversation with *Vogue*'s senior beauty and health editor, Remy Rippon, at an exclusive event hosted by Wanderlust, before visiting a light-filled studio for her cover shoot. There, acting fashion director Harriet Crawford styled her in a series of new-season looks that reimagined the pared-back aesthetic she has recently made her signature.

"Harriet curated a great selection of looks to shoot Pamela in a way we hadn't seen her before," recalls junior fashion and market editor Isabella Mamas, fashion assistant on the day. The actor's approach to make-up followed suit, she adds. "She wanted to move away from the minimal clean-girl look and go for a full-glam moment."

Photographer Jamie Heath set the mood with a playlist Anderson loved during the "fun and colourful" shoot. "Jamie and Harriet worked so well to bring together a vibrant and fresh story," says Mamas. "It really showcased Pamela's authentically colourful self. She said it was like the old days – the styling, the feel of the music on set – and she was free to really move and be herself in the space."



WORDS: ANGELICA XIDIAS

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Cold calling

Peak winter dressing, with all its layers, lush textures and extra accessories, is an excuse to experiment and dial up self-expression. Make these new-season trends the blueprint for cool-weather style nous.

STYLED BY ISABELLA MAMAS PHOTOGRAPHED BY ALEXANDER COOKE

PLUSH HOUR

Rich texture returns, serving as much as a visual punctuation point – whether in feathers, faux-fur trims or fuzzy shearling – as a pleasure to wear. The mood is confident and slightly opulent.





Opposite: BOTTEGA VENETA coat, $17,230, pants, $10,910, earrings P.O.A., and shoes, $2,320. **Above left**: AJE dress, $899. BULGARI necklace, $62,500, ring, $9,450, and bracelet, $30,000. TISSOT watch, $850. WEEKEND MAX MARA bag, $2,115. GUCCI shoes, $1,890. **Above right**: CARLA ZAMPATTI top, $1,599. NOAH COLLINS DESIGN pants, $220. CHARLIE HOPE-PARSONS hat, $240. RADO watch, $4,400. FENDI shoes, $1,870.

WORDS: ALICE BIRRELL. HAIR: RORY RICE. MAKE-UP: NISHA VAN BERKEL
MODEL: MARIANA TORRES. ALL PRICES APPROXIMATE







CHECK ON IT

The humble check in heritage fabrics has been spliced, remixed and re-spun into a new breed that brings an unexpected, offbeat energy.

Above left: LOEWE dress, $4,200, bag, $7,750, and shoes, $1,700. OMEGA watch, $7,100. BULGARI bracelet, $13,200, and rings, on left hand, $32,700, and $4,660. MONIKA RUGGERINO ring, on right hand, P.O.A. **Above right**: JESSE COYLE jacket, $1,200. ALIX HIGGINS skirt, $660. VAN CLEEF & ARPELS earrings, $39,800, and ring, $26,500. CELINE bag, $6,600. FENDI shoes, $1,870. **Left**: CHANEL jacket, $11,770, sweater, $5,800, shirt, $4,090, pants, $5,800, glasses, $1,010, tie, $1,230, and shoes, $2,050, all from the Chanel boutiques.

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



PRADA shirt, $2,959, skirt, $20,000, and bag, $9,900. TIFFANY & CO. ring, $5,050.

ALEXANDER COOKE
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POLO RALPH LAUREN dress, $699. BULGARI sunglasses, $1,370, earrings, $18,950, rings, on right hand, $32,700, and on left hand, $9,450, and $4,660, and bag, $3,650. ROLEX watch, $26,750, from The Hour Glass.

PRIMARY REASON

Swathes of chromatic brights made their presence felt on the runways, so look to rich marigolds, blazing reds and oceanic blues to inject a colour high while the mercury stays low.

Above: SANDRO jacket, $1,515. LITTLE YARN T-shirt, $200. LEE MATHEWS skirt, $599. AMBRA tights, $20. CHOW TAI FOOK earrings, $32,500, and necklaces, from top, $9,800, and $13,500. LONGINES watch, $2,550. PARTOON bag, $750. **Right**: ZIMMERMANN jacket, $1,750, and pants, $975. PASPALEY earrings, from $1,580, and $56,300, and enhancers, $10,800. MONIKA RUGGERINO ring, from $700. JIMMY CHOO shoes, $1,450.





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LATE NIGHT FEELING

Fashion celebrates the 60th year of Saint Laurent's paradigm-shifting Le Smoking suit. Borrow the hallmarks of the classic tuxedo in shawl collars, satin accents and a moody after-eight swagger to pay real homage.

Above: GIORGIO ARMANI jacket and hat, P.O.A., and bag, $4,100. CHRISTOPHER ESBER top, $1,850, and skirt, $995. TIFFANY & CO. earrings, $14,300, and necklace, $8,200. JIMMY CHOO shoes, $1,875. **Right**: P JOHNSON jacket, P.O.A., tie, $225, and cummerbund, $275. FENDI shirt, P.O.A, pants, $2,620, and shoes, $1,870. VAN CLEEF & ARPELS rings, on right hand, $21,800, and $33,100, and on left hand, $14,700.





DIOR coat and shoes, both P.O.A. PASPALEY earrings, from $1,580, and $56,300, enhancers, $10,800, and necklace, $59,800.

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MIU MIU dress, $3,350, bag, P.O.A., and boots, $3,350. KOWTOW hood scarf, $159. DEERING faux fur collar, $225. VAN CLEEF & ARPELS rings, on right hand, $33,100, and $14,700, and on left hand, $21,800.

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





COOL SHIFT

Slightly demure with a sprinkling of youthful élan, the mini-dress retains its relevance in the cold with the right styling notes: winter boots, tights and furry accessories.

Above left: LOUIS VUITTON dress, $5,100, bag, $7,400, and shoes, $2,010. TIFFANY & CO. earrings, $14,300, bracelet, $11,400, and rings, on right hand, $4,550, and $32,800, and on left hand, from $4,400. **Above right**: MY MUM MADE IT dress, $250. HELEN KAMINSKI hat, $250. PASPALEY earrings, from $1,580, and $56,300, and enhancers, $10,800, and necklaces, from top, P.O.A., and $59,800. GIORGIO ARMANI gloves, P.O.A. FALKE tights, $75. SANDRO bag, $915. GUCCI shoes, $1,890. **Right**: MARIAM SEDDIQ dress, $1,200. AJE blouse, $379. GRAFF earrings, $69,900. LEVANTE tights, $20.



ALEXANDER COOKE
CHAIR FROM LIVING EDGE ALL PRICES APPROXIMATE





SHADE SEEKER

Consider this a riposte to the shrunken sunglasses that have been the main storyline for so long: major shades in face-hugging proportions, with sporty, high-performance leanings.

Above: BURBERRY jacket and sunglasses, both P.O.A. CHAUMET earrings, $42,525, and rings, $8,105, and $4,960. **Above right**: VALENTINO sweater, bodysuit, and skirt, all P.O.A., and sunglasses, $855. VALENTINO GARAVANI shoes, $2,020. PASPALEY earrings, from $1,580, and $56,300, enhancers, $10,800, and necklaces, from top, P.O.A., and $59,800. **Right**: GUCCI jacket, $8,350, dress, $1,940, sunglasses, $700, and bag, $5,450. GRAFF earrings, $69,900.





ALEXANDER COOKE
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BALENCIAGA shirt, $4,050, leggings, $1,450, hood, $1,170, sunglasses, $1,380, and bag, $4,900. BALENCIAGA X MANOLO BLAHNIK shoes, $1,850.

New leaf

Dior's Book Tote, a perennial favourite, finds new life under creative director Jonathan Anderson, who has chosen the cover of a beloved classic for its latest charming iteration.

ART DIRECTION BY ARQUETTE COOKE STYLED BY LAURA ANNIS-BROWN
PHOTOGRAPHED BY DANIEL GOODE



DIOR bag $5,900.

WORDS: ALICE BIRRELL
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COREY ASHFORD



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STELLA McCARTNEY A/W '26/'27
DIOR A/W '26/'27
MIU MIU A/W '26/'27
LOEWE A/W '26/'27
LOUIS VUITTON A/W '26/'27
LOUIS VUITTON A/W '26/'27
LOEWE A/W '26/'27
GETTY IMAGES, GORUNWAY.COM



DOWN TO EARTH

Evocations of nature were woven through the autumn/winter '26/'27 collections. At a time when it's never been more difficult to distinguish real from artificial, the natural affinity goes deep. By Jonah Waterhouse.

Earlier this year, millions around the world were riveted as the spaceship *Artemis II* circumnavigated the moon. From a distance of 400,000 kilometres, its crew of four broadcast an image of Earth: a fragile green and blue oasis framed by cold, inhospitable black. In an era of global volatility, it was a reminder that our only home is a sanctuary, with a significance that dwarfs us all. More than half of Australia saw footage of the launch, while the term 'moon joy' – describing the elation of seeing our planet's beauty from a distance – went viral.

A month earlier at Paris Fashion Week, Miuccia Prada, one of fashion's deepest thinkers, had considered a similar idea. Miu Miu's autumn/winter '26/'27 show centred on the smallness of humans in the natural order, an idea that became apparent as models walked a runway made from real soil, grass and moss in cosy shearling pieces and supple leather outfits. The message was, in Prada's words, "to give value to our small body, small conceptually. I wanted to create with humanity, with gentleness, with poetry, with romance," she told *Vogue Runway*. "Because we are small in the world, but we are enough."

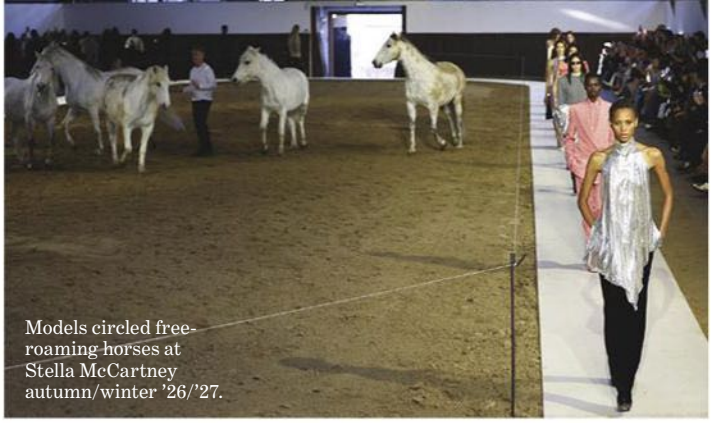
It was a key moment in a season when designers made clear their affinity for the sublime, intricate and unpredictable beauty of nature. At Louis Vuitton, Nicolas Ghesquière dressed a cast of folkloric characters in woollen jackets and knits so they resembled nomads trekking through the wilderness. "I think clothes are bringing us together, and it's kind of a form of anthropology – to think about how people can find things in common in different parts of the world in their way of dressing," he said to US *Vogue*. Stella McCartney, Loewe, Dior and Chanel were among other labels that incorporated wild motifs. At the latter, flowers lined Matthieu Blazy's new Chanel jackets in a collection that evoked the euphoric beauty of a fantasy garden.

These collections, and their visual representations of nature, tie in with broader consumer sentiment. Tully Walter, a senior fashion strategist at WGSN, sees 'emotional durability' as an emerging value in fashion, which is intrinsically linked to nature. "Consumers are seeking clothes that act as an emotional anchor, with growing demand for tactile materials, visible craftsmanship, natural fibres and weathered finishes," she says. "It's about wanting wardrobes that feel grounded, substantial and connected to the real world."

It's no surprise that this shift has arrived at a time when it's never been harder to distinguish real from artificial. "Look at the narrative being pushed around AI – 'it is inevitable; integrate it into every facet of your workflow and your life'," says brand strategy consultant Eugene Healey. He notes that alongside the perceived benefits of an increasingly automated world, there is inevitable fallout, with particularly bleak prospects for economic equality. "We're watching in real time the K-shaped economy unfold: the world gets its first trillionaire as →



CHANEL A/W '26/'27



Models circled free-roaming horses at Stella McCartney autumn/winter '26/'27.

"PEOPLE ARE CRAVING A DEEPER CONNECTION TO THE NATURAL WORLD"



Ponte spring/summer '26, by LVMH Prize-nominated designer Harry Pontefract, known for his use of recycled materials.

the other 90 per cent watch their living standards tumble," he says of the growing prosperity gap between the super-rich and the middle class. "It's not merely enough to strive. You must ruthlessly optimise every aspect of the self to have a fraction of the prosperity your parents took for granted."

It speaks volumes that designers and consumers alike are finding refuge in nature. Healey characterises this shift as "a desire for adornment and frivolity over 'quiet luxury' codes – textures, contrasts, idiosyncrasies that are difficult to capture algorithmically". This is reflected in recent collections, from Miu Miu's crinkled leathers and gem-encrusted all-terrain loafers to LVMH Prize-nominated label Ponte, which hand-spins deadstock into painstakingly crafted garments.

No conversation about fashion's appreciation for nature can exclude the industry's impact on the environment. According to the UN Environment Programme, the fashion and textile sector accounts for between two and eight per cent of annual global emissions. Some designers are taking the future into their own hands. Hillary Taymour, founder of New York label Collina Strada, celebrates flora and fauna in her designs, and her work is backed by sustainable innovation. This season, she worked with a plant-based faux fur by BioFluff made of recycled hemp, viscose and tencel. Unlike plastic-based faux-animal materials, it's naturally biodegradable. "I think people are craving a deeper connection to the natural world because we're feeling increasingly disconnected from it," she says. "As designers, we're often encouraged to constantly create something new, but the Earth teaches us that transformation can be just as powerful as creation."

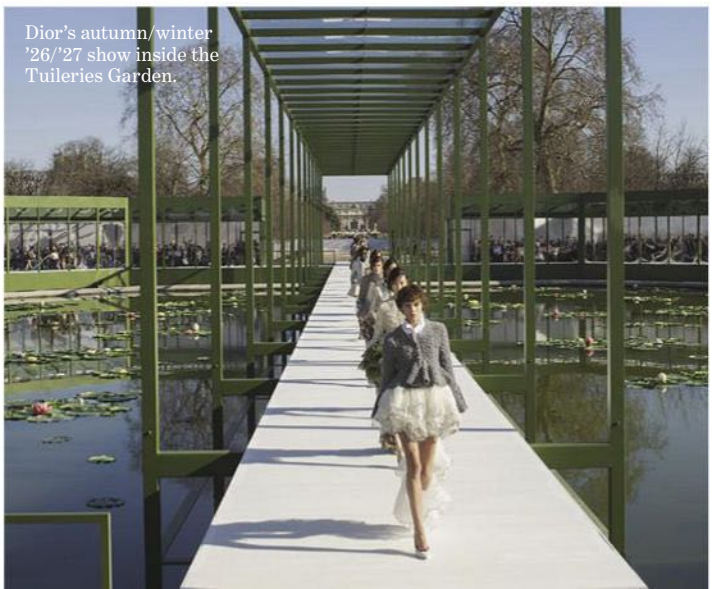
Just as nature transforms, we should expect and welcome the same from our clothing, says stylist and consultant Alexandra Carl. "If we want to be more sustainable in an industry which essentially is built on fast-paced consumption, we need to offer garment care and repairs," she says. Carl cites Hermès and Chanel as brands offering repair services, and Longchamp as a relatively affordable option that restores its Le Pliage bags so they can last for many years. "It's not the consumer's responsibility to ask for something that isn't available to them on a large scale, so we need to offer it at an accessible price point, too," Carl says.

This value shift – from artifice to hand-spun beauty, designed to become more ravishing with wear and tear – reflects changing attitudes among consumers. "For fashion, the physical world has become the ultimate aspirational space," Walter says. "When we spend so much of our time looking at screens, clothing needs to provide the sensory stimulation we're missing." That doesn't necessarily mean outdoor performance wear – "though there is some of that, too," she says. "Instead, we're seeing a more refined and emotionally intelligent interpretation of utility emerge." Louis Vuitton's gladiatorial woollen coats or Bottega Veneta's sumptuous shearling dresses and hats embody this.

Perhaps the most resounding idea is that nature remains both our greatest connector and the easiest way to switch off from the roller-coaster of modern life – a luxury in our world of uncertainty and technological overwhelm. Earthy splendour has taken on a new, timely resonance in fashion. But as Mother Nature will always remind us, there's absolutely nothing like the real thing. "No matter how innovative we think we are, nature is still the greatest designer," Hillary Taymour says. "I can never design a dress as beautiful as a sunset on a perfect evening, no matter how many times I have tried." ■



The moss runway at Miu Miu autumn/winter '26/'27.



Dior's autumn/winter '26/'27 show inside the Tuileries Garden.



Collina Strada's autumn/winter '26/'27 collection, which used plant-based faux fur.

COURTESY PONTE. GETTY IMAGES. GORUNWAY.COM

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Jessica McCormack

Old-soul romance meets modern inventiveness in the singular work of this New Zealand-born jeweller favoured by some of the world's most discerning tastemakers.

Jessica McCormack.

1.
JESSICA McCORMACK heart-shaped emerald ring, P.O.A.

2.
SAIE Glowy Super Gel, $50.

3.
A look from New York label All Three.

4.
Lyttelton Harbour, South Island, New Zealand.

5.
Easter Dress (1986) by Sally Mann.

6.
The cover of John Boyne's 2017 novel.

7.
Radiohead in 1997.





8. The Row resort '27.





9. Brand ambassador Zoë Kravitz wearing Jessica McCormack earrings and pendant.





JESSICA McCORMACK diamond button-back bracelet, P.O.A.



WORDS: ALICE BIRRELL. PHOTOGRAPHS: ALAMY; COURTESY JESSICA McCORMACK; COURTESY NINA PARK; GETTY IMAGES; GORUNWAY.COM. ALL PRICES APPROXIMATE

Alexa Chung's arm bangle, Gwyneth Paltrow's long diamond strand and Meghan Markle's spiral pendant – all are the handiwork of fine jeweller Jessica McCormack. Her eye has guided her through nearly two decades in business as a disrupter in jewellery's highly competitive upper echelon, a world traditionally dominated by centuries-old houses. She honed that sensibility from a young age, growing up in New Zealand in a world richly backdropped by antiquities and art amassed by her father, an auctioneer. Moving to London in her mid-20s, she tumbled down an *Alice in Wonderland* rabbit hole at Sotheby's, into a world of coveted treasures. Reviving traditional techniques, she approaches these methods with refreshing whimsy. McCormack's signature Georgian goldsmithing techniques, including blackened corollas and cut-down or *serti dressé* settings, give her pieces a distinctive vitality by rethinking the usual hierarchy of precious gems.

In one necklace, McCormack layers 70 carats of diamonds across an intricately engineered rope-like strand, as alluring as its 17-carat pear-shaped diamond pendant. A 'fruit salad' necklace of juicy brilliant-cut sapphires, rubies and emeralds is, in irreverent fashion, pavé-set into tiny apple, peach and lemon shapes.

She sees stones as materially precious, but meant to be enjoyed. "My approach has always been to appreciate their beauty by wearing them every day," she says. "To me they represent power and beauty." That ethos has won over an enviable roster of A-list talent who could call on any jeweller, but choose McCormack. Zoë Kravitz, a longstanding loyalist, has now become the brand's first ambassador. With two boutiques in London and another in New York, McCormack will soon open a fourth in California's Orange County. Her first flagship location in London, a Mayfair townhouse, is home to specialist artisans along with treasures and precious trinkets the jeweller has collected on her travels. Here, she takes a moment to share more inspirations and preoccupations.

1. Beyond diamonds: "I love emeralds, especially when cut into cabochons. We recently made a pair of asymmetric gypset earrings with round- and pear-shaped emerald cabochons, which Zoë [Kravitz] wore on the cover of British *Vogue*. They are one of my favourite pieces in the collection right now."
2. Beauty staple: "I am obsessed with Saie Glowy Super Gel. I don't go anywhere without it."
3. On high style rotation: "My friend Tal [Waksal] owns a brand called All Three, which I truly couldn't live without."
4. Destination inspiration: "I was recently in Seoul, which is the most inspiring city. However, there's nothing like returning home to New Zealand. Growing up there gave me a great appreciation for nature; the landscapes are some of the most beautiful in the world."
5. Art heroine: "One of my favourite photographers is Sally Mann, whose work I love. I have a portrait study of her daughter Virginia on display in The Townhouse, at home and in my office."
6. Author with resonance: "I love anything written by John Boyne, particularly *The Heart's Invisible Furies* and his 2025 book, *The Elements*."
7. Music with sentimental value: "Radiohead."
8. Admired designer: "I am a loyal The Row fangirl. Their pieces are effortless and make getting dressed in the morning so easy."
9. Favoured muse: "Zoë Kravitz. She's a true powerhouse with such a unique and individual sense of style. I have enormous respect for her point of view and find her creativity inspiring."

Time and again

These new timepieces, with elegantly streamlined profiles and leather straps, have a suppleness that moulds to form over time, speaking uniquely of their wearers.



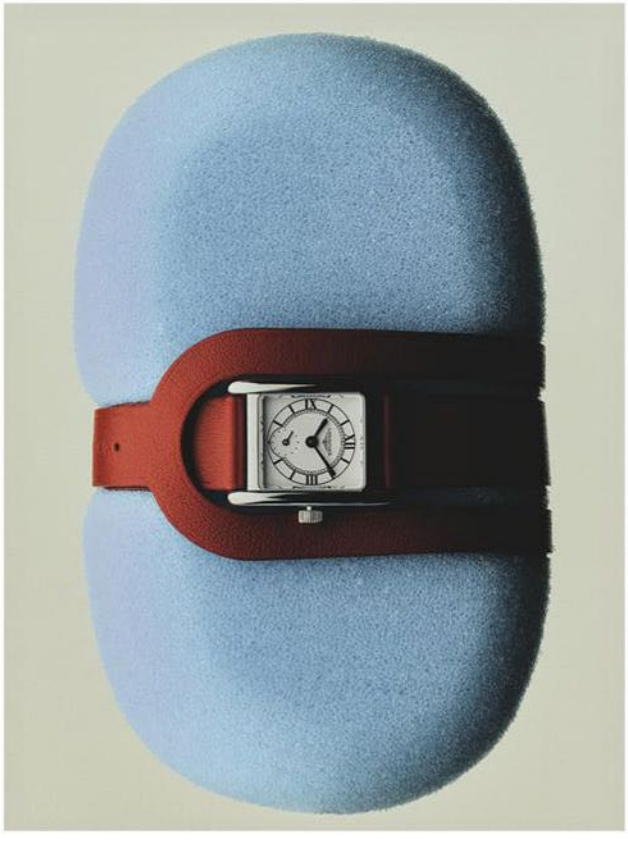


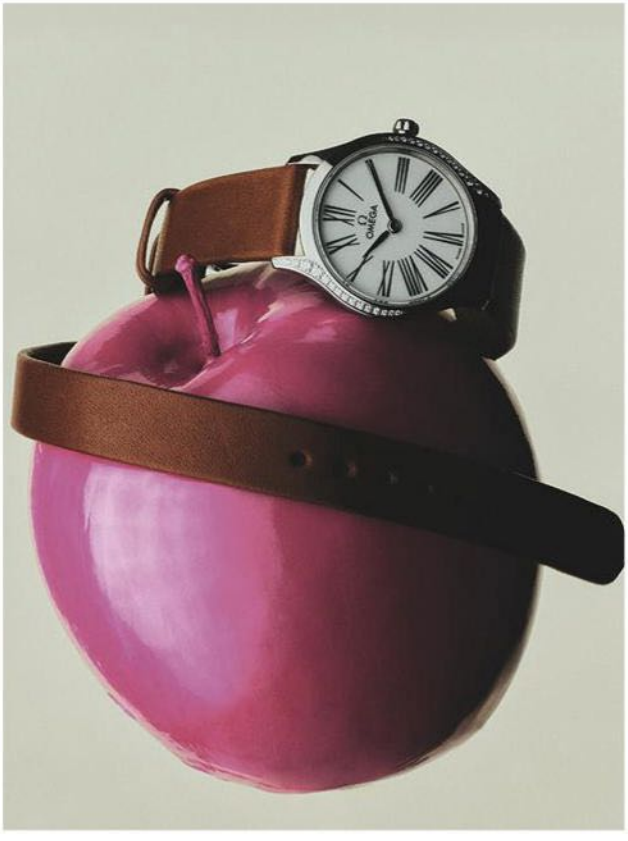
STYLED BY PATRICIA LÓPEZ PHOTOGRAPHED BY ÓSCAR CALLEJA

ROLEX
watch,
$50,700.



Above: CARTIER watch, $21,200. **Below left**: LONGINES watch, $2,725. **Below right**: OMEGA watch, $8,300.





ALL PRICES APPROXIMATE







Country call

Works from this year's finalists for the National Indigenous Fashion Awards, happening this month, contain odes to Country encoded with vital, sometimes urgent, ideas about the land we live on.

Above: *Dhanggal*, glass mussel shells by Yuwaalaraay artist Lucy Simpson.
Opposite, from left: Corcorancorin's intricate wearable art; bright silks by the artist collectives of Tjarlirli and Kaltukatjara Art.

LUCY SIMPSON

Hanging like plastrons, sweeping necklaces that cover the chest, Lucy Simpson's wearable art pieces bear a resemblance to those worn by ancient Egyptians. But describing them thus is anachronistic; the heritage of these pieces, from Australia's First Nations peoples, who make up the oldest continuous living cultures on earth, predates ancient Egyptian civilisation by tens of thousands of years.

With a broad practice that takes in sculpture, botanically dyed fabrics and hand-blown glass, Simpson communes with stories of Country past and present for her studio-based practice, Gaawaa Miyay, which she founded on Gadigal/Wangal Country (Sydney) in 2009. The ideas she engages with range from the dynamism of mass migration patterns in tune with the land, to interconnectedness or transference of dhuwi (energy) from one thing to another.

Inspiration for the Yuwaalaraay woman could be the shade of red earth, dry riverbeds, tidal ebbs and flows and the ripples of fracture lines in barks, etched by time like wiggling chevrons. "Curvilinear lines that appear throughout my designs trace and remember the rise and fall of water across floodplain," Simpson says. "Country from earth to sky and back again." As lyrical as this is, there's often a feeling of urgency, and sometimes sadness, as Simpson reckons with loss and change wrought by people on others or nature. "The work carries the weight of ecological crisis within its materiality, with sand-cast glass mussel forms translating the emotional weight of walking the dry riverbed at the height of drought," she says of her hand-blown neck pieces held by a cradle of plant fibre. "As a freshwater woman, a daughter of the river – gaawaa miyay – water is the central energy that grounds and guides my work."

The poignancy and resonance of Simpson's work has seen it exhibited across Australia, as well as in France, Japan and Hawaii. The artist was recognised by the Australian Design Centre as an honouree of Australian Design and her work has appeared on the runway at Australian Fashion Week. This year she's a nominee for the Wearable Art Award at the National Indigenous Fashion Awards (NIFA).

"Body adornments possess a particular intimacy," she says of her work, which telegraphs a sense of connection. "Worn close to the skin, they absorb the rhythm of daily life while continuing to hold the spirit of their origin. This reflects an important aspect of First Nations material culture: our objects are not passive possessions but living carriers of energy, story and relationship."

WORDS: ALICE BIRRELL. PHOTOGRAPHS: CHRIS CHEN, CHARLIE HAWKS, TONY HE, KATE MCGRATH, LUCY SIMPSON, SARAH WESTON

CORIN CORCORAN

"Haberdashery, plastic, wire, feathers, fur, bark, leaves …" reels off Corin Corcoran of the materials she uses to make her boleros, bodices and millinery for her label, Corcorancorin. "[All] have been collected ethically and organically from the ground or have been donated or recycled from going to landfill." Whether built or natural, she views her surrounds as a resource and bedrock for inspiration. "It's the basis of how I work," she says. "When I collect things, either from nature or to improve the environment, that's where my ideas for work come from. It's those items and their history that create the concept for my works as well. It's things like collecting feathers off the ground and bottle caps at the same time, finding treasures people have thrown away, knowing the gift the birds have left for me and understanding what I can do for their environment."

Corcoran, a proud Weilwan woman now based in Naarm (Melbourne), is a nominee for NIFA's Textile Design Award this year. Her clothes and accessories carry a message of renewal and the idea that resourcefulness can be learned. Corcoran taught herself how to sew and began making clothing as a child. Her skills blossomed into an uncanny ability to conjure pieces with a raw beauty, from patchworked corsets to sweeping ball skirts that on closer inspection reveal themselves to meld silk and recycled cotton with paperclips, pull tabs and safety pins. "All people are creative," Corcoran says, "and I encourage everyone to look at what they might discard in a new light."

Though her work is gaining a following, worn by the musicians Becca Hatch and Thelma Plum on stage, and recognition from the likes of NIFA, Corcoran's personal motivatation is more profound. "I use my work as a way to connect to my background and connect to Country," she says. "I find it to be a healing process being able to reference and acknowledge my ancestors, their history and that journey for me to be here."



Pieces by Corcorancorin.





Silks by Tjarlirli and Kaltukatjara Art worn by Sabrina Butler (below) and Butler, Cherice Gibson and Tahlia Bennett in Tjukurla.

ARTISTS OF TJARLIRLI AND KALTUKATJARA ART

The twin art centres of Tjarlirli and Kaltukatjara have an astounding natural landscape between them. Tjarlirli perches on an ochre-hued plain between sandhills and a vast salt lake north-east of the intersection of Western Australia, South Australia and the Northern Territory. There are large rocky mountains to the south, with large waterholes and a smattering of claypans. Kaltukatjara is an hour and a half's drive into the Northern Territory in the Pitjantjatjara lands, beside sandy riverbeds under the soaring Petermann Ranges.

The abundance of dramatic landscape is unique: arid, rich with mineral colours and rugged topography, the bones of millennia of elemental forces. It follows that its artists make works that are equally unparalleled and have earned them a nomination for NIFA's Textile Design Award. "Artists depict the ancestral creation stories – Tjukurrpa – related to this Country through their silk painting designs," says Riley McPherson, a representative of Tjarlirli and Kaltukatjara Art. "Artists paint symbols representing landscape features like tali [sandhills], puli [rocks and mountains] and kapi [water sources]. Each artist's design is a unique representation of their particular Tjukurrpa – story, place, familial inheritance."

Among them is Faith Ngilarany Butler, who led the process of transferring the works to silks, steamed with hot water before they're unfurled to reveal blazing chromatics. "Many colours, lovely colours. First time we been say colour pirni [many], but it's different [to canvas painting] – like water," Butler says. "Then we try it on that fabric and it's soft and smooth." The group working with the silk are mainly women artists, who find natural synergy with the fluidity Butler speaks of, their soft-edged designs created in ceremonial body paintings and Tjinytjatjunku, the practice of telling stories by drawing in sand with a hand or wire.

The connections that live through their work go beyond Country to future generations. A group of teenagers turned the silks into clothing. "Silk painting and fashion lets us show our young people what they can do with their lives," says artist and chairperson Nerida Giles Martin. "This project follows our desires to gain knowledge and skills, and continue to preserve and practise our culture."



Heart of stones

For its newest high jewellery creations, Cartier took to a location worthy of its extraordinary gemstones in the glittering Côte d'Azur. By Lynn Yaeger.

STYLED BY ISABELLA MAMAS PHOTOGRAPHED BY SIMON EELES

What is more beautiful, the shimmering waves of the Mediterranean, or the gleam of a Cartier ring set with a six-carat Madagascar sapphire? John Legend crooning 'Green Light' on a picture-perfect evening on the Côte d'Azur, or the glow of a Colombian emerald tiara? Luckily, you will not have to choose a favourite, although these delightful conundrums may already have captured your imagination on a flying visit to Saint-Tropez to view Cartier's latest high jewellery creations.

The maison has named this collection Le Chœur des Pierres, a charming play on words. While 'chœur' translates to 'chorus', dropping the 'h' reveals 'cœur', the French word for 'heart' – both with the same pronunciation. Don't you wish you had paid more attention in French class? And it is not at all surprising that the house has selected this glorious spot on the Riviera, where cinema stars roam, the harbour sparkles, the flea market beckons and the famous sunshine illuminates every gemstone. (And yes, if you were wondering, Legend does entertain at the evening cocktail soiree – in a white dinner jacket and a phenomenal Cartier Le Chœur des Pierres High Jewelry Tigre Bangla brooch set with a deep yellow-orange diamond, onyx, emeralds and diamonds.

The high jewellery presentation itself takes place in an art-filled chateau with seemingly endless grounds, all the better to host a sumptuous lunch and a fashion show featuring young models dressed in diaphanous ensembles. (Tilda Swinton is also drifting around the gardens, swathed in chic black and showing off the diamond-and-emerald Solenara necklace from the new collection.) Seeing these glorious pieces twinkling on models' beautiful necks, wrists and hands makes you realise these babies really need to →

MODEL: KRIS XU



CARTIER Le Chœur des Pierres white gold necklace (also opposite) and ring set with dumortierite, tanzanites, chrysoprases and brilliant-cut diamonds, both part of the Manyara set, both P.O.A.



From top: CARTIER Le Chœur des Pierres white gold earrings set with dumortierite, chrysoprases and brilliant-cut diamonds, and white gold ring set with dumortierite, tanzanites, chrysoprases and brilliant-cut diamonds, both part of the Manyara set, both P.O.A.





From left: Tilda Swinton, Zoe Saldaña and Virginie Efira at Cartier's high jewellery showcase in Saint-Tropez.

be seen in motion, even if they are also quite seductive locked up in a case.

But whether sequestered or flying free, at Cartier it has always been about the romance of the stone. And, oh, what magic occurs when the hottest of rocks find themselves in the incredible hands of master craftspeople. Here is where creative vision meets supreme artistry, and the results are truly one-of-a-kind masterpieces. Among the collection's 125-plus pieces, a few stand out as personal favourites – because like a kid in a candy store, or a grown woman staring at a vitrine of spectacular jewels, don't we always play the game that there is just one delicious item we would take home? So, from this heartfelt chorus, you might be seduced by Tellura, a swirling confection dripping with 30 diamonds. Or, maybe, it is the Stratelia ring flaunting a 23-carat sapphire that gives you shivers. After all, couldn't you wear this darling every single day? (Or, okay, maybe every single night?) Then again, a Tutti Kanya necklace, employing a rainbow of stones in an homage to the house's iconic Tutti Frutti designs, sings so loudly it might make the other creations hush, at least momentarily. And the Panthère is here as ever, prowling in all its three-dimensional glory in the Panthère Sultane necklace rendered in white gold with rubellite drops, emerald- and brilliant-cut diamonds and onyx and emerald details. This regal creature is the enduring emblem of the maison, and Panthère was the nickname given to Jeanne Toussaint, the house's first director of fine jewellery, who was appointed to that illustrious position in 1933 by Louis Cartier himself. (Fun fact: it was Louis who gave Toussaint her moniker, and although they never married, they were deeply in love.)

Of course, in the end, it all comes back to the gems themselves. "We are in service of the stone – it is always the stone itself that is our first source of inspiration … the first and only," confirms Jacqueline Karachi-Langane, director of Cartier high jewellery creation, as we sit in one of the chateau's many chambers discussing the dazzlers on display. Asked if a gem ever gives her literal chills, the way some of us respond to a great painting or a particular piece of music, she explains it is a lot like love at first sight. "In fact, I am always in love," she says, laughing. And like love, there is the eternal mystery of chemistry, the enigma of attraction – you can't exactly put your finger on it, but you know it when you feel it. "For me, what is most important is the charm, the elegance, and something different – the colour, the *histoire*, the spirit, the emotion you feel in front of the stone," she says. And, of course, you agree. Because isn't the spirit, the charm, the emotion of that Panthère necklace – a veritable symphony of stones glittering under glass just downstairs in the chateau – singing to you at this very moment and making your heart skip a beat? ■

COURTESY CARTIER, SIMON EELES, PIERRE MOUTON



THE CALILE HOTEL

Collection by TFE hotels



Wasia Project siblings Olivia Hardy and William Gao.

SIBLING ACT

At home, Londoners William Gao and Olivia Hardy are brother and sister, but on stage, they're Wasia Project. Ahead of their debut album and Australian tour, they tell Nina Miyashita about their ever-changing sound.

In music, familial collaboration has often sparked ingenuity. See Billie Eilish and Finneas O'Connell; Haim's Alana, Danielle and Este Haim; Angus and Julia Stone. Put the secret sauce down to the unspoken language of kin, or the unfiltered push-and-pull of family dynamics. William Gao and Olivia Hardy have both. Together, the British Chinese brother-sister duo form Wasia Project, a band that began in 2019 as a few jazz-inflected indie pop songs for a younger generation. Gao, now 23, and Hardy, 21, had a musical education long before Wasia Project. As kids, Gao was classically trained on violin and Hardy on piano. When asked how old they were when they picked up their instruments for the first time, the pair respond simultaneously: "About four years old."

"Did I just freeze?" Hardy quizzes over the video call, wearing a wide grin that never slips.

"No, we just started speaking at the same time. You go first," Gao offers, calm and composed. Even dialling in from different suburbs in their home city of London, the siblings appear at once entirely different and totally in sync.

Wasia Project was born when Gao and Hardy, along with two childhood friends, wrote the band's first single, 'Why Don't U Love Me?', one night in their living room. "I remember that time being this synergy of fearless creativity," muses Gao. "It

"ALL THOSE MEMORIES ARE SO VIBRANT AND STRONG"

didn't matter what medium we were playing with, we had this fearlessness about that time. The music came out of that."

In May 2022, the band – Hardy on lead vocals and guitar, Gao on keys and backing vocals – released their first EP, *how can i pretend?,* to rave reviews. Things were already on an upswing for the pair by then. Gao was starring in Netflix's *Heartstopper*, the hit teen romantic drama.

"It was an exciting time," Gao recalls. "We started selling out small venues and had people singing lyrics back to us. For me, that was the surreal moment." When their track 'ur so pretty' featured in season two of *Heartstopper* in 2023, things escalated. The song currently has more than 95 million streams on Spotify. Since then, Wasia Project has released another EP, *Isotype*, and supported Laufey on her 2024 *Bewitched* tour. "Real big-sister energy," Hardy enthuses about the Icelandic Chinese singer-songwriter.

But Gao and Hardy are growing up. September will see the release of their debut album, *Nocturne*, a night-time record with a much moodier, meticulous sound that fuses club synth and cinematic orchestration. Avoiding any neat musical categorisation, *Nocturne* evokes the euphoria of communing with bodies on a heaving dance floor, and then the introspection of the journey home. This is a record about being in your 20s, in a post-Covid era. In the lead-up to its release, Wasia Project are also embarking on their *Piano Shows* tour, an intimate acoustic run across Europe, Asia and Australia – including Sydney's Vanguard last month, which was originally a single show before it sold out in less than an hour and the duo added a second.

You can hear this fluidity in *Nocturne*'s first single '2515', a gothic, electronic-meets-orchestral ode to modern relationships and digital life. Or 'Bleeding Gold', a glittering track about nostalgia that blends cinematic instrumentation with alt-pop hooks, balancing hope and heartbreak in equal measure.

Writing together is quite a rigorous process, Gao admits. "Our creative collaboration goes back years, and it's also by blood. It's constantly evolving. We're also very different creative minds. I don't know how exactly to describe that. But the process for us is different each time. When we collaborate, it's quite intense."

The duo's sound might have changed, but the band name is something that's stuck. 'Wasia' – shorthand for people with mixed white and Asian heritage – and 'Project' – the idea of a collective – is a moniker whose meaning is still evolving for the musicians, but the feeling of being forever halfway is always in the music.

"Being of mixed heritage, you know the heartache of having family on the other side of the world that you can't reach," Gao shares. "It's quite a raw feeling, not being able to see people for too long because you are in between. We grew up in London, but every time we go back to China, the clock resumes and I'm still three years old. Growth and identity, and that feeling of distance, completely informs the music. We're writing our feelings of estrangement."

Hardy thinks her brother sums up these hard feelings perfectly. "Being far away from people you love, it's a really tragic but beautiful thing," she says. "When I think about how it informs the music, I think of childhood memories. Specific things that, looking back now, are a massive part of who I am – like going to China and being with our grandparents. All those memories are so vibrant and strong in my mind, and I think always will be."

At the time of this interview, the term Wasia has, coincidentally, become something of a hot topic. There was Laufey's 'Madwoman' music video, released in April, in which the singer invited fellow 'Wasians' Lola Tung, Alysa Liu, Hudson Williams and Katseye's Megan Skiendiel to star. Earlier this year, Laufey was infamously mistaken for Skiendiel on the Golden Globes red carpet. Two weeks before this interview, a meet-up for Wasians in New York City went viral, pulling in thousands of attendees and worldwide attention. None of this goes unnoticed by Wasia Project.

"The name has taken on such a wild identity of its own," Hardy admits. "You would hope that this spotlight on mixed heritage can open up conversations and be a positive change. But honestly, when anything's trending, I always find it a bit weird. Especially something like this, because who decides what's trending?"

"It's an interesting discourse," Gao says thoughtfully. "You can go into the depths of the worst that humans can be and the best that humans can be. But I think at the core of it, the intention is to connect with other people that have a shared lived experience. We were lucky we had friends that were also Wasian, or of mixed heritage, growing up. In hindsight, we found great comfort in that."

Now it's mid-morning in London and Wasia Project have a tour rehearsal to get to. They're planning their shows – including the Sydney dates – and have a lot of ideas. "We want to celebrate our album and what we bring with it, and use our shows as an occasion to connect," Gao concludes. "These are my favourite kinds of shows," Hardy adds, still smiling. "When it's intimate, and you can see everyone in the crowd. It's going to be good." Nocturne *is released on September 18.*





Hardy and Gao, the duo behind Wasia Project, and above, in the studio during the recording of *Nocturne*.



UCHECHI ADEBOYE, CARA KEALY, MOLLIE McKAY, TOM PACITTI

True colours

This year marks the Darwin Aboriginal Art Fair's 20th anniversary, a celebration of creativity and culture. Meet five emerging artists from the 2026 edition whose work is shaped by stories, family and community. By Hannah-Rose Yee.

KEAHANIE BAKER

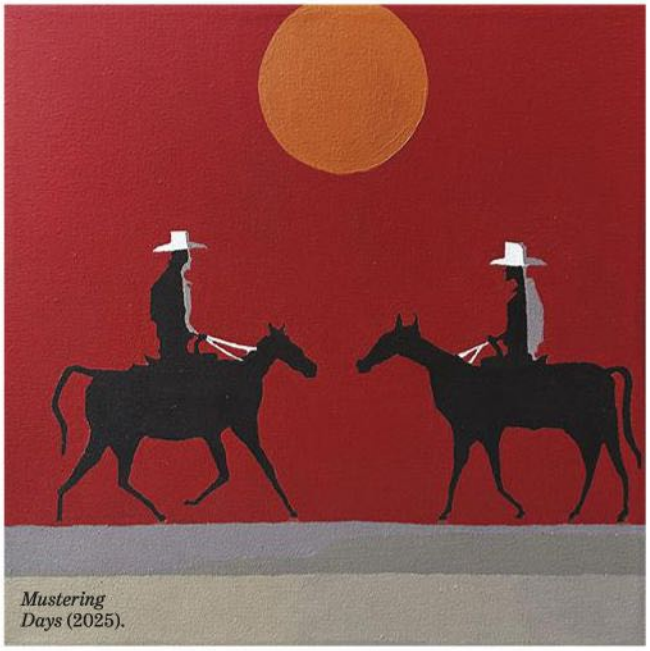
Keahanie Baker's paintings, whorls of desert technicolour, tell the story of Minyma Malilu, one of the creation tales of the Anangu Pitjantjatjara Yankunytjatjara (APY) people in central Australia. "Minyma Malilu was an elderly crippled woman who travelled the country. She dug a deep cave to live in." Baker and her family would visit the cave often, and later, back at their art centre in their hometown of Kanpi in South Australia, Baker would watch her family of artists commit this sacred story to canvas.

Baker, who is 23 and now lives in Papulankutja, Western Australia, with her partner's family, is still surrounded by art. "My partner's grandmother is Anawari Mitchell and her sister is Angilyiya Mitchell. They are both great artists and we sit together when we are there." Sometimes, she carries her half-finished paintings home, so she can work while her young daughter sleeps.

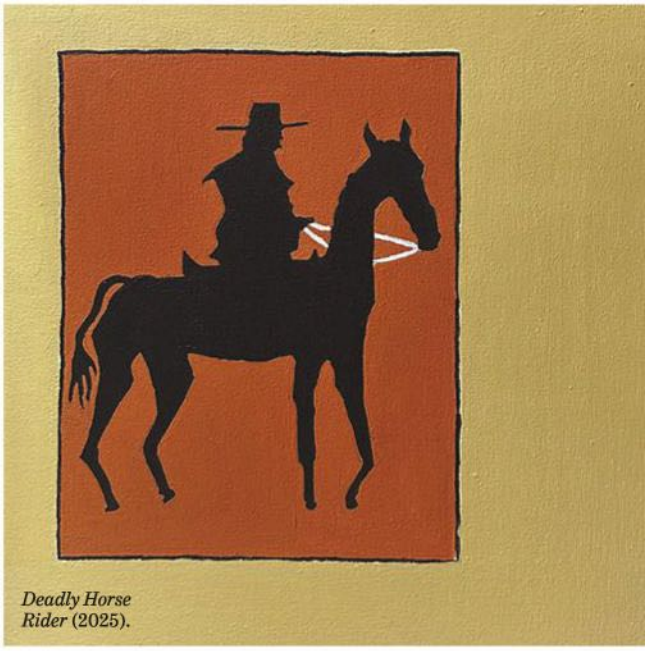
At this year's Darwin Aboriginal Art Fair (DAAF), Baker will present an artwork she finished on behalf of one of her aunties, who recently passed away: Malilu's story rendered in cornflower blue and rust-red oranges. "That one is very special to me," she shares. "All my family is very proud of me and tell me I have to keep painting and become a well-known artist like my aunties."



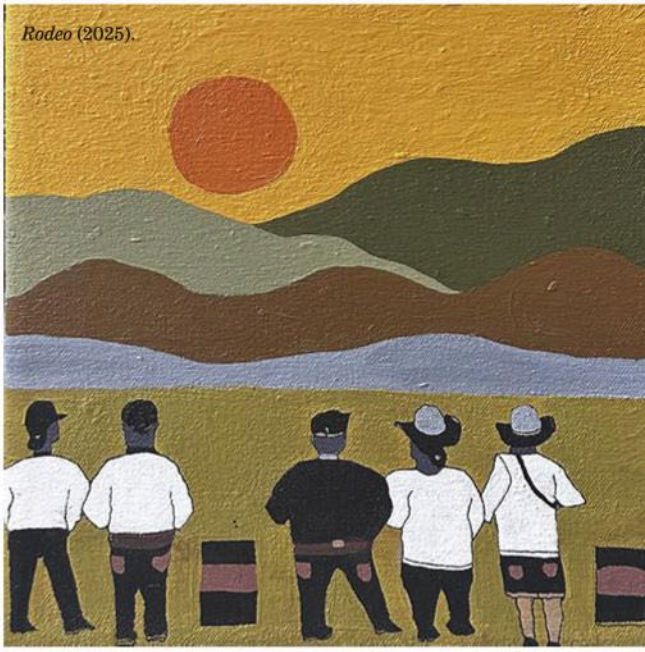
Minyma Malilu (2026).



Mustering Days (2025).



Deadly Horse Rider (2025).



Rodeo (2025).

KYJUAN WESLEY

In Kyjuan Wesley's artworks, the roving stockman frequently recurs. Silhouetted against a blood-red sky or wrangling cattle in a sun-scorched landscape, the figure is striking in its simplicity. The 23-year-old artist grew up hearing tales of the rodeo from his father and great-grandfather, both stockmen in their youth. "Painting the rodeo and station scenes makes me think of the old people and how they worked back then," says Wesley. In the Alawa man's artworks, these men have a powerful presence as they toil under the glare of an orange sun. "Aboriginal people were the backbone of station life."

As a child growing up in Hodgson Downs, about 200 kilometres south-east of Katherine in the Northern Territory, Wesley taught himself to paint. In 2024, he moved to Kununurra in Western Australia and joined Waringarri Aboriginal Arts as both an arts worker and a painter. When he paints, he switches between ochres and acrylic pigments and moves between canvas and found metal objects, such as discarded steel drum lids, which remind him of the sunset. "Painting makes me happy, calm and I can go into my own world," he says. "It helps with my wellbeing."

In March, he was recognised as one of the state's best emerging artists in *Revealed*, the Perth Institute of Contemporary Arts exhibition celebrating early-career First Nations artists. "It made me feel very happy and proud to see my work on the walls," he says. "I am a father now and I want to show my son what you can achieve in life. Maybe he'll become a painter, too."



Deadly bull rider (2025).

COURTESY THE ARTISTS, COURTESY PAPULANKUTJA ARTISTS, COURTESY WARINGARRI ABORIGINAL ARTS



From left: *Robin Is Coming* (2025); *My Boy Akon* (2024); *Player* (2025), all by Michael Wallace.

ELIZABETH TREW

Also in Bindi Enterprises' DAAF presentation is Pitjantjatjara woman Elizabeth Trew. The 29-year-old works across digital art, sculpture, painting and printmaking and has seen her cosmic visions of land and sky printed on T-shirts and lit up in the desert at Parrtjima 2026 as part of *The Language of Textiles*, an installation curated by Laundry Gallery's Nina Fitzgerald. "I want it to make people happy, bring joy and fun," says Trew of what she hopes her art inspires in audiences. "I just love painting so much it makes me feel comfortable, very happy. Art is love heart. My art is about where I'm from. Making art makes me feel beautiful."

Both Trew's canvases and digital sketches are in shades of neon: the boldest pinks, highlighter-bright yellows and radiating nuclear greens. When she works at the art centre in Mparntwe (Alice Springs), she's drawn more to hues that engender an emotional response within her than to perfectly matching pigments. "Some colours make me feel happy," she explains. "I like to use those colours. Yellow, I feel positive. Red is like love." In her digital works, such as *Party Planet* (2025), the colours are so bright, it's as if they are animated and winking at the viewer. Trew has aspirations for a solo exhibition and is hopeful the increasing recognition of a wider range of art forms will pave the way. "Because it is all art," she says of digital creations. "All art makes people happy."



Right: *Positive Colour* (2025) by Elizabeth Trew, and far right, her work as part of *The Language of Textiles* installation at Parrtjima 2026.



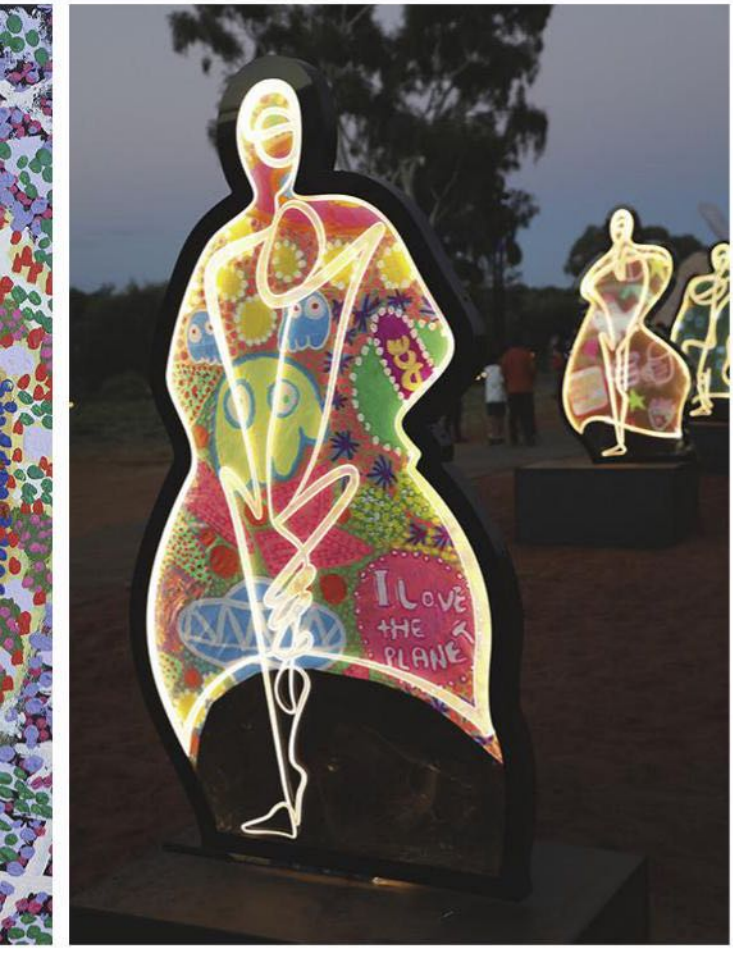
MICHAEL WALLACE

At Bindi Enterprises, the pioneering disability service in Mparntwe (Alice Springs) established in 1978, digital art-making sessions are a riot of colour, sound and technology. "I love drawing in class with my friends. I love my boys. It's like a party with my boys!" says artist Michael Wallace. The 32-year-old's brightly hued works are sketched quickly on platforms such as Canva using photographs of pop culture figures as the initial reference. They often feature legendary football players, barking dogs, self-portraits with the addition of Harry Potter's lightning bolt scar, or the musicians Justin Bieber and Akon, two of the Eastern Arrernte man's favourites to listen to. His art is an expression of what he loves – as Wallace puts it, "I love love!" – and an invitation for others to live as boisterously and in loud, living colour, as he does.

This year's DAAF marks the first time Bindi Enterprises has exhibited digital artwork at the event. Wallace will present *Boy Boy Boy* (2024), an abstract triptych – "those are all my boys, giving love and wearing love on their sleeves" – and *I love the Finke Desert Race* (2024), featuring a motorbike in flight. Wallace joined the Bindi Digital Art Program in 2022, was named People's Choice in the Bindi Digital Art Prize and Highly Commended for the Macquarie Emerging Artist Prize in 2025. Next? "I want to have a big show of my work, in Adelaide or Sydney and see family," he says. "I love it."



Above: *Ngiya jilamara I (My Design)* (2026) by Arthurina Moreen.



ARTHURINA MOREEN

When Arthurina Moreen was a young girl in Milikapiti, on the north coast of the Tiwi Islands, she dreamed of two things. "Being an artist and playing football," she says. "And now that is what I do." She juggles both, working at the art centre Jilamara Arts Monday to Friday, then playing for the Tiwi Bombers in the Northern Territory Football League and the Muluwurri Magpies in the Tiwi Football League on the weekend. Her twin passions united in 2018 when Moreen – still in high school at the time – won Essendon Football Club's Dreamtime guernsey competition with a design using the dots and lines taught by her Elders in splashes of red, white and black. "I couldn't believe the Essendon players were wearing my designs," she reflects.

Now 26, Moreen continues to make an impact with her work, including jilamara – a Tiwi term for design in the form of totem symbols painted in ochre on the body or canvas. Her art has been selected for exhibition at the University of New South Wales, Darwin's Laundry Gallery and now DAAF. Mentored by her aunt, Raelene Kerinauia, Moreen continues to grow. "She has helped me," Moreen says, "showing me what colour and design to put in which area, fill in gaps with other colours and then together it becomes an artwork with a story." Moreen hopes to continue this generational sharing of wisdom herself, especially the art of jilamara. "When old people pass on, I will be here to carry that story on and pass it to the next generation."

The 20th anniversary Darwin Aboriginal Art Fair runs from August 6 to 9. Go to daaf.com.au.

NIGHT MOVES

Her new film, *One Night Only*, has a wild premise, but for rising star Monica Barbaro, it's all rooted in real life. By Hannah-Rose Yee.

PORTRAIT BY SCOTT TRINDLE



Monica Barbaro wears a DIOR hat, $15,500.

It's hard out there," says Monica Barbaro. The actor laughs, a little ruefully. It *is* hard out there on the dating scene, and nowhere more so than for her character, Allie, in the new romantic comedy *One Night Only*. Because Allie, mid-30s and mired in a rut, lives in a world where premarital sex has been outlawed (just go with it), except for a designated night in August. Then it's a free-for-all, as singles and those not yet ensconced in wedded bliss try to find their prince – "or just a good guy", as Allie laments to her best friend – before the timer runs out and it's back to celibacy for another 364 days.

We might not be living in the oppressive political context of the film – "Now it's a badge of honour to be an incel," a newsreader declares, straight-faced – but Barbaro is clear: the high-stakes storyline is rooted in real life. "I've never been on a dating app, but I've seen them via my friends and helped them set up profiles and had long conversations about how that goes," says Barbaro. (The 36-year-old is in a relationship with fellow actor Andrew Garfield.) "I think it's hard, and I think it's reduced the amount of romantic human interaction people have … You're judging a person by a photo before really getting to know them, and so much of our attraction to people is mannerisms and connection and that sort of tingly, other-worldly … I don't know why, but I'm just really drawn to this person thing. I think that can only happen in real life."

Barbaro describes herself as a romantic. "I'm always very hopeful friends of mine still find their person, however they may want to go about it," she sums up. She's speaking to us from her holiday in Puglia, where she has joined some friends who, in lieu of a big wedding, have rented a villa and invited everyone to take turns visiting. It's a moment of respite for the American actor, who has spent the past few years, since her breakthrough as a take-no-prisoners fighter pilot in *Top Gun: Maverick*, gaining steady acclaim. In 2025, she was nominated for an Oscar for her performance as Joan Baez in *A Complete Unknown*, a force of nature staring down Timothée Chalamet's Bob Dylan over

a microphone and a guitar. She was named an ambassador for Dior and joined *Artificial*, Luca Guadagnino's forthcoming examination of OpenAI, in which Garfield plays Sam Altman. This year, she made her stage debut in *Les Liaisons Dangereuses* in London.

Before moving to the UK for the play, Barbaro squeezed in a few months in New York for *One Night Only*. On set, October and November doubled as early August. "We were freezing, pretending it's summer," says Barbaro, "but somehow we were still having so much fun." Sparring with her scene partner Callum Turner – the new Mr Dua Lipa – who plays Owen, a man rejected by his girlfriend and on the rebound for a one-night stand, was a balm for Barbaro between two heady, all-consuming projects. "I'm glad I got to portray falling in love," Barbaro says. "We were just trying to figure out the most funny thing, so of course, inevitably, we're just making each other laugh constantly."



Barbaro, and left, with co-star Callum Turner, on the New York set of *One Night Only*.

Barbaro and Turner met for the first time in a rehearsal room. "He is such a love," she shares. They have a crackling, golden-age romantic-comedy chemistry, recalling the enemies-to-lovers rat-a-tat sparring of Cary Grant and Rosalind Russell in *His Girl Friday*, or the spiky, lovers-to-enemies banter of real-life couple Katharine Hepburn and Spencer Tracy in *Adam's Rib*. But there was a third person in Barbaro and Turner's relationship: director Will Gluck, known for his blockbuster romances *Anyone But You* and *Friends With Benefits*. "Will was encouraging the banter, encouraging a lot of improvisation, and rewriting the script right there with us," says Barbaro. "With a rom-com, it's [showing] vulnerability and trusting in Will to take care of us in that way. Being really open to looking silly, and also going, 'Okay, I need to dial that back. That wasn't necessarily the right choice.' But first doing it. It takes a lot to get up the courage to be able to do that." Just like dating.

There are romantic-comedy references tucked throughout the film. Allie's dream is to meet her person at the top of the Empire State Building, as Deborah Kerr and Cary Grant did in *An Affair to Remember* (later re-created by Meg Ryan and Tom Hanks in *Sleepless in Seattle*). And much like the protagonists of *Serendipity*, Allie and Owen find themselves reaching in tandem for the same item – though in their case, it's not a pair of cashmere gloves from Bloomingdale's, but the last condom in New York City. Barbaro laughs. "She really wants to find true love, and then every moment you think she's gonna get it, it just completely turns on its head," she reflects. "I think sometimes people dating feel like they're beating their head against a wall, and there's fun in watching someone else go through that in this high-stakes, outrageous way."

Similarly to her character, Barbaro knows that a lot can change in a single evening. She is "still processing" the experience of appearing on stage – its own kind of magical night, albeit one repeated over and over again. "I love getting to tell the story and have it also disappear, except for the impressions it leaves on the audiences. There's something kind of zen about that," she muses.

And then there was the moment her life tilted on its axis, when she learned she had been Oscar-nominated early last year. "For me, I felt very much like, 'Okay, I've gotten that. That's incredible. I want to enjoy it.' But also it can come with pressure, because you don't want people to think it's a fluke," she says. What awards recognition has given her is choice: the chance to balance work as diverse as *Artificial* – already being called *The Social Network* for the AI era – and the breezy delight of *One Night Only*, filmed one after the other in the wake of her Oscar nomination, an accolade she is still processing. "I turn this over in my brain constantly. I don't know what to do with it, really," she admits. "I think this movie was fun and light and an oasis of joy in the midst of what could feel like a lot of pressure."

For now, her conclusion is this: "It's about connecting with people. I'd be crazy to say it doesn't mean anything to me; of course it does. But I think the ability to get to tell stories with a lot of soul and love and connection is the dream."
One Night Only *is in cinemas on August 13.*

PORTRAIT: STYLING: JESSICA GERARDI. HAIR: DAVID HARBOROW. MAKE-UP: CLAIRE URQUHART. PHOTOGRAPHS: COURTESY UNIVERSAL PICTURES

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JAMIE HEATH
ALL PRICES APPROXIMATE

PAM

A big life and an even bigger public persona: Pamela Anderson spent her early career at the centre of a mythology she didn't always identify with. With a string of indie film projects in production, today she's defying expectations by showing up as her most authentic self. By Remy Rippon.

STYLED BY HARRIET CRAWFORD PHOTOGRAPHED BY JAMIE HEATH

BOTTEGA VENETA dress, $70,000. All prices approximate.



Pamela Anderson has been on set for less than five minutes and she's unknowingly thrown a curveball. The actor has arrived fresh-faced, with freckles scattered so perfectly across her cheeks it's as if they've been placed there (they haven't), and a glassy complexion that shows no sign of the long-haul flight she stepped off in Sydney just 24 hours earlier as a guest of Wanderlust, the Byron Bay-based wellness company. It's how she has largely presented herself since swapping hours-long glam for a bare-faced appearance at her late friend Vivienne Westwood's spring/summer '24 show in Paris, a moment that made her one of fashion week's most talked-about figures overnight. Today, however, she wants to wear make-up. "I've been doing very natural for a while now, which is really, really great and very me," she says. "But I'm on the cover of *Vogue*. Yes, put some make-up on me, and just have a little fun."

When we speak again, Anderson is in her hometown of Ladysmith on Canada's Vancouver Island, curled up in a comfy armchair by a picture-book window at Arcady, the white weatherboard home once owned by her grandparents. She has spent the past several years breathing new life into the three-hectare property, restoring the old roadhouse, dock and cottage – where her parents now live – and planting out the sprawling wild rose garden. Anderson, who is characteristically on time, still has soil beneath her fingernails after racing in from the garden, which, by her own standards, has been neglected over the past year while she's been on back-to-back film projects.

This morning she was in rehearsals for *Alma*, a "really beautiful film" by British filmmaker Sally Potter. Co-starring Dakota Fanning and Richard E Grant, the film explores grief and family dynamics with moments of comic relief, as a dysfunctional family sets out to scatter their mother's ashes. "I've been really fortunate that incredible directors are reaching out to me and, really, a lot in the indie film world," says Anderson of her upcoming projects. They include Michael Cera's directorial debut, *Love is Not the Answer*, *Rosebush Pruning,* alongside Callum Turner, and the crime-romance *Queen of the Falls*, in which she and Guy Pearce play lovers on the run. "I just feel so lucky, because it has been an interesting trajectory from Broadway and *The Last Showgirl*. I don't take for granted that I get to do this again."

At the 2024 Toronto International Film Festival screening of the latter, Anderson's raw portrayal of out-of-work Las Vegas dancer Shelly Gardner was met with a standing ovation. The film's director, Gia Coppola, had been so moved by Anderson's 2022 Broadway debut as the merry murderess Roxie Hart in *Chicago* that, after the script was declined by her previous agent, Coppola tracked down her son to get it to her. She knew she had found her Shelly.

For Anderson, the performance reflects a considered approach to choosing projects. "It's about taking on roles that really challenge you, but also that you have the time to prepare for," says the actor, who earned Golden Globe and SAG nominations for the part. "So I dance between leading roles, supporting roles and smaller roles just to kind of make sure that I have enough time to give to it and, somehow, it's working out.

"It's not that I want to do everything that comes my way, because I certainly don't. I just want to push myself and challenge myself," she says. "I've just had so many great, really interesting directors, people I really admire, who are very obscure, and they can't wait to work with me. And I'm like, what? I gotta ride this out. I mean, who knows, it could end tomorrow." She's clearly determined not to let the moment pass her by. During the European promotional tour for 2025's *The Naked Gun* reboot, which grossed US$100 million at the box office, Anderson flew to Massachusetts →

"I FEEL SO EXPOSED, BECAUSE I AM TRYING TO COME TO THINGS AS A PERSON THAT'S REAL. IT'S HARDER BUT IT'S REWARDING"

JAMIE HEATH



FENDI dress, $52,900. PANDORA bracelets, $3,900 each. AMINA MUADDI shoes, P.O.A.



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gloves and shoes, all
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JAMIE HEATH


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VALENTINO jacket and skirt, both P.O.A. MAISON CLOSE bodysuit, $155, and bra, $125. MILLA THOMPSON brooch, $80. PANDORA rings, from $2,750, and bracelets, $3,900 each. AMINA MUADDI shoes, P.O.A.

JAMIE HEATH

on weekends to perform in the Williamstown Theatre Festival's production of *Camino Real*. "I could not turn that down," she says, ruffling her shoulder-length platinum hair.

Anderson admits to having played characters throughout her life as a survival mechanism, but is approaching her current creative burst with a newfound vulnerability. "I feel so exposed because I am trying to come to things as a mother and as a person that's real, and it's harder but it's rewarding." That openness shaped her experience on *Place to Be*, shot largely in New South Wales. The film follows the unlikely bond between Taika Waititi's character and an elderly woman, played by Anderson's "favourite actress of all time", Ellen Burstyn, as they rehome a lost racing pigeon. Anderson, who plays Burstyn's daughter, stayed at a hotel in Wollongong opposite the botanic gardens (naturally) and was terrified ahead of her first day on set. "Then she winked at me and I was like, 'Okay, I'm in.' Because, you know, *Alice Doesn't Live Here Anymore*, *Requiem for a Dream* – I was thinking about these films," she says of Burstyn's formidable body of work. "I felt the same way when I worked with Liam [Neeson, her *The Naked Gun* co-star]. I was so nervous; it reminded me of being backstage on Broadway. Like, you've got to do this."

Anderson is grasping these rare creative opportunities with the wisdom and enthusiasm of someone who spent years feeling that she was on Hollywood's periphery. "I'm going to make my life beautiful no matter what," she says. "But something inside me – there's always been a dancer, a performer, a singer, an actor in my head. And I always thought if I can get close to that, that's when I'm happiest. It's a shame I just didn't feel like I realised my potential."

Pamela Denise Anderson was first scouted at a Canadian football game when a camera homed in on the radiant 18-year-old in a Labatt's beer T-shirt. It didn't take a marketing genius to see Anderson's appeal. A commercial for the alcohol sponsor followed, and shortly after a call from the office of Hugh Hefner's *Playboy*. From there, Anderson, who was painfully shy as a teenager, auditioned for what would become a career-defining role as the beautiful blonde CJ Parker on *Baywatch*, which she joined in its third season. At its peak in the early 90s, the show notched up an estimated 1.1 billion viewers per week. Suddenly, Anderson was everywhere. "I thought, 'I have so much more to give but I've pigeonholed myself,'" she says of her early career trajectory. "Then, of course, media and different things really steer your life and, you know, things happen in your life. It really can rip a career out of your hands." Looking back, she is surprised by how much she once accepted. "I used to just think, 'Oh well, yeah, I fed the monster. I'm complicit in this.'"

Her personal life became tabloid fodder after she married Mötley Crüe drummer Tommy Lee, the father of her two sons, after a whirlwind four-day courtship. The pair became embroiled in an agonising legal battle after private videos were stolen from their home in a devastating breach of privacy. Somewhere along the line, the real Anderson began to play a supporting role to the illusion built around her. "It became about your personal life. When it got all blended together, you didn't know where you ended and that began, and it really was uncomfortable at times because I didn't feel like I matched my outsides sometimes. But I tried to work with it →

"[CAREER-WISE], I THOUGHT, 'I HAVE SO MUCH MORE TO GIVE BUT I'VE PIGEONHOLED MYSELF.' THEN, OF COURSE, MEDIA AND DIFFERENT THINGS REALLY STEER YOUR LIFE AND THINGS HAPPEN IN YOUR LIFE. IT REALLY CAN RIP A CAREER OUT OF YOUR HANDS"

JAMIE HEATH



PRADA dress, $8,900, and tops, $1,370, and $1,590. PANDORA rings, from $2,750 each.



BOTTEGA VENETA
dress, $70,000.



JAMIE HEATH



GUCCI dress, $3,780, and shoes, $1,890. MAGDA BUTRYM sunglasses, P.O.A. PANDORA earrings, $1,500. JULIE KEGELS tights, $640. **Opposite**: ACNE STUDIOS dress, P.O.A.

JAMIE HEATH


30 4 2026 12:06:04








JAMIE HEATH

TOM FORD shirt, $3,725, skirt, P.O.A., lace slip dress, $3,935, and shoes, $2,265.

and tried to just be, and that's what was so great about having kids, because I got to go back into being there for them."

At home, her sons, Brandon, now 30, and Dylan, now 28, had trouble reconciling the figure the world thought it knew with the doting mum who had their baseball games written into her contracts and cherished her sourdough starter like a third child. It was Brandon who encouraged Anderson to make the 2023 Netflix documentary *Pamela, A Love Story*. "Brandon said, 'Mum, no one knows that you garden. No one knows that you cook,'" says Anderson, who initially resisted the idea of a documentary because she didn't feel any obligation to defend the decisions she made in her life. This was no grand redemption arc. "I said, 'Well, I didn't save anything. I don't have anything, so I don't know what you're going to use. But if you do it, I don't want to see it,'" she says, laughing at the fact that she had a shipping container and an attic overflowing with journals and videos from the 90s.

Like typical twentysomethings, her sons didn't listen to their mother, with Brandon co-producing the raw and heartfelt portrait of Anderson's life. In 2024, he also founded And-Her-Sons, the production company he shares with Anderson and Dylan. "I know I may watch it one day just for maybe research," says Anderson of the project. "I don't know, but it was funny when Netflix said, 'Well, you're going to have to see it because you're gonna have to promote it.' I said, 'I was there; I do know what happened!"

The trio make a formidable team. In early 2024, Brandon and Dylan acquired a majority stake in the skincare company Sonsie, which Anderson co-founded. "I don't know how I wrangled it all somehow. I have two kids that have kind of created this brand. It's because of them, and I'm just kind of observing," she says, smiling broadly. Naturally, the vegan formulas are not tested on animals, a non-negotiable for Anderson, who first began using her platform to advocate for animal rights in the 90s. "I had such a superficial career that I had to bring some meaning to it," says Anderson, who in 2023 was named a Pandora global brand ambassador and the face of its sustainable, lab-grown diamond collection. "I thought, 'I have to share this attention with something more meaningful. I just can't be out there talking about my personal life.'"

Anderson has always been open to self-expansion, which is part of the reason she's enjoying a creative resurgence. Delving into the lives of her characters and losing herself in scripts has been deeply cathartic. "What I'm using in the role and what I am using as my work are always very tough things, but things I need to face. I think when I read a script, sometimes I go, 'Oh, okay, I'm dealing with this now.' It's better than therapy."

Also better than therapy: gardening. As Anderson adjusts her camera mid-interview – finding it distracting to see herself talking and gesturing back from the screen – a gigantic bouquet of blood-red peonies comes into view. They were a Mother's Day gift from her sons. "All my peonies are blooming today. By the way, I was in my rose garden as my wisteria was blooming, because I swear when I got to the garden it wasn't, and then at the end of the day it was, and my honeysuckles and a handful of peonies all opened up today." At 59, enjoying the career and life she's always dreamed of, Anderson is flourishing too. "I went through it all and I came out the other end. I've done big make-up looks, I've done big clothing looks, hair, big fuzzy hats, corsets, rock stars. I don't know. I feel like I've had the big romantic life. I've had a lot of wildness. And I've found that, right now, for me, just being in nature and being myself is a wild move." ■

"I WENT THROUGH IT ALL AND I CAME OUT THE OTHER END. I'VE DONE BIG MAKE-UP LOOKS, BIG CLOTHING LOOKS, HAIR, BIG FUZZY HATS, CORSETS, ROCK STARS. I FEEL LIKE I'VE HAD THE BIG ROMANTIC LIFE. I'VE HAD A LOT OF WILDNESS"

JAMIE HEATH

DIOR coat, P.O.A.
PANDORA earrings, $1,500, ear cuffs, $79 each, and necklace, P.O.A.

Hair: Sophie Roberts
Make-up: Victoria Baron
Manicure: Victoria Houllis



AND BEYOND

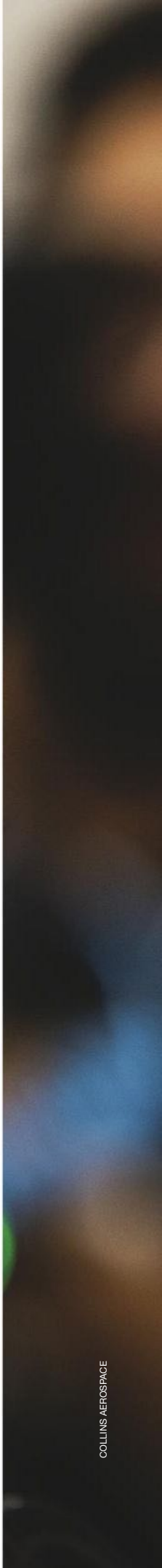
As the first astronaut to qualify under our flag, Australian of the Year Katherine Bennell-Pegg's ambitions are sky high. Suiting up for what could be her maiden mission, she tells Hannah-Rose Yee about the power of looking up when the world is turning inward.

Walking with Katherine Bennell-Pegg across the main floor of the *Vogue* Codes Summit feels like running a gauntlet, not dissimilar to the one she went through to qualify as an astronaut. Back then, the challenge was excelling in a field of 22,500 applicants that was whittled down to only 25 candidates and finally to six, including Bennell-Pegg, who were invited to undertake what's known as basic astronaut training at the European Space Agency (ESA). Today, in early June, the task is to make her way back from the *Vogue* Codes stage, where she has just delivered her keynote address, to the speakers' green room. This is a journey of mere metres, but the second she emerges from the auditorium, people begin orbiting the 41-year-old like planets around their star. CEOs, demographers, academics, students and a pilot line up to speak with Bennell-Pegg, an engineer and the Australian Space Agency's director of space technology, who introduces herself as an "Aussie astronaut".

Bennell-Pegg is tall, so walking through the summit halls in her outfit for the day – a velvet pants-suit darker than the night sky and a pair of stacked platforms – she presents a striking figure. "I think you are my crush," Sarah Davidson, entrepreneur and host of *Seize the Yay* podcast, tells her. "If we weren't both married, I'd want to marry you."

When she finally makes it to her destination, it's more than an hour after she delivered her speech. Bennell-Pegg's eyes scan the room and land on two chairs tucked away in the back corner. She sits down, her body at ease. (It helps that her jacket and trousers are as comfortable as pyjamas. "I wish we could have a velvet flight suit," she says.) It's been like this long before she was named Australian of the Year in January, Bennell-Pegg says. In fact, it's been this way since 2023, when it was announced she was entering astronaut training. "I was like a deer in headlights," she remembers of that day, when she faced her first "conga line of press".

"I think, especially in Australia, the chance to meet an astronaut is something that's not everyday. I've had people of all ages coming up to me in tears because they're so excited," she says. "Not because it's me; because it's an astronaut with an Australian flag on the flight suit, and for many people that represents something impossible." And also, space travel is fascinating. Bennell-Pegg chats easily about life in orbit. Drinks are sent in powder form to be rehydrated and food is ready-prepared, with a percentage going to national 'preferences', which she jokes could mean she might one day eat the first pavlova in space. The first question anyone asks her is: 'How do you go to the bathroom in space?' Her answer: "Carefully." The second question: 'How much do you earn?' →



COLLINS AEROSPACE



Australian astronaut Katherine Bennell-Pegg.





Katherine Bennell-Pegg in her official flight suit with the Australian flag.

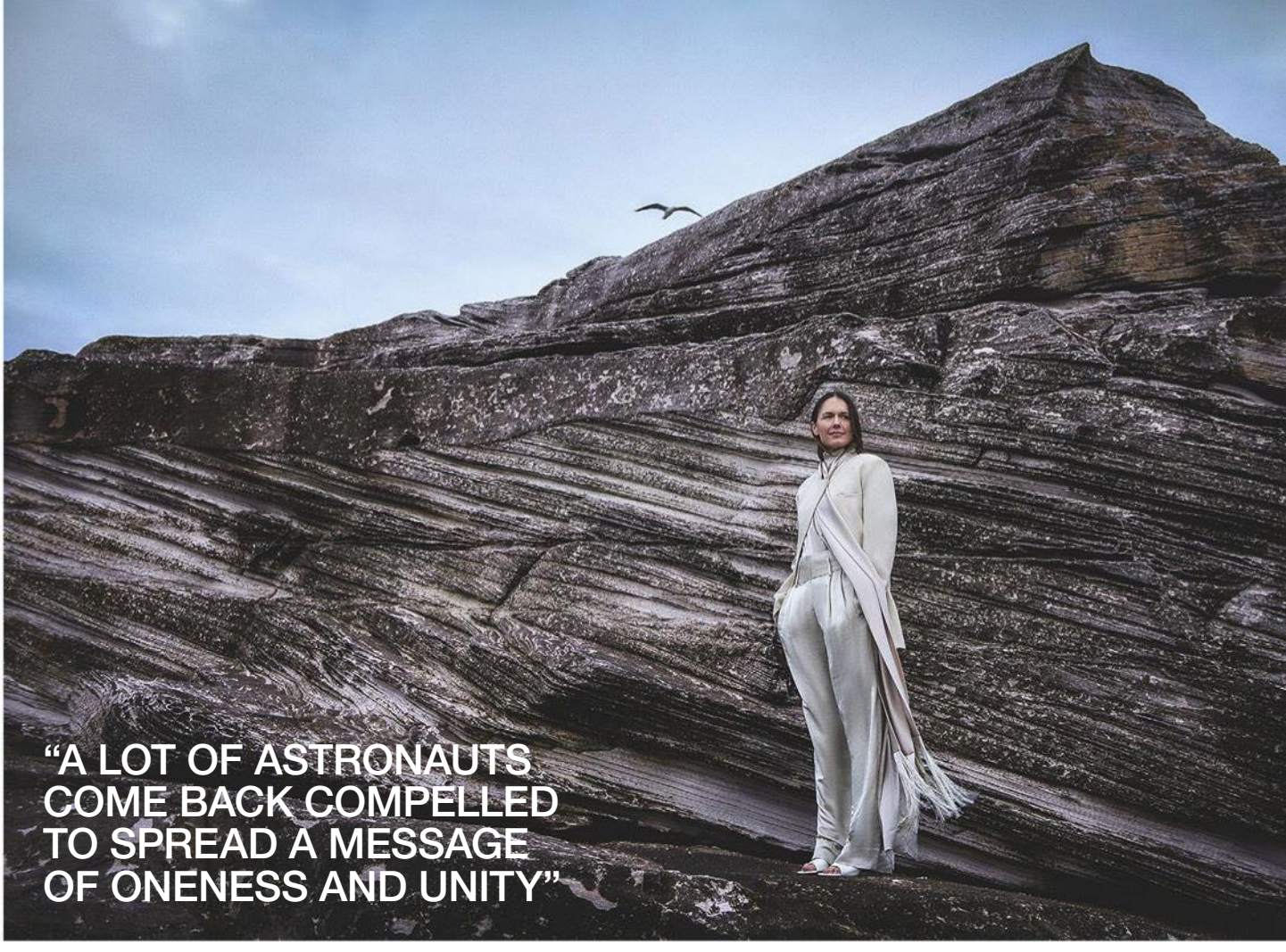
Bennell-Pegg has a warm, familiar presence – a quick smile and shining but sharp hazel eyes – and takes her time with everyone, especially children. "I was at a school in Port Lincoln last week, and a girl in Year Six came up to me," Bennell-Pegg says. "We'd just been launching bottle rockets on the oval and I'd been talking about astronaut training. She didn't ask any questions. She just came up to me and said, 'Thank you, I'm going to try harder. I think I can do big things now.' It was just very moving that she said that." Bennell-Pegg was once that girl. She remembers meeting Australian astronauts Andy Thomas and Paul Scully-Power when she was young, and space was the only thing she saw when she closed her eyes at night. "It stays with you, so I want to give that positive energy to each of those interactions. But, you know, at the end of an event, I kind of go, *whoa*." She lets out a deep breath.

Thomas, who flew four space missions in his 22 years at NASA, and Scully-Power, the first Australian to go to space, are trailblazers. But both of them qualified as astronauts as dual American citizens; their flight suits were emblazoned with the stars and stripes. Bennell-Pegg, who has just been invited by the ESA to make her mission debut, has an Australian flag stitched onto her regulation cobalt blue flight suit, the first of its kind. This has been her dream for as long as she can remember. Growing up the eldest of three daughters in Curl Curl, on Sydney's northern beaches, her mother, an accountant with a physics background, pointed out constellations for her in the night sky. "I was drawn in by the curiosity and the adventure," she says. "It's that feeling you get when you want to look under a rock, or climb a tree and see the view from up there. I was like, 'Wow. Wouldn't it be amazing to explore that?'"

Getting to space takes a matter of a few minutes in a rocket ship. Just 100 kilometres above us lies the Kármán line, a boundary that separates this world and the infinite possibilities of the universe. In Sydney for *Vogue* Codes, Bennell-Pegg is closer to space than she is to her home in Adelaide, where she lives with her husband, Campbell, a fellow space engineer, and their two daughters. A few minutes and "then you're there", she says, as if it were so simple.

Bennell-Pegg explains that becoming an astronaut is the work of many years. "You can't just finish school and get in a rocket," she says. Astronauts are scientists, engineers, pilots and doctors first. Bennell-Pegg studied physics and aeronautical (space) engineering at the University of Sydney, a degree she chose because it had the word 'space' in the title. Astronauts have expeditionary experience, such as exploring Antarctica or serving in the military. Bennell-Pegg travelled to India for Engineers Without Borders. They need operational skills, which Bennell-Pegg gained as a volunteer with the State Emergency Service, and are required to be fit and healthy and work well in a team under pressure. She cycles to work most days and focuses on her core and pelvic floor. In space, astronauts spend two hours a day in the gym, using weights to counteract the muscle degeneration that takes place in zero gravity. International work experience is key; Bennell-Pegg's engineering career took her to six countries. Another requirement is curiosity and a sense of adventure. During her first maternity leave, the family, then living in Germany, took advantage of the country's flexible parental-leave policy to backpack through Indonesia with their newborn. Astronauts are, as Bennell-Pegg puts it, "all-rounders" – albeit all-rounders at the top of every field.

Bennell-Pegg is a practical person. Discussing the survival series *Alone*, she says the number one thing she would bring with her is a flint. But understanding – and excelling – in the



“A LOT OF ASTRONAUTS COME BACK COMPELLED TO SPREAD A MESSAGE OF ONENESS AND UNITY”

practicalities of her field doesn’t negate its inherent uncertainty. The astronaut has been space-ready since 2024, but despite the ESA’s invitation, whether or not she will cross the Kármán line will be determined by a complex web of government negotiations. There’s also a ticking clock. The ESA’s mission is to the International Space Station (ISS), which is slated to be decommissioned in 2031. “Nothing’s guaranteed,” she says. “It’s a decision for the government. But my job is to remain as ready as I can be.” All this uncertainty requires resilience. Astronauts receive training in that, too, as well as instruction in meditation, to help with all the time spent with their own thoughts. (“A lot of Rumi quotes,” Bennell-Pegg sums up.) “Being an astronaut is, by its nature, about uncertainty,” she says. “It’s about being able to live in multiple futures and being okay with all of them.”

The future Bennell-Pegg wants is the one where she is sent on that mission, facilitating research that wouldn’t be possible elsewhere. Along with the projects they undertake while in orbit, astronauts are also test subjects. But because only about 10 per cent of professional astronauts have been women (although the numbers are shifting – Bennell-Pegg’s class had gender parity), this research has often ignored women’s bodies. “Unless you have more women in space, women on Earth aren’t benefiting from all this incredible research,” she says. Take osteoporosis, for example, a key concern for women as they age, and something that can be studied closely in space, as bones degrade rapidly and at a greater rate than on Earth. The age of astronauts is changing, too. “A lot of women are flying in their 50s, so there is opportunity for research over time.”

Until then, Bennell-Pegg keeps training to stay “match fit”. She will travel to Tasmania this month to study expedition medicine and next hopes to visit the Torres Strait Islands to learn about sky knowledge from First Nations people. In basic training, her downtime was spent consuming relevant pop culture: space podcasts and movies (*Apollo 13* is the most accurate) and space books, such as Andy Weir’s *The Martian* and *Project Hail Mary*. When not travelling, her family is a cocooned unit. “We often use the word ‘crew’,” she jokes. She takes her kids to sport or Nippers. There are camping weekends and trips to the US to see rocket launches, including ones led by some of her old “office mates” – which is what happens when your colleagues are also astronauts. “Being an astronaut is a whole family endeavour,” she says. “It’s challenging and it’s rewarding. Your family mostly get the challenging part.” Senior astronauts advised her to bring her family along for the good times, too. Her sister, also an engineer, just had a baby, and once Bennell-Pegg finishes at *Vogue* Codes, she will go to meet her new niece.

It takes four minutes to reach space and hours beyond that to arrive at the ISS. In April, the crew of *Artemis II* spent six days travelling to the moon, transmitting mesmerising images of Earth, our precious, fragile marble suspended in inky darkness. This sense of awe is what Bennell-Pegg is chasing. As she explains, “My home is West Beach in Adelaide. When I come to Sydney, I say I’m from Adelaide. When I go overseas for training, I’m from Australia. And when astronauts go to space, they feel like they’re from Earth.” It’s called the Overview Effect, something only astronauts experience as they look back on the world from a perspective others could never comprehend. It inspires awe, which prompts action. “A lot of astronauts come back compelled to spread the environmental message, that oneness and unity message, but also with a sense of frustration that we have this beautiful oasis that might perhaps be the only life in this colossal universe, and we keep looking down and in instead of up and out.” In her everyday life, Bennell-Pegg still finds awe when she turns her face to the sky at night, feeling small confronting the universe. But she’s chasing the kind of awe very few will ever get to feel. “Each astronaut has their own individual experience,” she says. “So perhaps I’ll get the chance to experience that one day.” ■

PHOTOGRAPHS (FAR LEFT AND ABOVE): ALEXANDER COOKE. STYLIST: ISABELLA MAMAS. HAIR: RORY RICE. MAKE-UP: NISHA VAN BERKEL. ALL CLOTHING LOANED FOR THE SHOOT. TOP LEFT IMAGE: COLLINS AEROSPACE

BRIGHTER DAYS









Loewe autumn/ winter '26/'27 in Paris.

In its 180th year, Loewe looks forward. As Jack McCollough and Lazaro Hernandez lead the house into its next chapter, they speak about redefining craft for a new era. By Maya Menon.



Lazaro Hernandez and Jack McCollough.

Jack McCollough and Lazaro Hernandez invented a very specific kind of New York cool. Emerging from Parsons School of Design as a duo to know, they soon filled the pages of glossies in a sweep of everything fashion could be with their label Proenza Schouler. What began on the floor of their bedroom quickly grew into a small pulse of our time.

That same pulse extended beyond the runway and onto the women who defined the moment, from Chloë Sevigny to Kirsten Dunst. Their first major collection, autumn/winter '03/'04 at the National Arts Club in New York, was a slinky take on city nonchalance, an outline in black and silver where everyday pieces quietly segued into luxury worn only by the most fashion fluent. The tie-dyed pieces of resort '09 carried an energy that sat somewhere between art and instinct. And then there was the Proenza Schouler PS1 bag. Dubbed the anti-It bag, it rejected logos in favour of something more understated and lived-in, a sensibility that feels just as relevant now.

By the time the industry caught up, the recognition and uproarious applause and happiness felt inevitable, almost like a formal acknowledgement of something that had already been in motion. The duo first took home the Swarovski Award for ready-to-wear in 2003, followed by the CFDA/*Vogue* Fashion Fund award in 2004 and later the Accessory Designer of the Year award in 2009, alongside numerous other accolades that cemented their place in fashion history. So when they stepped down from their label in January 2025, a name that had always felt personal, drawn from their mothers' maiden names, it was described as a heartbreak for the New York scene, understandably so.

But fashion rarely stands still. By March 2025, they were appointed to the helm of Loewe, one of the oldest and most respected luxury houses in the world, a move that felt both inevitable and seismic. The news landed in the midst of a season marked by major shifts across Dior, Chanel and beyond. "We kept saying, thank god we're part of the shift!" says Hernandez with a laugh in response to what it felt like to be in the middle of it all.

When we speak, McCollough and Hernandez are calling in from Paris, in the quiet after a full few weeks. They have been moving almost continuously, from the autumn/winter '26/'27 show in Paris to Madrid and then on to London for an event honouring the house's debut collection. Just before that, there was a personal pause in Miami, where they spent time visiting McCollough's mother, followed by a brief stop in Massachusetts. In London, the room was filled with a new generation of cultural figures, from Inga Ibsdotter Lilleaas to David Jonsson and Naomi Ackie, a fitting reflection of the world they are now shaping.

"It is part of a new era, a new story and a new chapter in fashion," says Hernandez. "To be part of that was quite a monumental shift in the industry. It was extraordinary and we are so grateful. This is such an amazing place." McCollough adds: "It was like a domino effect. A couple of creative directors left their roles and moved to new jobs and that left a couple of openings so a few more people stepped into those, which opened up even more openings. I feel like the industry has never really seen anything like it."

More than a year into their tenure, the timing feels almost poetic: Loewe turns 180. Few houses carry such authority today, its name – soft, almost indulgent on the tongue – serving as a subtle marker of stylistic fluency. Established in Madrid in 1846, the brand began as a collective of skilled leather craftspeople before German leather craftsman Enrique Loewe Roessberg brought structure and vision to the house. Now recognised as one of the oldest names within LVMH's portfolio, Loewe has →

PORTRAIT: BRUNO STAUB
PHOTOGRAPHS: GORUNWAY.COM, MOLLY SJ LOWE



Quiet whimsy and technical finesse combine in Hernandez and McCollough's new Loewe.

"I THINK EXPECTATIONS ARE HIGHER WITH THE SECOND

journeyed from a maker of finely wrought leather goods to one of fashion's most resonant and culturally attuned forces.

There is something to be said for the brand's logo, too. Even prior to its rebrand, it possessed an inexplicable modernity. First brought to life by Spanish artist Vicente Vela in 1970, the interlocking four Ls stem from its origins in leather marking. It feels curiously right for 2026 – especially alongside McCollough and Hernandez's contemporary thinking.

Things, beyond logos, are shifting – slowly but steadily. "It was a lot of change for us all at once," says Hernandez. "We were leaving the company that we had founded and been in our entire adult lives. We moved out of our house, moved out of New York, moved to a new country. We started this new role, settling in a foreign country and we also don't speak the language."

Adds McCollough: "Before we got here, the way we worked was that Lazaro and myself designed every collection ourselves. We have a farm in Massachusetts and we'd go up there at the beginning of every season and sketch for two weeks. Now we've got an incredible team of designers and we're guiding them. There's a difference between being a designer and being a creative director. I would say we were creative directors of Proenza, but we leaned more towards the designer side. It's not that we're not heavily involved in the design side now, but it's a very different process. So I think that was a big adjustment for us."

In an industry that moves at the speed of light, it feels refreshing to hear the level of thoughtfulness – and slowness – with which the pair is finding their stride. There is no quick fix when stepping into a house with a history as rich as 180 years. So what does that look like for the brand?

Naturally, craft sits at the centre. To date, Loewe has been defined by a distinct set of codes: the weaving and knotting of delectable leather, a commitment to sustainability and a willingness to experiment with artisanal techniques – from ceramic glazing to wood carving. There is a palpable sense of the handmade, a kind of quiet whimsy that exists alongside technical finesse. Pair that with McCollough and Hernandez's creative partnership of more than 20 years and magic is bound to happen.

"We didn't know what to expect. It was big shoes to fill and we weren't sure what people's reactions were going to be. At our first show, I thought everyone was going to be looking at us with daggers. We came out there and got a standing ovation. It was amazing," says McCollough with a smile.

They've had immense triumphs since taking the helm, but faced challenges, too. Hernandez notes: "It's the idea of having to plug our creativity into a different system or way of working. I think it takes a lot of brain power to understand how to manoeuvre it. It's a huge company and how to plug ourselves into it, how to create change and how to shift without losing its identity from the past, but still steering it in a new direction so it feels coherent with where it was and who the customer is – I mean, that is the job. With Proenza, there was no history to the brand. In the early days, we were just kind of making it up. It could be anything. It was just about whenever we're feeling it that way. It was very autobiographical in some way."

"There's a trip we took or an art show we saw, or a friend that we had just made that was really inspiring to us," says McCollough. "It was about a moment. In some ways, it was harder to come up with an idea or an understanding of where to go. Whereas at Loewe, there's 180 years of history, which is insane to think about. It's the second oldest fashion house in the world. There are the codes of the house, the symbols and the logos, all this material to draw from. So in some ways it is kind of easier creatively because it's easy to open a drawer and find stuff."

Their recent sophomore autumn/winter '26/'27 collection felt like a continuation, but with a certain ease. After a buzzy debut last year, this was a soft exhale into what they could do, a clearer articulation rather than a reset.

Presented at the Esplanade Saint-Louis in Paris, the show unfolded as a colour-punched homage to what they described as the "sun-drenched, optimistic physicality" of their first season. A Spanish thread remained central, woven through references including the work of Cosima von Bonin.

The collection itself was a textural feast: plush, teddy-like dresses, sequinned baby doll silhouettes grounded with sports



Looks from Loewe autumn/winter '26/'27 and, right, a slip dress made with liquid latex.

COLLECTION. BUT WE ARE BEST UNDER PRESSURE"

shoes and frocks that moved with a buoyant lightness. These were pieces that revealed themselves slowly, the kind of craft that deepens on the third, fourth, fifth look.

Long established in womenswear, the season also marked the pair's first foray into menswear, adding a new dimension to an already assured vocabulary. The shift brought with it a different kind of pressure, one they were acutely aware of. "In some ways it feels so different," McCollough says. "A sophomore collection feels like the stakes are higher. Once you have a freshman collection, people are excited for something new, so they are maybe a little more gentle. I think expectations are higher with the second collection, so perhaps we felt more pressure on that level. But we are best under pressure. We rise to the occasion."

The show offered a fresh slate for the craft aspect of the brand, a subject Hernandez lights up discussing. "Craft is a broad term. It could feel kind of 'vintagey' and homely, a bit grandma, or quaint like crochet and things like that," he shares. "And we respect all those kinds of things, it's amazing. But that's not the kind of craft we're necessarily interested in. For us, we craft the 21st century. How do you create something today that you couldn't make yesterday? Tools are available to us now that allow us to make things we couldn't do last season or even yesterday. So it was about pushing technology and craft and ideas of making."

He homes in on looks one, four, 58 and 64 from the collection – all colourful slip dresses that appear deceptively simple – as he walks through the complex intricacies that might be missed on the runway. "Those opening metal-moulded latex or silicone pieces, the raw strands, and the vintage garments we pieced together on a computer file to create a perfect slip dress archetype were all computer-generated through scans. From that, we created a three-dimensional mould, printed a negative and poured a high-shine liquid latex. We then welded the side seams so they were completely seamless, melting them together into one continuous piece. These slip dresses come from vintage inspiration, but feel almost like they're from the future."

Part of the beauty of Loewe is how this sense of discovery extends seamlessly into the store experience – a delightful overload of scents, sights and sounds and luxurious trinkets at every turn. It goes without saying that one of McCollough and Hernandez's most successful creations has only added immensely to this experience. The Amazona bag has emerged from that spirit of rediscovery as the Amazona 180 – a house icon from the 1970s, reimagined with one strap. "We heard that it's sold out completely, and you never have that expectation," says McCollough. "Obviously, we're thrilled that people are loving it. That's part of the beauty of coming here, where there's this kind of existing language, this heritage and codes to pull from. The Amazona has been around for almost 60 years here at Loewe, and when we came into the house, we dived into the archives. The Amazona really stood out to us and we wanted to take that, rework it and give it our spin, so we took off a handle." As for other hot items we should be on the lookout for? The cashmere polo in red and the climber shoe, which the duo details as their version of the sneaker.

In May, McCollough and Hernandez travelled to Singapore for a landmark moment: the local staging of the Loewe Craft Prize. Since its inception in 2016, Loewe has positioned the prize as a global platform for contemporary craft, championing innovation across disciplines and redefining what making can look like today.

This year was particularly significant, marking the prize's first presentation in South-east Asia. The scale was formidable: more than 5,100 submissions from 133 countries, distilled into 30 finalists representing 19 nations. Their works spanned a wide spectrum, from glass and wood to textiles and lacquer, each pushing material and technique into new territory. This year's winner was South Korean artist and ceramicist Jongjin Park.

With Loewe going full steam ahead, a 180-year legacy is set to cement itself firmly in the future and McCollough and Hernandez are embarking on not just a new chapter, but a story. "For me, it's like a new book," says Hernandez. "We wrote a book and we closed it – it was a great book, but now it's on the shelf and we're working on a new kind of book. It feels like the road ahead is wide open and we're just seeing how we navigate it." What would the genre be? They laugh in unison. "A thriller." ■

GORUNWAY.COM, MOLLY SU LOWE

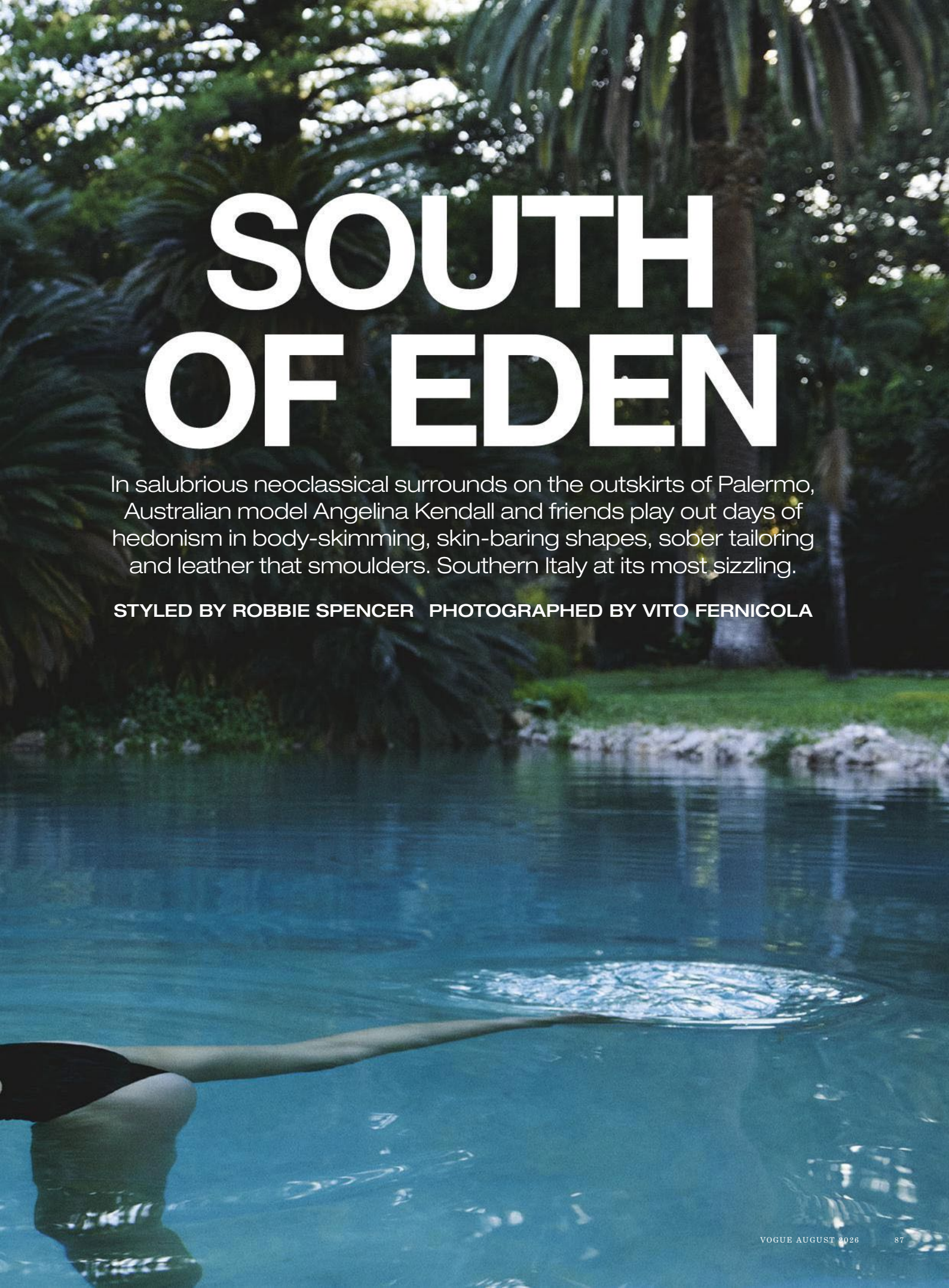


Angelina Kendall wears an HERMÈS swimsuit, $1,075. GIOVANNI RASPINI earrings, $435, and bracelets, from $510. All prices approximate.

SOUTH OF EDEN

In salubrious neoclassical surrounds on the outskirts of Palermo, Australian model Angelina Kendall and friends play out days of hedonism in body-skimming, skin-baring shapes, sober tailoring and leather that smoulders. Southern Italy at its most sizzling.

STYLED BY ROBBIE SPENCER PHOTOGRAPHED BY VITO FERNICOLA





Above: BOTTEGA VENETA top and skirt, both P.O.A., hat, $4,760, and shoes, $2,520. **Opposite, from left**: All wear CHANEL. Yura Romaniuk wears a jacket, top, skirt, belt and shoes; Athiec Geng wears a jacket, skirt, belt and shoes; Charlie Jones wears a vest, skirt, belt and shoes, all P.O.A., all from the Chanel boutiques.

VITO FERNICOLA





From left: Romaniuk wears a VERSACE swimsuit and briefs, both P.O.A. Geng wears an ACNE STUDIOS cardigan, P.O.A. MANGO bikini top, $20. SIMONE ROCHA X ADIDAS shorts, P.O.A. VERSACE shoes, P.O.A.



HERMÈS swimsuit, $1,290, and bikini top, P.O.A.

VITO FERNICOLA



Jones (left) wears a PRADA vest, $2,380, top, $1,780, and shorts, $2,380; Romaniuk wears a MIU MIU dress, P.O.A. **Opposite**: GIORGIO ARMANI coat, P.O.A. VAQUERA bodysuit, P.O.A. MUGLER gloves, P.O.A. KHAITE shoes, $1,900.

VITO FERNICOLA





ALBERTA FERRETTI coat, P.O.A. DOLCE&GABBANA briefs, P.O.A. MUGLER gloves, P.O.A. CALZEDONIA tights, $25. VERSACE shoes, P.O.A.

VITO FERNICOLA





VALENTINO shearling jacket, P.O.A.



MARNI vest, shirt, shorts, socks and shoes, all P.O.A. CELINE belt, P.O.A.

VITO FERNICOLA





Kendall (left) and Romaniuk wear GIORGIO ARMANI swimsuits, $1,500 each. JULIE KEGELS. masks, P.O.A.

VITO FERNICOLA



VERSACE jacket, swimsuit and cardigan, all P.O.A. BULGARI earrings, $9,250, and necklace, $45,500.



VALENTINO jacket, bodysuit and mini-skirt. VALENTINO GARAVANI necklace, tights and shoes. All P.O.A.

VITO FERNICOLA

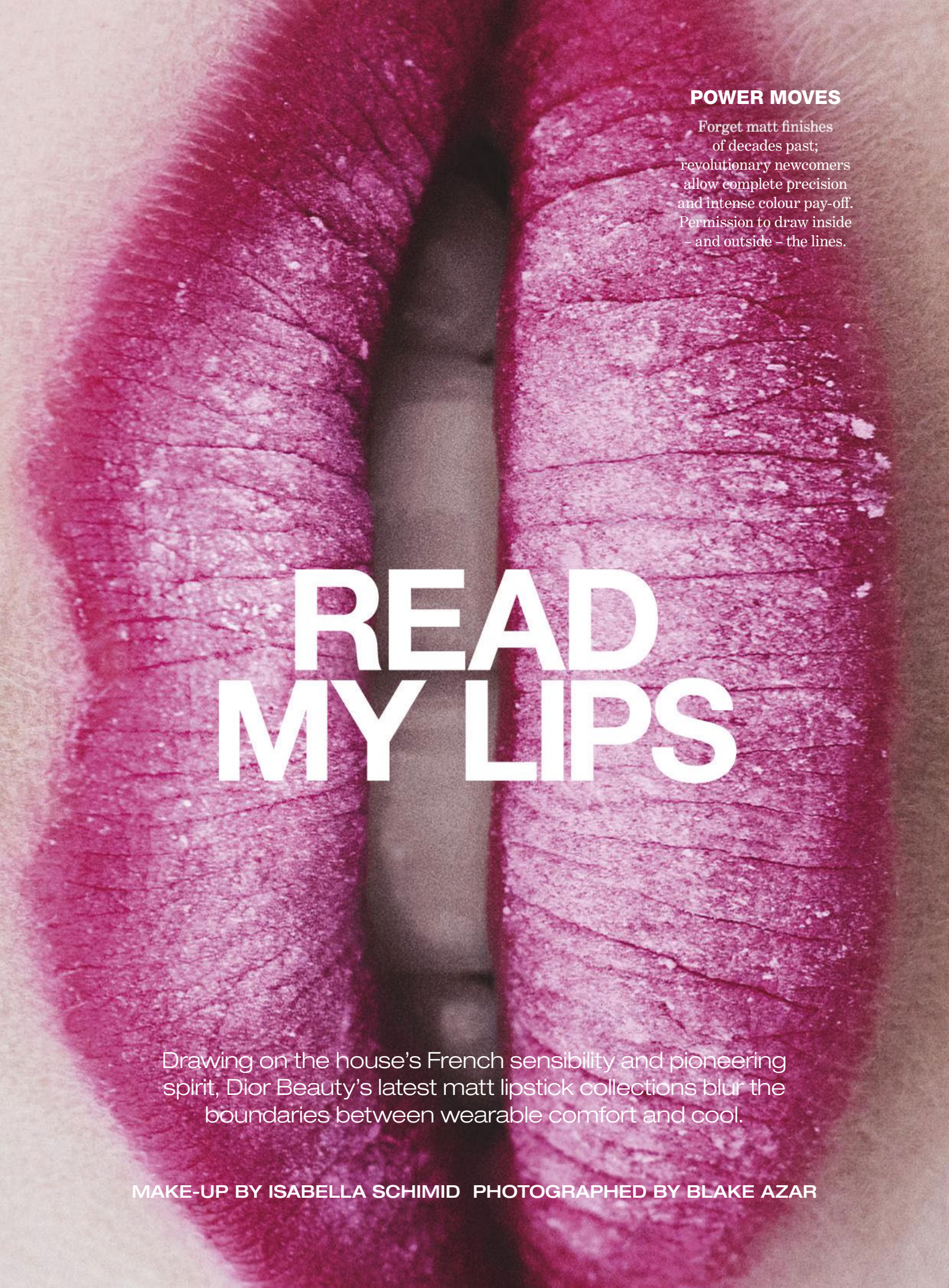


Above: SPORTMAX dress, P.O.A. GIOVANNI RASPINI bracelets, all P.O.A.
Opposite: BALENCIAGA dress with hood, and gloves, both P.O.A. VERSACE shoes, P.O.A.

PHOTOGRAPHER: VITO FERNICOLA PHOTOGRAPHER ASSISTANTS: COSTANZA CANALI, LUCA SCAVONE DIGITAL TECH: ROBERTO RANALLI STYLIST ASSISTANT: ISABELLA DAMAZIO



Hair: Kalle Eklund
Make-up: Patrick Glatthaar
Manicure: Adina Feneru
Models: Angelina Kendall, Athiec Geng, Charlie Jones, Yura Romaniuk
Tailor: Antonella Zito
Production: Hotel Production
Thanks to Grand Hotel et Des Palmes, Palermo



POWER MOVES

Forget matt finishes of decades past; revolutionary newcomers allow complete precision and intense colour pay-off. Permission to draw inside – and outside – the lines.

READ MY LIPS

Drawing on the house's French sensibility and pioneering spirit, Dior Beauty's latest matt lipstick collections blur the boundaries between wearable comfort and cool.

MAKE-UP BY ISABELLA SCHIMID PHOTOGRAPHED BY BLAKE AZAR



IN COLLABORATION WITH DIOR BEAUTY. WORDS: REMY RIPPON. CREATIVE DIRECTION: HARRIET CRAWFORD. HAIR: PETE LENNON. MAKE-UP: ISABELLA SCHMID USING DIOR BEAUTY. MODEL: CHARLOTTE MAY WEATHERILL. ALL PRICES APPROXIMATE

This page and opposite: DIOR BEAUTY Dior Forever Skin Wear Blurring Natural Matte Foundation in 2 Neutral, worn throughout, $107; Rouge Dior On Stage Matte lipstick in 422 Rosewood Glam, $75; Rouge Dior Contour Lip Liner Pencil in 329 Nude Blush, $55; Dior Backstage Rosy Glow Blush in 001 Pink, worn on lips, $74.





HEY, CUPID

For an added dose of drama and originality, trace the cupid's bow and embrace an ombre finish that speaks volumes.

DIOR BEAUTY Diorshow On Stage Crayon Waterproof Eyeliner Pencil in 009 White, $53; Rouge Dior Contour Lip Liner Pencil in 510 Wild Brown, worn on top, $55; Rouge Dior On Stage Ink Blur Matte lipstick in 480 Rose Icone and 861 Bold in Red, $75 each.

BLAKE AZAR
ALL PRICES APPROXIMATE

Since he joined Dior Beauty more than a decade ago as the house's creative and image director for make-up, Peter Philips has been shaking up the beauty landscape. With the brand's newest matt lipstick collections, he's proving just as disruptive. By Remy Rippon.

Peter Philips is adamant he doesn't create trends. Despite being at the helm of Dior Beauty's make-up offering since 2014 and one of the most accomplished editorial and backstage make-up artists of his generation, he is characteristically humble about his influence. "Trends are created by the people who wear it," he says from the house's Paris headquarters. "The ambition is to make a good product that appeals to people, and if it becomes viral and trendy, those are the people who wear it and love our product and create that trend."

The success of Philips and Dior Beauty is partly due to the fact that Philips has always thought carefully about how his make-up – whether it's sorbet-pink blush on a Dior model or a slick of lip oil for every modern woman – fits into daily life. So when he was tasked with imagining the perfect matt lipstick collection, he had one non-negotiable: comfort. "We're very proud of this formula and we think that women in day-to-day situations will really appreciate this easy-to-wear and comfortable, non-transferable formula," he says. "This lipstick doesn't become a stress factor, because you can count on it."

Enter Rouge Dior On Stage Matte and Rouge Dior On Stage Ink Blur Matte, two collections Philips describes as "two totally different concepts, but in the same matt universe", both launching this month. Following last year's wildly successful On Stage Shine collection, Philips turned to Dior's in-house laboratories to reimagine the wearability and finish of a classic matt. "We don't just launch for the sake of launching," he says of the brand's measured approach. "We work on our expertise and our lab work on great concepts and great formulas."

Indeed, Dior's laboratories found its challenge in Ink Blur Matte. Inspired by recent trips to Korea with K-pop megastar and global Dior Beauty and fashion ambassador Jisoo, Philips began to reimagine the parameters of lipstick. "In Korea, they approach a lip almost like they approach an eyeshadow," he says. "They shape, they highlight, they do thin layers, they go out of the edges, they transform, but with very subtle nuances. And also, they make the lip kind of blend into the skin."

It's an approach that feels distinctly modern. "The fact that it's not a pure matt but a blurring matt is something which is very important for a cool and modern make-up finish," says Philips. It's also why Ink Blur Matte's liquid formula is best applied with the product's nifty applicator, which distributes a precise dose in a single stroke. "It's a very fine, thin formula, which allows you to really layer it," says Philips. "I like to do soft, blurry lips to really intense classic lips." Given the formula's duality, Philips was reluctant to define it. "I kind of refuse to call it a real matt. It is, in essence, a matt, but it has a more luminous feeling to it – it's not a flat matt." →



DIOR BEAUTY
Diorshow Iconic Overcurl Mascara in 090 Black, $69; Rouge Dior On Stage Ink Blur Matte lipstick in 458 Pink Charisma, $75; Rouge Dior Contour Lip Liner Pencil in 277 Osée, $55. Lashes, make-up artist's own.

SOFTLY, SOFTLY

Proof that texture is just as important as pigment, soft petal pinks and peaches read modern in a gentle matt iteration.

DIOR BEAUTY Dior Backstage Glow Maximizer Palette in 003 Pearly Peach Glow, $97; Dior Backstage Rosy Glow Blush in 077 Candy, $74; Rouge Dior On Stage Matte lipstick in 238 Coral D-Sire, $75.



BLAKE AZAR
ALL PRICES APPROXIMATE



DIOR BEAUTY Dior Forever Blush Soft Filter Whipped Liquid Blush in 06 Hibiscus, $81; Rouge Dior On Stage Ink Blur Matte lipstick in 999, $75.

The shades, too, are intentionally versatile. “I didn’t want it shocking,” says Philips. Even the house’s signature red, shade 999, can be dialled up or down in intensity. “They all have a nude aspect to them; even the red, you can softly blend out. It can add a hint of colour to your face and you can intensify it by building it up,” he explains.

From formulation to the finished product, Philips’s creativity and refinement can be traced back to his early training. The Belgian-born artist studied fashion at the Royal Academy of Fine Arts Antwerp, whose alumni include designer Raf Simons and photographer Willy Vanderperre, before pivoting to beauty. “I grew up as a teenager in the 80s, then I went into fashion in the late 80s and early 90s, at a time when the Japanese designers started to come up and anti-fashion, with Martin Margiela,” says Philips of the countercultures that shaped his craft. “I loved seeing a woman in a [Yohji] Yamamoto outfit or a Comme des Garçons outfit – very graphic, caricatures almost, but with a nice eyebrow and a matt red lip.”

In a sense, Rouge Dior On Stage Matte lipstick is the culmination of Philips’s graphic sensibility, decades in the making. Available in 10 shades, the collection features a Dior-prescribed dual-phase application process. “It means that in the first application you have a beautiful thin swipe of formula on your lips. It sets, the pigments hang on to your skin, and then, like a soft mist coming up, the veil appears and that gives it the soft matt finish.”

Softness isn’t a term usually associated with matt lipstick, a notion Dior Beauty is intent on changing. On application, the formula rivals a lip balm in ease while providing the pigment intensity of your favourite lipstick. “It also doesn’t dry out,” adds Philips. With its unique rounded top and pointed tip, the bullet doubles as a lip liner and delivers all-over pigment – hallmarks of a viral lip moment. “Trends come and go quickly,” says Philips. “Our philosophy is to launch great products, which allow anybody to create or follow trends according to what they feel is relevant at the moment.” Mission accomplished. ■



BLURRED LINES

For an updated take on classic rouge, embrace a perfectly imperfect finish by blurring the edges of a dramatic red wine or berry hue.

DIOR BEAUTY Diorshow Iconic Overcurl Mascara in 090 Black, $69; Diorshow On Stage Crayon Waterproof Eyeliner Pencil in 099 Black, $53; Rouge Dior On Stage Matte lipstick in 110 Magnetic Nude, $75; Rouge Dior On Stage Matte lipstick in 460 Red on Stage, worn on top, $75.

BLAKE AZAR
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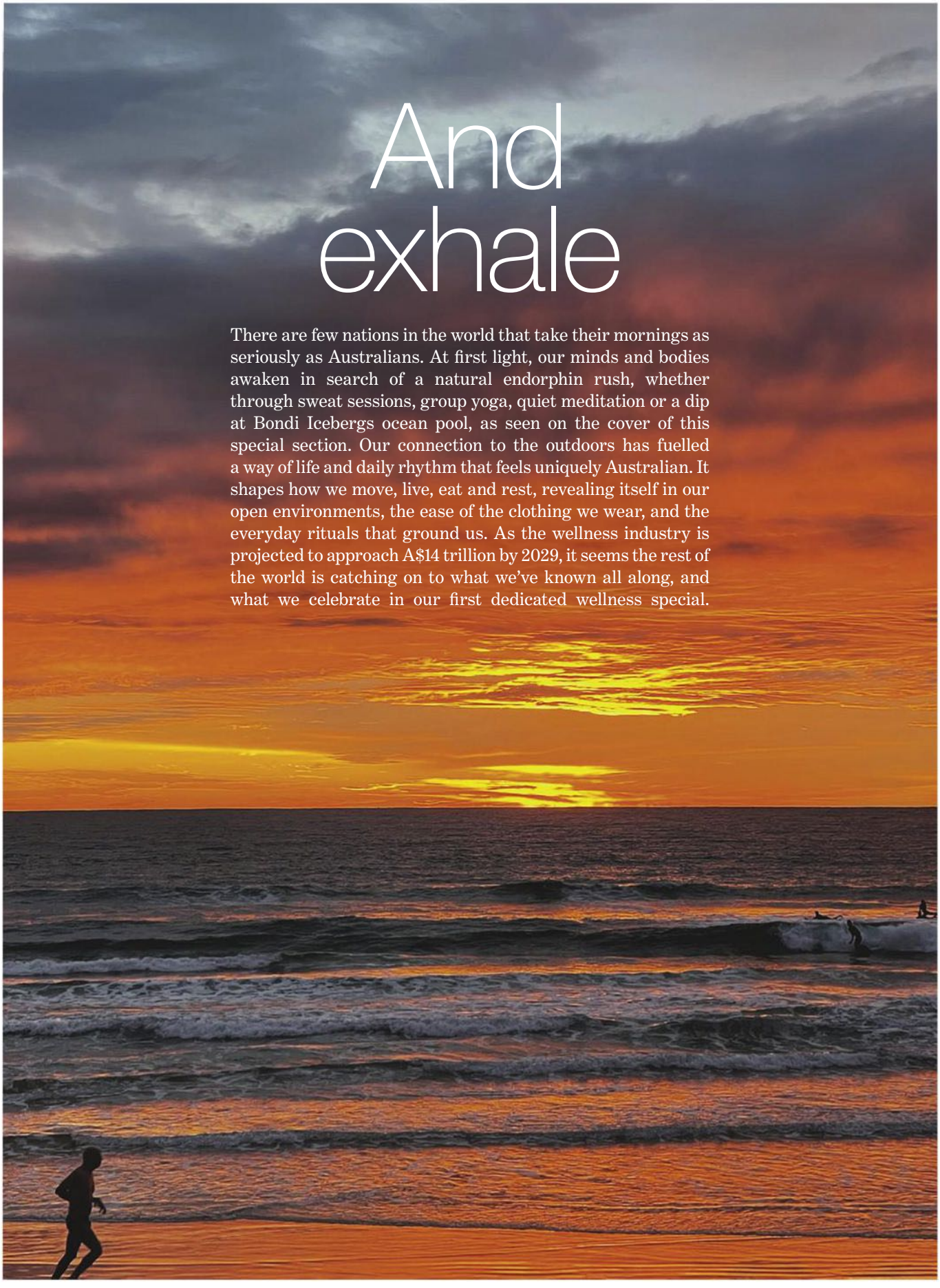


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And exhale

There are few nations in the world that take their mornings as seriously as Australians. At first light, our minds and bodies awaken in search of a natural endorphin rush, whether through sweat sessions, group yoga, quiet meditation or a dip at Bondi Icebergs ocean pool, as seen on the cover of this special section. Our connection to the outdoors has fuelled a way of life and daily rhythm that feels uniquely Australian. It shapes how we move, live, eat and rest, revealing itself in our open environments, the ease of the clothing we wear, and the everyday rituals that ground us. As the wellness industry is projected to approach A$14 trillion by 2029, it seems the rest of the world is catching on to what we've known all along, and what we celebrate in our first dedicated wellness special.

MANLY BEACH, SYDNEY
WORDS: REMY RIPPON PHOTOGRAPH: AMY CAMPBELL

THE A TEAM

Proof that Antipodeans punch above their weight in the wellness arena, a healthy cohort of pioneering minds are shaping the conversation at home and abroad.

WORDS REMY RIPPON AND NINA MIYASHITA



Bianca Wise.

Alo Wellness Club.

BIANCA WISE

At just four years old, Bianca Wise was enrolled in her first dance class. It kickstarted a lifelong passion for movement, which she now shares locally, teaching Pilates classes in Sydney, and globally as a leading instructor in the fitness empire Alo's Wellness Club app. Self-connection and confidence are her guiding principles, which she fosters through her work as a certified naturopath and guiding well-curated five-day wellness retreats throughout the year in Byron Bay, Bali and Greece. "I hope to shape the future of wellness by encouraging people to come back to the fundamentals. Understanding their physiology, trusting their bodies and building habits that are sustainable rather than restrictive," says Wise. *RR*

YASMIN SEWELL

"We make good feelings." That's the premise behind Yasmin Sewell's Vyrao, the wellness and fragrance company the former fashion director founded in 2021. Distilling her passion for energetic healing and more than two decades' UK retail experience at Browns, Liberty and Farfetch into the genderless, vegan fragrance line, Sewell leads a growing cohort of brands championing the mood-boosting benefits of our beauty routines. The industry has taken notice. In 2023, the Sydney-born creative sold a minority stake in Vyrao to beauty powerhouse Estée Lauder, while the collection now boasts more than 30 energy-bending fragrances, incense and candles. *RR*



A trio of Vyrao fragrances.

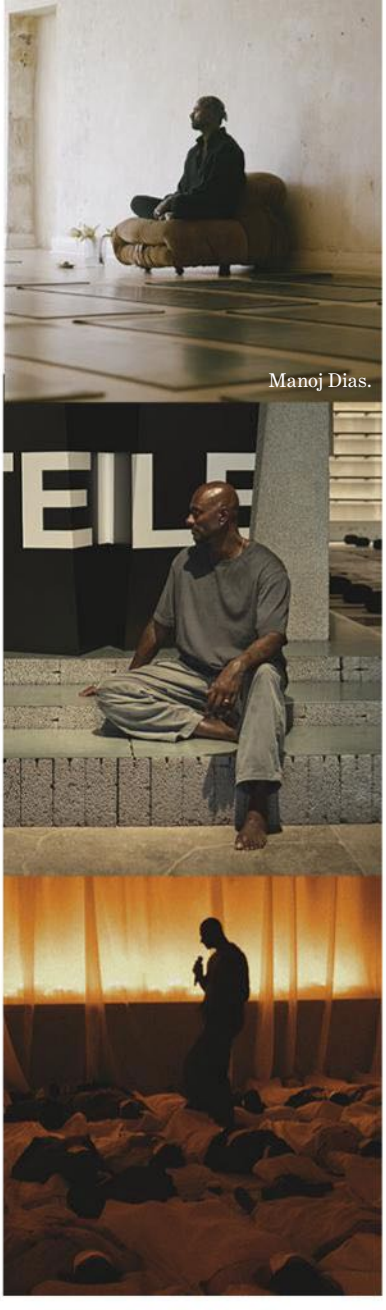


Yasmin Sewell.



VYRAO Free 00 EDP, 30ml for $209.

COURTESY VYRAO, COURTESY BIANCA WISE, ANAÏS WADE, DANIELA RODRÍGUEZ MORA INSTAGRAM: @BIANCAMELAS, @KIRSTYGODSO, @MANOJDIAS_, @VYRAOWORLD ALL PRICES APPROXIMATE



Manoj Dias.

MANOJ DIAS

After setting out on a path from the corporate world to find his own healing more than a decade ago, Manoj Dias is now one of the world's leading meditation and mindfulness teachers. Grounding his discipline in a blend of Eastern philosophy and Western science, he draws from secular mindfulness and the Buddhist Theravada tradition of his Sri Lankan roots, as well as more than 500 hours of yoga training and studies under world-famous teachers. Having co-founded Australia's first drop-in multidisciplinary meditation studio, A-Space, in 2020, Dias moved his practice to California with Open, a modern mindfulness studio in Los Angeles, and today shares his expertise in breathwork, trauma-informed mindfulness and somatic psychology with everyone from athletes and CEOs to students and celebrities. "I hope we move beyond optimising ourselves and cultivate a return to simpler, accessible experiences where contemplation, spiritual practice and connection are central. Not more things or perfect selves, but a richer inner life integrated into modern culture," Dias says. *NM*

KIRSTY GODSO

She may be a personal trainer and Pilates instructor, but Kirsty Godso has a superpower outside the studio: building connection and community. Just ask Hailey Bieber, Kaia Gerber and Charli XCX, who have the New Zealand-born, LA-based fitness expert to thank for their results-driven holistic training schedule combining both high-intensity (hello, Hot Sauce Burpees) and low-impact protocols. Personal training, however, was never Godso's main goal. "In a world that's constantly changing and often overcomplicating health and wellness, I want to be an anchor that reminds people to come back to themselves and their bodies," she says. "I want to empower people to take agency over their health and fall in love with taking care of themselves." It's the reason she last year launched the fitness app Pyro, a mix of guided strength and sculpting workouts infused with her infectious upbeat energy. *RR*



Kirsty Godso.

KAYLA ITSINES

There was no such thing as a 'fitfluencer' when Kayla Itsines started posting on a newly launched Instagram in 2012. The then 18-year-old personal trainer was working out of her parents' backyard and at her local women-only gym in Adelaide, driven by a desire to empower women to build strength and find confidence in their bodies. She quietly revolutionised female-first fitness with her fast high-intensity interval workouts in an era when there was an undue emphasis on treadmills and numbers on scales.

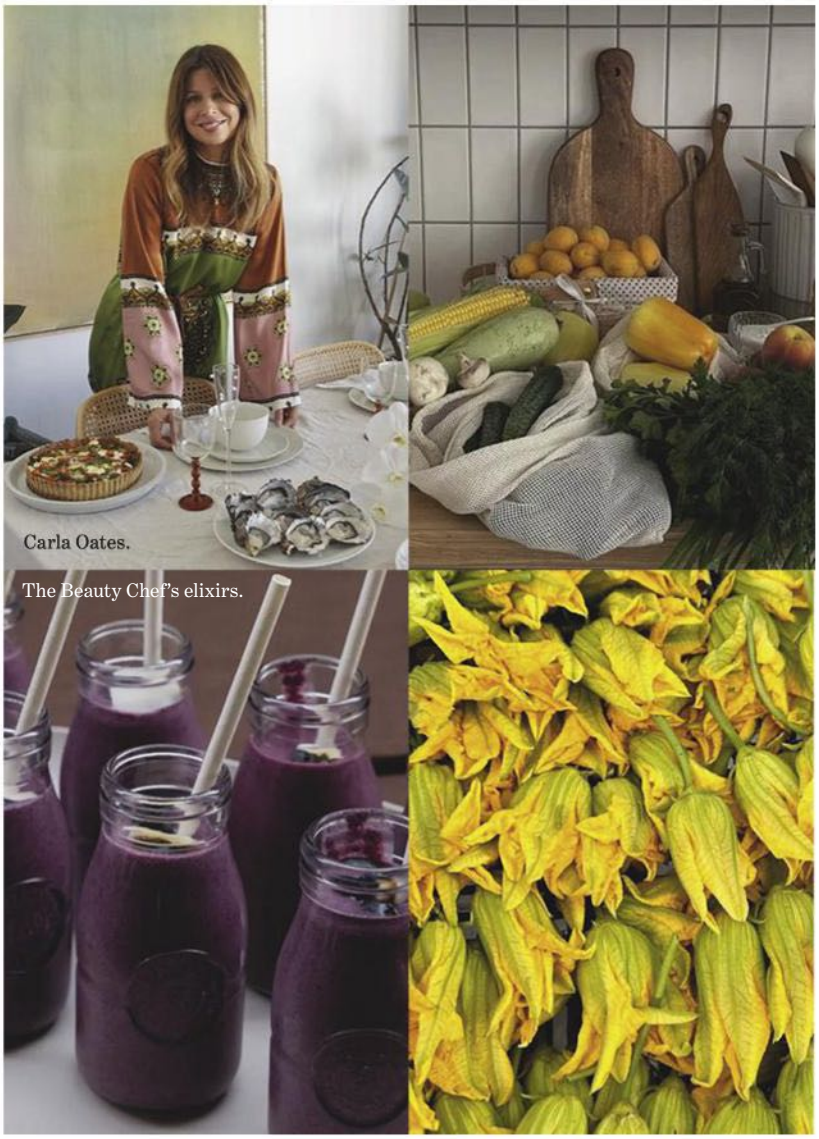
What started as the trainer posting her clients' progress pictures on Instagram soon turned into a global phenomenon. Women everywhere wanted Itsines's accessible and innovative resistance-based routines – so she shared them. In 2015, she co-founded the pioneering fitness app Sweat with Kayla. She published the first of her series of viral e-books, known today as *OG Kayla*, and travelled the world running bootcamps with attendances in the thousands. Sweat with Kayla became Sweat in 2017, and during Covid the app was sold to a US-based fitness brand.

As of 2026, Sweat is back in the sole hands of its creator. It remains one of the most successful fitness apps, with more than 60 programs crafted by a team of female personal trainers, 13,000 workouts and hundreds of recipes. It's a wellness community for women, by women that Itsines passionately built.

"I want to continue shifting that conversation towards longevity, strength and building sustainable habits that help people perform at their best and live healthier, more confident lives for decades to come," says Itsines. *NM*



Kayla Itsines.



Carla Oates.

The Beauty Chef's elixirs.

CARLA OATES

Long before the world cottoned on to the gut-skin connection, Carla Oates understood that wellness starts from within. A fashion stylist-turned-beauty writer, Oates spent years penning a national newspaper column about holistic skincare, drawing on her skincare research and armed with a personal passion for nutrition that grew out of her experience with eczema as a teen. When her daughter began facing those same skin concerns, Oates turned to her kitchen. After adopting a diet rich in fermented foods and probiotics, she noticed improvements in her family's skin and wellbeing.

In 2009, Oates launched her health and beauty supplements brand, The Beauty Chef, with its groundbreaking super-nutrient powder that challenged the long-held belief that effective skincare must be topical. "My greatest hope is to shift modern wellness away from the surface and towards the source," she says. "We so often focus on external fixes when the real answers lie in the gut. When we nourish our microbiome, we're supporting whole-body health and wellbeing." The potent yet palatable formula was a pioneer in the global ingestible-beauty industry.

Today, The Beauty Chef has a cult-like following and has expanded to include collagen, protein and electrolytes, crafted with signature fermentation processes and probiotic strains in the brand's Sydney lab. As for Oates herself, the founder has three books behind her, multiple awards and the wellness world's thanks for a game-changing lesson: that what's inside counts. *NM*

COURTESY PRENUVO, COURTESY MEGAN WATERS INSTAGRAM: @CARLAOATESTHEBEAUTYCHEF, @KAYLA_ITSINES, @MEGZYY_, @NAOMIWATTS, @THEBEAUTYCHEF



Megan Waters.

MEGAN WATERS

When the grief from losing a loved one kickstarted an autoimmune condition, Megan Waters's lifelong preoccupation with wellness shifted gears. Raised on Larrakia country in Darwin, Waters moved to Melbourne to pursue personal training and coaching, before Nike bestowed on her one of its coveted training ambassadorships. Although Waters is known for her high-intensity training sessions and runs a simulated-altitude training gym in Victoria, this proud Warumungu/Yawuru woman is just as adept at slowing down: she's a certified breathwork teacher and co-hosts *Rushing Slowly*, a wellbeing podcast that provides tools for managing burnout, stress and anxiety. "Through movement and breathwork, I'm passionate about inspiring people to create a deeper sense of connection with themselves, a state of regulation and a stronger sense of self," she says. *RR*

NAOMI WATTS

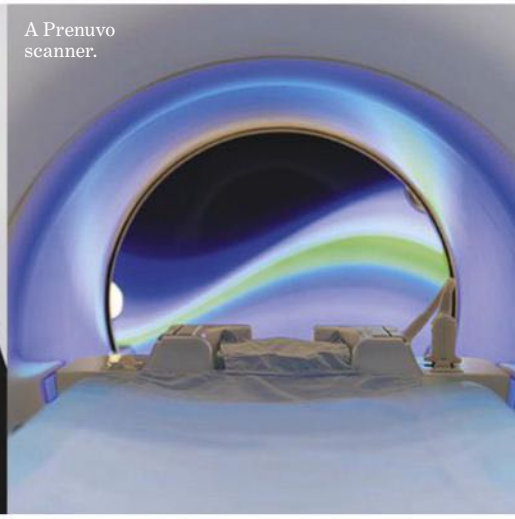
The British-Australian actor Naomi Watts isn't afraid to talk about menopause. In fact, she wrote an entire book – *Dare I Say It* – reflecting on the time in her life when, at 36, she was told by a doctor she was on the brink of menopause while trying to conceive her first child. Fast-forward nearly two decades and the now mother of two is on a mission to destigmatise perimenopause and menopause through honest conversations and Stripes Beauty, the wellness company she founded four years ago. Beyond results-driven skincare, hair and body formulas and supplements, the brand's MO is to support women through an often-overlooked stage of life – fearlessly and successfully. *RR*



Naomi Watts.



Andrew Lacy.

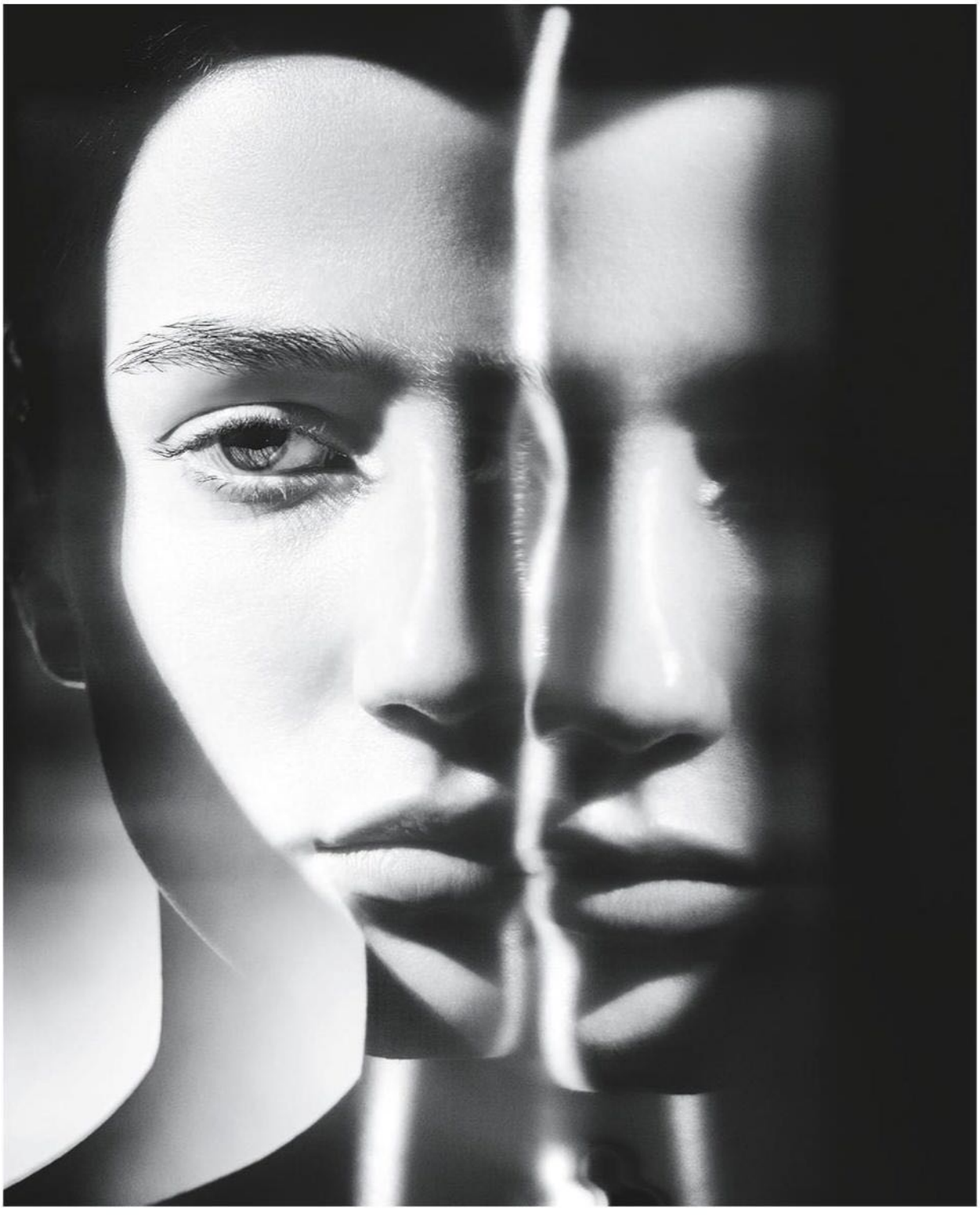


A Prenuvo scanner.

ANDREW LACY

As a tech entrepreneur, Andrew Lacy has always been a visionary. He co-founded Tapulous, a gaming app development company that was acquired by Disney in 2010, but it was Prenuvo, which launched in 2018 with its first proactive full-body MRI scanning clinic, that has proven to be the most disruptive. The ethos behind the startup is simple: empower people with a deeper understanding of their health so they're better equipped to make decisions. The scan, which is framed as a screening rather than a diagnostic tool, takes less than an hour and spits out a personalised health report. "My aim is to move from the era of waiting until we are sick to try to get well and into an era of staying well," says Lacy. "Countries like Australia are primed for this – Aussies already treat fitness, health and the outdoors as non-negotiables. I think the same rigour is ready to be applied inside the body, not just outside it."

To date, Prenuvo has performed more than 170,000 scans – thanks in no small part to Kim Kardashian waxing lyrical about the company to her millions of Instagram followers – and now has 29 clinics across America, Europe and Australia, with more on the way. We get the impression Lacy isn't even nearly done yet. *RR*



Change of mind

Our brains have become the latest part of our anatomy to train, track and tweak in our quest to live healthier for longer. Fiona MacDonald investigates the new science of cognitive longevity.

Every morning, Jodi Richardson wakes up, checks her sleep stats, then starts her day with five grams of creatine, a targeted CrossFit session and piano practice. While the 52-year-old exercise physiologist has always been physically active, right now she's prioritising her mental fitness. "I want to be clear-thinking and feel mentally young for as long as I can," says Richardson. "I don't just want to *live* a long time."

She's not alone. After years of focus on physical ageing, the wellness industry has found a new target: 'neurowellness', which the Global Wellness Summit – whose annual report steers the industry – has named an official trend for 2026.

The movement goes beyond simply reducing the risk of Alzheimer's disease and dementia (though that, of course, would be an ideal side effect). What was once a conversation about age-related cognitive decline has become a daily performance goal for an increasingly younger crowd. Thanks to technology, we can now track, tweak and train our brain better than ever before. (Or, as some corners of the internet call the process, brainmaxxing.)

A 2021 survey in the US found that one in five adults over 50 are now taking vitamins or supplements claiming to boost brain function, and the Global Wellness Institute estimates global spending on products claiming to support brain health, cognition, energy and sleep now exceeds US$93 billion. Australia is estimated to have spent A$71 million on brain-training apps alone in 2025 – a number growing 23 per cent annually. And now, celebrities including Kourtney Kardashian and Gwyneth Paltrow also want to influence you to buy brain-mapping headbands that can cost upwards of $1,000 and are said to improve neuronal function.

To an extent we're a captive market, because not only do we have an ageing population, but after the Covid-19 pandemic, doctors are seeing a rise in reported brain fog among people of all ages – particularly women entering perimenopause. People are beginning to realise that being physically healthy can only take us so far – what good are smooth skin and an ideal body composition if we're struggling to remember why we walked into the room?

According to Dr Kaarin Anstey, from the University of New South Wales's Ageing Futures Institute, one of Australia's leading cognitive ageing and dementia researchers, there's a lot of misinformation and marketing hype out there. But the science is clear on one thing: brain ageing is not a one-way road. "There's now quite a lot of evidence showing the benefits of lifestyle interventions to slow cognitive decline in ageing," she explains. "There are, of course, genetic factors, but there is a degree of modifiability in the brain." Scientists now refer to these protective factors as 'cognitive reserve'. And it's something we can influence.

"Cognitive reserve is a buffer built up through things like education, cognitively stimulating activities and complex work, as well as social engagement," says Anstey. "It provides some protection from brain ageing and disease, so people with more cognitive reserve show later decline."

Creatine, which Richardson says has improved her memory, is one of the few supplements that has some promising research behind it. A 2024 study published in *Scientific Reports* found a single dose of creatine under conditions of sleep deprivation could boost cognitive performance and processing speed. But other studies have come back with unclear results.

"THERE'S NOW QUITE A LOT OF EVIDENCE SHOWING THE BENEFITS OF LIFESTYLE INTERVENTIONS TO SLOW COGNITIVE DECLINE"

Sleep health, on the other hand, has long been linked to a younger-acting brain. Scientists now know that while you're resting – and sometimes while meditating – the brain is hard at work clearing out its metabolic waste. This process is carried out through the glymphatic system and it's becoming clear that it's crucial for keeping our brain functioning well.

A 2026 study published in *Nature Communications* found that a single night of sleep deprivation measurably reduced the brain's ability to clear Alzheimer's-related waste proteins from the brain into the bloodstream. Sleep is something neurologist Dr Dale Bredesen, author of *The Ageless Brain*, recommends everyone track from middle age. "I check four parameters every morning. Did I get at least seven hours? Did I hit 90 minutes of REM and 60 minutes of deep sleep? And did I reach 94 per cent oxygen saturation?" he says. "You also need to make exercise part of your routine."

Not all workouts hit the brain equally, though. Aerobic exercise, particularly high-intensity training, has been shown to increase the concentration of brain-derived neurotrophic factor (BDNF) in our bodies. BDNF is often referred to as fertiliser for the brain as it increases brain cell production and encourages connections between them. These connections can be thought of as mental 'roads', says Dr Andrea Zammit from Rush University's Alzheimer's Disease Center. "I think of it like driving to work and taking a particular route, but there's construction and it's blocked – you need a backup," she explains.

It doesn't need to be a long workout, either. A 2025 study by researchers at University College London showed that just 15 minutes of moderate aerobic activity boosted BDNF levels, and the fitter people were, the bigger the spike.

Our gut microbiome has also been shown to be linked to mental health and cognitive outcomes, including our capacity for attention and focus, and even our dementia risk – with ultra-processed foods and high-sugar diets also linked to cognitive slowdown. This is why scientists have developed a diet for neurohealth called MIND, an acronym for a rather unwieldy description, which in simple terms is a Mediterranean-style diet rich in vegetables and fish and low in processed food. In *Ageless Brain*, Bredesen recommends, among other lifestyle changes, a low-inflammatory, plant-heavy diet, a 12-hour daily fast and avoiding toxins and heavy metals to help reverse cognitive decline. The first results have just come from a clinical trial in which people in assisted living followed his protocol for six months. "We've already seen statistically significant improvements in overall cognitive function, specifically memory," he says. "The earlier you start, the better it works."

In terms of prevention, brain-training apps have long sold themselves as a way to stave off ageing. However, there's mixed science on whether the claims hold up (Lumosity was fined US$2 million in 2016 by the US Federal Trade Commission for deceptive advertising about preventing →

MARCUS SCHAEFER / TRUNK ARCHIVE



"UP TO 45 PER CENT OF LATE-LIFE RISK FOR COGNITIVE DECLINE COMES DOWN TO MODIFIABLE LIFESTYLE" FACTORS"

dementia and improving performance). The problem seems to be that once you get particularly good at or comfortable with a particular game or app, you stop getting the benefit.

Which is where next-level tech comes in. A growing number of clinics in Australia and overseas are now offering neurostimulation and neurofeedback, which involves mapping the electrical activity of your brain through an EEG headband and, in some cases, stimulating it with magnetic or alternating currents.

It sounds woo-woo, but a 2019 paper in *Nature Neuroscience* showed that engaging the brain this way improved working memory in people over 60. Early adopters include Olympic athletes, celebrities and executives, and the market for this type of stimulation is growing on the back of research suggesting it may help children with ADHD. "We can actually *see* latency in the brain and then use neurostimulation to speed up processing times," explains psychologist and neurotherapist Lara Schulz, founder of Neurotherapy Clinics Australia.

But it's not clear if any of this beats the simple approach. Zammit's own research found lifelong learners who developed dementia delayed its onset by five years. Meanwhile, a landmark US clinical trial published in 2025 followed more than 2,000 adults aged 60 and over through two years of structured lifestyle changes. Those who followed the structured program showed significantly greater improvements in memory, mental sharpness and the speed at which they could think, compared with those left to make lifestyle changes on their own. "Up to 45 per cent of late-life risk for Alzheimer's and cognitive decline comes down to modifiable lifestyle factors – even over and above genetics," explains Dr Zammit. "You don't need to go to extreme lengths to build cognitive reserve. If you have only five minutes, find meaningful activities you enjoy, that you can sustain. Going to the library and reading a book, playing a game of chess with friends – that's how you upkeep your brain."

In fact, obsessing over your brain performance and trying to optimise it too much could potentially be just as damaging, says Dr Olivia Lesslar, a GP and psychoneuroimmunologist. She's the founding medical architect at the new Eir Liv, which operates as a 'human potential club' and offers cutting-edge diagnostics and a focus on physical and mental health. "There's increased interest in cognitive wellbeing and that's going to benefit all of us in the long run, but only if we figure out how to make all of this information a servant and not a master," she says.

Bredesen agrees there's plenty we can all do without spending a cent. "What works best is when people do the basics and optimise those first," he says, "and then start adding".

For Richardson, the motivation isn't abstract: her mother-in-law has dementia. "I just know so much of it is preventable," she says. "I want to be able to keep working and enjoying my life as long as I can." These days, when she forgets a piano piece as soon as she walks out of the room, she recognises that's the point. "If you're finding it hard, your brain is working," she says. "Don't be dissuaded; it's one of the bonuses, even if it doesn't feel that good."

The irony is, if we spend too much time recording, mapping and optimising our brains, we may miss out on some of the very real things we can all do to keep our brains younger for longer: think hard, stay connected and enjoy our lives. ■

MARCUS SCHAEFER / TRUNK ARCHIVE

DESCRIPTION Clinically proven 100% natural scar and stretch mark oil. INDICATIONS Scars: Helps improve the appearance of new and old scars. Stretch marks: Helps improve the appearance of stretch marks. Uneven skin tone: Helps improve the appearance of uneven skin tone. Ageing skin: Helps improve the appearance of ageing skin on the face and body. Dehydrated skin: Helps reduce moisture loss and improve the appearance of dehydrated skin. PRESENTATION Light yellow oil. FORMULATION Mix of natural oils. INGREDIENTS Glycine Soja Oil, Helianthus Annuus Seed Oil, Carthamus Tinctorius Seed Oil, Simmondsia Chinensis Seed Oil, Salvia Hispanica Seed Oil, Punica Granatum Seed Oil, Plukenetia Volubilis Seed Oil, Triticum Vulgare Germ Oil, Rosa Canina Fruit Oil, Calendula Officinalis Extract, Lavandula Angustifolia Oil, Rosmarinus Officinalis Leaf Oil, Anthemis Nobilis Flower Oil, Pogostemon Cablin Leaf Oil, Bisabolol, Tocopherol. NATURAL CERTIFICATION Bio-Oil® Skincare Oil (Natural) is ISO 16128 certified that it is made with 100% natural content and 100% natural origin content. SCAR CLINICAL TRIAL Trial centre: proDERM Institute for Applied Dermatological Research, Hamburg, Germany. Objective: To assess the efficacy of Bio-Oil® Skincare Oil (Natural) in improving the appearance of scars. Sample: Subjects: 40 female participants of various Fitzpatrick skin types. Scar ages: newly formed to 3 years old. Scar locations: face or body due to major grazes, cuts or surgical scars. Age of participants: 18–65. Methodology: Evaluator blinded, randomised image assessment, open-labelled study. Subject inclusion was performed by a dermatologist using the Patient and Observer Scar Assessment Scale (POSAS). Product was applied twice daily for 8 weeks by gently massaging in a circular motion on th ding skin. Application performed under supervision at regular intervals. The main objective was to a tigated by means of POSAS at baseline and at 2, 4 and 8 weeks. Further parameters essment of the aesthetic outcome by 6 trained assessors and subjects ther ng as measured by a Chromameter. Result: Bio-Oil® Skincare Oil (Natu significant improvement in POSAS (considering both the objective a s, evident in 94% of the subjects. After 8 weeks 100% of subjects ore than double that at 2 weeks. A continuous and significant in K CLINICAL TRIAL Trial centre: proDERM Institute for Applied D efficacy of Bio-Oil® Skincare Oil (Natural) in improving the appea of various Fitzpatrick skin types. Stretch mark causes: various (pc tretch mark locations: abdomen, arms, thighs and hips. Age of pa ssessment, open-labelled study. Subject inclusion was performe vice daily for 8 weeks by gently massaging in a circular motion supervision at regular intervals. The main objective was to asses and Observer Scar Assessment Scale (POSAS) at baseline, and udy included image assessment of the aesthetic outcome by 6 tr atural) is efficacious in improving the appearance of stretch ma h the objective and subjective assessments of OSAS and PSA f subjects showed a noticeable improvement, with the extent o nificant improvement of POSAS over the duration of the study. U phens & Associates, Inc., Texas, United States of America. Obje the appearance of uneven skin tone and mottled pigmentation eing) skin on the face and neck. Sample: Subjects: 64 female pa moderate photodamage on the face and neck. Bio-Oil® Skinca l included 32 subjects. Age of participants: 30–70. Methodolc ticipated in an initial screening evaluation followed by a 1-wee weeks. Application performed under supervision at the baselir cts were clinically graded on the face and neck for uneven skin subject's face and neck, photo grading was performed after st oving the appearance of uneven skin tone and mottled pigmenta ant result was achieved for both parameters on the face and nec showed a statistically significant improvement in uneven skin to centre: Thomas J. Stephens & Associates, Inc., Texas, United fficacy of Bio-Oil® Skincare Oil (Natural) when used by womer . Sample: Subjects: 64 female participants of various Fitzpatri odamage on the face and neck. Bio-Oil® Skincare Oil (Natural) t cts. Age of participants: 30–70. Methodology: Randomised, co screening evaluation followed by a 1-week washout period. P s performed under supervision at the baseline visit. Clinical eva raded on the face and neck for the following efficacy paramet ghness / smoothness, mottled pigmentation, uneven skin tone gital images were also taken of each subject's face and neck, t each time point were graded globally for fine lines, coarse w al assessment of appearance. Result: Bio-Oil® Skincare Oil (N naged (ageing) skin on the face and neck. After 16 weeks, the E untreated control group for all clinically and photo graded eff mottled pigmentation. After 16 weeks, 54% of subjects in th ificant improvement in overall appearance of the face and ne Oil (Natural) when used on the décolletage, lower leg and arm ubjects: 64 female participants of various Fitzpatrick skin type nd neck. Bio-Oil® Skincare Oil (Natural) treatment cell include ll included 32 subjects. Age of participants: 30–70. Methodol icipated in an initial screening evaluation followed by a 1-we rms twice daily for 16 weeks. Application was performed unc weeks. Subjects were clinically graded separately on the décc ughness / smoothness, dryn e. Result: Bio-Oil® Skincare Oil (Natural) is efficacious in impro kin on the body. After 2 weeks, the Bio-Oil® Skincare Oil (Natu or all clinically graded efficacy parameters. After 16 weeks, 8 ved a statistically significant ...



BALANCING ACT

For a happy, harmonious complexion, restore equilibrium with newcomers that calm, soothe and rebalance.

PHOTOGRAPHED BY LAUREN BAMFORD



Clockwise from top: LANEIGE Balance Mode Rice Foaming Deep Cleanser, $37. ENDOTA Organics Balancing Face Moisturiser, $60; DR. BARBARA STURM Microbiotic Balancing Face Cream, $139; LA PRAIRIE Softening and Balancing Lotion, $340; GO-TO SKINCARE Clarifying Face Hero Balancing Dry Oil, $56; THAYERS Oil Balancing Jelly Toner, $19.

WORDS: REMY RIPPON ALL PRICES APPROXIMATE

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Radhi Devlukia.





Radhi Devlukia

Through her bestselling cookbook, *JoyFull*, and podcast, *A Really Good Cry*, the British-born, LA-based entrepreneur, nutritionist and cook shares her recipe for a life of positivity and purpose. Here, her current inspirations.

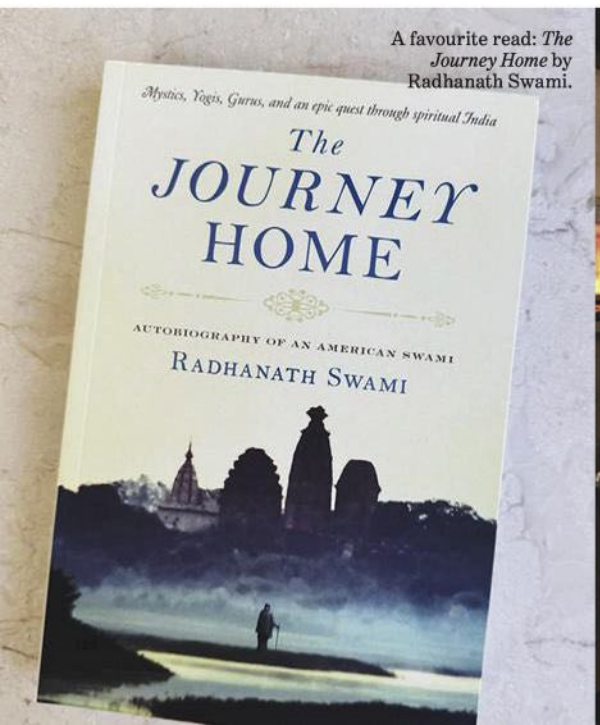
GROUNDING RITUAL: "Abhyanga, an Ayurvedic self-care practice of giving yourself a little oil massage. I usually do it in the morning after the shower or at night before bed, or both. Your skin feels amazing, but it also soothes the nervous system."

INSPIRING FIGURE: "Martha Stewart. What an all-round baddie."

TECH TOOLS: "My Oura ring and Hatch alarm clock."

PAGE TURNER: "*The Journey Home* by Radhanath Swami."

COLLABORATIVE APPROACH: "One of my favourite episodes on my YouTube series 'Cooking With Friends Who Don't Cook' was with [model] Winnie Harlow. She is so fun. We cooked up a Caribbean curry, shared some dance moves and laughed all the way through it."



A favourite read: *The Journey Home* by Radhanath Swami.



Devlukia plating up.



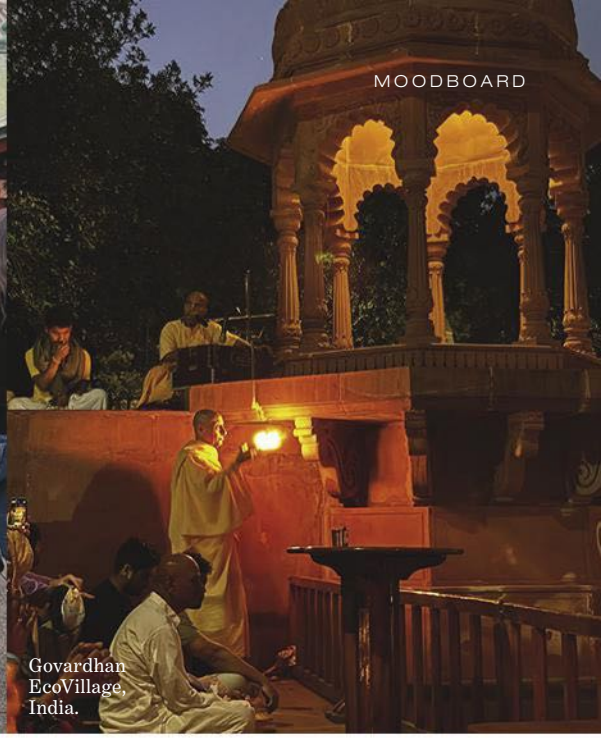
Small-batch perfumes by Kindred Black.

INTERVIEW: REMY RIPPON. PHOTOGRAPHS: COURTESY RADHI DEVLUKIA INSTAGRAM: @RADHIDEVLUKIA



THE NUE CO. Functional Fragrance, 50ml for $205.


With her husband, Jay Shetty, who will tour Australia this November with Wanderlust.


Govardhan EcoVillage, India.

SPIRITUAL PLACE: "India has always been that place for me. Somewhere I go back to often is Govardhan EcoVillage [in Maharashtra]. It's a beautiful sanctuary in the middle of a forest. You're surrounded by nature, there are temples, an Ashram to spend time meditating and learning from monks and also an Ayurvedic spa to get authentic treatments."

SKIN HEROES: "Rhode Barrier Restore Cream and Ranavat Brightening Saffron Face Serum."

SIGNATURE SCENT: "My daily go-tos are essential oil rollerballs. My favourite right now is Neal's Yard [Remedies] Women's Balance. For a spray perfume I use The Nue Co, and when I'm feeling really fancy I go for my Kindred Black, which is a botanical perfume with essential oils. I love sandalwood rose scents."

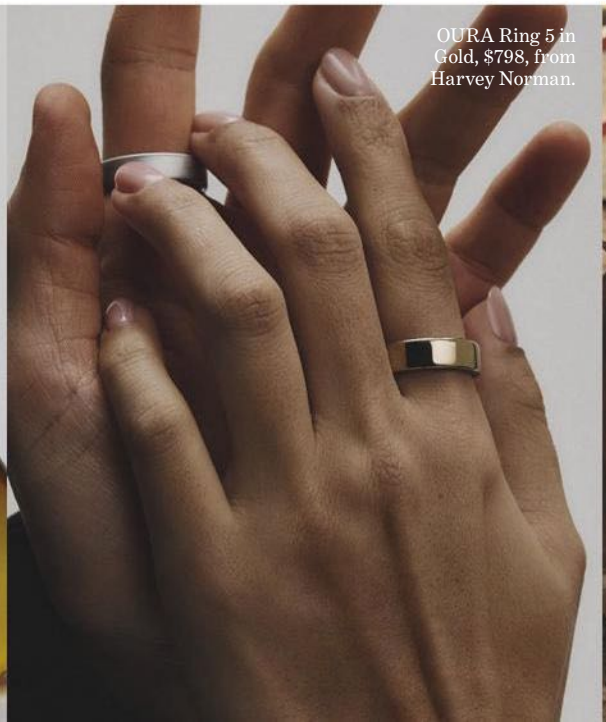
SOUL FOOD: "A good dal and rice. Even though I grew up in the UK, Indian food is still my comfort place."

WORDS OF WISDOM: "Whatever comes through your life, let it keep moving. Knowledge, wealth, love, wisdom, opportunity, none of it is really yours to hoard. It was given to you as a gift, and the best way to honour a gift is to share it and let it bless more than just you."

VISIONARY PERSON: "50 Cent – he keeps it real."

PERSONAL BEST: "*JoyFull*, my plant-based cookbook, sharing Ayurveda and my heritage. I never thought it would make *The New York Times* bestseller list. Also my podcast, *A Really Good Cry*. We've built such a beautiful community and space for women to better understand their body, feel confident in their skin, manage their emotions and take back control of their health."




OURA Ring 5 in Gold, $798, from Harvey Norman.


At Govardhan EcoVillage.



DOT POINT

From childhood to life in fashion and beyond, freckles have been a constant companion, writes model Adwoa Aboah.

PHOTOGRAPHED BY DAN JACKSON

I wasn't born with freckles. They arrived later, maybe around age seven, I don't quite remember when. What I do remember is the way people named them. My sister called them my 'face dots', teasing me in the way siblings do. My mum called them 'angel kisses'.

Mostly, though, I remember my late uncle Frank. My dad's brother was very light-skinned compared to the rest of his siblings. Like him, I was also fairer skinned than my sibling. But we shared something else: freckles. Uncle Frank had them sprinkled across his face in the same way mine would come to scatter across mine. He was such a magical being in our family, the kind of person whose presence filled a room. And because we shared that small, visible thing, I always felt a kind of quiet connection to him. It felt like belonging.

When you're a child, belonging is everything. I remember looking at him and feeling that he was somehow 'my person' in the family. We looked alike. We carried the same marks. And that made my freckles feel less like something that had happened to me and more like something that connected me to someone I adored. People often ask if I was insecure about them growing up. Truth is, I wasn't. I've been painfully insecure about many things in my life – all the impossible things you wish you could change when you're young. But never about my freckles.

At first I didn't necessarily love them in some grand, conscious way. I just didn't think too much about them. They were just there. And because my family celebrated them, they never became something I wanted to hide. Of course, when you're young,

you don't want to be different. You want to fit in. But somehow my family managed to make that difference feel like something good. At school, I don't remember anyone being particularly cruel about my freckles. Children were cruel about plenty of other things, but that wasn't one of them. The feelings of difference came later, when I was a teenager in a predominantly white school surrounded by very fair, blonde girls. I didn't always feel attractive within that kind of gaze. I can't say whether the freckles were part of that or whether it was the whole package – that sense of not quite matching what seemed to be the ideal. But my closest friends always loved them. And I did, too.

There was a moment when a make-up trend made me think about them differently. Everyone was obsessed with full-coverage foundation, like skin-coloured tights for your face. I remember being fascinated by it, but also confused. To wear that kind of make-up, I would have to completely cover my freckles. It was one of the first times I thought: how do I take part in this and still be myself?

My freckles have changed over time. I don't mind that they've become more pronounced, especially with the sun. (I do wear sunscreen – my dermatologist tells me off otherwise!) I actually love the way they move across my face. Some sit on my eyelids, some appear in places that don't make sense. That randomness is what I love most. Friends sometimes draw them on their faces, copying the way mine scatter so they look more natural. I feel proud of that. I love that people want them. And I would secretly love it if my daughter inherited them one day. A little piece of me, dotted across her skin.

I often think about how different my relationship with my freckles has been compared to my hair journey. My hair was always something I wanted to change, something I had to learn to accept and something I finally came to love. But freckles? I've never wanted them gone. Not once. And when I think about why, it takes me back to the beginning. I talk a lot about 'finding your people'. But sometimes it only takes one person to give you that sense of recognition. For me, that person was my uncle Frank. Thanks to him, I never wanted to change that part of myself.

"SUDDENLY MY FACE WAS COVERED IN FRECKLES, ACNE AND A LOT MORE MAKE-UP THAN I WAS USED TO"

The answer, of course, was that I couldn't – not really. To fit that look, I would have to erase something that felt essential to me. My freckles are a part of my face, a part of my identity. When I look in the mirror and my freckles are even slightly covered by make-up, it feels like a strange reflection of someone else.

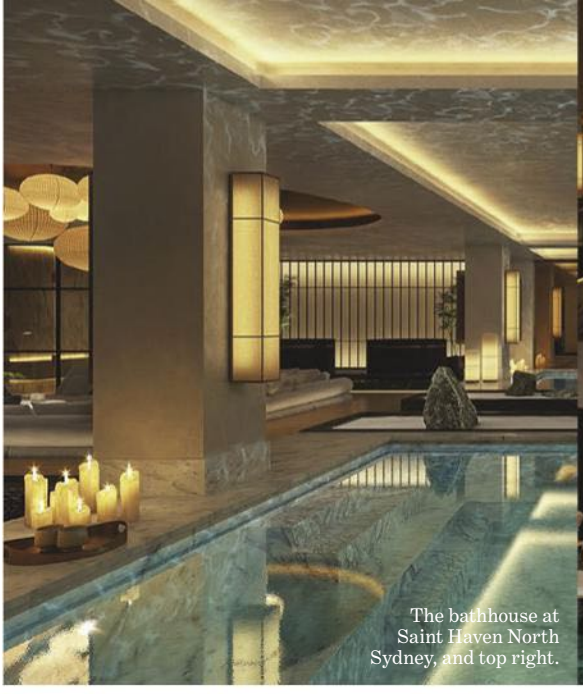
My early 20s, just as my career was really beginning to take shape, marked a complicated point in my relationship with my freckles. I began to get acne. Suddenly my face was covered in freckles, acne and a lot more make-up than I was used to wearing. It was overwhelming and I definitely didn't feel positive towards them.

What's been beautiful in recent years, however, is seeing how many people are embracing theirs regardless of their skin. I'll scroll through Instagram and see redheads, mixed-race girls and Black girls all proudly showing their freckles. Sometimes people tag me in those posts and I think how incredible it would have been to see that when I was younger. When you're young, you want to feel that other people share what you have. Even if you don't dislike something about yourself, being the only one can make you feel separate. So that sense of solidarity matters.

There was a funny moment when people began using filters, apps and freckle pens to look like they had freckles. In Los Angeles – where I now live half the year – people would come up to me and say, "Oh my god, you look like the Snapchat filter!" I'd laugh and think, "This isn't a filter. This is just my face."



Join the club



The bathhouse at Saint Haven North Sydney, and top right.





TotalFusion Platinum in Brisbane.

Beyond space to move, the latest top-tier wellness clubs provide calm, community and cutting-edge innovation under one roof. By Remy Rippon.

SAINT HAVEN, SYDNEY

With five clubs in Victoria and its wellness credentials firmly established, it was only a matter of time before Saint Haven – the wellness hub founded by health buff and property developer Tim Gurner – opened its doors to Sydneysiders. The new six-storey, members-only sanctuary in central North Sydney continues the club's luxe-meets-longevity philosophy with a subterranean bathhouse, cutting-edge health scans, hot, cold and sound therapies, guided fitness classes and even co-working suites and boardrooms. Curated touches for top-tier members include personalised lockers and a wash-and-press laundry service for your activewear. Efficient.

STILLE, MELBOURNE

While health testing was once the sole domain of the GP's office, Stille, set to open in Melbourne later this year, will provide personalised health and longevity programs for its members based on a host of pioneering diagnostic technology (think DNA analysis, blood work and body scans). The results will inform a tailored program focused on preventative health, recovery and the type of modalities usually reserved for elite athletes. Hot and cold mineral pools, infrared, ritual and Scandinavian saunas, Pilates, meditation, breathwork, red light therapy and cognitive performance treatments will all be on offer at the club, whose membership is capped at 1,000. The idea? With a clearer picture of their health, members can track their progress over time.

TOTALFUSION PLATINUM, BRISBANE

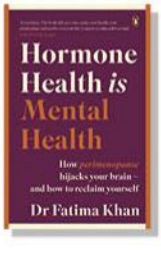
Touted as the largest premium health and wellness club in the Southern Hemisphere, TotalFusion Platinum is all about personalisation. Whether it's unlimited access to the multi-level gym and co-working space or use of the club's rooftop hub (plunge pools, snow and salt rooms, compression therapy and a heated magnesium pool), there's something for the occasional gym-goer through to the longevity-obsessed wellness aficionado. Members can also tap into a suite of health practitioners, from psychologists and osteopaths to dietitians and physiotherapists.

FIT KIT

Thoughtful picks for a calmer mind, healthier skin and a more supported daily routine.



WANDERLUST HIGH STRENGTH ORGANIC SPIRULINA TABLETS, $51. Added to your morning ritual, this plant-powered extract offers a nutrient boost.



***HORMONE HEALTH IS MENTAL HEALTH* BY DR FATIMA KHAN (PENGUIN, $37).** This pocket guide is essential reading for anyone navigating perimenopause and menopause.



ĀHUACATL ĀHUA FACE OIL, $88. Launching this month with a face and body oil, āhuacatl bottles the hydrating benefits of avocado oil within its lightweight, restorative formulation.



OAKLEY META VANGUARD AI GLASSES, $788, FROM HARVEY NORMAN. With AI relaying workout metrics in real time, plus a built-in camera and open-ear speakers, these smart glasses have outdoor workouts sorted.

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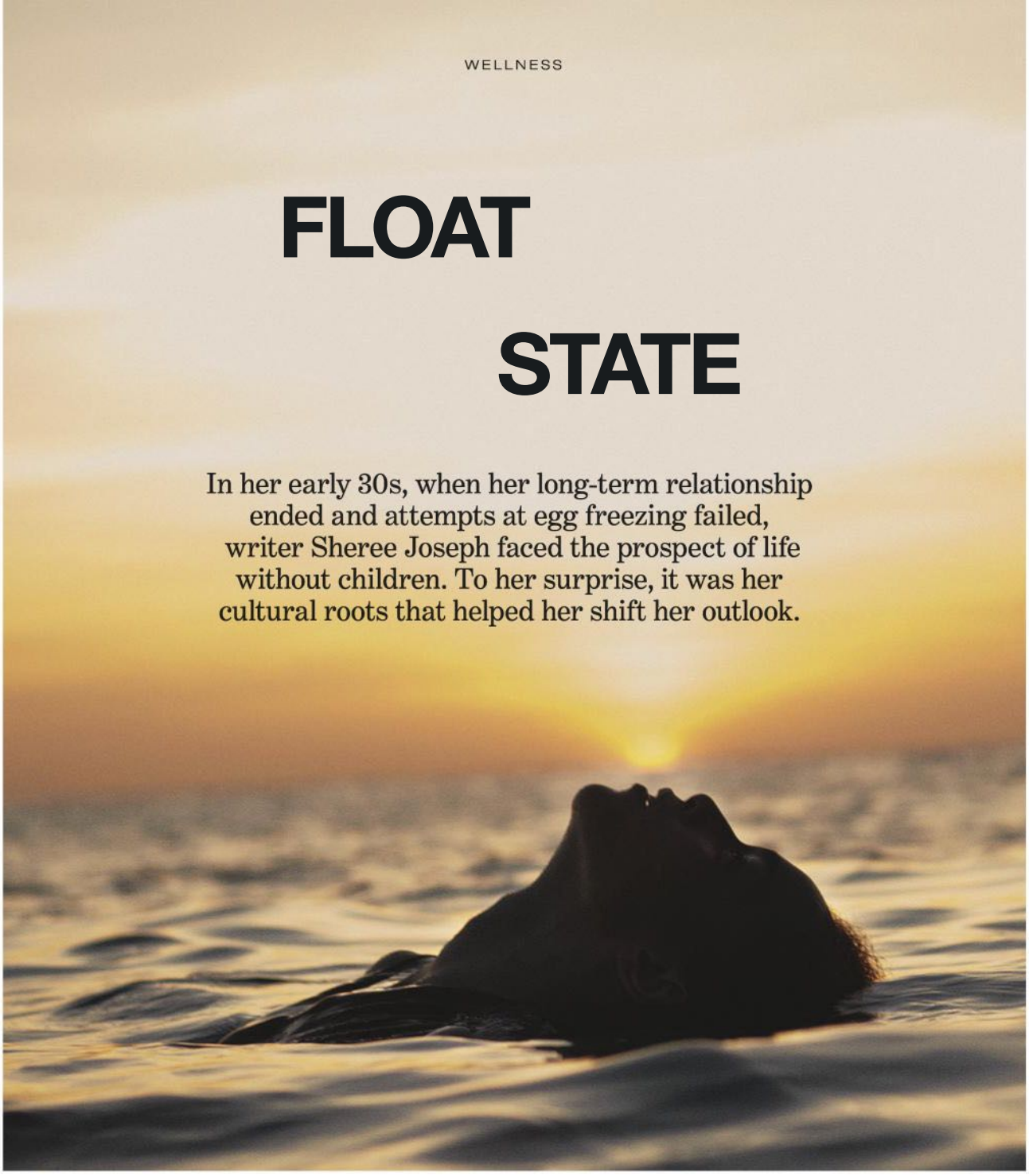
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- Lightens complexion



FLOAT STATE

In her early 30s, when her long-term relationship ended and attempts at egg freezing failed, writer Sheree Joseph faced the prospect of life without children. To her surprise, it was her cultural roots that helped her shift her outlook.



JOUKE BOS

I arrived at the New Year's Eve party in 2021 like a blaze, blinking back into the world. I had been cocooned in my beachside single-girl apartment due to Covid isolation. The party was an intimate 12, our core friendship group. At some point amid the reverie, the conversation turned to my situation, after two failed egg-freezing cycles and with a third rejection looming in January. My friends knew I was on a sperm donor waiting list and joked that our gay best friend could be my donor, marvelling at how tall the baby would be, with a formidable jawline. I laughed, too, because it was still a funny and cute idea, but something had started to feel different. When the laughter died, I asked that friend if he wanted a baby of his own. He said, "I think so, but not for a long while." He was enjoying his life too much.

As the tiny party raged on, with the smell of singed metal from sparklers that nearly set the front yard on fire, I felt my own synapses firing. What a relief it would be, I thought, to have endless time to enjoy your life too much. To not be carrying around the dead weight of what I had expected my life to be.

A year prior I had been celebrating with the same crew. I was freshly single, having just emerged from a six-year relationship. My boyfriend had told me on our first date that he wanted children, and I built an entire future around that promise. But when 'someday' became 'when?' the answer never came. I thought that maybe a proposal would come first, instead. Some kind of guaranteed assurance that the life I had always imagined was on its way, that security and certainty was coming. The sunk-cost fallacy is a vortex of our own imagination and I had stepped into it. There was no use in waiting. So, I stood up, trembling, and walked out into the unknown.

As a Lebanese Australian woman, marriage and motherhood are entrenched in my folklore, embedded not only in inherited expectations but in everyday rituals and assumptions about what adulthood looks like. From marriage being the only respected way

to leave your family home, the sahlab milk pudding prepared for new mothers, to the endless questions about when your turn will come, even reflected in the wedding blessings – *abellik*, may your turn be next – the hierarchy of what is celebrated can feel deeply personal. The narrative in my own community implies that women who do not marry or have children live diminished, lonely lives on the margins, destined to become caretakers for their families.

At first, it felt like liberation, slipping on red dresses and lipstick, black silk tops tied at the waist, jeans with a little heel, my hair wild and sprawling. There was the thrill of dating again after so long, along with the chance to move into my own apartment and furnish it as a fun single girl about town. Some of it was footloose and fancy free, and some of it was laced with breadcrumbs, ghosting, being so objectified that I began to doubt I was a real person and not an inanimate object.

As soon as I turned 33, I thought it might be fun to finally book in that gynaecologist appointment to investigate my irregular periods (we had different ideas of fun in 2020). And while I was there, I'd ask about the Anti-Müllerian Hormone (AMH) test to see if my fertility was impacted by suspected endometriosis. Whatever instinct had brought me to the appointment appeared to know more than I did. My fertility was on its way out the door, jangling her keys, asking if I was coming or not. And so, at 33, while dating men who would step over me if I was on fire in a burning house, I was now dealing with the prospect of trying to freeze whatever remained of my egg reserve.

"MY FERTILITY WAS ON ITS WAY OUT THE DOOR, JANGLING HER KEYS, ASKING IF I WAS COMING OR NOT"

After a few weeks, my lower belly was bloated and bruised, almond ovaries swelling to the size of oranges, a mosaic of plum-coloured bruises, a constellation of small red-dot wounds. I would become enraged when the nurses would assume I had a partner, burst into tears if a book was by itself on a shelf, because it looked too lonely. Everyone said the wrong thing. Nobody understood what this felt like, the specific way I was grieving. It wasn't just that I was alone, that I was being treated like an afterthought, that the cycles were failing, that my job was precarious, teetering on the edge of a contract that might not renew, the rising cost of being alone. It was all of this and more, grief on top of grief, a stacked Jenga game of lonely tragedies.

My focus turned to myself and a manic pursuit to find joy and relief. Long walks to the beach. Deliveries of pastel poppies and novelty baked treats. Eating pizza in bed at midnight. I threw myself into socialising, swaying at queer raves and becoming chief storyteller at house parties. The nurses, their voices laced with confusion and despair, let me know the cycles did not produce any eggs and that egg freezing was no longer a viable option for me. I wailed for the baby I would not have. I bargained with the universe. I said yes to dates I shouldn't have with clowns, pilots and carpenters. I hurled myself into the ocean, thawing what had been frozen.

The New Year's Eve party was the final threshold. In a flash, I understood what had been keeping me stuck. I had been waiting for my life to begin, suspended in a kind of purgatory familiar to many women: holding out for the certainty and finality promised by partnership and/or motherhood. But my life was already here. I had been sitting in the waiting room of my own life, waiting for someone to call my name, but all along I could simply walk out the door. What if the life I'd been taught to pity was actually the one so many envied? What if there was another way to live? By focusing on what I didn't have, I had overlooked the abundance already surrounding me: friendships that felt like family, communities formed in crisis and held with care and the freedom to spend my days making, gathering, travelling, creating and becoming. What a life it was, waiting patiently for me to notice it.

While I searched for meaning outside conventional milestones, I began writing. I wrote my way through grief and the question that had haunted me since: how do I live my life if I can't be the mother I always envisioned? What if life could still be beautiful, joyous and entirely my own? In 2023, those pages became the beginning of a book and in 2024, I signed my first book deal.

My Lebanese community didn't quite know what to do with it. The idea of writing a book, combined with the unconventional status of my life at this age, left many unsure how to respond. My immediate family were happy for me, but cautious, too. When I announced the news in an extended family group chat of about 40 relatives, only a handful responded. Days later, the announcement of a baby prompted a flood of elated messages. I looked at my phone with longing, and felt the familiar sting that perhaps achievements like mine would never carry the same weight. But pouring myself into the book gave me purpose like nothing else could. I stopped dating. The more I wrote, the less interested I became in chasing the life I thought I was supposed to want, and the more interested I became in building the one that felt fully mine.

Two years later, as I prepared for the book's launch this month, my mother mentioned we'd been invited to breakfast with some of her distant cousins. It seemed like a random gathering of people from her village we didn't see often. When I arrived, I sat at a table surrounded by the very Lebanese women I had long considered cautionary tales: women who had never married, never had children or whose lives had unfolded differently than expected. And yet these women are the fixtures of the community – the aunties who organise church fetes, fundraisers, care for the children of their siblings, ageing parents, remember every birthday and know every branch of every family tree and every story. They already knew about my book. "We're so glad you came today," one aunty said, as if they'd all been waiting to welcome me in. An initiation. "And we can't wait for this book! Tell us about it." As another round of coffees was ordered, I explained, avoiding eye contact, that it was about finding joy off the expected path, even if you don't end up ticking all the compulsory life boxes.

Then something unexpected happened. They all lit up in recognition as they spoke about their lives: the freedom, creativity, travel, friendships and possibilities available to them, sharing stories I'd never heard them tell, jangling bangles, phones wallpapered with puppies, cats and nieces and nephews and their latest trips. With each revelation, they opened up like petals. One woman I didn't know well, who was married but had no kids, said quietly to me, "I couldn't have children either, but it gets easier. It's as if to make up for it, I was blessed in all these other ways."

For so long, I had assumed those women were living small, lonely lives. But they were happy, fulfilled and carrying a lightness about them, as though they had broken free. They weren't waiting for life to begin. And now, neither am I.

Sheree Joseph is the author of Juicy *(Pantera Press, $37), out now.*

Cold play

Drive five hours from Sydney and you'll reach the snow-dusted mountains of Thredbo, where *Vogue* Australia's producer and project manager, Danica Osland, ventured for a wintry weekend away.











Skiing is not one of my skills; I am a true beginner. But when my friends suggested a snowy getaway to Thredbo, I immediately said yes. It felt like the kind of warming winter trip I was looking for, with hot-chocolate mornings and cosy après-ski afternoons by the fire. I cranked up some R'n'B favourites – Sade and Tems – in my Range Rover SV Black and picked up a friend for the drive down to this picture-perfect alpine escape.

PIT STOP: "The drive to Thredbo from Sydney takes you past a few really cute towns, which are great places to stop and break up the journey. On the way down, we pulled in at Some Cafe in Collector, a historic village on the Federal Highway, for poached eggs on toast with avocado and a much-needed cappuccino. On the way back, we went through Canberra, so decided to visit the National Gallery of Australia to see the stunning woven works in the *Arthur Boyd: Tapestries* exhibition."

ON THE ROAD: "I packed the car to the brim because we had so many clothes: all the ski gear and cold-weather outfits. The mini fridge under the armrest of the Range Rover SV Black was a game changer, stocked with water for the drive. When the temperature started to drop on the approach to Thredbo, it was such a gift to have the heated seats and steering wheel keeping my hands warm."

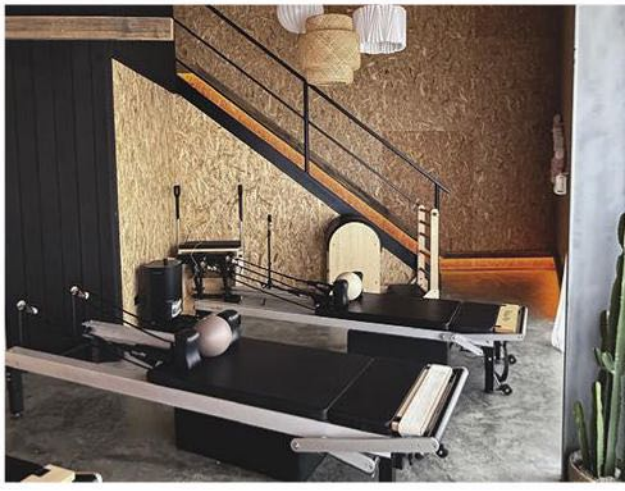
CHECK-IN: "Oaks Lake Crackenback Resort is set on a beautiful lake, with huge glass windows overlooking the water. It's about a 20-minute drive from Thredbo and feels like a little slice of Scandinavia in the Snowy Mountains."

BLUEBIRD DAY: "I'm a beginner, so for me it was all about Friday Flat at Thredbo Alpine Resort. You can take both skiing and snowboarding lessons there, and it's

ARTWORK (BOYD): REPRODUCED WITH THE PERMISSION OF BUNDANON TRUST; COURTESY THE DAVID ROCHE FOUNDATION, SOUTH AUSTRALIA. INSTAGRAM: @SOMECAFECOLLECTOR







Left: Danica Osland in the Range Rover SV Black, driving to Thredbo, New South Wales. **Above**: Jindabyne's Centred Health Studio.

Below, from left: Some Cafe in Collector; Thredbo's ski fields; the Range Rover SV Black in the Snowy Mountains; inside Wildbrumby Distillery with a portrait of the late Frank Prihoda by Zoe Young; alpine attire at Snowsport; *St Francis when young dreaming of fine clothes and armour* (1973) by Arthur Boyd; Oaks Lake Crackenback Resort.









welcoming for all levels of ability. The instructors were very patient – especially with me, as someone who has never skied a day in my life."

FIRESIDE FUEL: "After our first morning of skiing, we needed something to warm ourselves up. We went straight to Thredbo village for hot chocolate with marshmallows and big dollops of whipped cream, which we sipped while looking back at the mountain."

MORNING WORKOUT: "I wanted to take a Pilates class while I was away so googled a few options in the area and found Centred Health Studio in Jindabyne. Orange lights in the studio made it feel cosy, and it was beautiful to watch the sunrise from my reformer machine during the class."

LUNCHTIME: "Wildbrumby Distillery is in the Snowy Mountains, about a 20-minute drive from Thredbo, and has a fun alpine vibe. The fire was roaring and I got comfy with a ginger apple fizz and a charcuterie board with Black Forest ham and the most delicious homemade duck pâté."

APRÈS SKI: "The Terrace Restaurant at The Denman hotel. Try the ricotta toast and the prawn linguine."

SHOPPING SPOT: "Snowsport in Thredbo Village is a must-visit for skiwear. It has all the designers: Moncler, Cordova, Falke and more. I wore a two-tone Mia ski suit from Range Rover's limited-edition collaboration with Australian brand Amerl, which I loved. It was warm like a hug, but I also didn't feel out of place off the slopes."

ONLY HERE: "I didn't make it to Kareela Hutte, a ski-in, ski-out restaurant located halfway up the mountain. It's only accessible on skis or snowboards, and when you get there, you can feast on platter boards, lobster rolls and legs of lamb as the snow falls around you. Just magical. I'd love to visit one day."


Brilliance, Every Day


RATIONALE
The Brilliance
Tinted Serum SPF50+
Zinc Fusion Technology
(Zinc Oxide)
30 mL
1.0 FL.OZ
RATIONALE

THE CHANGING FACE OF SECRET INTELLIGENCE



Ever thought of a career in secret intelligence? Meet the service stepping out of the shadows to reshape the future of Australian national security. Now, they're looking for Australia's brightest, most adaptable minds to step forward and lead.

For nearly 75 years, the Australian Secret Intelligence Service (ASIS) has been one of Australia's most discreet organisations. But as competition for the brightest minds intensifies, the service is reshaping how it introduces itself to the public – and the next generation of talent. Once reliant on traditional recruitment and word of mouth, ASIS is increasingly engaging with Australians through public events, university outreach and digital campaigns designed to reveal what a modern intelligence career looks like.

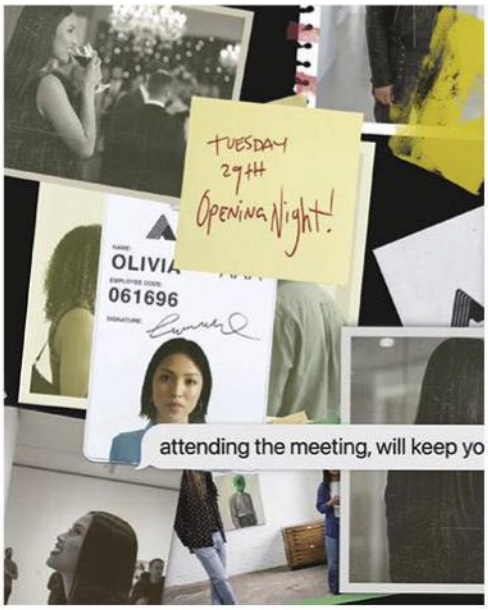
The service's participation in both the 2025 and 2026 *Vogue* Codes Summits marked a significant milestone in that evolution. The move reflects a broader trend across Australia's national security community, where modern intelligence work demands far more than operational expertise.

Today, the sector is competing for tech specialists and strategic thinkers – from cyber specialists, engineers and data scientists to linguists, behavioural scientists and software developers.

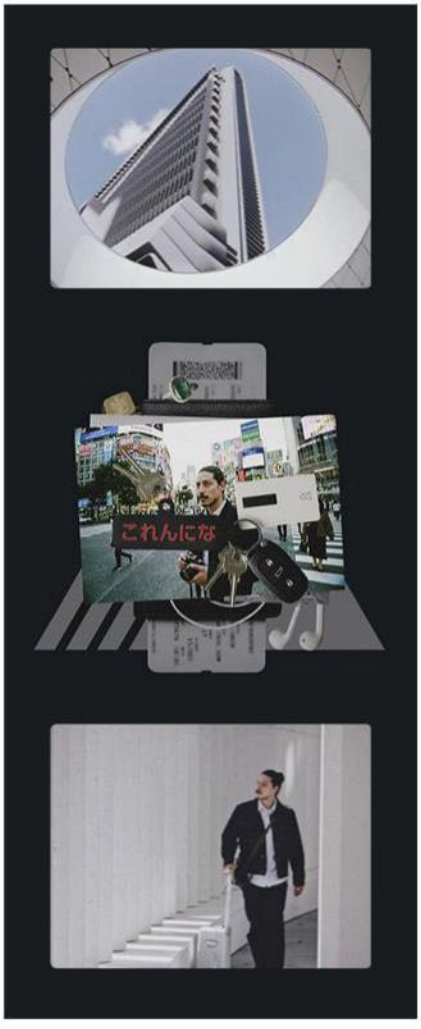
At this year's *Vogue* Codes Summit, ASIS deputy director-general Ewan Macmillan highlighted the enduring importance of people in an increasingly technology-driven profession.

"Technology enables performance, but people create outcomes," he said, adding that communication, emotional intelligence and relationship-building remain fundamental to success.

By entering public conversations, ASIS is showcasing the breadth of opportunities available. When it comes to recruitment, there isn't a 'cookie-cutter' officer; it's about qualities over qualifications.







For the modern operative, adaptability and collaborative problem-solving are the ultimate qualifications.

ASIS IS SHOWCASING THE BREADTH OF OPPORTUNITIES – FROM INTELLIGENCE OFFICERS AND OPERATIONS ANALYSTS, TO LINGUISTS AND LAWYERS

FRESH FACES

"We aren't just looking for qualifications, we are looking for qualities – strong interpersonal skills, the ability to read a room and engage effectively with others," says ASIS director-general Kerri Hartland, who spoke at last year's *Vogue* Codes Summit. "That's why we are focussed on attracting a diverse workforce whose perspectives and strengths directly enhance the impact we deliver for government."

Their methods may remain hidden, but their mission is no secret: attracting a diverse workforce equipped to tackle the future, in service of something more.

Australian Government | Australian Secret Intelligence Service

Find out more by visiting **asis.gov.au**

Code breakers

The annual *Vogue* Codes Visionary Women's Lunch, held at Sydney's Grana Privato the day before the *Vogue* Codes Summit, previewed the major talking points for this year's program: disrupting the algorithm through fashion, optimising finances to boost savings power and harnessing hope to combat climate change. The event was supported by TechnologyOne, Logitech, Billy Blue College of Design at Torrens University, the Australian Secret Intelligence Service and Qantas. Hosted by Shivani Gopal, CEO of Elladex, the lunch also featured a discussion between *Vogue* Australia's Nikki Chowdhury, environmentalist Natalie Kyriacou OAM, High Heel Jungle CEO and creative director Kathryn Eisman and Tap the Gap CEO and founder Lucy Kough. Guests, including all the speakers from this year's summit, many of whom were hosted for the weekend at QT Sydney, connected over modern Australian dishes at tables dressed with Maison Balzac candles and flowers from Hermetica.



Tables dressed with Maison Balzac candles and flowers from Hermetica.



Vogue Australia's Nikki Chowdhury, Natalie Kyriacou, Kathryn Eisman and Lucy Kough.



Dr Liz Allen and Laura Henshaw.



Mia Evans-Liauw.



Shivani Gopal.



Katherine Bennell-Pegg and Sarah Davidson.



Chowdhury hosting a panel.



Maeva Heim.



Lottie Dalziel and Dr Rachel Lamarche-Beauchesne.

Future vision

"We are the stewards," said Francesca Wallace, *Vogue* Australia's digital director, in her opening at the *Vogue* Codes Summit before an audience at Sydney's Ilumina, speaking of our role in shaping the future of technology. "Change shouldn't be scary, but we owe it to ourselves to be informed." The day explored the theme 'Optimism in motion: Acting now to shape the future', with panels on medical bias against women, fashion waste and ancestral knowledge in the face of the AI revolution. During breaks, attendees engaged with activations including a Billy Blue College of Design at Torrens University portrait studio, a Logitech notebook-embossing station and TechnologyOne's career tarot readings. Keynote speaker Katherine Bennell-Pegg, Australia's first female astronaut, summed up the message of the day in noting that women have played a key role in space exploration dating back more than 60 years. "These women show us we belong wherever the future is being written."



Lydia O'Donnell and Dr Amandeep Hansra.



Vogue Australia's Francesca Wallace.



Speakers on stage at the *Vogue* Codes Summit 2026.



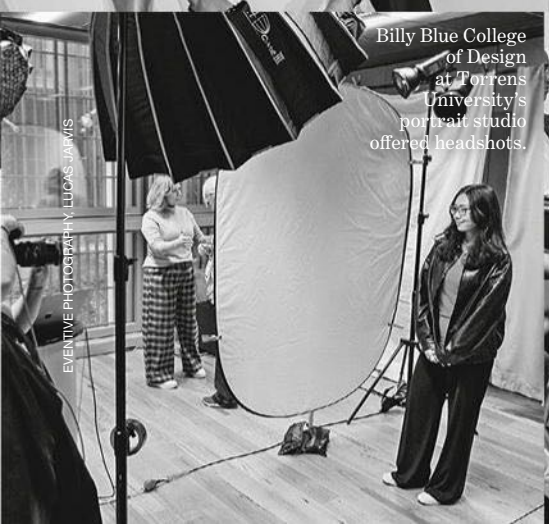
From left: Armina Rosenberg, TechnologyOne's Danielle Windle and Australian Secret Intelligence Service's Ewan Macmillan.



Liandra Gaykamangu.



Keynote speaker, astronaut and Australian of the Year Katherine Bennell-Pegg.



Billy Blue College of Design at Torrens University's portrait studio offered headshots.

EVENTIVE PHOTOGRAPHY, LUCAS JAMES



Logitech's Barbara Vasconcelos and Tap the Gap's Lucy Kough.



TechnologyOne's career tarot card reading station.



Qantas's Sarah Udy (left) and Barbara Finatzer with *Vogue*'s Alison Izzo (centre).

VOGUE DIARY

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



NEW WAVE

Developed with a nurse's insight into skin and care, the NursesChoice LED Face Mask offers a simple way to incorporate LED light therapy into an at-home routine. With four wavelengths – red, blue, yellow and near infrared – it may assist in improving the appearance of the skin. and, in just 10 minutes, aims to improve the look of dull skin. Visit nurseschoice.com.au.



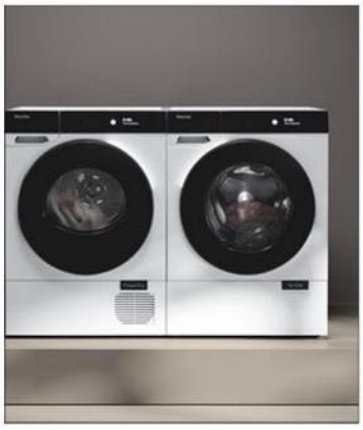
DEEP IMPACT

There's a reason Australian brand Rationale has built a global following. Known for its science-led approach to skincare, the brand creates formulas designed to promote healthy-looking skin. A perfect example is #1 The Strengthening Serum. Powered by niacinamide, it helps support skin barrier function, amplify hydration and restore skin clarity. Find out more at rationale.com.



CASE STUDY

A polished routine starts with beautiful storage. Meet Étoile's Capsule Case, a refined hard-shell design crafted from premium Ultrafiber leather for the accessories you treasure most, from watches and jewellery to eyewear. Complete with a magnetic closure, removable jewellery insert and mirror, it also transforms into sleek storage for up to three pairs of glasses. Discover more at etoile.com.



LIGHTEN THE LOAD

Miele's Nova Edition laundry range brings serious innovation to the wash. The new W2 washing machine features the world's first rib-free InfinityCare Honeycomb Drum and AI-driven movement for gentler fabric care, while the T2 dryer has QuickPowerDry, plus a wool-safe program. Visit miele.com.au.



BY NATURE

Botanical-based wellness is on the rise. Wanderlust High Strength Berberine is a plant-powered extract formulated to support healthy blood sugar levels, metabolism and healthy cholesterol. Go to wanderlust.com.au. *Always read the label and follow the directions for use.

Leo 23 JULY–23 AUGUST

With eloquent Mercury in your sign, you have extra charm this month, further boosted by Venus influencing how you connect and communicate. A New Moon eclipse, also in your sign, signals an unexpected personal change. As a second eclipse shakes up your commitments, your ruler, the Sun, highlights money matters and prompts you to reassesses your values in life.

Libra 23 SEPTEMBER–22 OCTOBER

You're in your loved-up element with your ruler, Venus, in your sign for a lengthy stay. A New Moon eclipse shakes up collabs and ambitions, with a second eclipse rattling your work and wellbeing rituals. As Mars and asteroid Ceres enter your career zone, you're high energy but deeply caring, with Mercury adding clear thinking to your current list of cosmic assets.

Sagittarius 23 NOVEMBER-21 DECEMBER

Friendships and ambitions feel your love this month, with Venus making both run smoothly. You're keen to protect your privacy, with Mars adding passion to intimacy, and a need to nurture your financial status away from the public eye. As eclipses urge you to re-evaluate your life purpose and home situation, it may be wise to start by establishing career credibility.

Aquarius 21 JANUARY–18 FEBRUARY

Soulful connections with shared ideals are likely now. As eclipses target close relationships and your values, there could be life-correcting changes in both areas over the next six months. Under the influence of Mars, you may be more emotional and protective about your own and others' wellbeing and work concerns, with a strong desire to speak up about inequality.

Aries 21 MARCH–20 APRIL

It's a tender month for you, with love planet Venus arriving for a lengthy visit to your relationship zone, and your ruler, Mars, making you passionate and protective about your home life. Eclipses could bring surprises around romance and releasing emotional baggage, with ideas planet Mercury prompting you to get practical and get on top of health and work matters.

Gemini 22 MAY–21 JUNE

It's a loved-up month for you, with Venus influencing your romantic and creative desires. You're chatty and keen to learn and travel with your ruler, Mercury, activated, while a New Moon eclipse highlights your star quality. A further eclipse targets your career, with Mars prompting a power trip around money. As August ends, home is a hot topic.

Virgo 24 AUGUST–22 SEPTEMBER

Venus brings a smoother financial flow now, a scenario that segues neatly into the eclipses that follow and recalibrates your mindset and approach to relationships. Mars makes you protective of your friendships and big dreams, and Ceres helps you nurture both. From mid-month, with the Sun and your ruler, clever Mercury, in your sign, you've got the upper hand.

Scorpio 23 OCTOBER-22 NOVEMBER

Love is likely to be on your mind this month, with Venus influencing your moods and memories. Your co-ruler Mars urges you to push ahead with big ideas, but also to nurture and cosset them so they can grow. Eclipse season targets lack of activity with your career, romance and creative desires, with the Sun and Mercury urging you to get organised and get on with it.

Capricorn 22 DECEMBER–20 JANUARY

Your career gets more mellow now, as subtle Venus encourages diplomacy and tact at work. Close relationships also flourish, with a mix of Ceres-influenced compassion and Mars-induced desire. As eclipses reshape commitments and communication, explore opportunities to expand your experience and knowledge, to turn deeper insights into practical and rewarding results.

Pisces 19 FEBRUARY–20 MARCH

Complicated commitments ease now, under the influence of Venus. An eclipse acts as a catalyst to bring more joy to work and health routines, and a further eclipse in your own sign prompts you to shed outdated versions of yourself. While Mars raises issues around emotional security versus impulsive action in romance, Mercury helps you rewrite your relationship rules.

Taurus 21 APRIL–21 MAY

Pamper yourself. Your ruler, Venus, influences your wellbeing and work zone this month, so choose the path of least resistance in both areas to ensure a harmonious outcome. While Mercury boosts your creativity, Mars makes you compassionate and vocal around issues you care about, and eclipses shed a life-correcting light on your home, friendships and ambitions.

Cancer 22 JUNE–22 JULY

Home is your priority this month. With Mars in your sign, you're more easily triggered to defend your home and lifestyle, so harness the calming influence of Venus to achieve this with greater peace, love and understanding. Eclipses set off life-correcting energy around money, values and your world views, with Mercury urging you to seek and trust facts, not fiction.

ASTROLOGER: STELLA NOVA



Rings from TIFFANY & CO. Blue Book 2026 Hidden Garden Collection. **Clockwise from top:** Butterfly platinum and 18-karat gold ring set with yellow diamond and diamonds; Jasmine kunzite platinum and 18-karat yellow gold ring; Bee platinum and 18-karat yellow gold ring set with diamonds; Marguerite platinum and 18-karat yellow gold ring set with unenhanced pink sapphire and diamonds. All P.O.A.

EYE CANDY

Tiffany & Co.'s precious cocktail rings are the ultimate confections: a fancy yellow diamond the colour of lemon sherbet, kunzite the hue of sugared violet and sapphires fizzing like pink lemonade. Pick and mix.

PHOTOGRAPHED BY FLORENT TANET

WORDS: ALICE BIRRELL


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maisonbalzac.com
Photographed by Alicia Dubuis





REACH FOR THE CROWN



THE OYSTER PERPETUAL

ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES

CINEMA PARTNER

ROLEX