

VOGUE



HYPE GIRLS

Australia's next K-pop
superstars, Hanni and
Danielle from *NEWJEANS*





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SAGITTARIUS



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January 2024

VOGUE

AUSTRALIA



On the cover

Hanni Pham (left) wears a GUCCI dress and ring. Danielle Marsh wears a BURBERRY top and skirt.

Stylist: Kaila Matthews

Photographer: Hyea W. Kang

Hair: Hyejin Lee

Make-up: Nakyeum Lee

Production: Sooh Hwang

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Aboriginal and Torres Strait Islander people should be aware that this issue contains images and names of deceased persons.

CHARLIZE THERON
NAVITIMER
FOR THE JOURNEY

B

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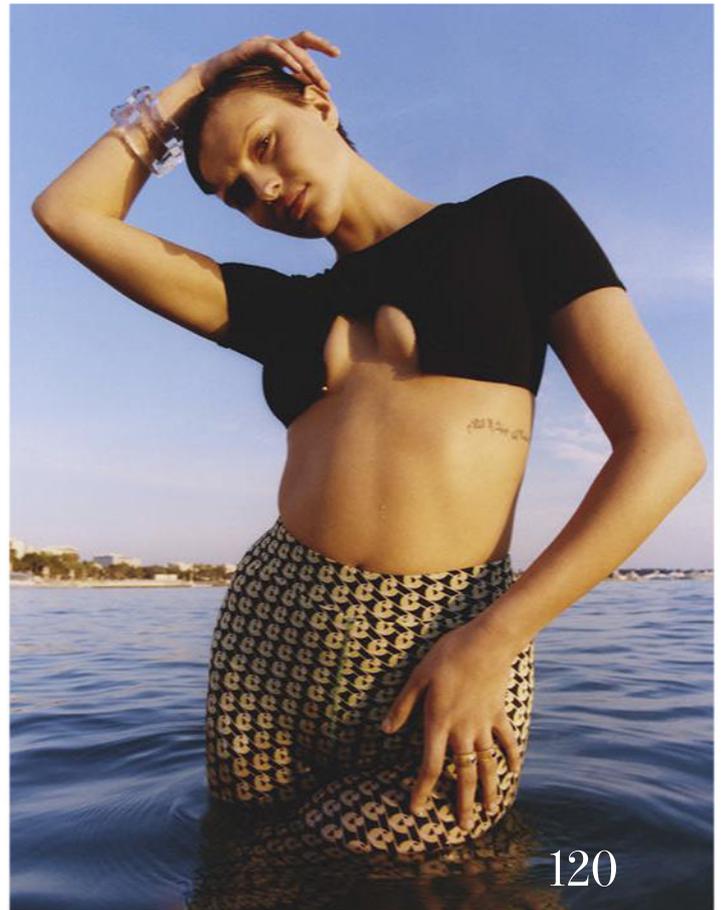


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INTRODUCING THE RL 888







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michael hill

Editor's letter



In recent years, fashion-show season has taken on another level of intensity, with K-pop superstars and literally thousands of their fans packed outside venues to see them. It's a lot.

NewJeans are the latest mega phenomenon in this rapidly exploding space. They are a group of five girls, with two of them – Hanni Pham and Danielle Marsh – from Melbourne and Newcastle respectively.

With their fresh, girl-next-door vibe, 1990s-into-2000s style, and R'n'B/pop-inspired music, the group are part of a new era of K-pop, and since their relatively recent debut in July 2022, have achieved more than one billion streams on Spotify with multiple singles on the *Billboard* Hot 100.

Vogue Australia loves celebrating homegrown talent, so we sent our senior fashion and market director Kaila Matthews to shoot the pair in Seoul, predominantly dressed in the labels they represent as global ambassadors – Hanni for Gucci, Danielle for Burberry. Amid all the hype and chaos, the two have managed to forge a strong and supportive friendship, which is always so vital in the frenzy of stardom and social media (NewJeans has amassed 10.1 million followers on TikTok).

But what is success and how is it measured? The numbers are always, of course, a top priority for the accountants, but the realisation of ideas and the celebration of true creativity is what counts. The fashion industry is a tough one – designers who “make it” require nerves of steel. In this issue, we recognise some of the important designers who have this

tenacity and are perhaps less well-known, but are using their experience and talent to create new beginnings and businesses they believe in. (See page 38.) Ashlynn Park's New York-based label Ashlyn operates on a zero-waste policy, which is impressive. Park worked with Yohji Yamamoto and developed a love for the craft of construction, learning the value of detail. Rachel Scott – ex Elizabeth and James, Mary-Kate and Ashley Olsen's label – has launched Diotima, celebrating her Jamaican roots. It is unique and has attracted Doja Cat among many of the finest fashion risk-takers. Last year, Scott was an LVMH Prize nominee and took home the CFDA's Emerging Designer Award.

In 'Female first', Jonah Waterhouse gives us the lowdown on women designers to watch, those who are really making it count in the fashion industry. (See page 116.) Among them, established fashion greats and the names to know, including Brazilian Karoline Vitto, who showed in Milan, and Greek designer Dimitra Petsa, both based in London. As Stella McCartney notes: “Women are multitaskers, and they're problem solvers, and we get things done ...”

It's true. Enjoy the issue.

CHRISTINE CENTENERA Editor-in-chief



TenSevenSeven

BESPOKE DIAMONDS BY LADY CHRISTINE HILL

Contributors

JUYEON KO

“I learned a lot and was so happy to participate,” says former *Vogue* Korea fashion assistant Juyeon Ko, who worked alongside *Vogue* Australia’s Kaila Matthews on this month’s NewJeans cover shoot featuring the band’s Australian members, Hanni and Danielle. Her favourite images from the day? “The duo shots in which Danielle wore a white draped dress by Marc Jacobs and Hanni wore a denim puffy dress by Rick Owens. I can feel their softness and inner hardness, [the looks] show their conflicting charms very well.”



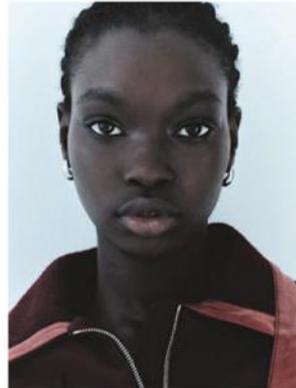
JENNA GUILLAUME

Entertainment and lifestyle journalist Jenna Guillaume jumped at the opportunity to tap into her love of K-pop for this month’s cover story. “K-pop has led to some of the most innovative, fun and fresh music in the world in the past several years, and then there’s the whole package around it,” Guillaume tells *Vogue* of the strong visuals, narrative worlds and powerful performances associated with the genre. “I hope readers who love K-pop already enjoy the insight into Danielle and Hanni’s lives and experiences in the industry, and for those who are new to it, I hope they learn just how significant the genre has become.”



AYEN AGANY

This issue marks Melbourne-based Ayen Agany’s first appearance in *Vogue* Australia, a feat that comes just over one year after making her modelling debut. “I feel incredibly grateful to the creative team for choosing me to be part of this project,” she says of her starring role in high summer fashion feature ‘Let the light in’, from page 26. “It has always been a dream of mine to be featured in Australian *Vogue*,” she adds. “Being on set with all the incredible creatives was a pinch-me moment.”



SOOH HWANG

Producer Sooh Hwang, who splits her time between Seoul and New York City, returned to the South Korean capital to capture NewJeans’ Hanni and Danielle in Seongsu-dong, one of the city’s trendiest neighbourhoods. “It happened to be the coldest day of this fall,” says Hwang. “Enter Danielle and Hanni, injecting an invigorating warmth and lively energy into the studio. They turned what could have been a chilly day into an enjoyable affair,” Hwang recalls. Describing the pair’s dynamic as both close and unique, she found their care for one another particularly special.





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Below: Danielle Marsh (left) and Hanni Pham of NewJeans. **Other images:** In front of the camera for their debut *Vogue* Australia cover.



Far left: Senior fashion and market director Kaila Matthews in Seoul with Hanni.



In sync

Five-member girl group NewJeans are a powerhouse in the K-pop world. *Vogue* Australia travelled to Seoul to meet their two Australian members who brought their high energy to set.

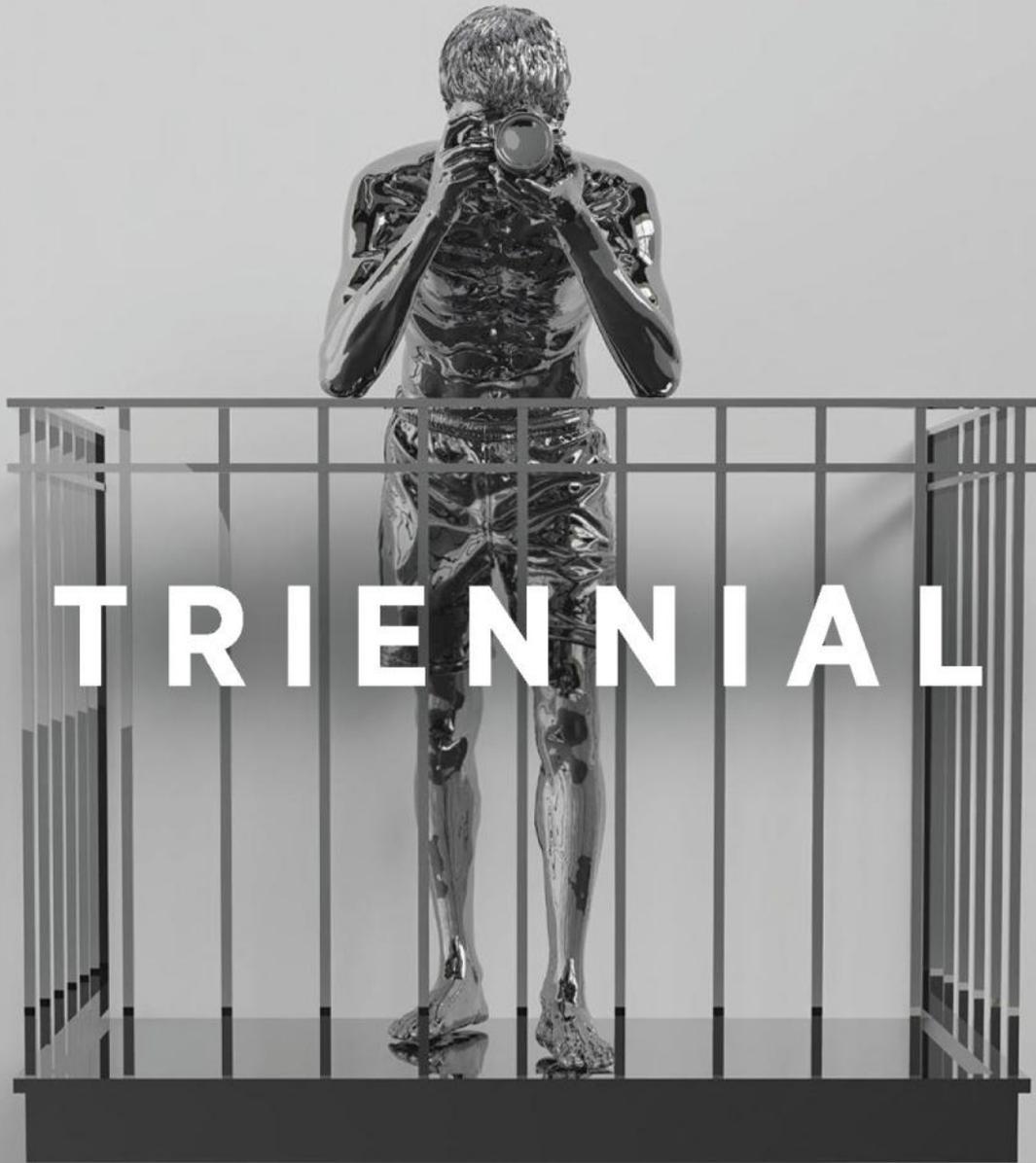
On a brisk day in Seoul, NewJeans members, Korean-Australian Danielle Marsh and Vietnamese-Australian Hanni Pham, were captured together by photographer Hyea W. Kang for their first-ever cover for *Vogue* Australia.

“We shot in a studio on the coldest day they’d had in a while,” says senior fashion and market director Kaila Matthews, who flew from Sydney with senior producer Charlotte Rose to style the pair. “For such a large production with a lot of moving parts, Danielle and Hanni were relaxed and super-friendly.”

The creative team set out to reveal 18-year-old Marsh and 19-year-old Pham’s close bond in the images, as seen on the cover where they embrace. “The friendship of Danielle and Hanni was sweet; they loved having a laugh and a joke in between shots,” shares Matthews. “They were easygoing and fun, but ever the professionals.”

Calling in a range of new-season looks from the likes of Gucci, Burberry, Dion Lee and Acne Studios, the *Vogue* stylist aimed to highlight the pair’s youthful spirit while “keeping them elevated and polished, through a bit of a 1990s lens.”

NGV



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Let the light in

It's all about high summer pieces that telegraph holiday mode: breezy dresses, easy accessories and a touch of glamour for long hot nights.

STYLING EMMA KALFUS PHOTOGRAPHS JAMIE HEATH



Above: BEC + BRIDGE dress, \$420. PRADA bag, \$3,900. FENDI shoes, \$2,300.
Left: ALBUS LUMEN dress, \$2,100. VAN CLEEF & ARPELS ring, \$19,100. NELSON MADE shoes, \$299.



Scan the QR code to shop *Vogue's* edit of the best of summer dressing.



FENDI dress, \$6,700. BULGARI earrings, \$16,450.



Drop a line

The insouciance of a 1920s silhouette is updated for now in the drop-waist dress. Keep things clean and minimal to hit the right contemporary note, then dress up or down as desired.

Pencil in

The polite poise of a pencil skirt carries the day – and the night – in sheers and shimmer. Make into a set for the office then switch to clashing colours after dark. Sweetly subversive.

Below: LOUIS VUITTON jacket, \$7,350. MATIN skirts, \$490, and worn underneath, \$390. CHRISTOPHER ESBER shoes, \$845. **Bottom right:** GUCCI cardigan, \$4,650, and skirt, \$3,700. CARTIER watch, \$13,600.

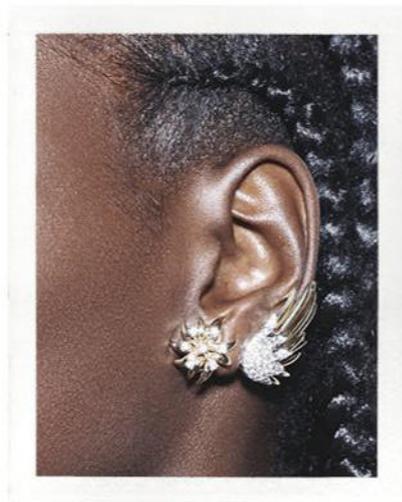




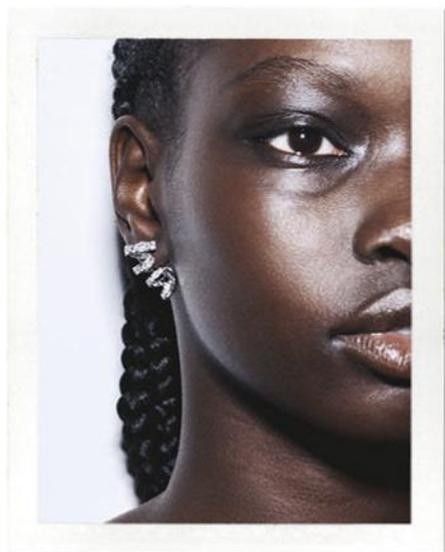
Left: VENROY
top, \$130.
BRENDAN
PLUMMER
skirt, P.O.A.
GUCCI bag,
\$5,005. **Above:**
LUUDA top,
\$220. SPEED
skirt, \$695.
CHAUMET
bracelet, P.O.A.



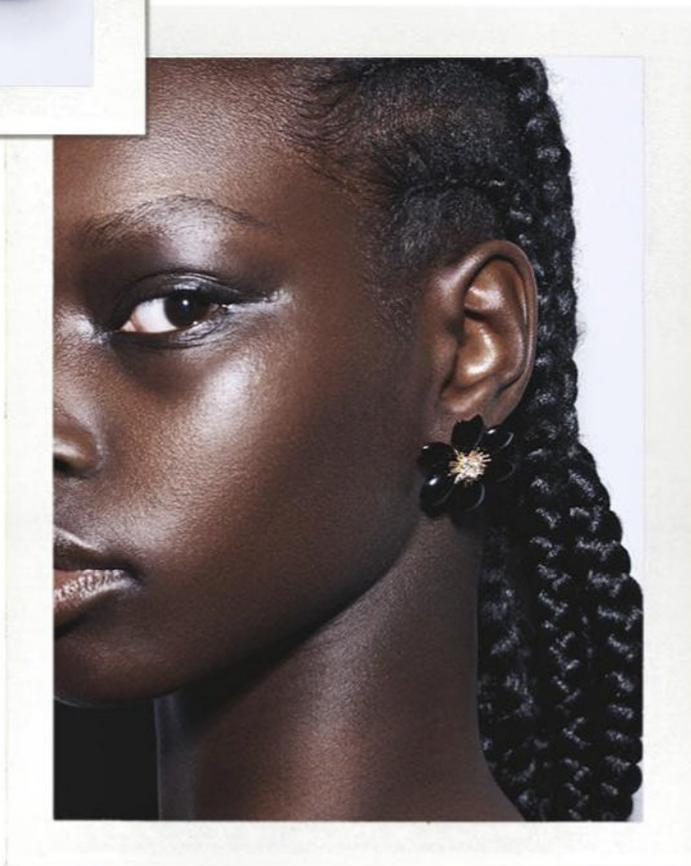
CHRISTIAN DIOR earrings, P.O.A.



TIFFANY & CO. earrings, from left, \$25,100, for a pair, and P.O.A.



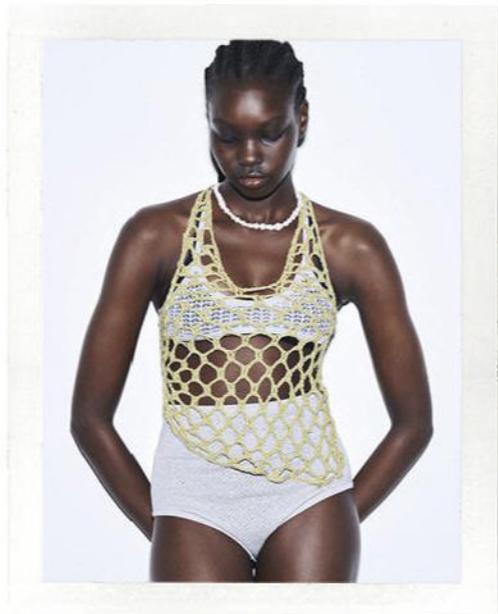
CHAUMET earring, P.O.A.



VAN CLEEF & ARPELS earring, \$15,400 for a pair.

Gleam interest

Diamonds or pearls for day – the new way to wear glinting earrings is sans preciousness, and adds an unexpected gloss that goes with everything.



Left: CROCHET BAE top, \$190. CAMERON HILL bra, \$180, and shorts, \$160. PASPALEY necklace, \$28,800. **Below:** ALIX HIGGINS dress and skirt, both P.O.A. LIDO swimsuit, \$335. BULGARI necklace, \$6,500, and ring, \$4,340. EDIE COLLECTIVE shoes, \$410.

Open season

Let the air in via open knits, mesh and crochet and tap natural textures perennially associated with summer.



LUCY FOLK dress, \$3,600. VAN CLEEF & ARPELS ring, \$19,100. FRIENDS WITH FRANK bags, blue, \$249, and red, \$149. ST. AGNI shoes, \$249.





Left: RACHEL GILBERT top, \$550. COPERNI skirt, \$840, from Net-A-Porter.



Shoulder up

A coy hint of skin is a welcome antidote to the recent bare-all approach. It's ability to complement anything from jeans to a going-out skirt should make it first on any holiday dressing list.



MAROSKE PEECH bodysuit, \$319. ST. AGNI skirt, \$579. CHAUMET necklace, P.O.A. SAINT LAURENT belt, \$595.

VENROY top, \$250. LOUIS VUITTON skirt, \$19,300, and shoes, P.O.A. VAN CLEEF & ARPELS earrings, P.O.A.



Clockwise from above: FERRAGAMO bag, \$3,590; LOUIS VUITTON bag, \$4,400; SAINT LAURENT bag, \$3,835; YU MEI bag, \$1,995; CROCHET BAE top, \$190. CAMERON HILL shorts, \$160. FENDI bag, \$7,650.



Carry on

Meet the beach bag upgraded. In leather, each hold-all has the durability and volume to fit shoes, towel, swimsuit plus. It's all in the bag.

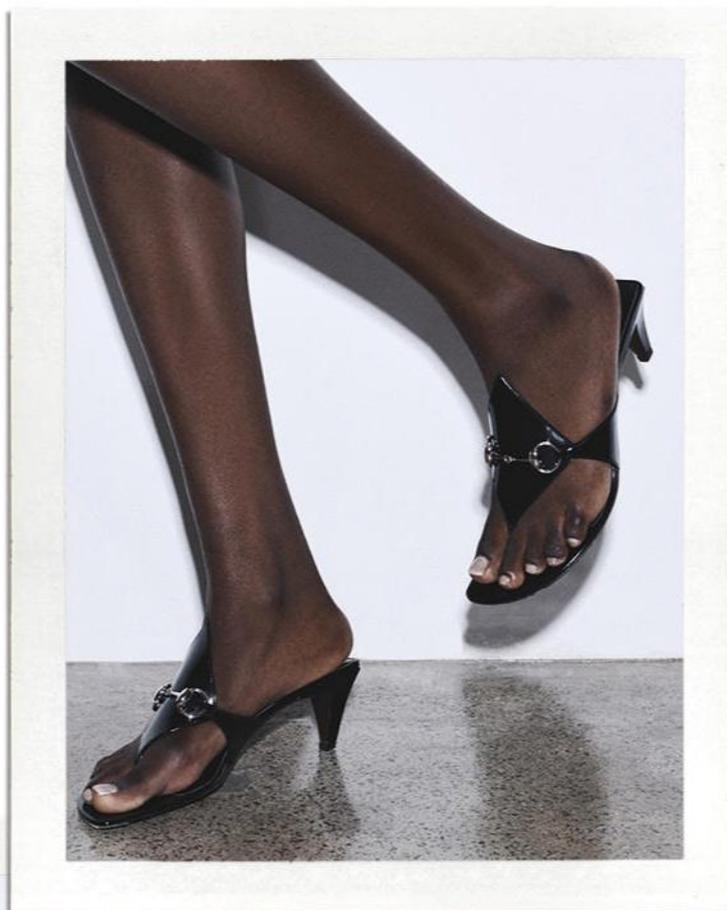


Scan the QR code to shop *Vogue's* edit of the best of the trend.





Above: FERRAGAMO shoes, \$850.
Right: GUCCI shoes, \$1,295.



ANNA QUAN pants, \$520. HERMÈS shoes, \$1,815.

Slip stream

The fuss-free simplicity of slip-on shoes is the one to tap now, from Gucci's cult favourite kitten heels to Ferragamo's water-friendly platforms.



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

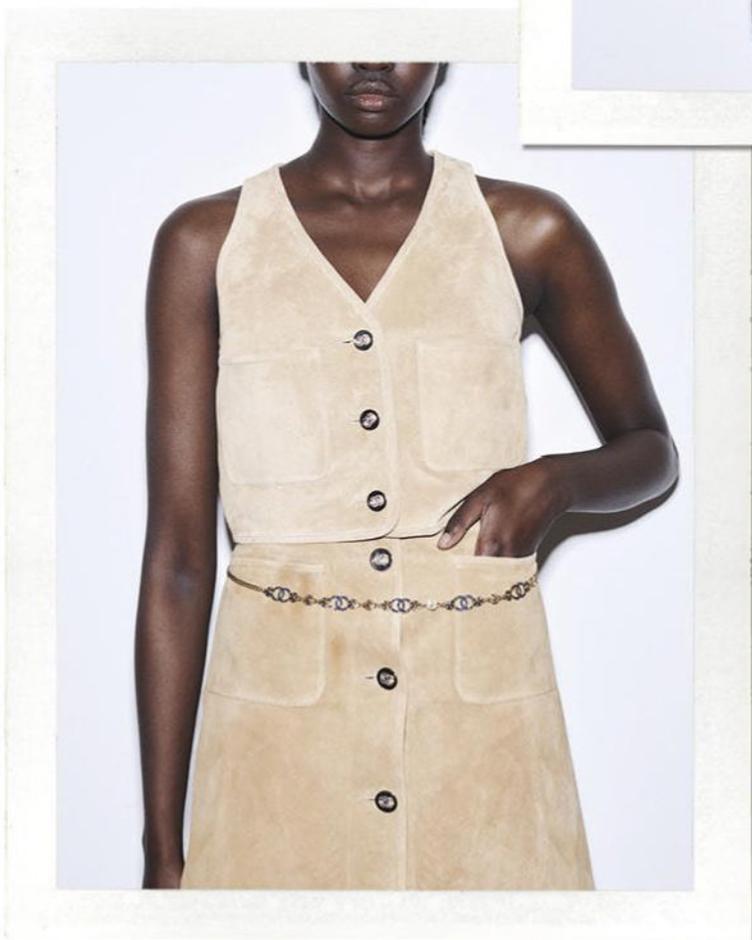


GANNI shoes, \$525.

Vested interest

Though its pedigree is in tailored, corporate environs, a vest relaxes when paired with skirts – forget the trousers (but remember to put on the out of office).

Right: GIORGIO ARMANI vest, \$3,400. DION LEE skirt, \$750. CHAUMET watch, P.O.A.
Below: CHANEL vest, \$11,850, skirt, \$13,770, and belt, \$4,060, from the Chanel boutiques.



Below: ANNA QUAN vest, \$560. CAMILLA AND MARC shorts, \$300. PASPALEY bracelets, \$9,180, and \$10,800. CHRISTIAN DIOR bag, \$6,200.



Wild at heart

Bottega Veneta's *intrecciato* woven leather is coaxed into thick ropes for a robust – but still delicate – take on a summer basket bag. The micro wildflower print, though, is where its daintiness starts and ends.



BOTTEGA
VENETA
bag, \$13,570.

ART DIRECTION ARQUETTE COOKE STYLING ISABELLA MAMAS
PHOTOGRAPH LAUREN BAMFORD

WORDS: JONAH WATERHOUSE
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB



VRG GRL

VRGGRL.COM

Second act

A crop of established fashion designers and creatives are using their past experiences to start afresh with innovative new brands and bold ideas. By Jonah Waterhouse.



This page: Details from Zomer spring/summer '24.



Zomer

When designer Danial Aitouganov and stylist Imruh Asha launched Zomer last September, they eschewed an immediate drop for something playful: a campaign with Anna Wintour, Steven Meisel and other fashion icons in toddler form, which stoked excitement online. “We have a childlike approach to everything we do—our styling and design is very intuitive and emotion-based,” says Aitouganov, who formerly worked at Burberry and now designs at Etudes. He met Asha, the fashion director at *Dazed*, as a teenager, and Zomer’s insouciant clothes are a playful antidote to the often serious tone of working in fashion. In particular, the smock-like leather dresses, and structured blouses made from crimped cotton in their debut spring/summer '24 show, conveyed a spontaneous joy. “Taste-wise, we’re on the same page,” Asha adds, “but Danial comes from a design perspective. I’m more like, ‘How do we make an impact on the editors sitting at the show? What is the story behind it?’” That background in styling when paired with Aitouganov’s exhaustive handiwork proves a win-win.



GETTY IMAGES, GORUNWAY.COM, ADRIANA ROSLIN, GOLDIE WILLIAMS, JORA ZARIA



Alainpaul

Any designer who cut their teeth under Demna and Virgil Abloh would feel they've had access to very valuable knowledge. French designer Alain Paul, who has worked with both, gleaned an important lesson from the former. "[I learned] how to translate an identity into an idea," he says. For Paul, that identity is focused on professional dance, which he practised before joining the Vetements design team in 2014. His new brand, Alainpaul, debuted at spring/summer '24 with a collection inspired by ballet, featuring broad-shouldered blazers with nipped waistlines that accentuate the torso's movement, and leather dresses with diaphanous fabric. "I love the notion of choreographing clothes around the body to evoke emotion. There's space for more sensibility and emotion in today's fashion industry," Paul says of his decision to start Alainpaul, which he operates with his husband Luis Philippe. The label is egalitarian; denim pieces sit alongside elegant ball gowns, and all are unisex. For Paul, working at Louis Vuitton under Abloh – known for his inclusive approach – formed a lasting creative charge. "If [Virgil] saw talent in you, he'd give you the freedom to express it," Paul shares. "This feeling of acceptance and inclusivity was magical."



Top: Paul and his husband Luis. **Above:** Looks from Alainpaul spring/summer '24.

Pieces from Carrer's first drop.



Carrer

Fashion stylists are often uniquely poised to recognise what the market is missing. For Marc Forné, the man behind Troye Sivan's wardrobe, and his friend Manu Ríos, star of the hit Spanish series *Elite*, a lack of elevated and well-priced informal attire sparked the idea for Carrer (which translates to "street" in the Catalan dialect). "The gap was the part of the market that wants easy, off-duty affordable clothes but doesn't want to go for fast fashion, nor wants to stay in the same [established] brands; reworked versions of existing classics but with a very particular aesthetic," Forné says. Launched last year, the brand's wardrobe fundamentals include canvas denim jackets and neutral-coloured sweats, made for endurance while aesthetically matching the lives of Forné's clients. "We always engaged in conversations about starting [a brand]," Ríos says of working with Forné. "Our personal styles differ significantly, but we share many commonalities that make working as a team very easy."



Above right: Rachel Scott. Above and below: Pieces from Diotima's spring/summer '24 collection.



Diotima

Diotima's Rachel Scott harboured dreams of owning a line that celebrated her Jamaican roots. But it wasn't until covid hit that the designer, who specialises in craft, and has previously worked at Mary-Kate and Ashley Olsen's label Elizabeth and James, explored that personal reckoning. "With the pandemic and everything that was happening socially and culturally, I felt a sense of urgency to begin," she shares. Diotima – named after the historic Greek philosopher of love – was founded a year later, with a mission to platform handiwork unique to Jamaica. Scott's pairing of structured tailoring and intricate, doily crocheting made her an LVMH Prize nominee and the winner of the Emerging Designer Award at last year's CFDA's, but the unlikely combination came from necessity. "[It was] a solution to not having enough crochet artisans in the early days – it's something I've never seen before, and I quite enjoy working with the two forms together," she says. Woven crystal mesh dresses are another Diotima staple, presenting handcraft in spellbinding form.



Jeramie Hotz (left) and Talia Shuvalov, founders of Erede.

Erede

Industrial design and fine jewellery have an unexpected amount in common. "The precision and attention to detail in jewellery craftsmanship are prominent traits in any successful design practice," says Jeramie Hotz, the director of the revered Caon Design Office and co-founder of jewellery brand Erede alongside Australian designer Talia Shuvalov. Launched in 2023, its pieces include geometric-shaped earrings and bracelets that are structurally sound and visually striking, owing to Shuvalov's history at Alexander McQueen, where she worked across knitwear, and under minimalist designer Narciso Rodriguez. "[With Rodriguez] I honed the art of silhouette and proportion, prioritising technique and detail," she notes. Erede's innovations extend to an affinity for lab-grown diamonds; Hotz and Shuvalov aim to elevate human-made gemstones as a traceable and equally beautiful alternative to the real thing. "Erede is committed to altering perceptions surrounding lab-grown gems and redefining what is considered precious to our clients," Hotz posits. "In our perspective, a diamond is a diamond, and we aim to elevate its significance beyond traditional norms." Both in structure and composition, these diamonds are forever.



GORUNWAY.COM, DINA GRINBERG



Above and below: Ashlyn autumn/winter '23/'24.



Ashlyn

New York label Ashlyn uses colour sparingly, drawing attention instead through shape and cut. It's a skill designer Ashlynn Park honed early in her career and can now be seen in her finely pleated skirts or hand-stitched pattern work. "Working for Yohji Yamamoto not only instilled a great respect for the incredible artistry he puts into his work, [but] also taught me to pay attention to every detail and focus on perfecting the interior construction of the garment," she shares. Since Park left a job at Calvin Klein to launch Ashlyn in 2019, it's been a zero-waste business. A mother of two young daughters, she hopes her line, which uses only natural fibres and largely omits plastics, sets the standard in an industry known for promoting overconsumption. "The zero-waste project can't change the world immediately, but I believe by showing zero-waste design, we can remind people to keep thinking and finding solutions to make the industry and the future better," she says.





DIOR Lady Art limited edition bag in collaboration with Mariko Mori, \$20,500.

First lady

An emblem of elegance, the Lady Dior bag maintains its enduring hold. By Alice Birrell.

PHOTOGRAPH YUTO KUDO



Though it will forever be linked to the person who it is named after, it was a joint effort that began the Lady Dior bag's legacy nearly three decades ago. In September 1995, Bernadette Chirac, then first lady of France, gifted the bag to the late Diana, Princess of Wales during her visit to the French capital. The princess became the bag's namesake, and a legend born, from one lady to another.

The clean lines and elegant structure made it the right royal companion for Princess Diana, who took her favoured black version around the world, and to her famed 1996 Met Gala appearance, paired a navy satin version with a Galliano-designed Dior couture slip dress in midnight blue.

"A timeless architectural form," is how current creative director Maria Grazia Chiuri describes it. "It is an item of absolute perfection and extraordinary modernity," she says, despite the history it carries. The detachable D.I.O.R. letters are a nod to founder Christian Dior's penchant for lucky charms; the quilted topstitched *cannage* – a replica of the pattern of the Napoléon III chairs in Monsieur Dior's atelier in the 1940s. But it is the continual reinvention that keeps the bag relevant.

With a silhouette considered so instantly recognisable, today the house of Dior allows its total reinvention every year. Known as the Dior Lady Art project, artists are invited to reimagine the bag – with few limitations. A roster of past artists including Judy Chicago and Mickalene Thomas, among others, have rendered it in hard resin, added holographic shine, miniature photographs, spikes, and even digital charms. This year, for its eighth iteration launching this month, Japanese artist Mariko Mori wraps it in a technical fabric which, after dark, lights up with hidden electronics.

These are truly collector's items, but so is the original, at the nexus of art, craftsmanship and fashion. Back in '95, Princess Diana was in France for the opening of Paul Cézanne retrospective after all. Its fate was sealed.

Left: Diana, Princess Of Wales in Argentina, 1995, carrying her Lady Dior.



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Brave new face

Summer-ready denim meets the exaggerated proportions of oversized watches - from sporty utility to heavy metal with a masculine edge. Timeless gets a fresh attitude.

STYLING REBECCA PURSHOUSE PHOTOGRAPHS HEDI STANTON



SCHIAPARELLI top and skirt, both P.O.A. AUDEMARS PIGUET watch, P.O.A. TIFFANY & CO. ring, \$2,100. JIMMY CHOO X JEAN-PAUL GAULTIER boots, \$3,450.

HAIR: TOSH MAKE-UP: LAUREN BOS MANICURE: MAGDA
MODELS: ASSA BARADJI, AMERICA GONZALEZ
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM/AU/WTB



ROBERTO CAVALLI dress, P.O.A. THE FRANKIE SHOP top, \$145. RICHARD MILLE watch, P.O.A.

HEDI STANTON
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



Above: NINA RICCI top, P.O.A. HUBLLOT watch, \$18,600. VAN CLEEF & ARPELS ring, \$14,100. **Below left:** THE ATTICO jeans, \$1,480. ROLEX watch, \$9,000. **Below right:** DIESEL jacket, \$1,200, and skirt, \$1,200. ACT N°1 corset, P.O.A. HARRY WINSTON watch, P.O.A.





Above: GUESS USA coat, \$1,625. LONGINES watch, \$3,300. TIFFANY & CO. rings, \$9,750, and \$3,800.
Below: MOSCHINO jacket, \$2,735, and dress, \$2,940. OMEGA watch, \$10,975. CHOPARD ring, P.O.A.





LEVI'S jacket, \$160. MUGLER skirt, \$740. LOUIS VUITTON watch, \$31,000, and rings, top, \$13,000, and bottom, P.O.A.

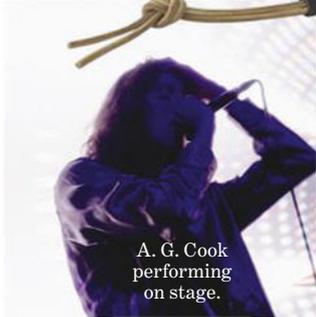
CURATED BY



Formative musicians: “The Beatles. There’s a song on *Sgt. Pepper’s Lonely Hearts Club Band* [left] called ‘Fixing A Hole’ and I remember feeling as though it was like looking at illustrations that kind of morphed into each other and realising that you could do that with music.”

Place to wind down: “My bathtub – really, any bathtub ... whether a hotel’s or my own. I love being in water and especially listening to music in the bath. I tour with a little bluetooth speaker.”

BANG & OLUFSEN bluetooth speaker, \$600, from Harvey Norman.



A. G. Cook performing on stage.

Artist: “Rirkrit Tiravanija, who has a retrospective at MoMA PSI in New York. His work is based on creating shared experiences. For example, he was documenting protest images from newspapers for a year and then commissioned broke art students to draw them out for him, hiring them ... I think he’s really informed a lot of the artists I’ve been lucky to work around, like A. G. Cook and [musician] Sophie [top right].”



Rirkrit Tiravanija’s *U.F.O. – NAUTJK* (Július Koller) installation. Mexico City, 2012.



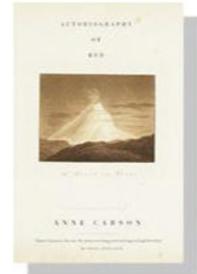
Singer Sophie appears at Louis Vuitton’s spring/summer ’20 show.



GENEVIEVE DEVINE custom top and skirt, both P.O.A.



Fashion designer: “The young British designer Genevieve Devine, who makes [designs] out of upcycled antique textiles. I love her sense of humour; there’s a kind of cartoonish, almost *Oliver Twist*-style Victorian androgyny to a lot of her work.”



Book: “[The verse novel] *Autobiography of Red* by Anne Carson. I love the way she fuses her work as an ancient Greek scholar with this very horny, temporary dreamscape. It feels truthful because we’re living in worlds full of history.”

Caroline Polachek

Known for her enchanting sound and visuals, the American singer-songwriter shares what’s inspiring her across style and culture.

If you’ve ever expected a stock-standard pop performance from Caroline Polachek, think again. The musician is known for creating sonic and visual experiences that stick in the memory. Her appearance on *The Late Show* last October, where she flicked through a slideshow of memes with a remote, dressed as a teacher while performing a song from her 2023 Grammy-nominated album, *Desire, I Want To Turn Into You*, was inspired by Dada, cabaret and German expressionism. Consider it a masterclass on how to make a compelling impact, with Polachek imploring you to take notes. The multi-hyphenate released her solo debut album, *Pang*, in 2019 to critical acclaim, and 2023’s follow-up became her second Grammy-nominated work after being nominated as songwriter and producer for *No Angel*, the track she co-wrote for Beyoncé in 2013. As a fashion muse known for her experimental take on femininity, she’s fronted campaigns for Loewe and Calvin Klein, while her buzzed-about tour came to Australia last month, where she flexed her opera-trained voice for fans at the Sydney Opera House. Here, Polachek shares other inspirations from the past and present.

Film: “Hands down, *Mulholland Drive* (2001). It so ineffably shows how the lived physical world and the unconscious energy layer are colliding in ways that make no sense, sometimes terrifying and sometimes blissful.” **Right:** Naomi Watts (left) and Laura Harring in a scene from the film.



Vogue January 2024

WORDS: JONAH WATERHOUSE PHOTOGRAPHS: ALAMY, DAVID BRANDON GETTING, GORUNWAY.COM, HENRY REDOU LIFE, TIRAVANAJA IMAGE COURTESY KURIMANZUTO, MEXICOCITY / NEW YORK PHOTO: MICHEL ZABÉ & OMAR LUIS OLGUIN, 2012. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB

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Pure imagination

The artists we're watching in 2024 are fearlessly creative, redefining mediums and pushing their practice to the next level.

By Gladys Lai and Hannah-Rose Yee.



MICHAEL PHAM. COURTESY OF THE ARTIST AND STATION, AUSTRALIA

Nadia Hernández, and opposite page, her work *Esa sensación, ese amanecer (that feeling, that sunrise)* (2023).

Nadia Hernández

Home is an easy concept for some, but for Nadia Hernández, who left her birthplace of Mérida, Venezuela, with her mother in 1999 for Arizona, before settling in Australia, home is a many-layered thing. “Home to me is the place where I feel spiritually and physically grounded,” she says. “Home is a place that I’ve conjured in my mind, filled with fragmented memories and hopes of what could be. Home is the place where many roads meet. Home is in part all the places where I’ve lived. Home is this home where I write from now, but may not live in tomorrow.”

And home is her work, a buffet of dizzyingly vibrant mixed-media compositions that have won Hernández much acclaim. In 2023, she was a finalist in both the Ramsay Art Prize and the Sir John Sulman Prize; the year before, she was one half of a two-person exhibition, *Speech Patterns: Nadia Hernández and Jon Campbell*, at the Art Gallery of Western Australia. But accolades are by no means the goal. Rather, her art is an exercise in preservation and protest. This is the genius of Hernández’s colour, which speaks first to joy, and then to nostalgic agony. Works like *Libertad Y Justicia Para Venezuela (Freedom and justice for Venezuela)* (2018), *Voy Llegando A La Frontera (I’m reaching the border)* (2022), and *Nuestro Consuelo, Mi Consuelo (our consolation, my consolation)* (2023) are tinged with grief; in declarations for liberty, strewn across the canvas in a manner that evokes Atelier Populaire’s political lithography, you hear Hernández’s pain.

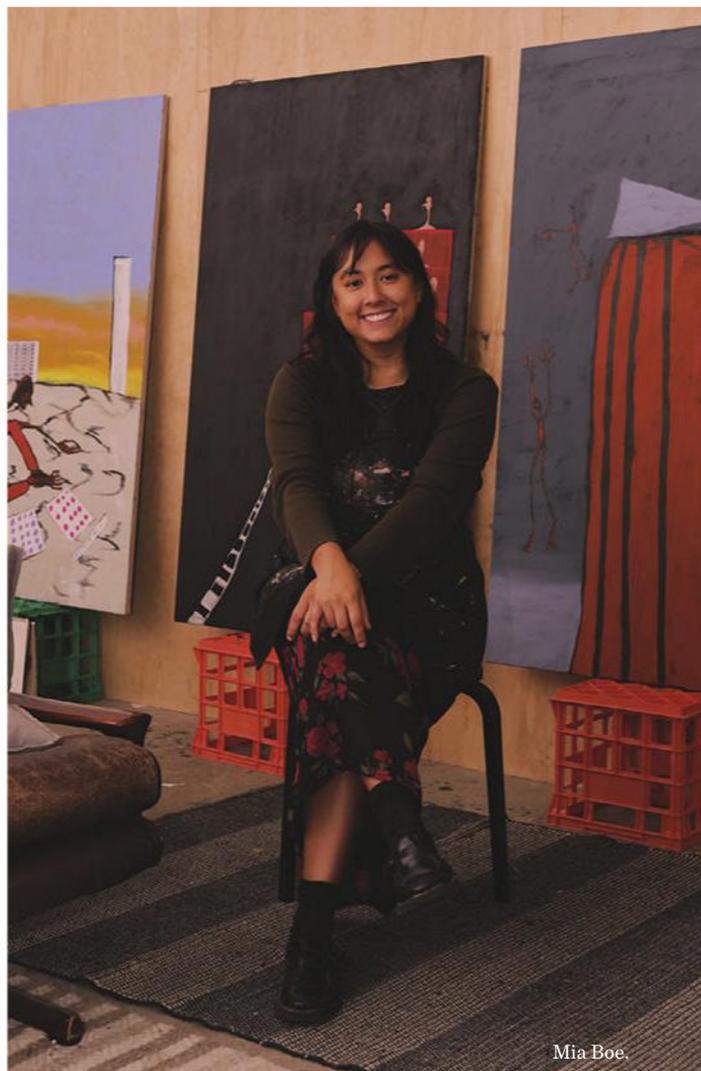
“My hope for my art has always been to find infinite ways to communicate the many layers of complexity which have led to the displacement of more than 7.7 million Venezuelans in the last two decades,” she says, after former president Hugo Chávez came to power. Hope, you see, is the operative word. For as traumatic as the act of migration can be, Hernández adds, art is the compass; art is the lightning rod. “These days it’s hard to hope, to wake up, to make sense of the world,” Hernández says. “Maybe to hope, you have to feel hopelessness, and from that space there can be a rebirth and a change in consciousness.”

It helps that 36-year-old has much to look forward to in 2024, embarking on two “exciting” residencies at Fountainhead Arts in Miami, and Desa in Ubud, and currently exhibiting at Ngununggula gallery as part of its survey of contemporary art. She’s also experimenting with a new technique that involves hazing her colour; muted like a memory, she says. Because home is also an echo: the faint scent of freshly made *ballacas* in her uncle’s house in Atlanta, the thrill of foraging for mushrooms in El Paramo, the serenity of childhood Decembers in Venezuela.

“Or today,” she says, “when I taught myself how to put the right screws on my studio wall.” Which is, in a way, what art always illuminates for her. “I learn how to trust myself.” *Gladys Lai*

Mia Boe

For Mia Boe, there was no “ah-ha” moment that ushered her into the artist’s way. Born in Brisbane, of Butchulla and Burmese heritage, she was raised surrounded by the work of political artists such as Vernon Ah Kee and Fiona Foley. “They showed me what sort of art I was interested in and that I could express my opinions through painting,” says Boe. Her worldview, and the work she dreams up within it, is shaped by being non-white in Australia; a recurrent theme is the legacy of colonial violence in both Burma and Australia. “My parents instilled in myself and my siblings this strong sense of justice,” she explains.



Boe’s arresting oil paintings, with their stark compositions and heightened reality, have seen the artist rocket to prominence, despite only beginning her painting practice three years ago. She has been exhibited as part of *Melbourne Now* with the National Gallery of Victoria, staged a solo show at Gertrude Contemporary, and was artist in residence at the Ace Hotel Sydney in October. This year, Boe is gearing up for a solo exhibition at the Hervey Bay Regional Gallery in Queensland. “It will be my first show on Butchulla country, where my ancestors are from,” she shares of the show scheduled for late 2024 after she completes a short residency on K’gari, along the Great Sandy Strait. “I haven’t spent much time up there, so it will be a show about past works I have done on the colonial history of the place, as well as connecting with a place that I have familial connection to but do not know intimately.”

For Boe, painting is one way to forge that connection. “Feelings of nostalgia play a big part in my thinking when making work,” she explains. “This comes through when I’m coming up with landscapes and figures in my paintings.” Disconnected from her ancestral lands, art will always be her way back home. *Hannah-Rose Yee*



Legacy of the Enumerator (2023) by Mia Boe.

Sancintya Mohini Simpson

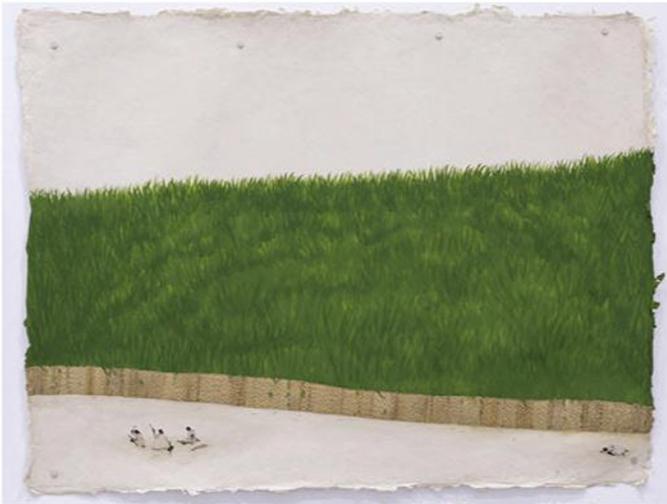
Brisbane-based Sancintya Mohini Simpson discovered that she was descended from indentured labourers, taken from India to work on colonial sugar plantations in South Africa, when her mother was applying for an Overseas Citizen document. “We learned that the numbers listed against my grandparents’ names on my uncle’s birth certificate were identification numbers,” she says. “My practice has very much been about not just reconnecting with family history, but understanding intergenerational trauma.”

Simpson’s art uses the past to untangle the present, probing her history, uncovering stories whispered between generations. The duality of memory, its strength and fragility, is an ongoing subject for the multidisciplinary artist, whose work moves between poetry, painting, video and installation. “I think what is seen as fragility might be the vulnerability that comes from addressing traumatic histories openly,” Simpson elaborates,

“but also that it needs to be done gently with care, rather than re-traumatising communities the work is representing.”

In 2023, Simpson held a solo exhibition at the Perth Institute of Contemporary Art; *ām / ammā / mā maram* combined a variety of mediums, including scent, to trace her family’s journey from Chennai, then the port of Madras, to KwaZulu-Natal. “I would feel limited if I held to only working with one medium,” she says. “I work in layers. This is especially evident to me when engaging with more intangible and indirect elements. It’s really a way of weaving together different parts of the stories in different ways that build on each other.”

For Simpson, art is a duty. She feels compelled to tell the stories of women who existed, but stood in the margins of history. Simpson’s work emerged because she was answering a question. But good art, she offers, should “make people ask their own”. *GL*



Above, from left: *The Plantation* (detail) (2022) and *The River* (detail) (2022), both by Sancintya Mohini Simpson.



Sancintya Mohini Simpson.



Hallowed Be Thy Name (2023) by Marikit Santiago (in collaboration with Maella Santiago, Santi Mateo Santiago and Sarita Santiago).

Marikit Santiago

Hallowed Be Thy Name (2023) is a portrait of strength: in it, the Western Sydney artist Marikit Santiago stands tall, surrounded by her three children, against an arch of glistening gold. There is purity in this self-portrait and so much love, but there is also danger. Each child clutches a deadly Australian animal in their hands. A mother can only protect her children so much.

This work, which made Santiago a finalist in the Archibald Prize for the third time in 2023, is representative of the artist's clarity of vision. "In my practice, I draw on my personal experiences to create the visual language of my paintings," she explains, whether as a Filipina woman, as the child of migrants or as a parent herself. "Every symbol is meaningful and considered." For some, painting is a meditative practice; for Santiago, who works primarily with vibrant oils, there is no relaxation. "Painting, for me, is a mentally engaging practice,"

she shares. It requires strength, endurance and resilience. Not unlike being a parent.

As a child, Santiago aspired to be a doctor, and even completed a medical sciences degree (at the behest of her parents) before she returned to her early artistic passions, studying painting at UNSW Art & Design. This month, she stages a solo show, *Marikit Santiago: The kingdom, the power*, at Bendigo Art Gallery before, in March, exhibiting as part of the *Adelaide Biennial of Australian Art*. Her work, she says, is fuelled by "heightened emotions" – anger or pride or guilt – that reverberate long after they are first felt. "I resent being treated different for being Filipina, for being a woman, for being a mother, for coming from Western Sydney," she says. "These experiences fuel my practice and drive me to excel so I can represent these communities in places where we are under-represented." *HRY*



The Purple Shall Govern (2023) by Roberta Joy Rich.



The Purple Shall Govern (2023).



Roberta Joy Rich.



Roberta Joy Rich

When Roberta Joy Rich’s father landed in Australia from his native Cape Town it was in Perth/Boorloo, before moving to Geelong/Wathaurong, where Rich was raised. “I remember being one of five families in my entire high school that were African,” she says. “My peers would also make it very apparent that we were ‘different.’” Rich grew up with a “thirst for knowledge” about what had forced her family to leave their home, a self-exploratory quest that informs her practice today. In a full-circle moment, the artist’s immersive video exhibition *The Purple Shall Govern* recently displayed at the Perth Institute of Contemporary Art (PICA). The installation, which soaks the gallery in violet light as viewers face footage of the 1989 Purple Rain protest, prompts debates around who gets to engage in dissent and whose voices are elevated in dialogues of injustice.

“The experiences of Black people are rich and complex,” Rich says of her multidisciplinary practice. “Working with mediums like video, sound and installation allows me to reflect the richness and complexities of my history; to construct, remix, reframe and think about how I position audiences in space to experience an installation.”

Rich’s work always confronts colonial ideology, unflinchingly and without restraint. After completing a fine arts masters at

Monash University, she has exhibited across Australia and in South Africa and in 2023 was awarded the Footscray Art Prize for *Though Buried, They Echo*, an indelible video work where footage of policy makers both South African and Australian are layered silently together, reinforcing the ongoing impact of laws that regulate the rights of marginalised people. This work is on display as part of *The Purple Shall Govern*, drawing connections between the two countries that are impossible to ignore. “I see many links between Aboriginal, Torres Strait Islander and Southern African peoples, like the oppressive colonial laws we have endured.” *HRY*

Tiyan Baker

Language is power. Tiyan Baker, a polyglot, knows that well. “When I was a child, I wrote a list of 12 languages I wanted to learn in my lifetime,” she says. Beyond English, Baker speaks Italian, Mandarin and a touch of Russian, but it is the Malaysian dialect Bukar Bidayuh, her mother’s native language, that has long been the subject of conceptual fascination since she first began teaching herself in 2019. The politics of learning an eroding language aren’t lost on her, if anything, they anchor her artistic approach. In 2022, Baker was awarded the National



My mother's tongue (2022).

Photography Prize for her imagery infused with Bidayūh words. Autostereogram technology allows the text to fade into the photograph, a visual representation of its eradication.

Two extended stints in Borneo were also crucial for Baker when it came to recapturing her childhood fluency in Bukar Bidayūh. “For many indigenous peoples,” she says, “our native languages are inextricable from our ancestral lands.” Language is power, and it is also resistance: to colonisation, to capitalism. “These are untranslatable words that speak to our pre-colonial life where we survived with each other, with plants, animals and spirits, and with the land.” In works like *mouthbreather* (2023), *My mother's tongue* (2022) and *nyatu' maanūn mungut bigabu* (2021), Baker explores the idea of speech as a gift from nature – offering us things to name, and thus know.

There's ultimately a sense of “expansive possibility” that learning Bukar Bidayūh has taught her, allowing her to move through the world in a different way. She finds it promising that this difference is being increasingly embraced; in September, she exhibited at the Museum of Contemporary Art as part of *Primavera*. “I'm really encouraged by my peers who are tapping into a different place from which to make work, one that is often entirely divorced from the Euro-Western canon,” Baker concludes. *GL*



Tiyan Baker.

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A new wave of creatives is taking over some of our biggest cultural institutions in 2024.

Olivia Lancuba charts an exciting year of culture ahead.

The Australian Ballet

After the remarkable five-year tenure of Alice Topp, the title of resident choreographer at The Australian Ballet is being handed over to Stephanie Lake. A former dancer, Lake was a guest choreographer with the institution in 2023, where she introduced her original work *Circle Electric*, a feast of dynamic dance and artistry. This year, she joins the company as resident choreographer, collaborating closely with artistic director David Hallberg to further shape the future of dance.

Opera Australia

Classic and contemporary, local and global. The program for Opera Australia's 2024 season is an enthralling showcase of contrast and creativity. Under the guidance of new artistic director Jo Davie, classics such as Puccini's *Tosca* and Mozart's *The Magic Flute* will share top billing alongside *Eucalyptus*, a new original production adapted from the bestselling Australian love story of the same name by Murray Bail.

The Biennale of Sydney

The theme for the 24th Biennale of Sydney is Ten Thousand Suns, so chosen by new artistic directors Cosmin Costinaş and Inti Guerrero as an exploration of diversity, history and heritage. Staged at the reopened White Bay Power Station for the first time, the immersive festival will showcase a stellar line-up of more than 30 artists both local and international, including Kaylene Whiskey, Dylan Mooney and Kirtika Kain. Expect a celebration of the brilliance of the collective human spirit. *March 9–June 10.*

The Adelaide Cabaret Festival

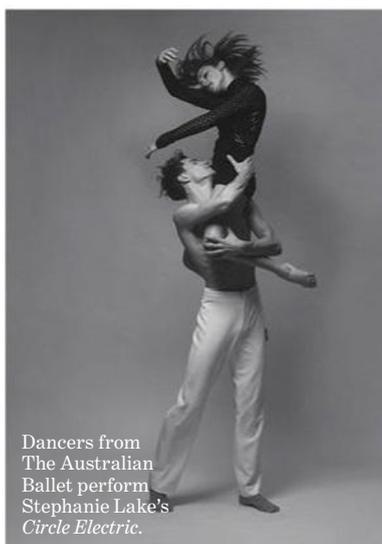
After performing on stage numerous times at the event, Virginia Gay is set to take the spotlight behind the scenes as the artistic director at the 2024 Adelaide Cabaret Festival. The cult cultural ticket always attracts high-profile curators – from *The Good Wife* star Alan Cumming to Tina Arena – and Gay is no exception. The beloved actor is aiming to cultivate a thrilling program for the fans of one of South Australia's most popular events. *June 9–24.*



Grevillea Venusta – Grevillea (2022) by Dylan Mooney.



Breaking the Waves, Opera Australia.



Dancers from The Australian Ballet perform Stephanie Lake's *Circle Electric*.



The Lunar Line XIV (detail) (2021) by Kirtika Kain.



Kaylene Whiskey in front of her work.



Imagery for Opera Australia's *Eucalyptus*.

SIMON EILES, KAIN IMAGE: LUIS POWER, COURTESY OF THE ARTIST AND ROSLYN OXLEY'S GALLERY, SYDNEY; GREVILLEA IMAGE: COURTESY OF THE ARTIST AND N. SMITH GALLERY, SYDNEY; WHISKEY IMAGE: RHETT HAMMERTON, COURTESY OF THE ARTIST AND IWANTJA ARTS

Under the sun

When the temperature rises, where do the well-heeled A-listers go to cool down? This new resort-meets-clubhouse is about to be summer's hottest destination. By Eileen Cartter.

Hailey Bieber photographed at Palm Heights. Bieber wears a SUPREME T-shirt, P.O.A. ERL shorts, P.O.A. MOYA earrings, \$300. FOUNDRAE necklace (bottom), \$30,500. PALM HEIGHTS bag and towel, both P.O.A. Salomon sneakers, \$185. Her own necklace (top), watch and anklet.



PHOTOGRAPHS TYRELL HAMPTON

From up high, Palm Heights is the greenest place on its stretch of Seven Mile Beach in Grand Cayman, the Caribbean; a racy canopy of palm trees and sea grape next to minimalist grey condominiums. Built on the plot of a former Hyatt, the 50-suite boutique hotel feels like a luxuriously bohemian outlier on Grand Cayman, a place as known for its lenient tax laws as its white-sand shorelines. When hotel founder Gabriella Khalil first saw the old property, she says, “It was very manicured. I was like, it needs to be the opposite of that.”

But the beach, like a Mondrian painting, is a composition of yellow and blue: tanned limbs sprawled on sunflower-striped towels, a turquoise ocean so bright you imagine that if you poured it into a glass and took a sip it would taste like a briny blue raspberry. Yolc-hued beach umbrellas propped up in sand the colour of corn silk, a pale shoreline hung under an aqua sky. There are a lot of reasons to want to visit, but that blue water and those yellow umbrellas are high on the list – especially if you’ve encountered images of Palm Heights on Instagram.

Over the past couple of years, Palm Heights has been the if-you-know-you-know destination for a host of high-profile getaways: Chloë Sevigny celebrated her bachelorette party here; Pamela Anderson shot a bikini campaign on the sand; Emily Ratajkowski and Eric André brought their short-lived canoodleship beachside; Bella Hadid rode jetskis, and about six months later her sister Gigi was charged while reportedly en route here for “possession of ganja”. (She pleaded guilty and paid a fine, and later captioned a set of photos from Palm Heights on Instagram with: “All’s well that ends well.”)

But why? What makes it so different from any other hotel with a good bar and a good beach? Compared to the splashy all-inclusive Caribbean resorts of TV commercials – or even the glitzy far-flung hotels usually favoured by celebrities – Palm Heights is more like a clubhouse populated by a disproportionate number of hip, spiritually bicoastal types. There are no waterslides, playscapes, or pastel-painted murals of sea turtles. Instead, the vision for the space, in addition to making it into a covetable vacation destination, has been to invite a steady rotation of artists, models, designers, chefs – glamorous people with glamorous skills that they could lend to the property, such as hosting a pop-up dinner or leading a fitness course. Kiwi exercise guru to the stars, Kirsty Godso, is a regular guest trainer, and Australian influencers Olive Cooke and Yan Yan Chan have both made their way to the resort’s shores. Stay for a weekend, stay for a month. It can feel like a colony for the creative director class – and that’s by design.

“There are people that are guests, and there’s people that are part of our community. It’s like Choose Your Own Adventure,” says Bambi Grimotes, who is often referred to as the master of ceremonies here. (The unofficial title, he admits, is sort of hard to explain: “I always make sense at the end of your vacation, not at the beginning.”) In practice, a given guest list is a mix of well-off families, stylish couples on babymoos, or weary hipster parents relieved to leave their kids behind for a long weekend. Or, as I heard one guest describe it, the “Booking.com



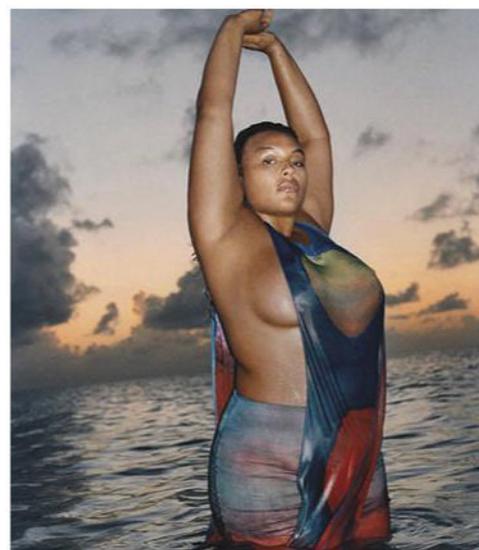
VAQUERA top,
P.O.A. CHROME
HEARTS X
DIPPED IN
BLUE bikini top,
P.O.A. LEVI'S
X ERL shorts,
\$555. SHEVOKE
sunglasses,
\$180. MOYA
earrings, \$300.
SUSAN
ALEXANDRA
belly chain, \$515.
Her own
necklace.

crowd” – who just so happen to be vacationing alongside well-connected aesthetes and fashion-industry celebrantes.

Indeed, during my visit, the designer Ludovic de Saint Sernin was there with a well-heeled crew in tow; on the beach, he wore one of his own grommet-trimmed swim thongs that was also for sale at the property’s onsite boutique, Dolores. It was like witnessing fashion’s see-now, buy-now model in real time. The shop features a curated brand selection of designers in the Palm Heights sphere: Luar, Christopher John Rogers, Wales Bonner, Theophilio. There are even terrycloth Bode jackets upcycled from Palm Heights’s recognisable yellow-striped towels.

Palm Heights opened in October 2019, giving the place an almost six-month head start before Grand Cayman shut itself off from the global pandemic. Starting in March 2020, a group of visiting creatives – including Luar designer Raul Lopez, musician Kelsey Lu, and the Bronx culinary collective Ghetto Gastro – quarantined there. The crew spent that time creating, bonding and posting, all while sheltering in place in the most beautiful locale imaginable. By the time the Caymanian government opened the island’s borders again, there was a globe-trotting clientele at the ready who were all vying to be there too.

The main drag at Palm Heights is a maze of ample greenery – which, by late summer, is dotted with yellow, orange, →



Above, from left: Palm Heights guests Gigi Hadid, and Chloë Sevigny (middle) with friends; Paloma Elsesser shooting a Marni campaign at the hotel.

and fuchsia bougainvillea – two swimming pools, and umbrella-shaded spots, with enough nooks and crannies to give you the sense that Palm Heights feels like a pretty good place to hide out (or otherwise get away with some light debauchery). These days, any Instagram-candy luxury destination has its colour chip calling card: the grey concrete walls of Amangiri, the resort situated in the stark desert of Canyon Point, Utah; or the rust-red cliffside facade of Le Sirenuse on Italy's Amalfi Coast. At Palm Heights, it's those yellow umbrellas and striped beach towels, which themselves recall the old lemon yellow, circus-style patio umbrellas at the Beverly Hills Hotel.

At the foot of the leafy atrium is Tillies, the property's main restaurant. The kitchen is manned by chef Jake Brodsky, a second-generation boxer from Queens who is handsome in the sort of way that when he first started out as a 22-year-old cook at Eleven Madison Park, his coworkers nicknamed him "GQ". His menu has earthy tropical fare with a cosmopolitan sensibility – simple grilled fish, Caribbean curries, perfect ceviches – plus crowd-pleasers like rib-eye steaks and a creamy lobster pasta. Across the street from the main hotel is a new spa-and-fitness complex called the Garden Club. Inside is another massive labyrinth of palms – you turn a corner and there's a walk-in temperate pool, only big enough for one or two people, hidden in the leaves.

Keep thwacking your way through and you'll find a massive Turkish hammam rendered in Giallo Siena yellow marble, stone soaking tubs, a cold-plunge suite, indoor facilities including yoga studios and massage rooms, a boxing ring, and an outdoor gym so pristine it looks like a reality TV set. Wellness – conceptually, commercially, spiritually – is a pillar of the Palm Heights universe, as it is for so many of its target clientele, and this new facility is an altar to that end.

Also is a speakeasy bar on the property called Bambi's, named after who else but Bambi Grimotes, whom everyone on the

property will tell you is the heart and soul of Palm Heights. The space, according to Grimotes, currently functions as something like a room of requirement, complete with an LED dance floor: "Half of the time, Bambi's, she's not available," he says. "But when she is open, oh, my god, what a good time."

"We often joke about being the next location for *The White Lotus*," says Davide Spada, the Naples-born, efficaciously charming manager of Tillies. Brodsky, who is frequently seen wearing a monogrammed Gucci baseball cap, agrees that working at Palm Heights can feel like fiction – but "one of the best parts of living on the TV show," he says, "is that you meet people in their best state. They're relaxed. The ego goes out the door. You don't have the city on you."

Which is not to say that the team behind Palm Heights isn't considering expanding that community model to, yes, even the city. They operate a multi-floor space in Brooklyn and an old office building in Manhattan, where they've held and hosted ad hoc restaurant pop-ups (like Tillies) and cultural activations, including an after-party for this year's Met Gala. Neither space is officially affiliated with Palm Heights, but both have been utilised by those in the hotel's orbit. If Palm Heights proper is an otherworldly escape, then these satellite spaces might provide a similar service whenever you're needed back on Earth.

But let's not leave yet. "Some people will visit this place and think it's a lovely beach resort. And some people will have an opportunity to see the magic that lies between the guests and the people here," Grimotes tells me. "Listen, the word iconic gets used here, but it's really because it is iconic. The girls go off."

Here at Palm Heights, though, no girl goes off harder than Mother Nature. Grimotes gestures to the view out the window, a cluster of palms leading to a glittering aquamarine sea. "I mean, you've seen outside." ■

Wellness – conceptually, commercially, spiritually – is a pillar of the Palm Heights universe, as it is for so many of its clientele

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Birds of prey

The elegance of mid-century New York is given fresh life in this new miniseries, examining the relationship between Truman Capote and his Swans. By Annie Brown.

Why did he do it? Perhaps Truman Capote didn't realise divulging the most scandalous secrets of his Swans, the coterie of beautiful society women the celebrated author of *Breakfast at Tiffany's* and *In Cold Blood* "collected" and kept close in gossipy confidence in the drawing rooms of Manhattan's most glittering addresses, would turn most of them so thoroughly against him.

But that is what happened when the Lilliputian author revealed the sordid tales of Park Avenue's best hostesses in *La Côte Basque, 1965*, an article first published in *Esquire* magazine. These women included Lee Radziwill, celebrated decorator and sister to Jacqueline Kennedy Onassis and the patrician CZ Guest, a fabulous gardener and a long-time favourite of Slim Aarons. (After all, Aarons specialised in photographing "attractive people doing attractive things in attractive places", which was, it must be said, the life's work of a Swan.) There was the Italian princess Maria Agnelli and the much-married socialites "Slim" Keith and Gloria Guinness, a woman once described by *WWD* as "the ultimate in elegance" and said to be one of the few muses to Cristóbal Balenciaga.

Capote's most prized Swan was Barbara "Babe" Paley, treasured wife of CBS television network founder William S Paley. Elegant and impeccable on every front, Babe was a regular on the international best-dressed list and the kind of woman who could hurriedly tie a silk neck scarf on her handbag on a hot summer's day and inspire millions of women to quickly follow suit. Capote once wrote of Paley: "Mrs P had only one fault: she was perfect; otherwise, she was perfect." Paley had once held Capote as her only real confidante; after the publication of *La Côte Basque, 1965*, like many of the Swans, she never spoke to him again.

The quite spectacular downfall of Truman Capote in certain circles is set to receive the glossy Ryan Murphy treatment with a new limited series, *Feud: Capote vs. The Swans*, streaming on Binge in February. Alongside *The White Lotus's* second season schemer Tom Hollander as Capote, the series includes the kind of high-wattage star power (and style-icon status) required to play the women who remain perennial sartorial muses and a source of fascination long after their final swan songs. Naomi Watts stars as Paley; Guest will be portrayed by Chloë Sevigny; Calista Flockhart appears as Radziwill; Keith will be played by Diane Lane. Molly Ringwald will star as Joanne Carson, wife of the television host Johnny, who provided a sanctuary for Capote after his Swans turned on him. Demi Moore will portray the tragic tale of Ann Woodward, an old Hollywood stalwart betrayed by Capote.



Chloë Sevigny as CZ Guest in *Feud: Capote vs. The Swans*.

Costume designer Lou Eyrich, a longtime collaborator of Ryan Murphy – the pair's working relationship dates all the way back to *Glee* – says Capote's Swans are a perennial source of fascination for herself and Murphy. The television mogul would often direct Eyrich to "Think Babe" when crafting the wardrobes of some of his other impeccable onscreen women. (Gwyneth Paltrow in *The Politician*, for example? "Very good!" confirms Eyrich.)

"It is kind of the same as with the Kennedys or the monarchy in the UK. I don't know if it's something that's not attainable for everyone," muses Eyrich, of the fascination with the Swans and their impact on the fashions of their moment. "Is it that they are the style influencers of the era?" Indeed such influence can still be felt now, from Tory Burch naming a bag for Lee Radziwill to the elegance on display at the likes of Carolina Herrera and Max Mara.

As Eyrich notes, too, in our current age of "effortlessness", the kind of put-togetherness of the Swans has fallen by the wayside. "That exquisite style where the hat matches the outfit, matches the shoes, the nails are done, the face is done," Eyrich explains. "They didn't just run to the grocery store in their sweatpants. They took the time to care how they looked. The sheer glamour and sophistication! They were just style icons, which is why I'm always so fascinated, but I think it doesn't exist in that way anymore."

To capture the exquisiteness of the lives each Swan had cultivated for themselves, Eyrich says she and Murphy were meticulous about the details being "period accurate", from sourcing vintage Mainbocher gowns and Van Cleef & Arpels and Cartier jewellery, to seriously considering the tablescape for a dinner party and thinking about what a Swan might wear to a New Year's Eve party in the 1970s. (The answer is Halston, always Halston.)



Clockwise from above: CZ Guest; Barbara "Babe" Paley; Ann Woodward; Demi Moore as Ann Woodward; Naomi Watts as Babe Paley.



"I feel like at that time it was their duty. Most of the Swans, bar a couple, weren't born into the money and the wealth and the position," Eyrich says. "They studied it, they were groomed for it and then they married into it, and then they had to hold that status, that position."

"They had to throw the dinner parties and everything had to be perfectly planned ... In the show, we did a couple of scenes where [someone is] meticulously writing out the seating cards and the placing of all the silverware and the napkins and when dinner was being served, the white gloves [of] the servants placing the plates in front of the guests. Everything was with precision."

Vast sums of money was not enough to be a Swan. As Capote once noted, "If expenditure were all, a sizable population of sparrows would swiftly be swans." Swans were made, not born, all through the act of self-cultivation. (Despite the fact that some of them, including Gloria Guinness, sniffed that chicness could not be taught.) When you understand that perfection doesn't equal happiness, the allure of the Swans is the idea that you can always reinvent yourself. To know that real chicness is how you present yourself to the world and how you live your life. And the Swans lived their lives with unruffled exteriors, all while furiously paddling away below the surface.

Ultimately, the Swans, and Truman's ruinous fascination with them, are of course a parable against the follies of ambition, the seduction of glamour, the cost of perfection. Nothing but the absolute best was acceptable in these circles. Or rather, such perfection masked all manner of cracks and follies. Most of these women chose material comforts and status over love. There was a constant need to prove one's worth.

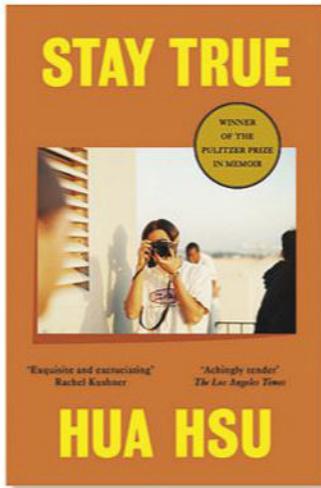
"There were many affairs and broken marriages ... the children were shipped off to boarding schools and not seen for a year. There was a veneer and they weren't happy, in general," says Eyrich.

Yet as CZ Guest once said, "Style is about surviving, about having been through a lot and making it look easy." And both before and after the publication of *La Cote Basque*, 1965, the Swans went through a lot.

So why did he do it? Capote's motivations will surely be the subject of *Feud: Capote vs. The Swans*, which is based on the 2021 book *Capote's Women: A True Story Of Love, Betrayal and a Swan Song for an Era* by Laurence Leamer. Perhaps take your clues from Capote, the notorious gossip, himself. "What did they expect?" he moaned to another sympathetic friend. "I'm a writer, and I use everything. Did all those people think I was just there to entertain them?"

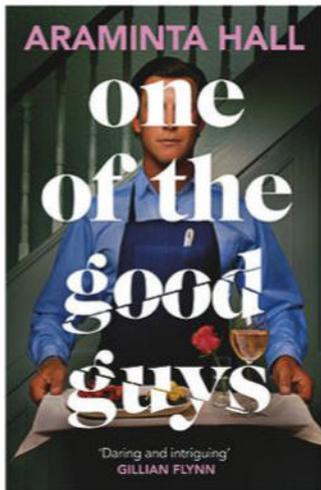
Feud: Capote vs. The Swans streams on *Binge* from February 1.





Stay True (Picador, \$36.99) by Hua Hsu

A friendship between two young men, out of place in their first year of university, is cut short by a brutal crime. This Pulitzer Prize-winning memoir is a portrait of kinship, California and the 1990s that is profound in its evocation of grief.

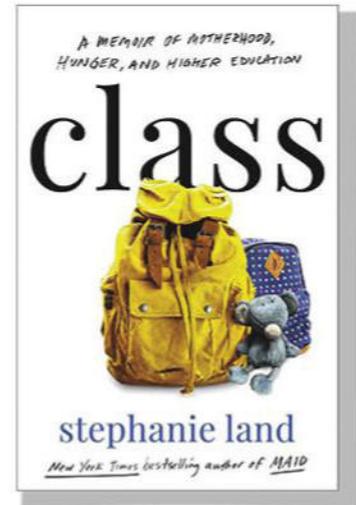


One of the Good Guys (Macmillan, \$34.99) by Araminta Hall

Cole has moved to a seaside town after his marriage fails. He presents like a nice guy but when two girls go missing, we question: is he all that he believes? Using shifting viewpoints, this feminist thriller is filled with suspense. *On sale January 9.*

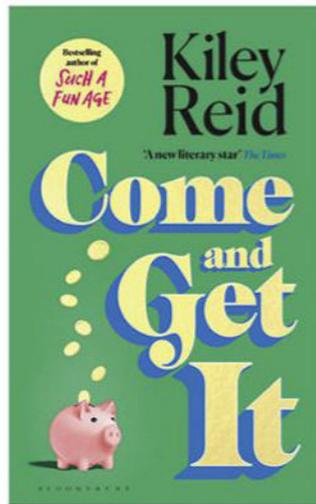
Class (Atria, \$32.99) by Stephanie Land

A sequel to her bestselling 2019 memoir *Maid* – adapted into a Netflix miniseries starring Margaret Qualley – *Class* sees writer Stephanie Land continue to share her story as a single mother navigating the brutal welfare system in America. In this new book, Land struggles to balance her writing studies with parenting her young daughter, when she finds herself pregnant again. A moving memoir told in Land’s unique voice.



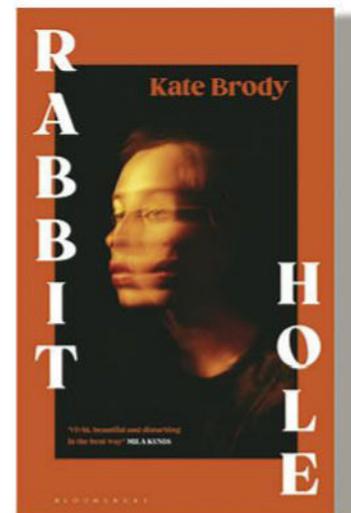
Rabbit Hole (Bloomsbury, \$32.99) By Kate Brody

The genius of *Rabbit Hole* is the plot: this story about a woman who deep dives into the darkest corner of the true crime internet is also compulsively readable. When Teddy starts to investigate the sudden death of her father, a decade to the day after her sister went missing, the conspiracy theories that became her late father’s obsession begin to haunt her. When an online mystery obsessive offers to help solve the case, Teddy leaps at the opportunity – then tumbles down a rabbit hole of message boards that just might consume her. *On sale January 16.*



Come and Get It (Bloomsbury, \$32.99) by Kiley Reid

This follow-up to Reid’s much-loved debut, *Such a Fun Age*, is equally engrossing, wry and astute. Set on a college campus in Arkansas (instantly enticing), we meet resident assistant Millie who becomes entangled with Agatha, a visiting professor and author interviewing three students in Millie’s dormitory for a book. Plans change, lines are crossed and lives are irreparably altered. Entertaining, yes, but also a smart observation of class, racism and power dynamics. *On sale January 30.*



Summer reading

From page-turning thrillers to must-read memoirs, these are the best new titles to take with you on holiday.

WORDS: HANNAH-ROSE YEE, CUSHLA CHAUHAN



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NewJeans' Hanni Pham (left) and Danielle Marsh. Hanni wears a RICK OWENS bustier, \$3,870. Danielle wears a MARC JACOBS dress \$2,355. CARTIER earrings, \$25,100 and ring, \$19,900.

Believe the hype

Introducing Danielle Marsh and Hanni Pham – no ordinary Australian teenagers – photographed for their first magazine cover together. Jenna Guillaume meets the duo at the heart of NewJeans, a K-pop supergroup that just might become the biggest band in the world.

Styled by Kaila Matthews. Photographed by Hyea W. Kang.

“Oh my god, you’re from Australia!”

The excitement from this month’s cover stars Danielle Marsh and Hanni Pham to be on set with *Vogue* Australia is palpable, especially when they learn that two members of the team have flown all the way from their home country to South Korea for the shoot.

As they pose together with a comfort and ease only a genuine friendship can create, they talk and joke in their strong Australian accents and, more than once, cannot contain their laughter. Look closely, and they could be any teen besties hanging out – except, of course, they’re surrounded by a huge entourage for a *Vogue* cover shoot. And despite their homegrown roots – Marsh, 18, hails from Newcastle while Pham, 19, grew up in Melbourne – they are actually two of the biggest pop stars in the world right now.

It’s notoriously difficult for Australian singers and musicians to “make it” overseas, a notion still held up as the pinnacle of pop culture success. But Marsh and Pham are part of an ever-growing group of antipodeans who have become major stars in South Korea, and, by extension, the rest of the world. K-Pop as a genre has exploded globally in the last decade, thanks in no small part to the likes of supergroups including BTS and Blackpink (in which Melbourne girl and former *Vogue* Australia cover star Rosé is a member). It’s tempting to categorise NewJeans, the five-person girl group Marsh and Pham are two proud members of, as the next big thing.

Except NewJeans has kind of already hit “big thing” status. In the 18 months since July 2022, when NewJeans made their official debut, the group (which includes three South Korean members, Kim Minji, Kang Haerin and Lee Hyein, alongside Marsh and Pham) have broken record after record and hit achievements that artists much further along in their careers still dream of. NewJeans has achieved one billion streams on Spotify, multiple singles charting on the *Billboard* Hot 100 and a number-one album on the *Billboard* 200, chart status in multiple other countries including Australia’s own ARIAs, enormous TikTok virality and a Lollapalooza performance that drew record crowds (and marked the first time a K-pop girl group had appeared at the festival). And that’s just NewJeans as a group. Individually, the members are stars in their own right, especially when it comes to the fashion world. Marsh is a global ambassador for Burberry and YSL Beauty, while Pham is a global ambassador for Gucci and Armani Beauty.

But amid all the high fashion glamour and astronomical global success, Marsh and Pham are – judging by *Vogue* Australia’s time with them – still just the two very sweet, down-to-earth and genuine Australian teens they always have been. With such a strong foundation, there’s no doubt their stars will continue to rise. →

Danielle wears a
MARC JACOBS
dress \$2,355.
CARTIER
earrings, \$25,100,
and ring, \$9,600.
Hanni wears
a RICK OWENS
bustier, \$3,870.
All prices
approximate;
details at [Vogue.
com.au/WTB](https://www.vogue.com.au/WTB).







These pages: Hanni wears a GUCCI jacket, \$4,450, skirt, \$1,750, and ring, \$685.
Fragrance: GIORGIO ARMANI Si EDP Intense.



These pages: Danielle wears a BURBERRY top, \$3,390, skirt, \$2,090, earrings, \$2,090, and shoes, \$1,890.
Beauty note: YSL BEAUTY Rouge Volupté Candy Glaze Lipstick in Nude Pleasure.



VOGUE AUSTRALIA: Can you tell us about when the two of you first met? What was it like to be training and then debuting alongside a fellow Australian?

HANNI PHAM: “I actually first met Dani when she came to the training centre with her mum before properly starting ... I knew it was going to be easy to bond whether it was over missing home or Australian snacks or school things we missed!”

DANIELLE MARSH: “Hanni *unnie* (meaning ‘older sister’ in Korean) was the first member I met. I remember the first thing I thought was how heartwarming her smile was. Training together over the years she’s been like a sister to me. There were times while training where I’d get stuck or needed help with something, and she would always come running to the rescue. I find it easy to relate to Hanni *unnie*! I learn so much from her and I’m so lucky to have her in my life. She will always and forever be my Aussie buddy.”

VA: You each left so much behind in Australia at such a young age to move to Korea to pursue your dreams. What was it like for you? What did you learn about yourself in the process?

HP: “To leave everyone and everything behind and move to a place where I didn’t speak the language was definitely a massive step for me, but I think I approached it more with a very excited mindset. I was looking forward to new experiences and putting my all into something I really enjoyed. I was very lucky that my parents fully supported me, which made me feel even more confident and excited in the choice I made.”

DM: “Korea has always felt like home to me. Although leaving Australia behind was extremely hard, and I miss my family and hometown, I would’ve felt the same about Korea if I wasn’t living here now. This experience has taught me that the people I’m surrounded by are what truly make a place special, regardless of its location.”

VA: What do you miss the most about Australia? What does home mean to you?

HP: “I miss being able to see my family whenever I want to. What I miss the most are family meals and regular visits with all of my grandparents, cousins, aunts and uncles, which I can only do once in a while now. Home to me is definitely where my heart lies and that’s wherever my family is. I also miss my dogs. They can’t travel so I always ask my parents to show them to me when I get a chance to video call them.”

DM: “Where do I even start? I deeply miss Australian wildlife because I’m such an outdoorsy nature lover. Every morning I’d wake up to birds chirping just outside my window and the scent of wattle and eucalyptus rushing in with the breeze. I also miss the beaches! The fluffy sand and the huge crashing waves. We lived very close to the beach and just a walk away from our house was one of the biggest saltwater lakes in Australia. I spent my entire spring, summer and autumn by the shores and it made me calm and happy. In winter, my family and I would travel to the Blue Mountains and stay in these cute, cosy cabins with fireplaces. Then in the morning we would go bushwalking and

“To leave everyone and everything behind and move to a place where I didn’t speak the language was definitely a massive step for me, but I think I approached it more with a very excited mindset” *Hanni*

my dad would teach me the names of all the trees and plants. I guess I miss my family the most though, the whole family getting together at the dinner table laughing and sharing silly stories. I’m so grateful for my childhood in Australia.”

VA: What’s something you love about living in Korea that you didn’t experience in Australia?

HP: “The charm of Korea and Seoul as a city. The city is a lot busier and feels very different from Melbourne, yet it is infused with such an exciting energy. Also living with my members is something I wouldn’t trade for anything. Experiencing dorm life is so much fun. Just feels like I’m out on a school camp that lasts a few years!”

DM: “I’ve always loved Korean food. Even while living in Australia, my mum would pack me Korean lunches for school and we’d always have kimchi at our dinner table ... Korea has such a rich history, and I love it when my mum tells me stories about her childhood growing up here.”

VA: What have you shared of Australian culture with the other members of NewJeans?

HP: “Dani and I, we’ve definitely shared a lot of our Australian accent with the other girls. If you give them a few years I’m sure they’ll sound like native Australians! Definitely looking forward to that. I’ve also shared a lot of Australian snacks because you can’t beat a good Tim Tam or strawberry milk gummies.”

DM: “I feel like my Aussie-ness is sort of rubbing off on the other members ... I hope that one day we’ll be able to go there as a group.”

VA: How have your friends and the people you went to school with or grew up with in Australia reacted to your phenomenal success? Do you stay in touch with anyone from your old life outside of your family?

HP: “When I first left Australia, I only kept it to a few friends and family. So,

I can imagine how shocked they would’ve been to see me debut. But all my friends and family have been so supportive, always sending me videos of when they hear a NewJeans song in the supermarket, or a photo of their NewJeans albums. It’s very sweet and I’m so lucky to have such loving and supporting people back at home.”

DM: “To be completely honest, besides my family, there aren’t many people that I’ve kept in contact with from Australia. I’ve been lucky to have grown up knowing the sweetest of people back in Australia, but I guess being so far away, we gradually drifted apart. However, if I had the chance to catch up with them again, I definitely would.”

VA: You have a dedicated fandom in “Bunnies”. What do you think of when you think of them? What do the fans mean to you?

HP: “I think of them as lifelong friends. While the standard relationship between artist and fans may exist, I consider our Bunnies more to be my friends. When I come across a new song or see something interesting, my first impulse is to share it with our fans. The special relationship we have with our fans creates a feeling of support and love in a way that can’t be explained.” →



Hanni wears a GUCCI jacket, \$4,450, skirt, \$1,750, and ring, \$685. AAIZEL bralette, \$395. Danielle wears a BURBERRY top, \$3,250, and skirt, \$3,490.





These pages: Hanni wears a GUCCI dress, \$5,195, and ring, \$685. Danielle wears a BURBERRY top, \$3,250, and skirt, \$3,490.



Hanni wears a JIL SANDER dress, P.O.A. BULGARI ring, \$5,350.



Danielle wears an
ACNE STUDIOS
dress, \$2,900.
TIFFANY & CO.
rings, on right hand,
bottom, \$8,650, and
top, \$5,800, and
on left hand, from
bottom, \$2,050,
\$5,500, \$8,900,
and \$2,150.

DM: "This question in itself is so beautiful. They mean the world to me. They're my sunshine! They bring me joy, warmth and happiness. Through everything I feel a constant give and take of love and affection."

VA: **Who were your own idols growing up and who were you a fan of? Has being a fan yourself shaped how you interact with your own fans?**

HP: "I have loved and am still a fan of countless celebrities, but I do have a soft spot for fellow Australians like Troye Sivan or 5 Seconds of Summer. Having been a fan myself, I think I can really put myself in the shoes of our fans and that helps me think more openly about how I can give them the best experiences through our performances and interactions."

DM: "Growing up, Beyoncé was one of my biggest idols, and to this day she is such an inspiration. I have so much love for music and still admire so many artists, including Troye Sivan, Rihanna, Bruno Mars, Julie Andrews, 5SOS just to name a few. Watching these artists perform and seeing how they interact with their fans has had an enormous impact on my life today. Being a fan of various artists myself, I am genuinely honoured and feel a great sense of responsibility to have such amazing fans. I am consistently working hard to be someone that they can rely on."

VA: **You both have songwriting credits for NewJeans. What's your creative process like, and is this something you hope to continue to do in future? What would you like to explore further when it comes to music?**

HP: "There are so many possibilities and things I want to try out in the future, but music-wise, I would love to produce my own song. Sharing the song with the world would be like opening up a part of my heart and mind to everyone."

DM: "Whenever our producer Hee-jin Min prepares for an album, we would get an opportunity to write our own lyrics. She encouraged us to embrace learning and finding our talents as NewJeans. Although I didn't have much previous experience in lyric writing, I tried very hard and learned tremendously through the process. I've always had a huge interest in songwriting and I wish to learn more in the future."

VA: **What is your favourite aspect of the job?**

HP: "Being on stage with my members in front of our Bunnies is the happiest part of my job. It's a feeling that is so hard to explain, but sharing the same love for music and enjoying it with others always leaves me energised and healed."

DM: "It would take me forever to name them all because there are so many unbelievably amazing aspects that I am grateful for. Since I love travelling, performing in different places and being able to experience new cultures is really exciting."

VA: **NewJeans is huge as a group, but each member also has their own individual pursuits. How do you balance that within the group?**

HP: "Even before we debuted, we've never viewed it as a competition between each other, but rather enjoyed the experience and performing together. We know each other's

strengths and weaknesses well enough, so we can help each other shine and embrace each member's charm more."

DM: "At the moment NewJeans is my priority. All of the members together are like one. Although we're so different and unique in our own ways, when we're together we're a family."

VA: **Speaking of individual pursuits, what was your experience like working as ambassadors for different fashion brands?**

HP: "It has been an absolute dream working with Gucci and Armani Beauty as their global ambassador. Participating in campaigns and events, seeing all that goes on behind the scenes, has not only taught me so much about the endless passion fashion house brands have for their work, but also has increased my admiration for the beauty of these brands."

DM: "It was surreal at first, as it was hard to imagine myself being an ambassador of a brand I've always loved. The photo shoots are so much fun! I remember being so nervous for my first

photo shoot without the other members. But as soon as I got there everyone was so welcoming."

VA: **How would you describe your own style?**

How has it changed over time, and what are some ways you like to experiment with it?

HP: "With my debut and firsthand exposure to styling and fashion, my sense of style has changed so much. Personally, I like to dress comfortably and I love clothing that makes me feel confident. Generally, I find myself leaning towards a more casual type of street style. Recently I've been trying to experiment with other styles and utilising jewellery and accessories to enhance my outfits. A lot harder than you think it would be! Our stylists make it look so easy."

DM: "I think I am always rediscovering my own style. At the moment we have a stylist who helps to style our stage outfits. I am beginning to learn more about fashion and what suits me. When I am choosing an outfit myself, I enjoy playing around with different

colours. At the moment I have a huge thing for blue."

VA: **If someone were new to NewJeans, what is the one song, music video, performance, or other piece of content you would want them to check out and why?**

DM: "Oh, that's such a hard question! If they didn't know anything about our group I would want them to start from the very beginning. A very good place to start. Therefore our debut song 'Attention'. The song really sums up our sound as a group and I feel like it portrays the true character of each member."

VA: **For NewJeans and as individuals, what are your aspirations for the future? Where do you hope to be in five years?**

HP: "In the next five years, I hope all five of us will be enjoying ourselves in the pursuit of our dreams, whatever they may be. I couldn't ask for anything more than this dream-come-true life."

DM: "There are many things I want to experience, explore and accomplish within the next five years. I personally love adventure and visiting new places. Therefore, going on a world tour is something I am looking forward to the most. Being able to meet more Bunnies from all over the world would be a dream come true for me. I want to spread as much happiness and joy to our Bunnies as possible." ■

"At the moment NewJeans is my priority. All of the members together are like one. Although we're so different and unique in our own ways, when we're together we're a family" *Danielle*

Danielle wears a
PUSHBUTTON top,
\$735. WOLFORD bra,
worn underneath, \$250.
VETEMENTS jeans,
P.O.A. THE ROW belt,
\$985. BULGARI rings,
\$5,350, and \$8,300.
Hanni wears a DION
LEE jacket, \$1,990,
and skirt, P.O.A.
KHAITE top, \$1,720.

Hair: Hyejin Lee
Make-up:
Nakyeum Lee
Production:
Sooh Hwang



Elemental feeling

Awash with athletic accents, neoprene and off-duty separates, dress for summer among the elements – and escape to far horizons.

Styled by Kate Phelan. Photographed by Lachlan Bailey.

CARVEN coat, P.O.A.
PRADA bodysuit, \$3,200,
and skirt, \$3,900. TILLY
SVEAAS necklaces, \$195,
and \$350. MEJURI bangle,
\$200, and bracelet, \$150.
AXEL ARIGATO
sneakers, P.O.A. All prices
approximate; details at
Vogue.com.au/WTB.





BURBERRY
parka, \$6,900.
BIRKENSTOCK X
TEKLA shoes, \$475.



FENDI blazer, P.O.A. POLO RALPH LAUREN chambray shirt, \$199, and shorts, \$229.
ALEXANDER McQUEEN shirt, \$990. ADANOLA cycling shorts, P.O.A.



LOUIS VUITTON neoprene bodysuit, P.O.A.



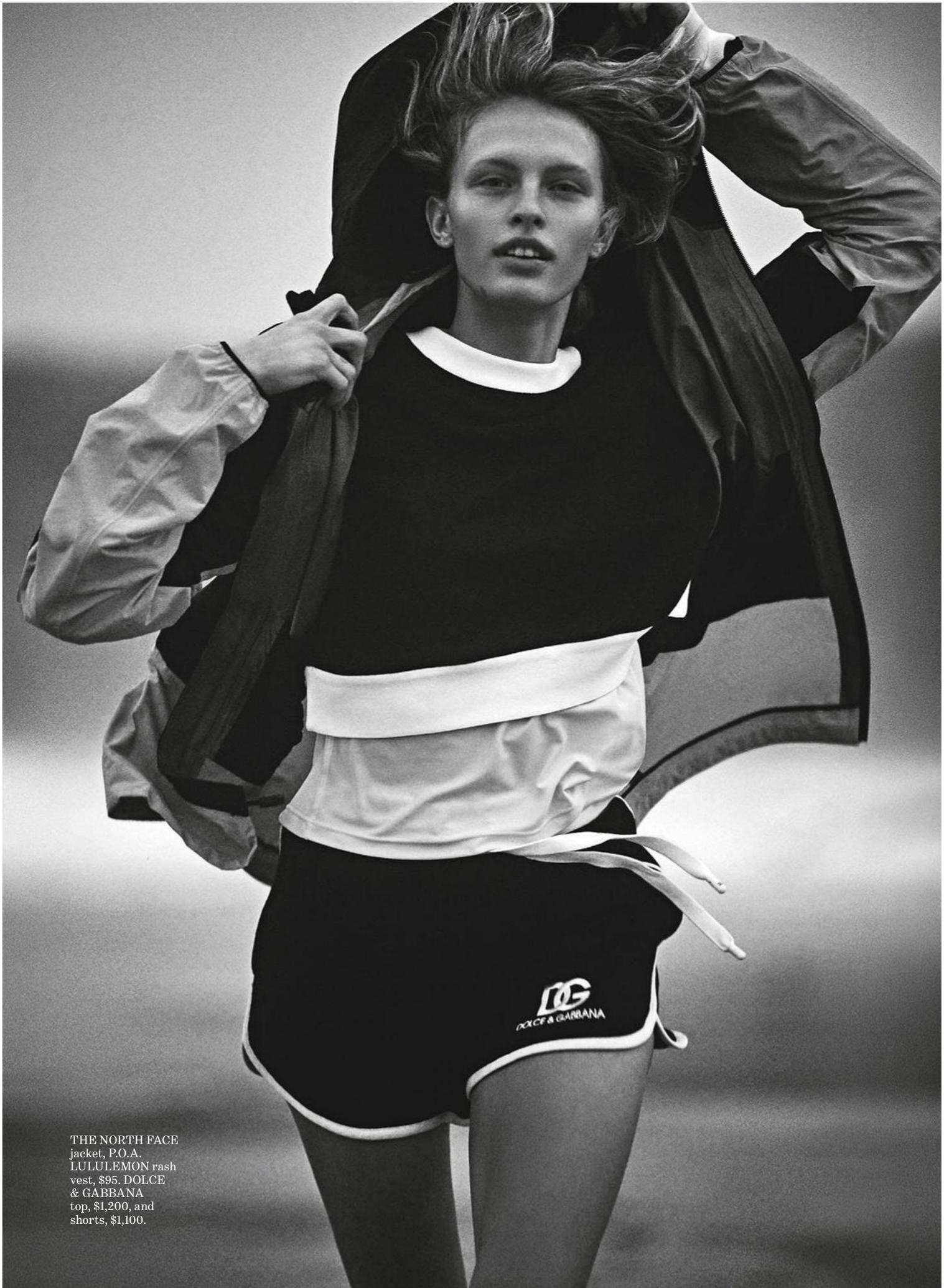
SAINT LAURENT
top and skirt, both
P.O.A. TILLY
SVEAAS necklace,
\$190. MEJURI
bracelet, \$200.





LACHLAN BAILEY

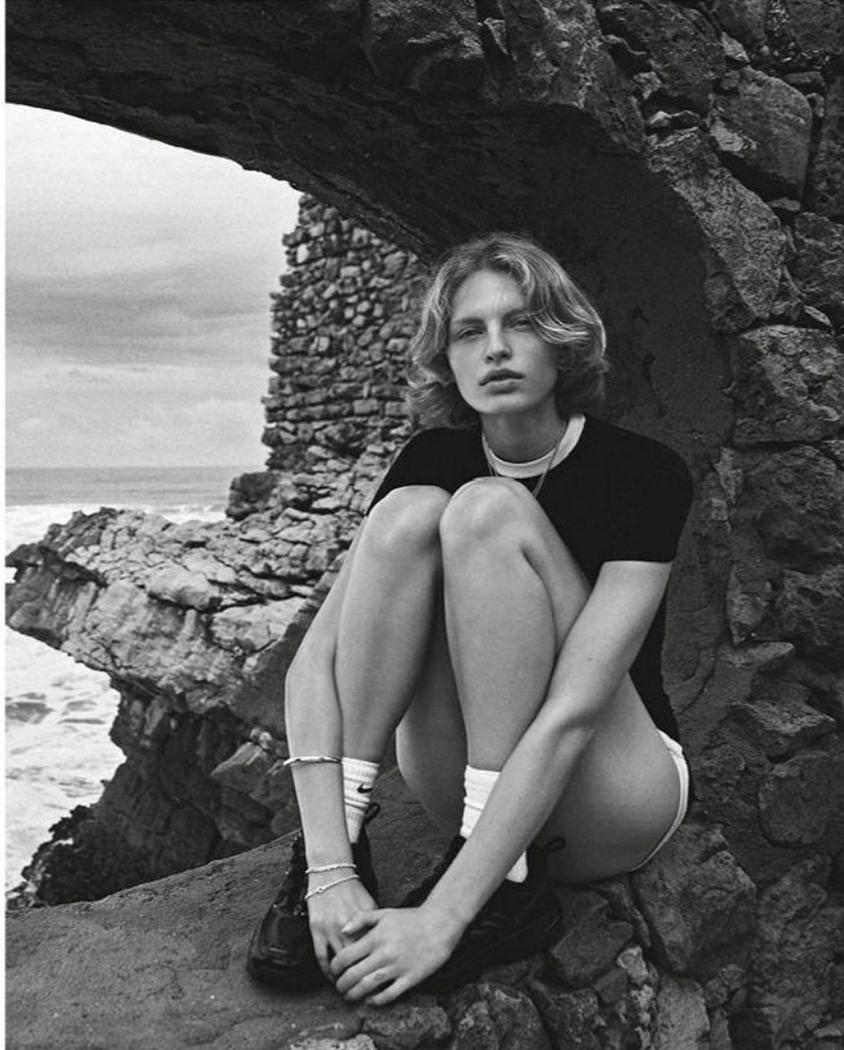
VALENTINO rollneck, P.O.A. TRIBORD
wetsuit, \$139. TILLY SVEAAS bracelet,
bottom, \$100. MEJURI bracelet, \$150.



THE NORTH FACE
jacket, P.O.A.
LULULEMON rash
vest, \$95. DOLCE
& GABBANA
top, \$1,200, and
shorts, \$1,100.



GUCCI jumpsuit, \$1,395, and skirt, \$14,000. MEJURI bangle, \$200, and bracelet, \$150. TILLY SVEAAS bracelet, bottom, \$100.



CHANEL top, \$3,350, and shorts, \$3,260, from the Chanel boutiques. TILLY SVEAAS necklace, \$195, and bracelet, bottom, \$100. MEJURI bangle, \$200, and bracelet, \$150. NIKE socks, \$25. MM6 MAISON MARGIELA X SALOMON shoes, \$535.



MIU MIU blazer,
\$5,400, and top, P.O.A.
MAISON MARGIELA
pants, P.O.A.

Hair: Shiori Takahashi
Make-up: Petros Petrosilos
Model: Karolina Spakowski
/ Kult London
Digital artwork: Wildhack
Production: Page

The alchemist

Rabanne's Julien Dossena is that rare thing in fashion, with a winning formula that frames womanhood in equal parts fierce power and quiet sensuality. He reflects on a supercharged decade at the house. By Alice Birrell.



Left: Rabanne creative director Julien Dossena.
Above: Backstage at Rabanne spring/summer '24.



PORTRAIT: NICOLAS VALOIS PHOTOGRAPHS: MATTHIEU DORTOMB

Days after showing his spring/summer '24 collection in Paris, Julien Dossena is in a simple black T-shirt, brown hair lightly mussed up, on duty. Rabanne's creative director is not soaking up the European sun in a secluded enclave after fashion week, like many of his colleagues, but still in Paris on call. Unfortunately, he is a little under the weather. Wrapping a mammoth year that included a couture collection for Jean Paul Gaultier, chosen to be guest designer for the house's ongoing roster of collaborations, it is understandable. Dossena is currently finalising preparations for Rabanne's blockbuster pair-up with H&M, which, after we speak, sells out within days and is feted by the likes of Robyn and Cher who perform at a Paris party. He is allowing himself some rare down time. "I'm taking the weekend off," he says with a grin.

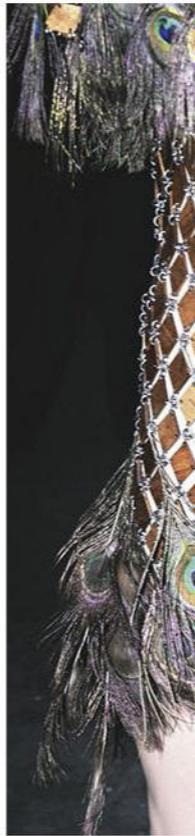
It is refreshing, in a world of seemingly superhuman designer superstars, to see he, too, suffers from fashion flu. "It's like school; you are sick with the other kids during fashion week." Effusive in his reassurances that a good night's sleep means he feels well enough for our interview, he is disarmingly amenable and living up to his reputation – that he is one of the nicest people in fashion.

But this is not the most unusual thing about 41-year-old Dossena. Last year marked his 10-year anniversary helming Rabanne, a period considered increasingly unusual for its lengthiness in the industry. This is becoming more so the case at labels owned by large multinational conglomerates, some known to pressure their designers for huge, sometimes unattainable, sales targets. Rabanne, recently rebranded from Paco Rabanne, is part of the powerhouse that is the more than 3 billion-euro Puig. The Spanish family-run beauty and fashion group, which recently bought a majority stake in Dries Van Noten, also in Byredo, and owns Carolina Herrera and Rabanne fragrances, is ambitious in its goals. In 2021 it publicly stated its aim of doubling 2020 sales in three years. They did it in two with net sales of 3.62 billion euros – a revenue increase of 40 per cent year-on-year. Though fashion is a smaller part of their business, Puig says the category is growing at the same rate as the company.

Dossena is fuelling this, not to mention the halo effect that turns strong runway collections into fragrance sales. In his decade as creative lead, he has supercharged the 1966-founded brand that was dormant until his arrival (notwithstanding →



Chainmail and mesh looks for Rabanne spring/summer '24.



three creative directors in the years prior who didn't work out) with a forward-facing brand of insouciant glamour. His latest collection was exemplary of this – a dazzling display of confidence in slinky, textural chainmail creations, with the skin-baring ease of a holiday wardrobe.

Chainmail dresses and fragrance were, until Dossena's influence, what people knew Rabanne for. Founded by the late Spaniard Francisco Rabaneda Cuervo, who renamed himself Paco Rabanne, he earned a place in fashion history via an experimental and avant-garde approach. He sought to rethink fabric entirely, in collections like *Twelve Unwearable Dresses* made from post-war industrial materials including aluminium plates joined with metal rings. Other times with paper, plastic tape and thermoplastic rhodoid, paillettes or "pacotilles". Coco Chanel dismissed him as a metal worker. In 1967 *The New York Times* wrote: "He uses pliers and liquid glue instead of needle and thread." Radical, eccentric and interested in the esoteric, he cemented a legacy in pop culture by applying his space-age vision to Jane Fonda's dress in 1968's *Barbarella*, dressing Jane Birkin and Brigitte Bardot. This, alongside outlandish moments, including crafting a dress made of gold plates and studded with 300 carats of diamonds for Françoise Hardy, weighing nine kilograms.

Coming into the house, Dossena didn't touch that legacy properly, until he'd carefully plotted out a brand identity that made sense in the now. "I didn't work on metal mesh," he reflects. "I just did one or two dresses like that in the middle of the show for those three first years, let's say. And they were pushing me a little bit, like, 'Oh, metal mesh is really Paco Rabanne.' I said, 'No, I don't want to be that brand that you just have evening dresses you wear just one time, maybe at New Year's Eve or in a club. It's not about that. I want to have a full day, a full proposition.'"

Dossena is the rare combination of branding acumen and creative ingenuity. Raised in Brittany, France, he fostered a love of drawing that saw him attend the Duperré School of Applied Arts in Paris, then La Cambre in Brussels. After winning the

special jury prize at the revered Hyères International Festival for his student collection in 2006, he set his sights on Balenciaga, then led by Nicolas Ghesquière. (In a strange synergy, Rabanne's mother, fleeing violence in the Spanish civil war, became a seamstress at Cristóbal Balenciaga's studio, something that inspired her son who eventually sold sketches to the Spanish couturier.) He secured an internship in 2008 and went on to work with Ghesquière for four years, a time of anachronistic experimentation, attention to construction and, perhaps most formative for Dossena, seeing the mechanisms of a global brand.

"That's where I learned my job basically," he says. "I was observing how the brand was operating. Everything from clothes to accessories to image – everything. Balenciaga was already working super well," he says. "I learned also from their hesitation; what they tried that worked really well, what they tried that maybe was not the right timing." It stood him in good stead to build a whole new DNA. "When they had some hesitation on a decision that I wanted to make for Paco Rabanne, I could say to them, 'No, listen, I experienced that, and I know that's not the right thing.'"

Quickly his silhouettes emerged in elongated, sinuous glamour alongside the newness of athletic, streetwise separates like track pants with a futuristic edge. Slowly he added crafted accents, neo-bohemian textures and prints, creating a new language. "I knew [Balenciaga] had a lot of different propositions for the day, for the night – for everything. It was a really complete wardrobe," he says. "It was a bit strategic from my side, but at the same time really allowed the brand to be relevant from the beginning and find its audience and find its modernity," he surmises.

He achieved this by listening closely to women. "I've always been surrounded by women. There are feminine figures around me I really love to observe and that's my job – to propose [something] to women," he says "Even as a kid, I was more hanging around with the girls and observing them, because I'm not a girl."

His comments come just days after the announcement Sarah Burton's replacement at Alexander McQueen is another white



Julien Dossena making final adjustments backstage.

male designer, sparking the conversation anew about gender representation in the top jobs in fashion. Creating sometimes body-baring pieces, Dossena, as a male creative, has not been dictatorial in imposing his tastes, but listens, which goes to explaining the appeal of fringed mesh wrap skirts and his tailored separates. He works to make, “the right garments that women need to go to work, if you get kids to take your kids to school, to do yoga, to do sport, to do whatever you need to do in the day”.

His female friends are his favourite instructors. “They say, ‘Oh, we need a good man’s pant that we can pair with sneakers or with heels if we need to because when we come in for a meeting, we need to have that confidence – it’s not a little tight skirt or jeans that are too casual.’ Or an alternative to an obvious tailored jacket as the only outerwear option for day. “My friends told me, ‘Oh, instead of that, we love a bomber jacket,’” he says.

Dossena has spoken before about gender inequality. “[Now] it is really manifesting itself when you see the strengths of women talking together and saying, ‘It’s not right, it’s not fair. We are not paid the same amount. We still are scared in the streets by men,’” he says. “You observe the evolution of that, of the way women are listened to – and they must be listened to – the urgency. I’m just a designer, so it’s just about trying to give them tools or things that make them feel empowered and confident to go into that fight.”

Spring/summer '24 was filled with the swaggering sensuality of goddesses and warrior women. Raw, tufted dresses, chainmail hoods, fabric knotted and draped into tunics, and split skirts had a primal allure. It was inspired in part by the simmering energy of *Nues*, a book of photographs of Jean Clemmer working with Paco Rabanne in 1969 who created glittering loin clothes and body plates for the images. “He was always talking

about Amazons or women that can go out in the world and defend themselves and be as strong and, of course, equal as men, but at the same time even a little bit above men,” Dossena says. “He was one of the first ones to talk about that actually in fashion ... Women don’t need help in that sense, but celebrating womanhood, it’s always on the heart and in my mind when I begin to design.”

It is this side of the founder he wishes to highlight. Though Dossena never met him, sensing he’d moved on from fashion, he has great respect for him, even though he became known for eccentricities and unorthodox doomsday beliefs. “In France, he was sometimes a controversial figure,” Dossena says. “Sometimes it overshadowed the work.”

Which has him thinking of his own legacy, Rabanne being the biggest portion of his career. “I was just turning 30 when I began, and I turned 40, so it’s a decade in life,” he reflects. “We were 12 at the beginning, we are 100 now. Most of the people have been there since the beginning. They became interns to junior designers to senior designers.” He carefully chooses who he brings on, confident he can give them the longevity to grow, focusing on the long game. “It’s like you build a family and then you’ve got the 10-year child and you’re like, ‘Okay, it’s a great child.’ It takes a long time to develop a brand and I’m so grateful that I had the time to make it properly.”

He makes a point of eating healthily, going to the gym and sleeping well. “Now I know after 10 years how to manage it,” he says of fashion’s endurance game, one he’s created his own place in. A recent renewal of Dossena’s contract was a vote of confidence from Puig, but he wouldn’t need it to carry on. “In terms of work and creativity, you ask yourself the question, ‘Oh, do I still have some exploration to do? What side of the brand didn’t I express before?’” he continues. “It’s good to be able to endure.” ■

“It takes a long time to develop a brand and I’m so grateful that I had the time to make it properly”



CHRISTIAN DIOR
haute couture coat,
P.O.A. SCHIAPARELLI
haute couture headband,
P.O.A. ELISSA POPPY
gloves, \$125. All prices
approximate; details at
Vogue.com.au/WTB.

No limits

Unbound imaginations take flight in couture creations that push the boundaries of beauty and boldness. Only for the brave.

Styled by Alexandra Carl. Photographed by Markn.

JEAN PAUL
GAULTIER
haute couture by
Julien Dossena
dress, P.O.A.
SCHIAPARELLI
haute couture
headband, P.O.A.



GIAMBATTISTA
VALLI haute couture
dress, P.O.A.
SCHIAPARELLI
haute couture
headband, P.O.A.
Shoes, model's own.



BALENCIAGA 52nd
haute couture dress
and jumpsuit with
boots and gloves,
both P.O.A.
SCHIAPARELLI
haute couture
headband, P.O.A.



DOLCE & GABBANA
ALTA MODA jacket,
P.O.A. WOLFORD
briefs, \$99.
SCHIAPARELLI
haute couture
headband, P.O.A.





VALENTINO haute
couture cape, top, pants
and shoes, all P.O.A.
SCHIAPARELLI haute
couture headband, P.O.A.



CHANEL haute
couture dress, P.O.A.
SCHIAPARELLI
haute couture
headband, P.O.A.
ELISSA POPPY
gloves, \$125.

CHARLES DE
VILMORIN haute
couture coat, P.O.A.
SCHIAPARELLI haute
couture headband, P.O.A.
Shoes courtesy of Trust
Judy Blame archive.





THOM BROWNE haute
couture suit coat, shirt
and shoes, all P.O.A.
SCHIAPARELLI haute
couture headband, P.O.A.

ARMANI PRIVÉ top, pants
and necklace, all P.O.A.
MISCREANTS bodysuit,
\$450. SCHIAPARELLI haute
couture headband, P.O.A.

Hair: Mari Ohashi
Make-up: Mathias van Hooff
Manicure: Brenda Abrial
Model: Lineisy Montero,
Next New York
Set design: Samuel Pidgen
Production: Noir Productions





Miuccia Prada.

Stella McCartney takes a bow on the runway.

DI PETA S/S '24

Donatella Versace.

MIU MIU S/S '24

Karoline Vitto.



Female first

Reckonings with male leadership in fashion have led to a guard of independent designers being recognised, those who redefine femininity and break ground with new inventions, on their own terms.
By Jonah Waterhouse.

There was a reason Karoline Vitto stood out at the spring/summer '24 shows in Milan. The Brazilian designer's three-year-old label has gained traction for its size-inclusive pieces, and her Milan debut last September sparked excitement in the city. Vitto exclusively uses curve models – an outlier in Italy, where size-diverse casting is scant – and her open hook designs and cut-outs elegantly emphasised her muses' hips and folds, areas of women's bodies that have historically been hidden.

"I'm very inspired by conversations I have with my mum, sister, aunties and friends ... women in my life who taught me so much about body image without even realising it," Vitto says, adding that she tries on outfits before putting them on the runway. "My work aims to pay homage to that, and also correct all the wrongs we were told about our bodies – what is beautiful and what isn't."

It's hard to imagine Vitto's brand, built on female experiences with body image, would be the same if led by a man. But it's a reality worth considering, because in 2024, many leading womenswear designers are male.

Historically, it is true, men have contributed valuable innovations to fashion; Christian Dior's New Look or Yves Saint Laurent's Le Smoking suit were undeniably influential. Today, a huge portion of fashion house leads are men, from Balenciaga – where all six creative directors have been male since the brand's beginning in 1919 – to Saint Laurent, which has only ever had male designers, though its current CEO is Francesca Bellettini. Fendi employs male artistic director Kim Jones to helm its womenswear, but does strike a balance with the leadership of Silvia Venturini Fendi, who presides over menswear and accessories, carrying on the legacy of a matriarchal label's roots.

Discourse about gender representation peaked last September when it was announced Sarah Burton, the force of Alexander McQueen's intuitively feminine designs for 13 years, would be succeeded by a man, sparking conversations about a lack of female leadership in fashion's top echelons. With a new focus on male designers' ability to tap the minds of female wearers, many are looking to independent women designers for their →

Dior creative director, Maria Grazia Chiuri.

Feben.

NENSI DOJAKA S/S '24

FEBEN S/S '24

inherent experiences – and their translation of this into clothes, like Vitto’s singular aesthetic, that they also bring.

Australian Kit Willow, of label KitX, is another designer who draws on her personal experiences when making clothes, with innovative results. A busy work life, parenting children and environmental concerns were the basis of KitX’s bestselling Safari dress, which debuted in 2018. Sustainably made, its six billowing pockets are large enough to stow smartphones, keys, even groceries. As Willow says, it’s perfect for “when I need to pick something up from the shop and just need those two emergency things, run in, and forget my bag”.

When the dress became a bestseller, Willow was inspired to explore versatility more broadly at KitX, leading to spring/summer ’24, where her latest version of these dresses have deep, hidden pockets for stashing necessities. “I’m more tuned into [functionality] now than when I started designing because with

Some say the intuition of a woman designer is impossible to replicate when crafting womenswear. “You can’t compete against a female designer who’s connected with their consumer,” Willow says, “and I think that’s shown through history.”

It rings true. Between past and present, female inventions have pushed fashion forward invaluable. The obvious example is Coco Chanel, whose durable and comfortable tweed changed how women dressed forever, while Elsa Schiaparelli’s artisanship saw her invent a sweater with the first use of trompe-l’œil – or graphic-printed fabric – to enrich a look without clunky accessories. Even Yves Saint Laurent partially owed the invention of his Le Smoking suit to his muse Betty Catroux; Saint Laurent said in the late 60s that a woman in a suit “upends the outdated image of classic femininity”.

In 2024, the success of women designers speaks for itself. Dior’s revenue has tripled since Maria Grazia Chiuri became its

“If we are really going to be honest ... there are still large parts of the world



From left: Betty Catroux, Yves Saint Laurent’s muse who inspired his looks; a handwoven design by Feben; Stella McCartney spring/summer ’24; Kit Willow takes a bow.

kids, I’m always thinking about high-frequency wear ... pieces you go back to because of how they made you feel,” she explains.

But for Willow’s motherhood-inspired pieces, she’s faced a common female experience. The designer shares that she was once headhunted for a job in Paris but was declined after revealing her pregnancy at the time.

“It’s a reality women do face, but it’s not to say that it doesn’t genuinely suck,” Willow says earnestly, adding that a male designer got the job – proving in fashion, women can still be sidelined by biological circumstances as in other professions.

Stella McCartney, the pioneering British designer, argues fashion’s leadership problems are reflective of global gender equality issues at large. “If we are really going to be honest ... there are still large parts of the world where women are not even educated to get in the room, [or] not even allowed to leave the house to get educated to get in the room,” she notes. “So, there’s a huge amount of work to be done, sadly.”

first female creative director, and in 2022, Chanel’s sales were up 35 per cent under Virginie Viard, customers favouring her modern elegance. Few brands matched the hype created by Phoebe Philo’s eponymous label last October, which sold out in days, while at Miu Miu, Miuccia Prada’s designs – like spring/summer ’24’s unzipped bags stuffed with shoes and jeans, read by many as embracing the beautiful chaos of women’s busy lives – drove a 20 per cent sales increase in 2023 and a number-one placement on online fashion search engine Lyst’s “hottest brands” list.

At Chiuri’s Dior, key items – the pragmatic Book tote, or kitten-heel slingbacks that are striking yet more wearable than a vertiginous stiletto – have driven popularity. Chiuri’s Dior spring/summer ’17 haute couture debut differed from extravagant, conceptual collections by her male predecessors, and she told *Vogue* at the time, “I don’t want to lose the idea of dreaming, but I do want to make it possible for couture to be wearable.”

Chiuri's mood is also felt by a new guard of female formalwear designers. Dimitra Petsa of four-year-old London label Di Petsa, makes malleable gowns with a wet-look finish that adjusts to bodily changes like pregnancy and period bloating. Bella Hadid and Zendaya are among those who favour her dresses, crafted with a knowledge of the female form only a woman designer could offer. "Being a woman to me is very much about shape-shifting and fluidity – we are not constant," Petsa shares.

Ties between womanhood and liquidity, seen in Petsa's Aphrodite-themed spring/summer '24 collection, can be traced to her master's project at Central Saint Martins, based around "letting go of shame [about] bodily fluids". "As women, if you cry in public you have to hide it, if you sweat in public, or breastfeed in public, you have to hide it," she poses. "It's as if all this watery expression we have, and our connection with water as women, is something to be hidden rather than celebrated."

Designers who live outside the gender binary can also have some of the boldest approaches to femininity. Jackie Wu, the Melbourne-based founder of label Wackie Ju who goes by she/they pronouns, showed for the first time at last year's Australian fashion week, drawing on experiences as a trans Chinese migrant in Australia through strewn-together clothes, diaphanous dresses and sharp tailoring that represented moments of inner strength.

"For the trans community, masculinity and femininity often takes constant practice to sit on a fluid balance ... [a process] that includes cognitive dissonance, fear and internal healing from the past, then blooming into an embodiment of love and acceptance," Wu shares. That was also seen in Wackie Ju's mostly queer model cast, which included cisgender women, trans women and non-binary people – all who've approached femininity differently in their lives. "The way I communicate

where women are not even educated to get in the room" *Stella McCartney*



From left: A look from Phoebe Philo's debut solo range; Alexander McQueen spring/summer '24 by Sarah Burton; Wackie Ju's 'Summer Fade' resort '24 collection at Australian fashion week.

This intimacy is echoed by women designers who can get close to their designs, mentally and physically, in ways men can't. Nensi Dojaka, the Albanian designer known for her structural sheer dresses, said she tried on each piece from her spring/summer '24 capsule before releasing it, getting "[her] own feedback" on each – something she'd never done.

The emerging London designer Feben's collection was made with the help of Ghanaian craftswomen, and trompe-l'œil dresses featured imprints of breasts and stomachs, which felt warm and honest instead of risqué. "My work is a reflection of my identity and will therefore always mirror femininity and come from a political perspective," explains the designer, who was born in North Korea and raised in Sweden by an Ethiopian mother, and whose many fans include Beyoncé and Michaela Coel. Her advice for diversifying fashion is sage: "I think people need to start taking accountability and exercise their privilege more ... give up spaces and champion sustainability, not just for surface-level reasons."

femininity is a reflection of my own journey of gender discovery and [my] understanding of transness," they add.

After searching for their gender identity, Wu hopes wearers can see feminine qualities in the brand's clothes at any level they identify with, offering a take of femininity that is formed by lived experience. "Clothing is an external outlet of my spirit," they share – and in Wackie Ju's pieces, they want you to feel the same.

Womanhood isn't a uniform experience, as seen through the varying lives of designers in this piece. But in a world where women must still work hard against prevailing male-centric systems, creativity is aided by the inherently female ability to push onwards. As Stella McCartney notes, "Women are multitaskers, and they're problems solvers, and we get things done ... [we] have to juggle a lot of things, and I think that requires an incredible amount of strength, and precision." Necessity precedes great invention, as they say.

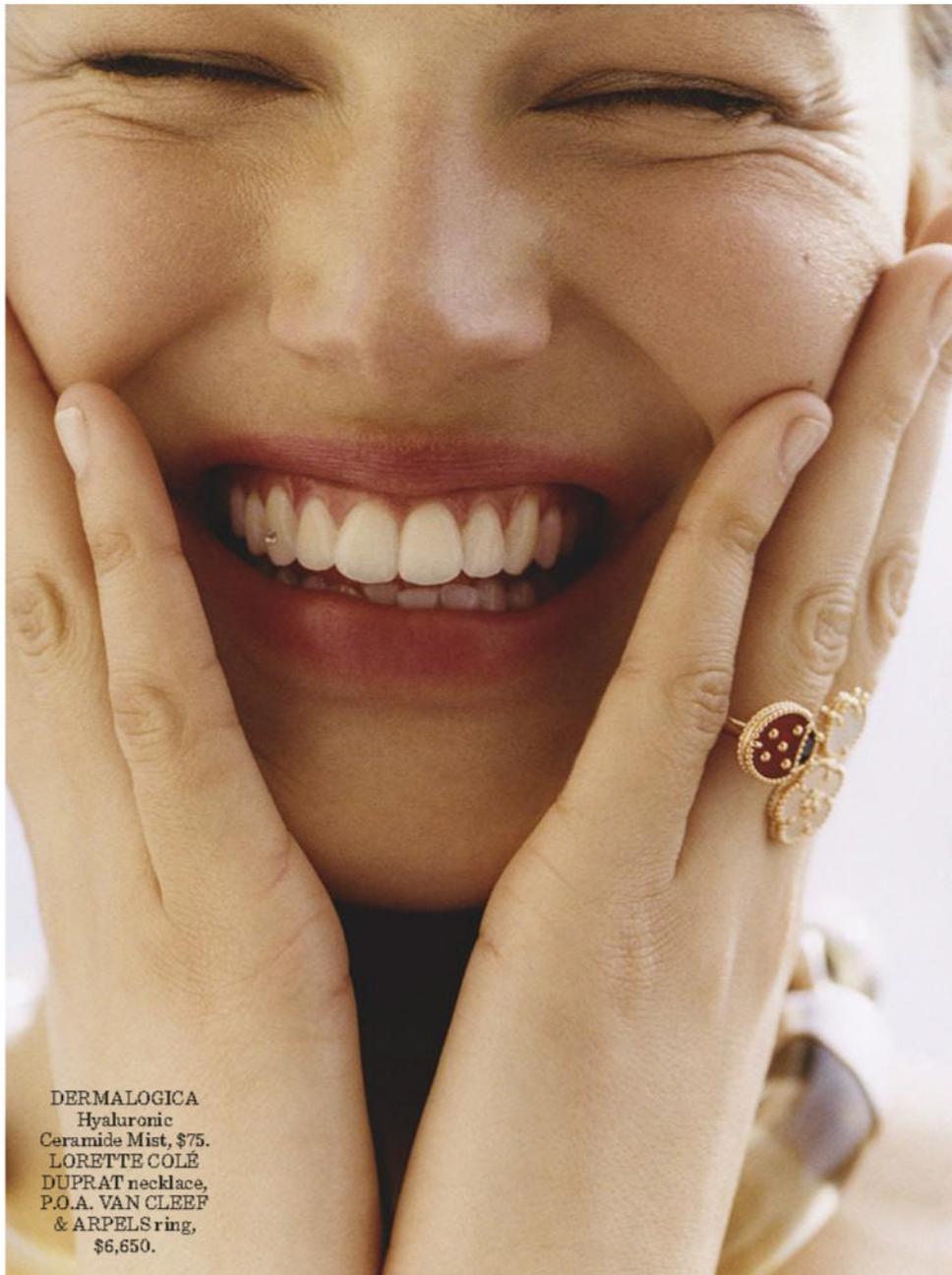


CHRISTOPHER
ESBER top, \$245.
CARVEN cycling
shorts, P.O.A.
ALEXIS BITTAR
bracelets, \$305 each.
MAUBOUSSIN
rings, P.O.A.

Sun stream

For head-to-toe happy skin this summer, hydration, nourishment and a little TLC go a long way. By Remy Rippon.

MAKE-UP CAROLINE FENOUIL PHOTOGRAPHS LAURA JANE COULSON



DERMALOGICA
Hyaluronic
Ceramide Mist, \$75.
LORETTE COLÉ
DUPRAT necklace,
P.O.A. VAN CLEEF
& ARPELS ring,
\$6,650.

Skin in the game

Sun, sand and sea might be summer staples but – newsflash – they can also wreak havoc on your complexion. Curb moisture loss and reap the benefits of hydrating formulas by spritzing a hyaluronic acid-infused mist all over before gently pressing it into place with your fingertips.





LAURA JANE COULSON
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB

Body of work

Long days spent pool or beachside call for soothing and reparative products come sundown. A leave-in conditioner repairs salt-ravaged tresses while rich and nourishing after-sun creams restore both glow and moisture loss from the neck down.

VIRTUE Refresh Purifying Leave-in Conditioner, \$47. MECCA COSMETICA To Save Skin After Sun Mist, \$32. DOLCE & GABBANA bikini, \$725. TIFFANY & CO. bracelets, \$2,500 each.

Light and shade

A wide-brimmed hat, protective threads and a shady spot are still the best defenders against the sun's rays, as is a broad-spectrum sunscreen (extra points for water-resistance) applied every few hours.



LA ROCHE POSAY Anthelios XL Wet Skin Sunscreen SPF 50+, \$43*. FENDI bodysuit, \$910. ZADIG & VOLTAIRE dress, worn as a skirt, P.O.A. VERONICA MARUCCI hat, P.O.A. POMELLATO necklace and rings, all P.O.A. *Always read the label and follow directions for use. Prolonged sun exposure should be avoided.

Summer saviours

To brighten and curb hyperpigmentation, apply your favourite vitamin C serum both morning and night, while retinol devotees could dial back their usage to once a week; the wonder ingredient is known to increase sun sensitivity.

ALPHA-H Vitamin C Serum with 10% Ethyl Ascorbic Acid, \$85.
ERES top, \$365.
ALEXIS BITTAR gold necklace, \$660.
TASAKI pearl necklace, P.O.A. CHOPARD bracelet, P.O.A.

Nothing

Tastes

Like



Four Pillars

••••
FOUR PILLARS

FOURPILLARSGIN.COM
#FOURPILLARSGIN

DON'T DRINK MORE, DRINK BETTER.
#DRINKBETTERGIN

DrinkWise
org.au

Firm favourite

Fuss-free, travel-friendly and packed with powerhouse ingredients, the newest cleansing and restorative balms offer a solid skincare solution.

ART DIRECTION ARQUETTE COOKE PHOTOGRAPH ANNA POGOSSOVA



Clockwise from top: ESTÉE LAUDER Advanced Night Cleansing Balm, \$80; URBAN JUNGLE Melt Me Softly Cleansing Balm, \$36; LA PRAIRIE Supreme Balm Cleanser, \$255; IKKARI Skin Saviour Balm, \$49; DIOR Dior Prestige Le Baume Démaquillant, \$175; COSMETICS 27 Baume 27 Bio-Stimulating Intensive Repair Balm, \$260; CLINIQUE Take The Day Off Cleansing Balm, \$65.

WORDS: REMY RIPPON
ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB

Lost and found

Recalling a beloved Chanel lipstick, Chloe Schama searches colour databases, high-tech matching tools and the complexities of memory.

PHOTOGRAPH NATASJA FOURIE



We've all had the experience: a lifetime of trial and error finally leads you to the perfect shade, and then the lipstick is discontinued (lost to time) or goes missing (lost in the handbag). For me, it was an almost-maroon Chanel that I plucked from the beauty cupboard at the office and then wore to my sister-in-law's wedding at an outdoor railway museum. The colour was somewhere between plum and a brick path after it's rained; putting it on was like becoming another person, a woman with something crisp to say, even when her lips weren't moving. It was an old-timey wedding, with pin curls, tea-length dresses, and a Paper Moon-style photo set-up. We rode a rattling antique car to the ceremony site, and I felt, in my sepia shade, like I had

been lifted from a silent film. The colour was perfect, and so were the pictures. This was lucky from one vantage point (the colour was immortalised by professional photography), unfortunate from another (the photos taunted me: would I ever find it again?). The tube was not even one-quarter used when it vanished. As Elizabeth Bishop put it, "The art of losing isn't hard to master."

While the intersection of scent and taste with memory has prompted scientific examinations and literary ruminations (Proust with his madeleines, and so on), the connection between colour perception and memory seems a more elusive target for inquiry, perhaps because it is so subjective. "I am only too aware – having faced customers across the shop

counter for many years – that we tend to see colour in different ways,” writes *The Anatomy of Colour* author Patrick Baty in an email to me from London, where he is also the proprietor of the masterfully encyclopedic paint shop Papers and Paints and a kind of visual detective-cum-mad scientist when it comes to pairing shades from the past with modern-day materials. (He recently, for example, restored the drawing rooms at Stowe House in Buckinghamshire to their precise 18th-century glory.) Originally taught by his father to colour-match by eye, Baty now uses a machine called a spectrophotometer to build up a giant database of colour profiles – perhaps the largest in existence. But all the science in the world doesn’t make the way we experience colour less personal, he concedes. “So often, people’s responses are based on emotion or even on some of the ridiculous names given to them by paint companies. Some names discourage, while others encourage selection (for example, ‘Senior Citizen’ or ‘Elephant’s Breath’).”

However individual our relationship with colour might be, it has an undeniable power to affect the way our neurons fire. Autistic patients read 35 per cent faster, according to one study, when a coloured overlay is put on the text. Some warmer colours (yellows, reds and oranges) have been found to increase attention more effectively than cooler tones – not hard to clock if one has ever walked through a food court with screaming, flame-coloured signage. We remember vibrant images better than black-and-white ones. And then there is the infamous “drunk tank pink” theory, popularised by social psychologist Adam Alter’s 2013 book of the same name: the idea that a bubble-gum hue could pacify inebriated aggressors (or an opposing team – some high school soccer coaches took to painting the visiting athletes’ locker rooms this Barbie-adjacent shade). The multimedia artist Madeline Hollander, whose serpentine dance *Hydro Parade*, which last year wound its way through New York’s Metropolitan Museum, has a kind of synesthesia in which she experiences all language (and some sounds) in colour – for example, L is blue, H is white; do is yellow, re, maroon – and it’s been this way since she can remember. “Having synesthesia,” she tells me, “is like having a window into the metaprocessing that goes on in the brain as it translates symbols, ideas, language into thought.”

In the years that followed my sister-in-law’s wedding, I did my own processing of what this colour might mean and how to find it, wandering department store aisles, painting the back of my hand a slice of the spectrum ranging from crimson to ochre. I dipped my toes into the Pinterest colour-matching world, a mood board gone off its hinges. I found myself on homely websites where you could order a (new) bespoke product based on a colour-matched sample of an earlier offering. But all those services and social media subcultures were predicated on the idea that you knew exactly which (mostly discontinued) shade you were looking for. In Sephora, I would attempt to describe the hue: “Dark red, almost bordering on brown, a colour that belonged on Claire Danes’s quavering lips in *My So-Called*

Life ...” and the gen Z salesperson would bat her lashes. I might as well have been spouting algebra theorems.

But who needs language when you have technology? When I finally email Chanel with a similarly abstruse description, I am kindly referred to their virtual try-on tool, a targeted filter that lets you “test” the colours by staring into your laptop screen, no in-store stick sharing required – a practice that now seems a relic of a pre-pandemic era, when we had less familiarity with germ theory. A quick trip through the internet reveals that Maybelline has a similar tool, and so does Revlon, L’Oréal, and many other companies. Last year, Fenty launched a shade-matching filter for its foundation on TikTok, which, when you turn it on, suspends your face in a skin-coloured cloud, Casper the Ghost-like. It might not be a spectrophotometer, but it’s leaps beyond my mumblings at the store – Proustian remembrance replaced by the power of pixels.

I get to work with the Chanel tool, pouting for the camera on my laptop while swiping through various shade options, jotting down names as I go. A few days later they arrive. Rouge Allure Caractère is more brown than red, as if I’ve forgotten to lick my

lips while drinking syrupy hot chocolate; Rouge Allure Sensation is a dark blackberry colour, more like something that belongs on Wednesday Addams. I boldly line my lips, and then rub them clean in shock when I catch a glimpse of myself in the bathroom mirror an hour later. Not for me! Rouge Coco Baume in Fall For Me is a much more enjoyable wear but a different consistency than what I’d recalled. As the name implies, it’s somewhere between balm and lipstick and goes on smooth and slick. Somewhere along the line, I realise that Chanel actually provides a way to reverse-engineer a solution with its LipsScanner app, which allows you to take a photo and then

match the colour to its offerings. It’s like some kind of digital-age fairytale: the answer was in the picture all along. I take myself to the department store and purchase a stick of Rouge Coco in Suzanne – there it is! A somewhat anticlimactic conclusion to my half-decade-long quest.

Science, it seems, has its limits when entangled with sentiment. Perhaps what I wanted was not so much the shade, but the shadow of a former self, or to return to a moment in time already washed in the warm tones of nostalgia. There’s another photo from that wedding weekend that remains foremost in my memory. It’s an image of the nape of my then nine-month-old’s neck as I gave him a bath in the hotel sink, a perfect curl nestled in the crevice at the bottom of his skull, anatomy that was changing almost the instant I took the picture. He would never be so small again.

My sister-in-law would never again smile like it was the first day of the rest of her life. In the meantime, Chanel’s Fall For Me, that lighter shade with the slicker texture, has nestled itself comfortably in the bottom of my purse. I find myself reaching for it on the subway, at the office, as I drop that now seven-year-old off for his first day in grade two. It’s not a colour from my past, but one for the present.

“Perhaps what I wanted was not the shade, but the shadow of a former self, or to return to a moment in time”

Water play

Known for its hydrating prowess, hyaluronic acid is a skincare stalwart. Diandra Politano, Dior Australia's skin expert, offers a refresher on its benefits and why it's a key ingredient in the house's newest formula.

By Remy Rippon.



VOGUE AUSTRALIA: Put simply, what is hyaluronic acid [HA] and why do we need it?

DIANDRA POLITANO: "Hyaluronic acid is a vital molecule naturally present in the body and skin. It has an incredible ability to bind to water molecules, helping to keep the skin well-hydrated. Skin hydration is crucial for maintaining the skin's plumpness, elasticity and overall youthful appearance."

VA: It's naturally produced by the body. What happens to it as we age?

DP: "As we age, the natural production of hyaluronic slows down, which can lead to a loss of skin moisture, firmness and elasticity, contributing to the visible signs of ageing, such as wrinkles and fine lines."

VA: What types of behaviours accelerate loss of hyaluronic acid?

DP: "The loss of hyaluronic acid is a natural and inevitable part of ageing, however it is exacerbated by factors like sun exposure, and unhealthy lifestyle habits like drinking alcohol, smoking and an unhealthy diet."

VA: So can we replenish it?

DP: "Yes, application of hyaluronic acid in skincare has been proven in studies to effectively hydrate the skin and provide improvements in the appearance of fine lines and wrinkles. When applied to the skin, HA can attract and retain water, helping to hydrate and plump the skin."

VA: How does Dior's new hyaluronic acid-infused formula hydrate?

DP: "Dior's Capture Totale Hyalushot is a concentrated and targeted treatment that uses a complex of two patented hyaluronic acids and multi-fermented

and revitalising Longoza [flower]. It features an ultra-slim tip which precisely deposits the intensive formulation into concern areas, such as the hollows and furrows of the skin."

VA: How does it plump out fine lines?

DP: "Hyaluronic acid plumps fine lines by attracting and retaining water, leading to increased skin hydration and plumpness, which contributes to smoother fine lines."

VA: Top tips for anyone new to hyaluronic acid?

DP: "Prevention is always the key. However, I also like to tell clients that it is never too late to start with active skincare. I would recommend a product like this for ages 25 and older. This is right about when our cell turnover slows down, and we are not producing HA naturally, so it is a fantastic preventive measure for younger skin to avoid the use of other drastic measures. HA is totally safe for first-timers; however, when starting a new serum, especially one that is so targeted and concentrated, you must always begin by using it every second day for the first week and only introduce one new product at a time."



DIOR Capture Totale Hyalushot, \$158, (available from January 28).

Pin drop

Two new beauty and wellness hotspots open their doors along the east coast. Prepare yourself for some serious wellness solutions.

AMY JEAN BROW AGENCY, THE LANGHAM GOLD COAST

Holiday-makers and GC locals alike can now access Amy Jean's signature brand of brow and lash maintenance inside The Langham's luxury Chuan Spa, with keratin lash lifts, brow sculpting and cosmetic tattooing on offer within the luxury digs.



TOTAL FUSION PLATINUM, NEWSTEAD, BRISBANE

With 10 fitness and wellness studios, a rooftop recovery centre (think magnesium pools and a salt cave), as well as co-working spaces and a cafe, Brisbane's newest health hub combines smart design and cutting-edge wellbeing protocols under one roof.



On the clock

No time? No problem. Bank a few extra minutes every morning with formulas that deliver on their promise in a fraction of the time. Efficient.



HAIR: KLORANE STRENGTHENING SHAMPOO WITH QUININE AND ORGANIC EDELWEISS, \$25.

Loaded with quinine (to counteract hair loss) as well as vitamin B and caffeine, you can skip heat styling altogether with this volume-boosting formula.



SKIN: GOOP COLORBLUR GLOW BALM IN SLIPPER, \$54.

Every beauty bag needs a do-it-all balm. This one delivers a sheer lick of colour to lips, cheeks and eyes, and can be applied with your fingertips wherever you are.

Ingredient to know: ectoin

There are skincare ingredients that deliver hydration to the skin and those that aim to prevent water loss through the skin. Ectoin falls into the latter camp. Derived from amino acids and gentle on the complexion, skincare spiked with ectoin works to strengthen the skin barrier and reduce moisture loss.



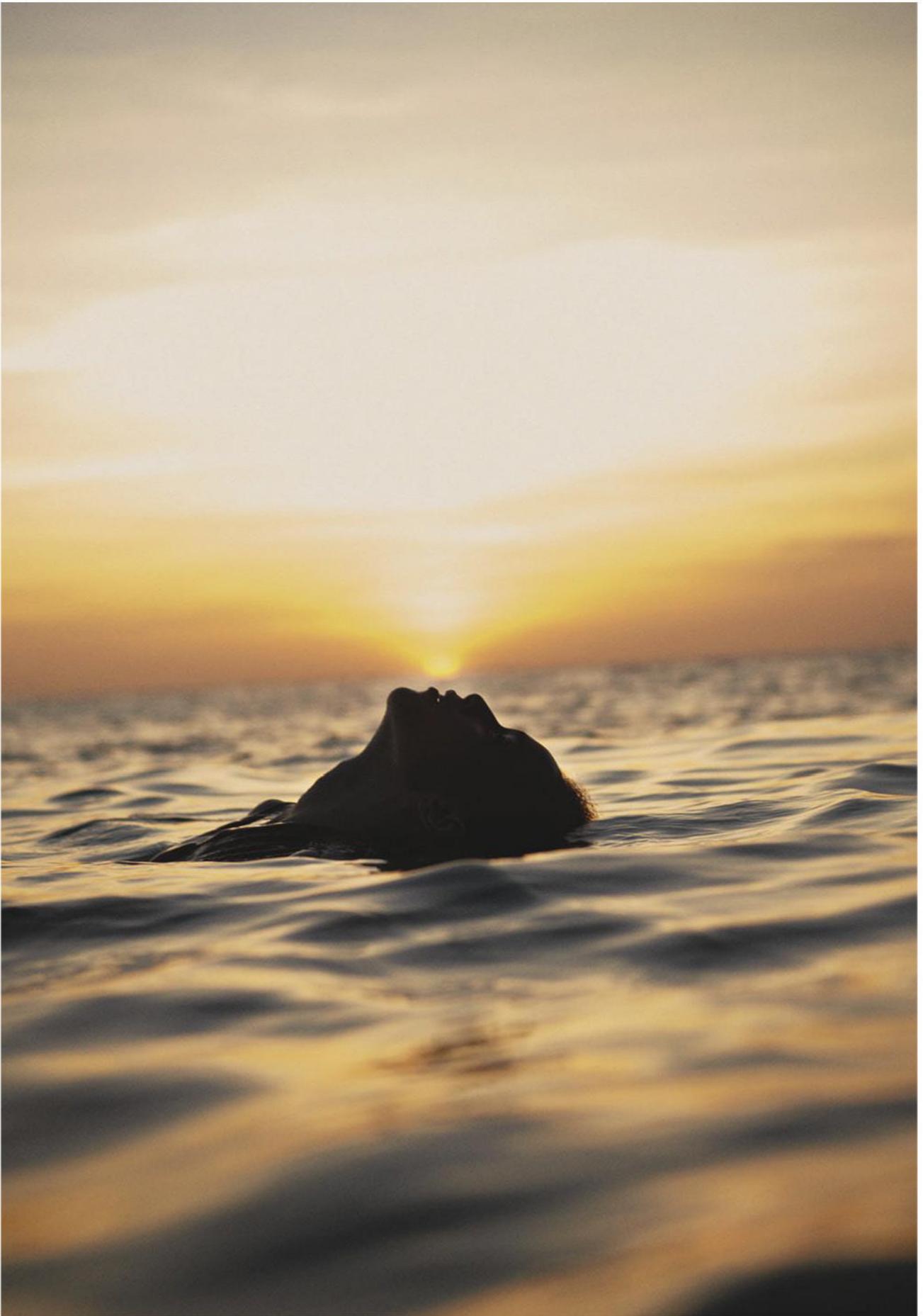
Sixth sense

The newest addition to Louis Vuitton's Les Extraits fragrance collection – and the latest from its masterminds, perfumer Jacques Cavallier Belletrud and noted architect Frank Gehry – is an ode to oud. Housed in a tawny red bottle, the maison's sixth scent, Myriad, continues the line's ethos forgoing top, middle and base notes common in perfumery. The result is a fresh take on the typically dense woody note with the addition of rose, saffron, cocoa and white musk, which spring to life on pulse points.

LOUIS VUITTON Myriad, 100ml for \$1,040.



**NAILS: HERMÈS LES MAINS
HERMÈS NAIL ENAMEL IN BLEU
ELECTRIQUE, \$82.** Get a salon-worthy mani at home in a fraction of the time thanks to the nifty brush applicator and intense colour pay-off of Hermès's smartly designed nail shades.



To the extreme

From sub-zero skincare to the hottest body treatments, when it comes to beauty and wellness protocols, temperature matters, says Remy Rippon.

PHOTOGRAPH JOUKE BOS

Going up, going down

If you've ever endured an ice bath or sauna, you know it can be a handy ritual to improve recovery, reduce stress and encourage better sleep. But experts now believe a fire and ice combo can boost the benefits. "The traditional Finnish bathing method was to pop out the sauna and then lay in snow," says Damien Cavallucci, Cavcorp CEO and developer of Total Fusion Platinum, Brisbane's newest health club boasting a rooftop suite of hot and cold modalities. To reap the body benefits of a spike and dip in temperature, the club's medical concierges recommend kicking things off with a swift 70 to 90-degree sauna (no more than 15 minutes) before entering the snow room. The stalactite-lined igloo is cooled to minus 10 degrees to lower body temperature, constrict blood vessels, aid recovery and increase circulation. "What we've done is take those ancient Finnish health and wellness benefits and combined it with modern technology," says Cavallucci. While the advantages range from improved blood flow, muscle stimulation, pain relief, and increased concentration and alertness, consult your doctor before taking the plunge.

Do as yogis do

Hot yoga may not be new, but fresh research suggests the benefits go well beyond breaking a sweat. According to a study published in the *Journal of Clinical Psychiatry*, researchers from Massachusetts General Hospital found that just one 90-minute hot yoga session per week (over eight weeks) was associated with a notable drop in depression symptoms of participants. While the US-based participants did their shavasanas in a room heated to 40 degrees Celsius, you can simply swap your usual gym session for a shaded outdoor workout. You'll reap the benefits of both the summer warmth and an exercise-induced dopamine hit.

Beam of light

If the mere thought of lasers conjures images of red-hot beams and – occasionally – toe-curling discomfort, then get acquainted with a cool alternative: cold lasers. Sweeping clinics stateside, UltraClear works similarly to a standard fractional laser by administering tiny thermal injuries to kickstart the skin's natural healing process and improve hyperpigmentation, skin tone and fine lines. The key difference? The "cool" technology hovers at an optimal

wavelength and depth, curbing thermal damage, post-treatment hyperpigmentation, pain and downtime. Watch this space for its Australian arrival.

Take an ice break

Face icing is as simple as it sounds. The ancient practice of passing a cube of ice across the skin has enjoyed a resurgence thanks to TikTok (#faceicing has had more than 67 million views) and a swathe of frozen products and protocols. "Facial icing is a quick remedy for puffiness, visibly firming and contouring your face, while also helping to reduce dark circles under your eyes," says Sarah Forrai, co-founder of Contour Cube, a refillable, super-sized ice mould specifically designed for the face. "Icing also soaks away oil from your skin and works wonders in minimising acne, stopping spots in their tracks by soothing swelling."

To get the most out of this sub-zero step, Forrai suggests a quick cleanse before wetting the ice under cold water and sweeping it in an upward motion along the face. And make it speedy. "There's a common misconception that the facial icing process is an elongated one, however the best results are achieved within one minute of icing. Once the ice is massaged into the skin, follow this with your moisturising routine," says Forrai.

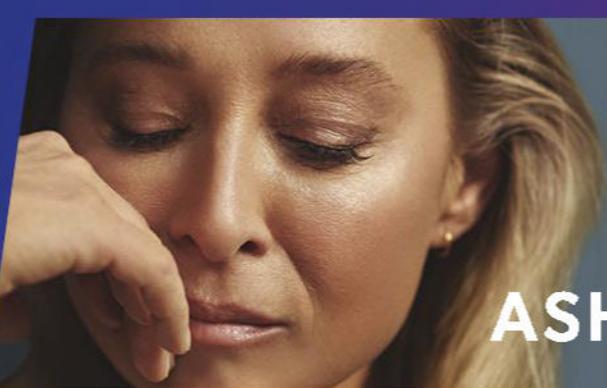
Still, even the simplest protocols come with a word of caution. If you're prone to rosacea or redness, cold temperatures can trigger flare-ups. For those with sensitive skin, wrap a muslin or cloth around the ice to create a buffer, or skip ice altogether and pop your gua sha or face roller in the fridge for a refreshing cool snap.

Bring the warmth

While extreme hot and cold treatments have proven benefits, never underestimate the power of protocols that take a gentler approach. If you bookend your day with a steaming hot shower, consider dialling down the heat (38 degrees Celsius is optimal). Ditto your daily cleanse. Redness, sensitivity and skin conditions like rosacea, can be aggravated by heat, so swap out the hot washcloth for a splash of lukewarm water.

Our favourite formulas, too, can benefit from warmth. Do as the best facialists do and warm your go-to serums and moisturisers in your hands before massaging into your skin; the simple step can help active ingredients absorb more efficiently. Easy does it.

"Facial icing is a quick remedy for puffiness, visibly firming and contouring your face, while also helping to reduce dark circles under your eyes. Icing works wonders in minimising acne, stopping spots by soothing swelling"



BINGE

ASHER KEDDIE

From the Producer of Big Little Lies



BINGE Original

STRIFE

Write your wrongs



STREAM EVERY EPISODE



Capricorn

22 December-20 January

Mercury entering your sign now helps you make sense of recent emotive issues. Add a New Moon, Mars and Venus and you'll soon see good things heading your way. Romance brings renewed spontaneity, variety and the unexpected, but avoid being dramatic about intimacy or commitments, as Pluto aims to transform your approach to money and to what or who means the most to you.

STYLE ICON: Aja Naomi King

Aries

21 March-20 April

Mercury, now out of retrograde, urges you to move forward with travel, study or media plans. Mars and a New Moon motivate your career mojo with Venus supplying added harmony, while Pluto prioritises collabs over personal power trips. As a Full Moon pushes you to take a romantic or creative risk, authenticity will be worth the inevitable financial roller-coaster ride.

STYLE ICON: Lily James

Cancer

22 June-22 July

Health and work issues gain clarity now with Mercury out of reverse. Pluto champions alliances that suit you, not what convention dictates, as relationships get a New Moon-inspired fresh start with Mars and Venus potentially making things official. While a Full Moon might encourage comfort spending, formerly flaky friends and broken dreams make a reassuring U-turn.

STYLE ICON: Ariana Grande

Libra

23 September-23 October

Your home and lifestyle get a New Moon makeover now with your ruler Venus and Mars increasing harmony and passion *chez vous*, just as Pluto starts to customise romance and creativity to your own unique needs. A Full Moon helps you celebrate or terminate a friendship or ambition, and recent erratic money and intimacy issues return to a more manageable level of mayhem.

STYLE ICON: Dakota Johnson

Aquarius

21 January-18 February

You get to hit “reset” now with any recent upsets over friends and ambitions. Your mindset gets a makeover, too, with a New Moon, Mars and Venus making “passionate” your go-to mood. As you encounter Pluto, the planet that’s out to transform your look and outlook, be aware of your power to shake up things at work, from being stuck in a rut to relocating to a good groove.

STYLE ICON: Rosamund Pike

Taurus

21 April-21 May

This month is about opening your eyes and your world with Mars, a New Moon and your ruler Venus pushing boundaries. Learn all you can to keep moving forward with your career as this is where Pluto brings huge energy for change. Home gets a rush of Full Moon-induced emotion, and with quirky Uranus out of retrograde in your sign aim to celebrate your own idiosyncrasies.

STYLE ICON: Ana de Armas

Leo

23 July-23 August

Muddles with romance or creativity ease now with Mercury out of retrograde. A New Moon refreshes work and wellbeing routines, with extra harmony and energy from Venus and Mars. Pluto revolutionises how you connect with others, though it’s a slow burn not an instant fix. A Full Moon in your own sign points the way to less personal drama and more “live and let live”.

STYLE ICON: Shalom Brune-Franklin

Scorpio

24 October-22 November

Mercury retrograde may have caused chaos with your money and values lately but both areas get truly unscrambled now. Communication gets a New Moon refresh with Mars and Venus adding some love into the mix as well. Release an emotive career concern under the Full Moon’s beams, and prepare for a lifestyle transformation as Pluto takes up long-term residence *chez vous*.

STYLE ICON: Alexa Chung

Pisces

19 February-20 March

Your career feels more settled now as Mercury retrograde mix-ups get resolved, with a New Moon plus Mars and Venus rebooting your dream team as well as your dreams. As emotions get a detox with Pluto’s help, a Full Moon urges you to step away from overwhelming work routines, and quirky planet Uranus brings a unique take on how to stay calm and speak up for yourself.

STYLE ICON: Emily Blunt

Gemini

22 May-21 June

Your ruler Mercury now out of retrograde helps relationships get back on track. Things could go deeper with a New Moon hinting at commitment and Mars and Venus adding passion. A Full Moon shuts down a flippant phase in favour of more serious discussions, and knowledge and spirituality also go deep now under Pluto’s influence. It’s a long-haul journey, but your first step starts now.

STYLE ICON: Angelina Jolie

Virgo

24 August-22 September

Home mix-ups may turn out rather marvellously now with your ruler Mercury out of reverse. A Full Moon helps to clear away self-doubt, and romance and artistic endeavours get a push with a New Moon, Mars and Venus inspiring results that will last. Pluto gets ready to transform work and self-care so that doing things your way rather than “as expected” is the way to go.

STYLE ICON: Beyoncé

Sagittarius

23 November-21 December

You’re back on track now with Mercury out of retrograde in your sign and with a New Moon, Mars and Venus combo adding power to your financial prowess. Pluto brings a deep desire to connect, though a Full Moon signals to keep things attainable rather than overreach. Self-care regimens may become steadier now by focusing on what works best for you, not everyone else.

STYLE ICON: Rita Ora

Soft wear

Louis Vuitton's GO-14 carries Nicolas Ghesquière's signature geometry and the touchable cushioned softness of the *malletage* pattern found inside the house's iconic trunks – the bag's plush inspiration.



LOUIS VUITTON bag, \$11,400.

ART DIRECTION ARQUETTE COOKE STYLING ISABELLA MAMAS
PHOTOGRAPH ANNA POGOSSOVA

WORDS: ALICE BIRRELL
MEMPHIS: MILANO CHAIR, \$4,350. FROM LIVING EDGE.
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IGA ŚWIĄTEK, ROLAND-GARROS



JANNIK SINNER, AUSTRALIAN OPEN



COCO GAUFF,
THE CHAMPIONSHIPS,
WIMBLEDON



STEFANOS TSITSIPAS,
NITTO ATP FINALS



CARLOS ALCARAZ,
US OPEN



WHAT ARE THEY FACING?

Like any special game, tennis is not about what the players are chasing after. It is about what they must face along the way. Wimbledon or Roland-Garros, the US Open or the Australian Open... When they tread these monumental grounds, they're not only dubbed by the most revered institutions or galvanized by the roar of the arenas. They're also facing the unforgiving surface, the traditions of the venues, and the eye of connoisseur crowds. But even the epic games that have been played there and the legends they have forged, even the seasoned champion or feisty newcomer that keeps returning their best shots won't provide the true measure of the challenge. This is a game of resilience and elegance, patience and panache, power and heart. But moreover, it's a game where all players are facing a mirror. And trying their very best to outdo none other than themselves.

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