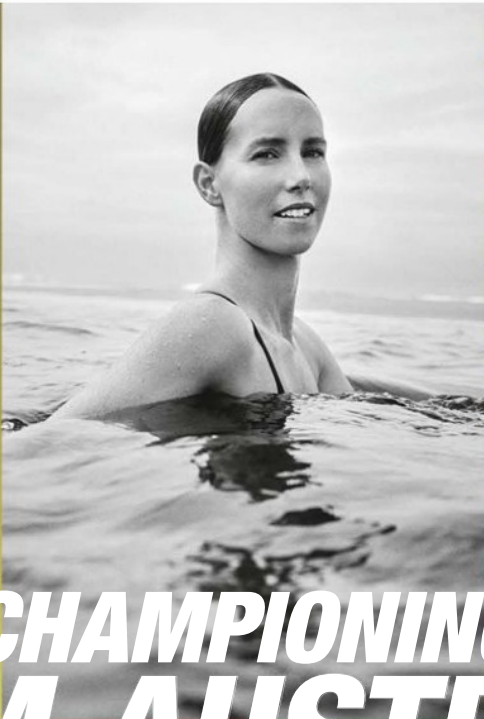


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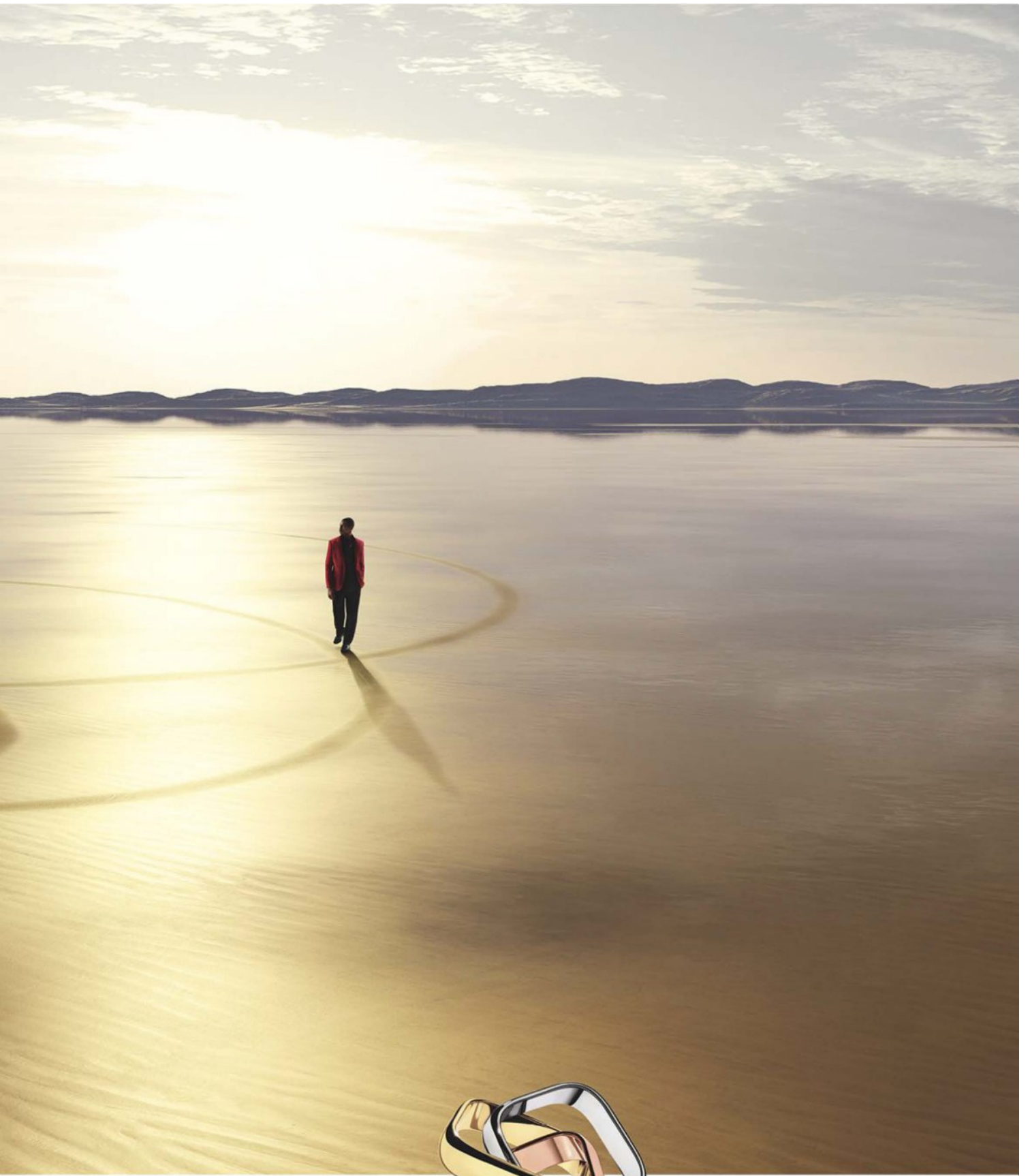


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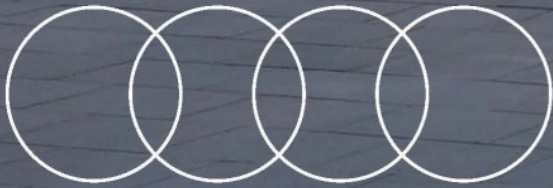


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# July 2024

# VOGUE

AUSTRALIA



## On the cover

### Clockwise from top left:

Nina Kennedy wears a NAGNATA bodysuit. CHRISTOPHER ESBER pants. MICHAEL HILL earrings and necklaces. BULGARI rings. Emma McKeon wears a SPEEDO swimsuit. Chloe Covell wears a NIKE X BODE jacket. NIKE shirt, socks and her own shoes. RUBE PEDDER FOR NIKE pants. BULGARI necklaces. Mary Fowler wears a GUCCI top. ROMANCE WAS BORN Regenerated skirt. TIFFANY & CO. earrings and rings. Torrie Lewis wears a DION LEE top and pants. MICHAEL HILL earrings. BULGARI necklace.

**Stylist:** Kaila Matthews

**Photographer:** Charles Dennington

**Nina and Torrie beauty:**

**Hair:** Rory Rice

**Make-up:** Gillian Campbell

**Emma and Chloe beauty:**

**Hair:** Georgia Ramman

**Make-up:** Isabella Schimid

**Mary beauty:**

**Hair:** Rory Rice

**Make-up:** Isabella Schimid

**For all:**

**Prop stylist:** Nat Turnbull

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

**20** Editor's letter

**22** Contributors

**24** On set

**28** Got game

The major wardrobe players this winter borrow from a sporting spirit, melding style performance with a refined new edge.

**41** Field day

Miuccia Prada let her creative inclinations loose on the clean lines of the house classic Galleria bag with leather sprigs of floral blooms, as beguiling as the real thing.

**42** The new players

A fresh class of designers are putting their own stamp on sports-influenced clothing, as dynamic as our outdoor lifestyle. Meet the new line-up.

**48** Flying the flag

Tommy Hilfiger's life is spent taking the pulse of culture. But on the eve of his label's 40th anniversary, an unexpected pivot in his creative direction proves he still has plenty more to say.

**53** Ride on

The *ne plus ultra* of riding boots, Hermès's instantly recognisable pair encapsulates an equestrian rigour, and a quintessentially French spirit of freedom.

**54** Giorgio on my mind

As he turns a magnificent 90, Mr Armani celebrates some of his most major moments in *Vogue*.

**56** Curated by: Grace Wales Bonner

Designer, catalyst, pioneer – Grace Wales Bonner is all these things, defying categorisation with her curatorial eye which she applies to fashion and art, craft and design. The British-Jamaican creative shares her influences.

**58** Shining legacy

At Tiffany & Co., a jeweller with nearly two centuries of history, the past is a propulsive force – and its pioneering, audacious story is driving the future of the American house.

**60** Free reign

Boho chic, the liberated and unfettered style statement of the aughts, is back – with a floaty, festival-ready vengeance.

**62** Shower of strength

For sculptor Sanné Mestrom, there is power in the act of creativity. We get a preview of her next exhibition.

**64** Words of power

As she prepares for her fourth Olympics, the Gold medal-winning swimmer Bronte Campbell reflects on how much has changed for female athletes in the century since the Games were last held in Paris.

**66** Future proof

When her dream of going to the Olympics was sidelined by injury, Holly Takos found a new career path and vocation as a woman in tech.

**70** Ready to read

These five books by female authors are fast and pacy page-turners for when you want a novel that races by.



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## 83 Game time

Sport and style take centre stage as our greatest athletes compete for Olympic gold in the global fashion capital.

## 108 Trophy pieces

The newest jewelled creations are elite performances in their own right; displays of excellence in precious stones.

## 114 Winning combination

In 2024, the longstanding relationship between fashion and sport has reached fever pitch. But one fashion lover, and self-declared sports outsider, asks how two seemingly different worlds make good teammates, and if we're in it for the long haul.

## 118 Bright clothes, big city

Even frenetic city life can't overpower the season's commanding tailoring and electric colours. Choose eccentric suiting and everyday staples with unmissable twists for landmark style.

## 130 A watery stage

The Paris Games will kick off, in spectacular fashion, with a procession on the Seine. *Vogue* meets the creative director orchestrating it all.

## 134 Changing the game

She is a tireless champion for women in sport, from the Matildas to the Olympics and beyond. The minister for sport and aged care, Anika Wells, shares her drive with us.

## 138 About face

Ruby brows, blue liner and painterly pouts – anything goes when make-up mirrors your mood.

## 145 Active wares

Fancy getting skin fit? Supplement your skincare routine with results-driven, high-performance elixirs.

## 146 Power moves

From flexibility to muscle strength, the long-term benefits of strength training are well documented. Here, Michelle McNiece, TotalFusion Platinum's head of program and training, shares her tips to get started.

## 148 Perfect fit

As the pressures of modern life mount, an uptick in perfectionism among millennials has led to an imperfect scenario: burnout, self-criticism and lofty expectations.

## 151 Horoscopes

## 152 Final note



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# Editor's letter



In the lead-up to the Olympics, the Australian team (and the country) is buzzing with anticipation and hope. This issue is dedicated to their collective endeavours and offers a window into members of team Australia.

Each athlete in our portfolio, from page 83, embodies the Aussie spirit of doing their best and giving everything. Among them, Emma McKeon stands as a beacon of excellence. With her focus and relentless drive, she has already secured her place as one of the greatest Olympians. Her calm demeanor in the pool and her ability to stay grounded under pressure inspire her teammates and us alike. Jessica Fox is a powerhouse in the canoeing world. Her journey has been one of overcoming obstacles and defying expectations. With each stroke, she pushes herself to the limit while maintaining an unwavering optimism. Her perseverance under pressure is a testament to her character, inspiring those who watch her race.

The relatively new names, Chloe Covell and Callum Peters are fast making their mark. With Chloe's agility and fierce competitiveness on the skateboard, and Callum's precision and power in boxing, they represent the future – young and hungry for success.

Nina Kennedy, is a gold medal contender in pole vaulting, and exemplifies the perfect blend of grace and strength. Her quiet confidence and dedication have made her a role model for aspiring athletes. Tyler Wright, the surfing phenomenon, brings her vibrant energy and fearless attitude to the waves. Her resilience, especially after overcoming personal and professional challenges, showcases the true essence of the Aussie attitude. And, of course, there's Mary Fowler, an icon in the making on the soccer field, with her skill and poise. Her journey from a small-town girl to a national hero is a story of passion and perseverance, carrying the dreams of many young athletes. Tina Rahimi's incredible story adds

depth to the team with her rise in boxing a tale of overcoming cultural and personal barriers. The Games is not just about winning medals but about breaking boundaries and motivating others to follow their dreams.

Together, these athletes and the wider team are the face of talent, determination and joy. They represent the heart of Australia, a nation that thrives on the belief that giving your all, smiling through the challenges, and supporting one another is the true path to greatness. As they prepare for the Olympics, they carry with them the hopes and dreams of a country that believes in the power of the human spirit.

In that vein, we've also shared the story of resilience and fortitude of former professional cyclist Holly Takos, who forged a new path in tech following a career-ending injury she suffered just as she was preparing for the Tokyo Olympics. (See page 66.) Takos now works in cyber security for the Commonwealth Bank, which has come on board as a presenting partner at this year's *Vogue Codes*. Our annual program successfully kicked off with the *Vogue Codes* Summit last month, with Audi, Net-A-Porter and Billy Blue College of Design at Torrens University also joining as supporting partners. For those who missed out, our In Conversation breakfast series will soon be held in Sydney, Melbourne, Brisbane and Adelaide, with tickets available from [vogue.com.au/vogue-codes](http://vogue.com.au/vogue-codes). Much like the athletes featured in this issue, these events are about being inspired by people pushing boundaries and chasing excellence. We'd love to see you there.

CHRISTINE CENTENERA Editor-in-chief



# PASQUALE BRUNI

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## CHARLOTTE ROSE

“It was a massive feat of organisation,” *Vogue* Australia’s senior producer Charlotte Rose says of pulling together this issue’s momentous Olympic cover shoot, which took place over four different days. “Having four shoot dates doesn’t mean each date is one quarter of the work, it was actually four times the work,” she explains. “There are a bunch of logistics involved in shooting athletes, including scheduling around their training hours and prior commitments.” Nevertheless, Rose shares she’s honoured to have been involved in such an exciting project ahead of the Paris Games. “Working on a *Vogue* cover is always a privilege,” she concludes.



## BRONTE CAMPBELL

“I first approached *Vogue* at the end of 2023, after becoming interested in the 1924 Olympic Games in Paris and how they compare to the 2024 Olympics,” swimmer and dual Olympic gold medallist Bronte Campbell explains of her essay ‘Words of power’, from page 64. In it, she explores how the Games have changed for female athletes: from being highly restrictive in what women could compete in and wear to today’s incredible display of what their bodies are capable of. “We’ve made some great strides forward,” says Campbell. “I also hope readers walk away accepting the challenge to think about the words they use when talking about the Paris 2024 Olympics and how they think about the athletes who will stand on that stage doing their best to represent their country.”



## CHARLES DENNINGTON

Photographer Charles Dennington took on the project of shooting 12 Olympians for this cover to mark this month’s Paris Games. “Being a creative person, I’ve always struggled to feel like I belong around sport, but meeting all these great sports personalities really demystified that for me,” he says. One of his favourite moments, which required he change into a wetsuit and flippers, involved surfers Molly Picklum, Tyler Wright and Jack Robinson. “We had super choppy and windy conditions but still used our chance to make it work, with Tyler and Jack getting several waves on camera and Molly kindly making sure I made it to shore when I got stuck in a rip.”



## KAILA MATTHEWS

“The portfolio is a true celebration of Australian sport,” says *Vogue*’s senior fashion and market director Kaila Matthews of the cover shoot she styled. “It was such an amazing experience to see these athletes, the best in their respective fields, as they were preparing for the Olympics. I’m thankful they took the time from training to allow us to capture them.” Crediting her team for their invaluable assistance, Matthews shares that ultimately the reward outshone the many logistical challenges. “Watching the portfolio coming to life on layout and knowing how much work was poured into its creation ... it was all worth it in the end.”







MICHAEL HILL

FINE JEWELLERS

**Right:** The crew at Sydney's Northern Beaches. **Far right:** Surfers, from left, Tyler Wright, Jack Robinson and Molly Picklum. **Below:** Matildas star Mary Fowler.



**From left:** Boxers Callum Peters and Tina Rahimi at Sydney's Cronulla beach; Nina Kennedy poses trackside, also in Sydney; while Chloe Covell shows off her skills on the Gold Coast.

## Ready, set

Ahead of the much-anticipated Paris 2024 Olympic Games, 12 of Australia's top athletes make star turns in *Vogue* Australia's historic July issue.

**T**his July, *Vogue* Australia joins each of the magazine's international editions in heralding the Paris 2024 Olympic Games with a cover dedicated to the country's greatest athletes. "There is such a depth of amazing talent representing us and we wanted to celebrate them," says executive editor Jessica Montague, who will be travelling to Paris this month to cover the Games. "We've never had a *Vogue* representative working on the ground," she reveals. "Like this historic cover, it's another first."

Pulling together *Vogue* Australia's Olympic portfolio, pictured from page 83, proved no easy feat. "Everyone who worked on this project is incredibly proud of the result,"

says Montague, who is often referred to in jest as the resident sports editor. "We shot the 12 athletes over a four-month period across multiple states," she explains of the project that features world-number one paddler Jessica Fox, 14-year-old skater Chloe Covell, and swimmers Emma McKeon and Kaylee McKeown.

"Coordinating shoots with athletes is so much harder than photographing models because you have to work around their training, travel and commercial contracts," she adds. "I've always said *Vogue* Australia punches above its weight, and this cover and portfolio will be among the best issues of *Vogue* in the world."

THE AUSTRALIAN BALLET

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# Got game

The major wardrobe players this winter borrow from a sporting spirit, melding style performance with a refined new edge.

STYLING HARRIET CRAWFORD PHOTOGRAPHS BLAKE AZAR



## Flight path

The bomber has transcended its origins in aviation to become a functional everyday hero. The kind to secure now is elevated in form and fabrication, a counterpoint to its utilitarian edge.

**Above left:** EMMA MULHOLLAND ON HOLIDAY jacket, \$375. ALIX HIGGINS skirt, P.O.A. FALKE socks, \$30.  
**Above right:** ZIMMERMANN jacket, \$2,750, and skirt, \$1,850. TIFFANY & CO. earrings, \$57,000. SPORTMAX shoes, \$1,025.



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



GUCCI jacket, \$7,060, and jeans, \$1,820. CARTIER earrings, \$10,300.

WORDS: ALICE BIRRELL. HAIR: PETE LENNON MAKE-UP: NISHA VAN BERKEL MODEL: ANNA LEE ALL PRICES APPROXIMATE DETAILS AT [VOGUE.COM/AU/WTB](http://VOGUE.COM/AU/WTB)

LOUIS VUITTON  
jacket, \$6,150,  
pants, \$2,860,  
bag, \$6,300, and  
shoes, \$1,800.

**Active interest**

Make the astute investment of a two-for-one style star: a tracksuit. Swap out a blazer for a windbreaker, or tailored trousers for sporting slacks for style mileage as an option on top of wearing it head to toe.





CAMILLA AND MARC  
blazer, \$950. FRIENDS  
WITH FRANK cardigan,  
\$349. WIXII sweater, \$265.  
LUCY FOLK pants, \$425.  
SPEC SAVERS glasses, \$249.  
A. EMERY shoes, \$240.



**Below left:** WYNN HAMLYN dress, worn as top, \$550, and pants, \$450. CARTIER necklace, \$16,800, and watch, \$34,100.  
MAX MARA bag, \$620. **Below right:** ALIX HIGGINS jacket, tank top, pants, one pair worn underneath,  
and scarf, all P.O.A. BULGARI rings, on right hand, \$10,550, and \$3,040, on left hand, \$24,300, and \$5,350.



BLAKE AZAR  
ALL PRICES APPROXIMATE DETAILS AT [VOGUE.COM/AU/WTB](http://VOGUE.COM/AU/WTB)



**Above left:** SPORTMAX sweater, \$1,520, top, \$1,075, and skirt, \$1,075. MONCLER beanie, \$425. MAX MARA gloves, \$460, and bag, \$1,250. VAN CLEEF & ARPELS earrings, P.O.A. **Above right:** HERMÈS dress and boots, both P.O.A. TIFFANY & CO. necklace and ring, both P.O.A.



RORY WILLIAM DOCHERTY vest, \$710, beanie, \$270, and scarf, \$1,225. SAINT LAURENT shirt, \$1,470, and bag, P.O.A. WIXII skirt, \$265. CARTIER earrings, \$10,300, and rings, on right hand, \$11,800, and earring, worn as ring, \$1,550, and on left hand, \$7,250, and \$2,140. FALKE tights, \$60.



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



### Soft launch

Channel the golden age of après-ski and cosy up to piled-on knits and tactile textures in a polished palette of black and white. Keep the feeling going in accessories; the woollier the better.

CHANEL vest, \$13,830, sweater, \$5,010, skirt, \$7,780, and boots, \$3,980, from the Chanel boutiques.



PRADA coat,  
\$9,300, top,  
\$4,750, skirt,  
\$2,850, hat, \$1,440,  
tights, P.O.A., and  
shoes, \$1,850.

**Drill seeker**

The functional credentials of utility fabrics are to be embraced for the twist they bring to staples like trench coats and tailoring. A palette of muted hues and neutrals lends it a grown-up ease.



**Above left:** PARIS GEORGIA coat, \$590. **Above right:** LEE MATHEWS jacket, \$599, skirt, \$399, and pants, \$499. VAN CLEEF & ARPELS earrings, P.O.A., and ring, \$15,900. CHRISTOPHER ESBER shoes, P.O.A. **Below:** DION LEE shirt, \$590, and pants, \$790. VAN CLEEF & ARPELS earrings, P.O.A., and bracelet, \$54,000. ZIMMERMANN shoes, \$875.



BALENCIAGA  
top, skirt, and  
bag, all P.O.A.

### Work out wonders

The gym bag was engineered to hold a bevy of personal effects. Small wonder its shape is being borrowed for the new crop of carry-all that will fit everything from work essentials to a change of shoes. Polished pragmatism.



**Below left:** AAIZÉL jacket, \$1,140, top, \$385, and skirt, \$550. YU MEI bag, \$899. BULGARI ring, \$16,400.  
**Below right:** LUUDA skirt, \$420. BOSS bag, \$369. VAN CLEEF & ARPELS ring, \$16,900. CAMILLA AND MARC shoes, \$750.



CHRISTIAN DIOR  
jacket, \$6,400, vest,  
\$3,000, shirt,  
\$3,200, and bag,  
\$6,300. CARTIER  
earrings, \$11,700,  
watch, \$8,400, and  
rings, on index  
finger, \$10,400,  
and on ring finger,  
\$2,290, and \$3,400.



BLAKE AZAR  
ALL PRICES APPROXIMATE DETAILS AT [VOGUE.COM/AU/WTB](http://VOGUE.COM/AU/WTB)

FENDI jacket,  
P.O.A. KARLA  
LAIDLAW pants,  
\$280. SAINT  
LAURENT  
shoes, P.O.A.

### Throwing shapes

Retire the second-skin legging in favour of the fit-and-flare pants, this time around with a shape reminiscent of dancer's pants. Made to move.







UNIQLO socks, \$10.  
SIMONE ROCHA X  
CROCS shoes, \$400.



PAIRE socks,  
\$40. MIU MIU  
sneakers, \$1,640.

### On the trail

The footnote for now? There's a shoe beyond the football sneaker, and it's as ready to stalk outdoor trails as city streets, lifting elements from pursuits like rock climbing, snow and water sports.



FALKE socks,  
\$35. SONG FOR  
THE MUTE  
sneakers, \$240.



LINDNER  
socks, \$40.  
BURBERRY  
shoes, \$1,590.

BLAKE AZAR  
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OBJECT OF DESIRE

# Field day

Miuccia Prada let her creative inclinations loose on the clean lines of the house classic Galleria bag with leather sprigs of floral blooms, as beguiling as the real thing.



PRADA bag,  
\$13,000.

WORDS: ALICE BIRRELL  
ALL PRICES APPROXIMATE. DETAILS AT [VOGUE.COM/AU/WTB](http://VOGUE.COM/AU/WTB)

PHOTOGRAPH LAIA BENAVIDES

# The new players

A fresh class of designers are putting their own stamp on sports-influenced clothing, as dynamic as our outdoor lifestyle. Meet the new line-up.

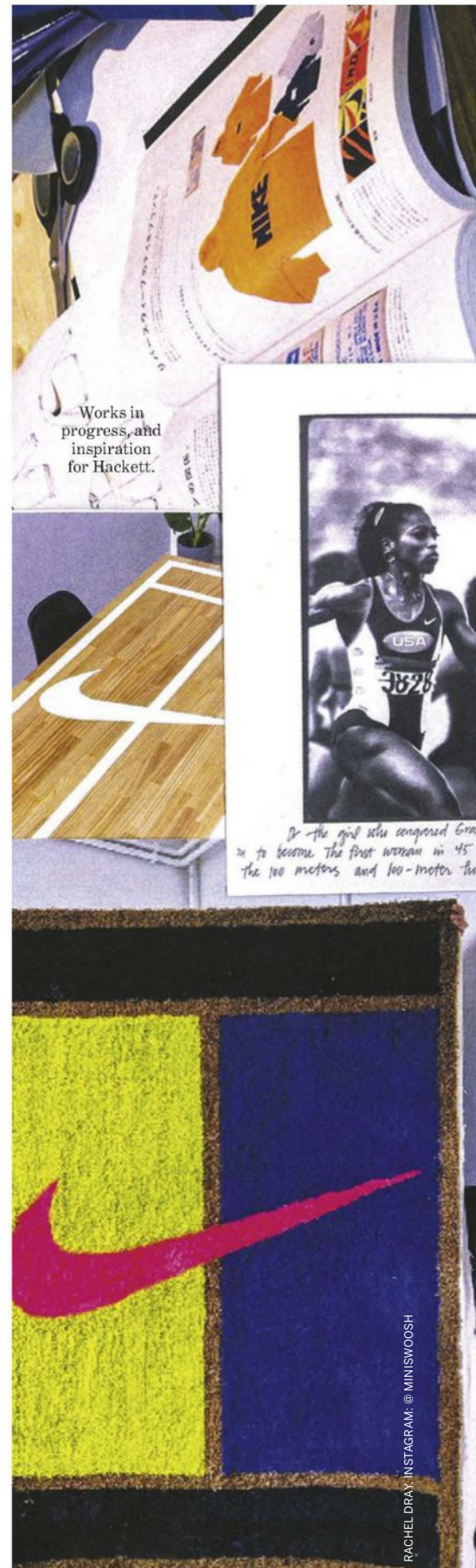
WORDS ALICE BIRRELL

## Alexandra Hackett

Thirty-one-year-old Alexandra Hackett's creative sensibility borrows from disparate influences not unlike one of her upcycled creations – from spliced and sewn together sportswear turned into clothing, furniture and design objects. It began as a teenager, with hand-beading bridal dresses with a local designer, but she was equally “fascinated by branding and logos, which was really fuelled by working years in sneaker retail”. Then to bring it full circle, “I’m quite an avid runner, so performance-wear and this idea of function-driven design has always been central to my process.”

Many may know her by her social media moniker Miniswoosh, in reference to the Nike logo emblazoned on many of her creations, which earned her official approval when the American giant invited her to host workshops and develop products for them. Trained at the Royal Melbourne Institute of Technology (RMIT), Hackett now lives in Berlin, where she moved from London, and while still making, she juggles her creative output with her role as Highsnobiety's collaborations manager. She's just come off the back of working with Salone del Mobile Milano, with work for Jean Paul Gaultier and Converse to Diptyque and Disney under her belt.

Keeping an ear to the ground in street and sportswear is her bread and butter, so what's the next major force shaping the nexus of sport and fashion? She cites the fact that more than 840,000 people signed up for the London marathon next year, an increase of more than 40 per cent. “Right now, we're seeing this incredible boom in the running industry and subsequently this intersection between running and design.” On her wish list? A “Salomon x MM6 running gilet.”





This image and bottom left, her work riffing on Nike including a top made from upcycled socks.



Get Covers

res' disease and n  
gains to win a g  
ndles in world



Alexandra Hackett.



Designs by Hackett for her first label ALCH, left and top middle.





Troye Sivan  
in Donovan  
Darling.

Here, above  
right, and  
far left, looks  
by Donovan  
Darling.

Designer Donovan Darling.

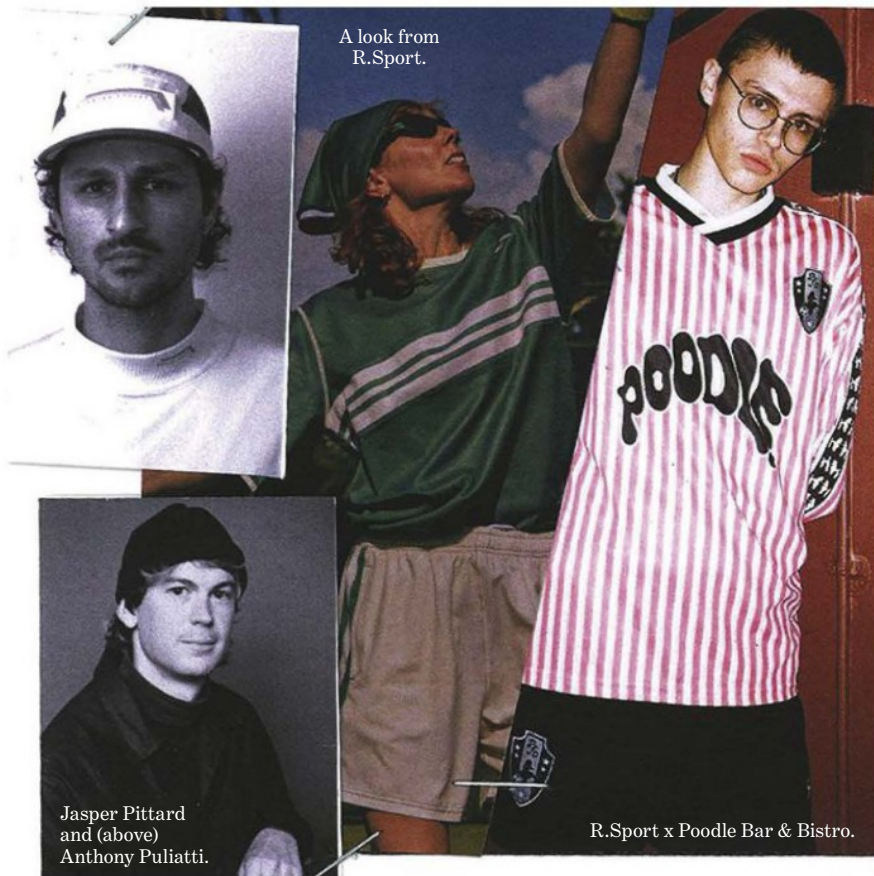
Darling's  
graduate  
runway  
collection.

## Donovan Darling

When Donovan Darling pivoted career trajectories suddenly – from property management to fashion design – he was following a creative impulse, and his idols from Lee Alexander McQueen to Australian force, model Jordan Barrett. All the more to his surprise then, that days out from his Sydney TAFE graduate show, he was clothing Barrett after a stylist called his pieces in for a shoot. “It was a dream come true to have Jordan go from my mood boards for the collection into the actual designs,” he says.

Taking the hyper-masculine tropes in spheres like rugby and bodybuilding and recasting them as a display of pageantry and self-expression is Darling’s way to make sense of spaces he felt he didn’t fit into growing up. “At a young age, I always felt like an observer of the male peer culture around me rather than a part of it.” Instead, he hopes his work subverts the idea that men must conform to a single idea of masculinity, especially in sport. “I want to challenge them to express this same bravado in other facets of life.” This translates to striped rugby shirts with skin-baring cut-outs and shearling and leather lace-up tops with exaggerated shoulders that echo NFL jerseys.

Now that the 24-year-old has gone all-in on fashion, he’s determined to stay in the game locally, despite the hurdles – including financial – for young designers. “I’m proud to be betting on myself every single time,” he says.



A look from R.Sport.

Jasper Pittard and (above) Anthony Puliatti.

R.Sport x Poodle Bar & Bistro.

## R.Sport

Witty, colourful and in a familiar shape, R.Sport’s football jerseys are designed to look good on, or off, the pitch. Co-owners Anthony Puliatti and Jasper Pittard express a love of sport forged in childhood playing cricket, AFL and football, through their design process. “Many of my memories from growing up around sport impact my thoughts on decisions and the direction of collections,” says Puliatti, which includes prioritising function and comfort.

Pittard, who played professional AFL for 10 years, has the added benefit of really knowing what works.

The pair established their brand in 2020, growing their presence locally by adding collaborations along the way. “Collaboration gives us reach, new relationships and different outlooks and approaches to how we operate,” says Puliatti. The one north star they’re navigating by as they grow is authenticity, something they know customers recognise instantly. “We will never build a collection around a sport we are not invested in physically or mentally,” says Puliatti.

## Haydenshapes

“Over the past few decades, the fashion representation of surfing wasn’t really capturing the creativity or influence of our current culture like it did in the late 90s. It’s all felt really mass,” says Haydenshapes’s Hayden Cox the surfboard king (he began shaping in 1997) turned ready-to-wear designer.

Debuting in 2022 and building on an obsession with technical innovation, his pieces set about reframing ideas about what a surf brand could be in Australia today. “When I started the category, I had so much hesitation in the collections feeling too surf or close to what I was doing with my surfboards. I wanted to give the ready-to-wear its own lane,” he says.

This he’s done in sustainable composite fabrics like a semi-transparent technical wool and recycled fleece in a sleek, performance-ready line-up that has included a collaboration with Dion Lee on a range of wetsuits. He cites Marc Newson, Rick Owens, Sabine Marcelis and artist Daniel Arsham as influences; the latter with whom he collaborated on a capsule in 2020.

A devastating fire in his manufacturing space in late 2023 has not stopped him. With other projects upcoming, for now, he’s finding clothing as rewarding as his core board business. “Seeing people wearing items from the collections gives me that same feeling I had seeing my boards out in the water,” he says.



Hayden Cox.

A look from Haydenshapes.

A wetsuit made in collaboration with Dion Lee.



## Verner

If Australia is an outdoorsy nation, then a large portion of that is coloured by salt spray and sand – something Ingrid Verner wove through her second runway show at Australian fashion week this year. “I definitely use my own memories of long summers by the sea, salt and sunscreen, mixed with the kitsch decor of suburban homes,” she says. Thus marine blues offset sunny yellows and lime, alongside hibiscus print shirting and surfer-style loose jeans made from upcycled denim.

“This season I have leaned a little less heavily on print and taken a more hands-on process,” she explains of the added details like cord belts and rope snaking their way down T-shirts and lending subtly sportif accents to creations that include an elevated version of 80s trackpants and board shorts. That many of her pieces contain preloved materials is part of Verner’s preoccupation with exploring the territory between cherished and discarded. “Physically combining or building upon found garments is an important part of my process,” she says.

Born in Singapore but now Melbourne-based, Verner cut her teeth at now defunct Easton Pearson after graduating from RMIT, and now has work in the National Gallery of Victoria. With a celebrated collaboration with Gunditjmarra and Torres Strait Islander artist Lisa Waup and a desire to create distinctly Australian clothes, her sights are set firmly on home turf. “I want to remain Australian-made and foster a new generation, and a thriving economy of craftsmen and artisans,” she says.



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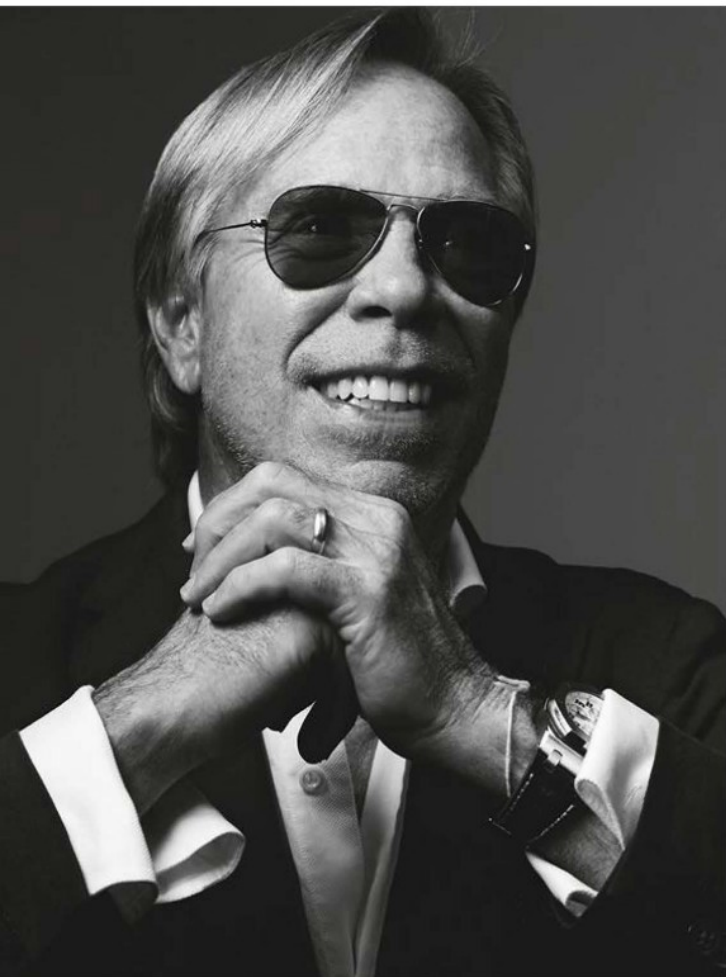


Naomi Campbell and Tommy Hilfiger in 2005.



## Flying the flag

Tommy Hilfiger's life has been spent taking the pulse of culture. But on the eve of his label's 40th anniversary, an unexpected pivot in his creative direction proves he still has plenty more to say. By Jonah Waterhouse.



Tommy Hilfiger.



Looks from Tommy Hilfiger's autumn/winter '24/'25 collection, and above.



Hilfiger at the TommyNow autumn/winter '19/'20 show with Zendaya, the collection's co-designer.



Kate Moss for Tommy Hilfiger in 1996.



Tommy Hilfiger autumn/winter '24/'25.



Hailey Bieber on the runway for TommyNow autumn/winter '16/'17.

Below, from left: Bella Hadid at TommyNow autumn/winter '19/'20; Tommy Hilfiger autumn/winter '24/'25.



I love pop culture,” Tommy Hilfiger says – and it’s hard to downplay the potency of that statement. The designer sits on a leather sofa in a wood-panelled showroom at his offices in Manhattan, where walls are covered with iconic ephemera: from pictures of Beyoncé, Kate Moss and David Bowie wearing Hilfiger’s famous red, white and blue flag logo, to those black-and-white ad campaigns from the 1990s that exported his idea of sporty prep to millions around the world. “I’ve always used cultural icons as either collaborators or as ambassadors for the brand ... [pop culture] moves the needle in society,” he says.

Indeed, Hilfiger, who started his label in 1985 and was inspired by Andy Warhol, mastered the union of fashion and celebrity ahead of the pack. Raised middle-class in upstate New York, Hilfiger has always understood the power of arresting visuals and clothes that linger in the mind. He hard-launched his company by investing in a billboard in Times Square – effectively the equivalent of a viral social media campaign today – with advertising that cemented him among the commanding American designers of the time: Calvin Klein, Perry Ellis and Ralph Lauren. Through the 80s and 90s, when the lofty fashion industry rarely made efforts to gel with the masses, Hilfiger’s vision of polished American prep at accessible prices used household names including Britney Spears, alongside people like Moss, to appeal to a large audience, while still maintaining credibility in fashion’s upper echelons.

More recently, he’s brought on the likes of Gigi Hadid, Zendaya and Lewis Hamilton as co-designers, extending his influence and helping the brand reach around USD\$9 billion in global sales last year. Designing for the TommyNow line, introduced in 2016, he showed pieces these names helped design that could be owned as soon as they hit the runway, a genius marketing stroke.

“Gigi Hadid came in at nine in the morning one day expecting to spend an hour [designing], and she spent until six o’clock in the evening, because she became obsessed with choosing the right fabric and the right colours,” the designer recalls of his two-year collaboration with the model that began in 2016. “A lot of companies hire them and use them as the face ... we may be the first company to really allow them to design and play.”

Bold, recognisable branding is how Hilfiger went from a suburban upbringing to founding a fashion empire with more than 2,000 stores worldwide. But this season he’s in a different state of mind. The designer is speaking a day before his autumn/winter '24/'25 show, held inside Grand Central Station, which painted a different, more refined picture of what his mega-brand can do. The opening look – a wide-collared blue striped shirt with thick, camel wool trousers – set the tone for a collection that prioritised lustrous, expensive fabrics with fewer sightings of his once-prominent logo, the focal point of many of his original denim pieces.

“I really like the clothes,” he says animatedly, with an air of being in the flow of things with his newest collection. The process of putting together a show is often frenetic, but Hilfiger is visibly relaxed. “Sometimes, at the last minute, we’re rushing to get things sewn and get things from factories, but everything is falling into place.” →

GETTY IMAGES; GORUMAY.COM; CRAIG McDEAN; COREY TENOLD

This season's pieces are more premium in cut and finish than past Tommy Hilfiger designs; the angular blazers, tailored pleated skirts and knee-high riding boots in polished leather evoke the collegiate feel of Gloria Steinem and Ali MacGraw in the 70s. It was a departure from Hilfiger's louche denims and bandeau tops of the past, and while they're still core brand staples, he says elevating his womenswear was a top priority.

"The shapes are more sophisticated, the fabrics are more sophisticated, a little bit more grown-up," he says. "We're really leaning into [womenswear] because the women's part of the business is smaller than the men's – but it should be the opposite."

It makes sense. While Hilfiger has shown his command of the modern wardrobe, his famous shirts, jeans and chinos are globally beloved by male customers, with muses like Lewis Hamilton and rapper A\$AP Rocky. But through this season's enduring womenswear – and the signing of ambassadors Sofia Richie Grainge and Kendall Jenner, bellwethers of fashion's current affinity for timeless style over trends – Hilfiger once again has his eye on the moment. "In the fashion world, it's all about timing ... I can sense that we're moving away from streetwear and into a more polished look," he posits. Even the runway eschewed supermodel or celebrity casting, as Hilfiger has done in the past, for industry-known faces like Paloma Elsesser and Australia's Aleya Fitzgerald, giving an in-the-know prestige. "Everyone wants a piece of that lifestyle," he adds.

Tommy Hilfiger's prices make its pieces more accessible than some other labels, but the designer is driven to rival them in construction. "I'm more quality conscious now than I've ever been ... I think that bar has been set by a lot of the luxury players," he says. "They're making even a jean, or a hoodie, and the quality is incredible, on a luxury level. I want to be there."

**"It's all about timing ... we're moving away from streetwear and into a more polished look"**



Alek Wek on the runway at Tommy Hilfiger's menswear spring/summer '99 show.



Aleya Fitzgerald backstage at Tommy Hilfiger autumn/winter '24/'25.



Hilfiger with Lewis Hamilton and Gigi Hadid in 2017.

But for autumn/winter '24/'25's abundance of tailoring and leather, sportswear was still present; caps, sneakers and sweaters were styled with trench coats and corduroy. In 2024, sportswear has become a major category in luxury fashion, but Hilfiger has long seen value in garments once only designated for sports settings.

"Some people think sportswear is athletic wear for the field or the court, but in America, sportswear is casual wear," the designer explains, adding that his mix of sport clothes and formalwear has been a constant at the brand since 1985. Combining prep with laid-back comfort helped lay the groundwork for what would become known as 'streetwear'; with artists like rapper Tupac Shakur and R&B star Aaliyah becoming faces of the trend. "I tried to merge [sportswear and streetwear] together in the early 90s ... I think I was successful in doing that," he adds.

Hilfiger is also inspired by his location. He moved from New York to the seaside town of Palm Beach, Florida, during covid, which reignited an interest in all things nautical. "I know nautical is not a sport, but sailing is a sport," he says. "I love the pea coats and the gold buttons, and the captain's coats with simple stripes," he adds, pointing to autumn/winter '24/'25, where gold accents and nautical motifs are featured without disrupting the collection's slick, modern feel.

His intuition – plucking elements he's drawn to from the wider world and blending it with his democratic approach to fashion – seems only to be getting sharper now in his seventh decade of life. This pared back aesthetic marks a new chapter for Hilfiger as he approaches four decades in business in 2025. But though he's embracing the future, partnering with K-pop super group Stray Kids and reshaping 'American' style for a global audience, the core tenets of his success are set in stone. This season's seamless New York show was the perfect reminder. "Everything is falling into place, and we have all the clothes here. We have a great cast, we have the music meeting coming up ... it's sometimes nerve-wracking at the end, but I'm very calm," Hilfiger says. It's hard to imagine his flag, planted firmly in the ground, will ever waver. ■

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HERMÈS  
boots, \$4,915.

## Ride on

The *ne plus ultra* of riding boots, Hermès's instantly recognisable pair encapsulates an equestrian rigour, and a quintessentially French spirit of freedom.

ART DIRECTION ARQUETTE COOKE STYLING ISABELLA MAMAS  
PHOTOGRAPH ANNA POGOSSOVA



It may come as a surprise, given its roots, that Hermès's first-ever version of a riding boot was produced in the 1970s, a kind of city boot with equestrian details. That is because, though founder Thierry Hermès set up shop crafting equestrian harnesses in 1837, he concentrated on producing products of the highest quality for horses first and foremost.

As ready-to-wear and accessories were slowly introduced – beginning in 1925 with intention and clear function (the original piece being a golf jacket) – Hermès never abandoned its roots, nor hurried unthinkingly forward. Today, it famously still sells equestrian accessories, and for its non-equine clients shod in leather, not metal, gleaming, handcrafted jumping boots.

With a direct connection to its past, the boots carry traditional leather garters used to hold them in place during the exhilarating rush of equestrian competition. These carry a palladium turn-lock, echoing those furnishing Kelly and Birkin bags, but traceable to an early bag made by Hermès, the Haut à courroies, designed to hold saddle, riding crop and, as history would have it, riding boots.

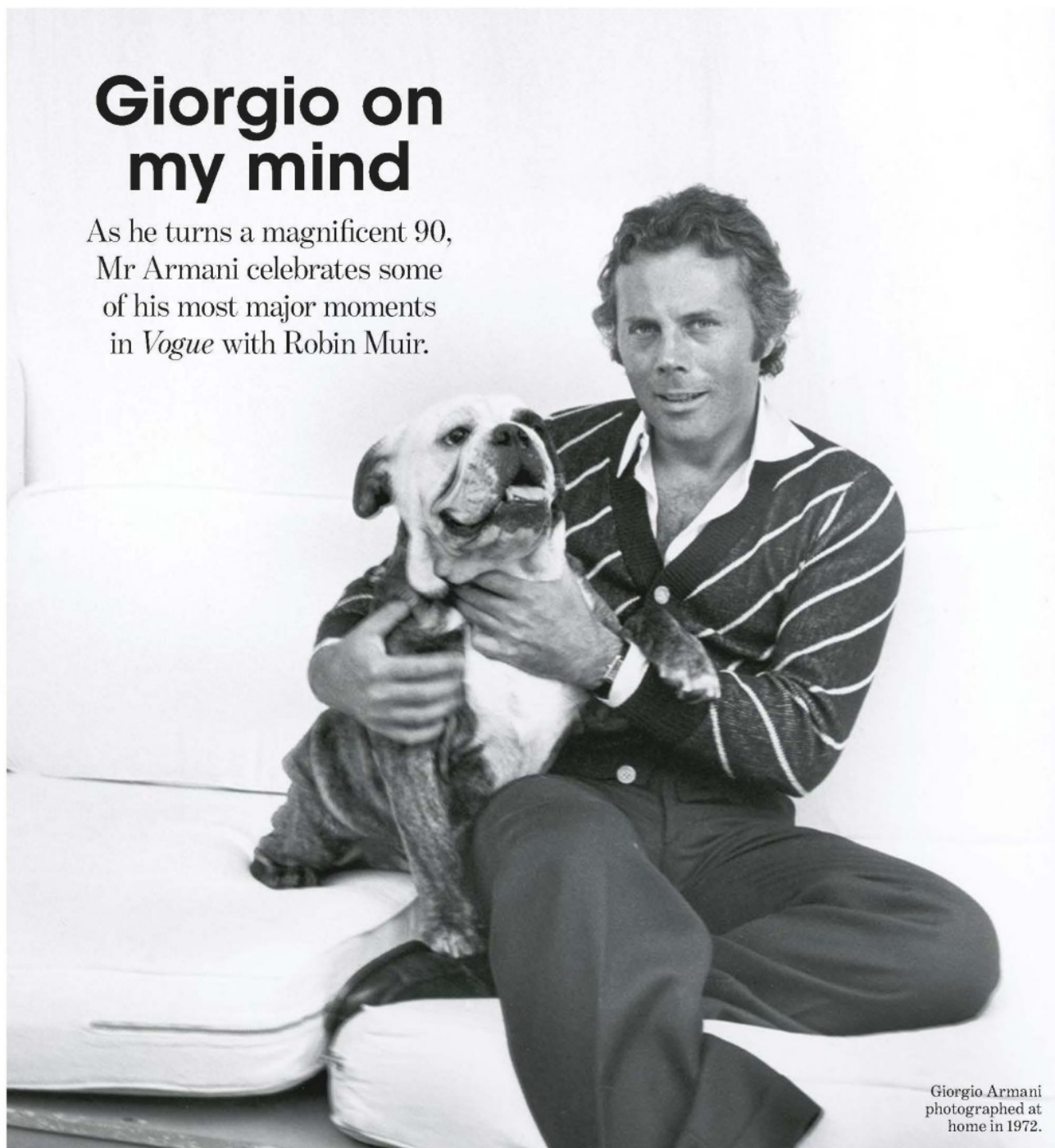
Seen on the runway under the direction of previous creative directors including Jean Paul Gaultier and Christophe Lemaire, the boots retain their elegantly streamlined stove-pipe shape, in polished calfskin, a show of *bon chic bon genre* refinement. But, as in everything the French house does, it welcomes the wearer adding their fingerprint, leaving room for a personal flair – which is how it has stayed relevant. Never dictating how things should be worn, these boots are as at home stable-side as they are paired with jeans, for example, as legendary architect Rena Dumas, wife of Jean-Louis Dumas, great-great-grandson of Thierry Hermès, did surveying the first New York boutique in progress in the 1980s, wool coat thrown over her shoulders.

It was worth the wait for these to appear, and always is as Hermès, a house still in family hands, famously does not rush. Shoes are now part of 16 métiers, still made by hand. An Hermès artisan's craft is practised over a lifetime, the dedication transmitted to the wearer, who takes their piece along with them, a riding companion for life.

**Left:** Hermès's boots, on right, worn with a riding coat by the French house, as captured by Helmut Newton for US *Vogue* in 1975.

# Giorgio on my mind

As he turns a magnificent 90, Mr Armani celebrates some of his most major moments in *Vogue* with Robin Muir.



Giorgio Armani photographed at home in 1972.

**M**ilan, summer 1975. A 41-year-old Giorgio Armani has sold his blue Volkswagen Beetle to finance a new fashion business. He rents a tiny office and hires two members of staff: a young secretarial student, Irene Pantone, and an irrepressible showman from Tuscany, Sergio Galeotti, who is in charge of sales.

In what passed back then for a showroom, the three brought out a menswear collection, followed by one for women. Both debuted to great acclaim, the buying public entranced by the deceptive simplicity and elegance of Armani's clothes. In time, a new glossary would be coined for his palette: 'greige', 'sand', 'mushroom', 'biscuit'. American critic Dodie Kazanjian would write in *Vogue* that Armani was "doing for the jacket what others were doing for philosophy, architecture and art".

"I have always looked forward and sought to act in the present," Mr Armani tells *Vogue*, almost 50 years later, ahead of his 90th birthday this month. Still in command half a century on, still the head of a now billion-dollar empire (at a recent reliable count, he had some 9,257 employees and 2,294 stores in 80 countries), the designer is not and has "never been nostalgic".

His idea of style was defined at the beginning and has remained unchanged. "I believe in consistency, which does not mean rigidity, but adherence to certain principles," he says. "My ultimate goal is to create clothes that celebrate the individual, almost disappearing when worn to allow the wearer's personality to emerge first."

Indeed, by his own measure, the Armani look has only evolved by "millimetric margins". Take the power suiting he was creating in the 1980s, for instance, or the red two-piece worn by



“My ultimate goal is to create clothes that celebrate the individual”

Jade Parfitt in the late 90s, then Jourdan Dunn in 2011, in an impeccably tailored jacket and trousers. There are differences, yes, though they are, as the designer says, millimetric. Their provenance is unequivocal.

How did he feel about Corinne Day’s picture of Sarah Murray, supermarket checkout girl turned model, representing an anti-fashion moment in *Vogue* in 1993? Did this portrayal of an Emporio Armani jacket confound him? “On the contrary, it pleases and excites me,” he says. “I do not believe in class distinctions in fashion; fashion is truly for everyone, regardless of spending power. This is an image of style – natural and personal.” That is, he adds, “exactly how I like it.”

Like many who grew up in the shadow of war, it was cinema that offered the young Armani an escape: Italian neorealism, then the technicolour of Hollywood. With a foresightedness all but then unique in his world, he began to dress the stars in public and, enduringly, on the red carpet. In 1978, Diane Keaton accepted her best actress Oscar for *Annie Hall* in a neutral-coloured, deconstructed Armani jacket in crumpled linen and a layered skirt. By 1990, so ubiquitous was the label on the red carpet that the Oscars was nicknamed The Armani Awards.

“What happened with my fashion and Hollywood was an extremely fruitful and advantageous two-way exchange,” he explains. “It was mainly the new stars, light-years away from the Golden Age personalities, who engaged with my very personal and natural vision of fashion.” Still his eveningwear – sweeping dresses with plunging necklines or the classic structured strapless columns beloved by Cate Blanchett and Zendaya – dominate awards season.

Perhaps that is because Armani knows exactly how to do glamour without being ostentatious. Though sometimes, quite often actually, he surprises with vibrant bursts of colour and unexpected exercises in experimentation. Take Kate Moss on the December 2001 cover of British *Vogue*, in tomato red tulle. “I really like to push my limits,” he admits, but – naturally enough – “my approach is careful and considered. I call myself an eccentric to a certain extent, and varying degrees of exuberance can be found in all my work.”

The mercurial Sergio Galeotti died young, in 1985 on the 10th anniversary of a company he had, it turned out, been very good at managing. “Whatever I did in work was done for Sergio,” Armani once said, “and Sergio did everything for me. So that was the heart.” Meanwhile, Irene Pantone, the secretarial student from long ago, only retired in the past few years, having been with Armani her entire working life.

And what of the man himself? He is, at 90, effectively the sole shareholder, holding the company’s independence in a famously tight grip. “The future of the Armani Group will be decided and governed by the Foundation,” he says of the governing body of close associates he set up in 2016. In the end, perhaps, it’s all about celebration. “To me, style is not about being noticed,” Armani concludes, “it’s about being remembered.”



Above: Kate Moss on British *Vogue*’s December 2001 cover wearing Armani. Below left: Linda Evangelista on the runway in 1990.



Above right: Jean-Paul Goude’s famous 1981 shot of Grace Jones in Armani. Below: Armani with a group of models in LA in 1990.





## Grace Wales Bonner

Designer, catalyst, pioneer – Grace Wales Bonner is all these, defying categorisation with a curatorial eye, which she applies to fashion, art, craft and design. The British-Jamaican creative shares her influences.

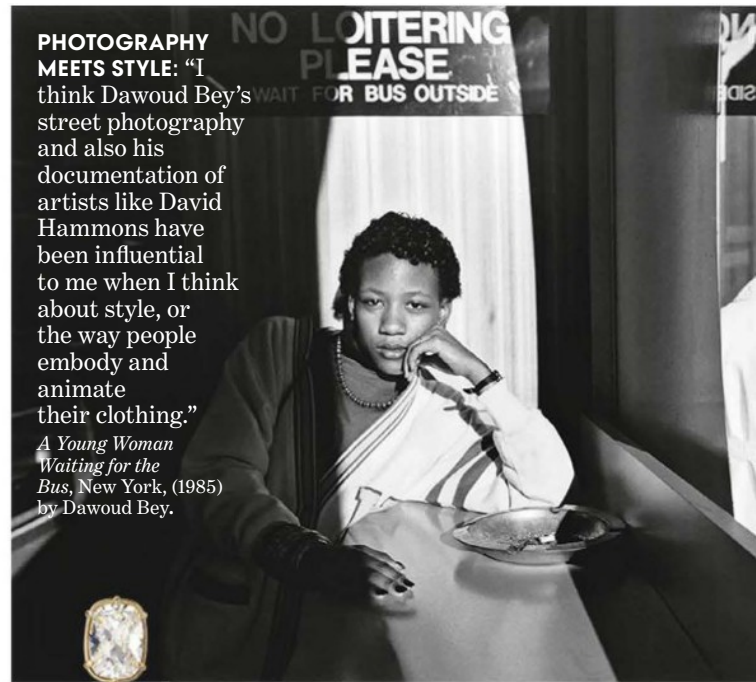
**H**er ready-to-wear is pared back in sensibility, but beyond the tailoring, camel-hair coats and elevated separates, a layered cerebralism is at work in Grace Wales Bonner's clothing. It is why men – she began as a menswear label, before adding womenswear – and women around the world respond to her clothing beyond the immediate exterior. Rich with symbolism, the 32-year-old London-born, British-Jamaican designer's work intersects art, music, literature and film, a fact on display with her recent curation of a show at MoMA entitled *Spirit Movers*.

Her approach, unlike a workaday fashion designer, is a mutable clash of these intersecting spheres, converging and blurring: photographer Tyler Mitchell might walk in a show, soundtracked by Yasiin Bey, the rapper formerly known as Mos Def, while at another, the work of Ghanaian artist Ibrahim Mahama sits within the Palazzo Medici Riccardi, containing cultural exchange and reframing notions relating to the African diaspora.

This parsing of ideas around belonging, community, identity and masculinity is channelled into Savile Row row jackets and silk tuxedos – she has an ongoing partnership with legacy tailors Anderson & Sheppard – and the many chapters of her collaboration with Adidas, large swathes of which sell out instantly on release.

It's why trailblazers like Solange Knowles and Naomi Campbell are among admirers of her output. It's also why she was entrusted to reimagine Dior's legendary Bar jacket for resort 2020, and among other accolades, took out the 2016 LVMH Young Designer Prize, two years into her label.

Though cerebral, the entry points to her collections consistently hold a warm approachability, from craft – that includes Kenyan bead and metal embroidery or artisanal rock crystal and recycled glass beads from Ghana – to the tenor of her colours, sometimes leaning 1970s, but ever modern. She has said that while studying at Central Saint Martins, she was torn between following a path in art or in fashion, and as she marks a decade since her first runway collection this year, she shares the ideas, people and collaborators across disciplines guiding her.



**PHOTOGRAPHY MEETS STYLE:** “I think Dawoud Bey’s street photography and also his documentation of artists like David Hammons have been influential to me when I think about style, or the way people embody and animate their clothing.”  
*A Young Woman Waiting for the Bus*, New York, (1985)  
 by Dawoud Bey.

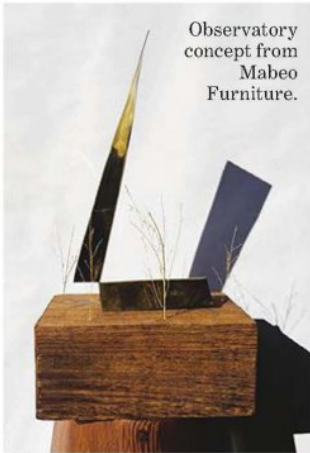


A look from Wales Bonner autumn/winter '24/'25 collection. **Above left:** WALES BONNER brooch, \$1,750.

WORDS: ALICE BIRRELL. PHOTOGRAPHS: ANGELE CHATELAIN. COURTESY OF JEM PRODUCTION. PHOTOGRAPHY: DAUOUD BEY. STYLING: JEM PRODUCTION. HAIR: JEM PRODUCTION. MAKEUP: JEM PRODUCTION. IMAGES: GORUNWAY.COM. CHRIS STRONG INSTAGRAM. @MABEFURNITURE. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM.AU/WTB



**SYNERGY:** “It has been a pleasure to collaborate with [furniture designer] Peter Mabeo [included in Wales Bonner’s MoMA exhibition] who is based in Botswana and works with incredible artisans from the region.”



**Right:** Grace Wales Bonner: *Dream in the Rhythm - Visions of Sound and Spirit in the MoMA Collection*, in which Terry Adkins was included.



An image from a collaboration between Grace Wales Bonner and Jamaican filmmaker Jeano Edwards for spring/summer '22.

**CONSTANT INSPIRATION:** “Terry Adkins was able to conjure a special resonance in his artworks and their specific materiality. His practice is something I continue to refer to.”



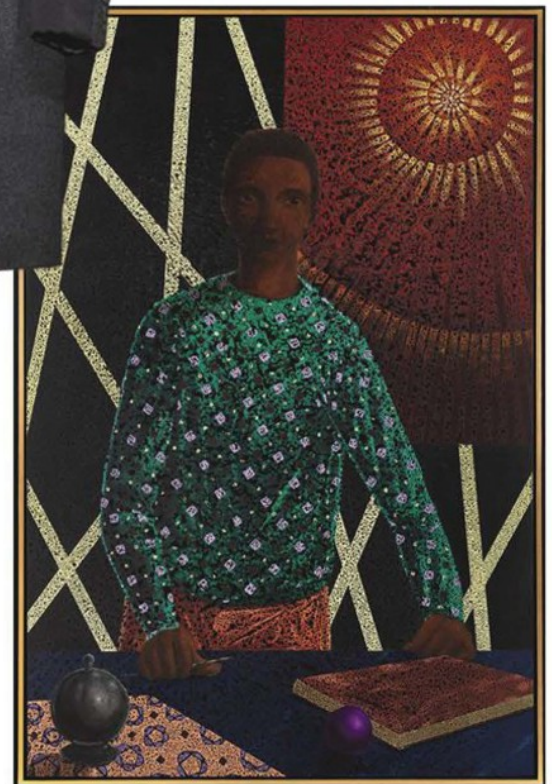
Solange Knowles and Naomi Campbell (left) attend Wales Bonner shows.



WALES BONNER X ADIDAS sneakers, \$305.

**SHAPE SHIFTER:** “[Artist] Theaster Gates is a guiding light in shaping my ideas around the application of craft and using it to highlight intersections of cultural expression. His exhibition *Amalgam* at the Palais de Tokyo in Paris was particularly inspiring.”

**Below:** A scene from *Amalgam* (2019) by Theaster Gates.



**EMERGING ARTIST:** “I am drawn to Italo-Ethiopian painter Jem Perucchini’s work, especially the way he is engaging with notions of classicism and tradition.”

**Above:** *Pittore Italiano* (2022) by Jem Perucchini.

# Shining legacy

At Tiffany & Co., a jeweller with nearly two centuries of history, the past is a propulsive force – and its pioneering, audacious story is driving the future.  
By Alice Birrell.

PHOTOGRAPH ANNA POGOSSOVA

**P**aris, in the late 1870s. A young man, around 22 years old, is poised above one of the most significant diamonds to have ever been unearthed, supervising its cutting from rough stone to polished gem. The moment must be tense; a culmination of a year spent scrutinising the gargantuan 287-carat yellow diamond that fills a whole fist, then the largest ever found, deciding on the best shape. Slowly it emerges: a pioneering 82 facets, at 128.5 carats. Dr George Frederick Kunz has been tasked by Tiffany & Co.'s founder, Charles Lewis Tiffany, to cut what we now know as the Tiffany Diamond, and remarkably, he is self-taught. "There was no gemmology degree back then," says Tiffany & Co.'s current chief gemmologist Victoria Reynolds of the young man who corralled the diamond into its legendary cushion cut. "It would be insane now; back then, they must have thought he had lost his marbles altogether," she says of Mr Tiffany.

The stone, part of the American jeweller's mythology, has made regular appearances of late, and recently formed the centrepiece of a wide-ranging retrospective exhibition in Tokyo this year. Entitled *Tiffany Wonder*, it took in more than 500 pieces by the 187-year-old jeweller, many previously unseen, and follows recent similar showcases in London and prior to that, Shanghai. While the house today focuses on major moments of cultural currency – a collection with Pharrell, named Titan, launched in May, there have been collaborations with Nike and Rimowa to date, along with a headline campaign with Beyoncé and Jay-Z – it is equally reflective of its past.

Despite current economic uncertainty, a report by Bain & Company recorded a six per cent growth for jewellery year-on-year in 2023 among consumers, including high net-worth

individuals, viewing jewellery as a sound investment. It means illustrious houses like these are eager to tell their story, sharing their history, and, for Tiffany & Co., staking their place as an authority in the competitive legacy jewellery space – a category set to grow by 9.17 per cent per year from 2024, according to data aggregation platform Statista.

"Tiffany & Co. is incredibly unique as it is one of the oldest jewellers among our competitors," Alexandre Arnault, says in this context, the 32-year-young (though not as young as Kunz) Frenchman, who is executive vice president of product and communication at the house. An American outlier, Tiffany & Co. was founded in New York in 1837, when high and fine jewellery houses were emerging mostly in Europe. Arnault points not only to the Tiffany Diamond, but a landmark decision by Charles Lewis Tiffany to purchase a third of the French crown jewels at an auction at the Louvre in 1887 – many belonging to Empress Eugénie, wife of Napoleon III – as evidence of Tiffany's earned pedigree as a diamond authority. "He was an ingenious entrepreneur with a creative eye. He took risks and gained a reputation," notes Arnault.

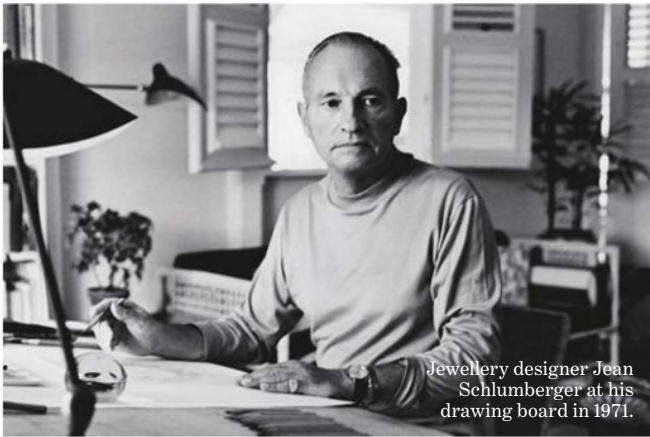
"What he did was really pretty audacious," agrees Reynolds. "It was at the turn of the century, with Vanderbilts and Whitneys



Jean Schlumberger for TIFFANY & CO. High Jewellery platinum and yellow gold Leaves necklace set with diamonds, P.O.A.



**Above left:** One of the first iterations of Jean Schlumberger's Bird On A Rock design, created for socialite Bunny Mellon in 1965. **Above right:** The Tiffany Diamond on display in its latest setting inspired by Bird on a Rock.



Jewellery designer Jean Schlumberger at his drawing board in 1971.



– these great titans and really the Gilded Age – and that is right at the start,” she says of the jeweller’s beginnings. “He could read the vibe of America. He always stayed ahead of it and bringing, not only a diamond, but diamonds from the French crown jewels to America, when Americans were just beginning to have such an appetite for luxury ... I would say he was one of the great merchandising geniuses in the world.”

Late last year, the house demonstrated again how that spirit is alive today, making the major acquisition of a 71-carat vivid yellow diamond from Canadian Ekati mine. Before that, it had secured a 10-carat exceptional emerald from Colombia and bought a suite of 35 pink diamonds, some of the last from the now-closed Argyle mine in Australia. Arnault points to parent company LVMH’s acquisition of jewellery workshop Platinum Invest Group in April last year as key in their consolidation of capability in the jewellery space, and another development since the French conglomerate purchased Tiffany & Co. in 2021. It will supercharge its production capabilities. “We are excited to continue this strong momentum, with an increased focus on our core values and heritage,” explains Arnault.

Arnault concertedly made his mark by enlisting names like Pharrell and taking risks. As Tiffany looks to evolve, its past as a risk-taking pioneer is informing its present, and future, ambitions. Case in point: at the Tokyo exhibition, alongside creations inspired by the organic shapes of nature by well-known names – like the innovative Jean Schlumberger and Elsa Peretti, creators of house icons like Bird on a Rock and the Bone Cuff respectively – were dazzling creations by Donald Claflin, Sonia Younis and Angela Cummings. These last few names were and are equally pioneering.

Cummings for one, who began at Tiffany & Co in the 1970s, deployed unconventional materials like wood alongside platinum and silver, and created layered pieces inspired by anything from fallen leaves, to crushed rose petals – a form she

took from one she crushed in her hand once when startled by the telephone. “Anybody who knows jewellery really knows how important she is,” says Reynolds. “What she did with inlay was incredible ... I think all of these people were the foundation that built Tiffany.

“The fact that we can talk about Sonia Younis and Donald Claflin, Angela Cummings – I think it embodies, really, the spirit of Tiffany and Co., and this inherent risk-taking in these collaborations – now we call them collaborations. Back then, it was really groundbreaking,” she continues.

“As a design-driven house, Tiffany & Co. is proud to not only offer designer jewellery, but also to name and acknowledge the creators of these iconic Tiffany & Co. designs,” points out Arnault, noting that it wasn’t common to highlight the names behind the jewellers’ workbench in jewellery.

Perhaps the man that helped this along most was the visionary Jean Schlumberger. Appointed its first named creator in 1956, he was inspired by the natural world with a wit and surrealism that’s invoked in creations today, from a collier like a wreath of vine leaves, to his Trellis necklace, created in his first year at Tiffany. “This is one of his masterpieces,” says Reynolds. “You have baguette diamonds that are cut in an X and then leaves that are crafted out of 18-carat gold and smaller white diamonds,” she says of the garland. It might be why Schlumberger found an ardent fan in socialite Bunny Mellon, owner of the first-ever Bird on a Rock brooch that was made, unlike its modern iterations in precious gems, of lapis lazuli. “It’s really one of the things that just made him such an extraordinary designer; his ability to intertwine two things to make something ordinary exceptional,” adds Reynolds.

Schlumberger once said: “I try to make everything look as if it were growing, uneven, at random, organic, in motion.” The past, in motion, an apt way to describe a living, thriving legacy – and a house that knows what to do with it.



Kate Moss in London in 2003.



Sienna Miller at Glastonbury in 2013.



CHLOÉ S/S '04



Mary-Kate and Ashley Olsen at the 2017 Met Gala.

## Free reign

Boho chic, the liberated and unfettered style statement of the aughts, is back – with a floaty, festival-ready vengeance. By José Criales-Unzueta.

**T**he year is 2004, and Sienna Miller is stomping the streets of Notting Hill in slouchy boots and a frilly white dress – it could be circa 1960 vintage, or something from Phoebe Philo's spring 2004 collection for Chloé.

A hundred or so miles to the west, Kate Moss is backstage at Glastonbury in tiny shorts, a waistcoat and a studded vintage belt – a cool and loose style soon described as “new bohemian”. (Miller, in her Roberto Cavalli handkerchief dresses, Ossie Clark tops, and coin belts, co-headlines this bill.) Stateside, Mary-Kate and Ashley Olsen are running around Manhattan wearing sandals and ruffled dresses under T-shirts and hoodies; on the west coast, Jessica Alba walks the red carpet in a chiffon dress over jeans, with Kate Hudson captured by paparazzi in a breezy white iteration, a fringed suede handbag on her shoulder.

Boho chic, as this phenomenon came to be known, is a lot of things. It's an undone, laid-back kind of cool, and while some would argue that it's never exactly gone away (female-helmed labels from Isabel Marant and Ulla Johnson to Zimmermann have been riffing on this vibe for years), two decades after Sienna and Kate and all the rest, it's back in full force, led by Chloé designer Chemena Kamali.

Kamali's debut for the house at the autumn/winter collections in Paris in February seemed to articulate this nascent yearning for easier, lighter, free-spirited clothes. Kamali spent her formative years as a designer at Chloé – as an intern under Philo and then as a designer for Clare Waight Keller – and her 70s flouncy hems, shirred necklines, snake necklaces and wooden clogs (worn by Miller, Liya Kebede, Kiernan Shipka, Georgia May Jagger, Pat Cleveland and more in the front row) hearkened back to the Chloé that helped define the look of the 2000s.

“I felt so soothed watching that show – I wanted every single piece,” Miller said afterwards. “It was like seeing my dream wardrobe walk past me.”

If the original boho resurgence was fuelled by Miller's vintage and Ossie Clark-filled wardrobe, it was the Olsen twins' grungier twist on the trend (dubbed boho chic after the French bourgeois bohème) when long-strand necklaces, toe rings and maxi skirts ruled in the aughts – that was all over the autumn/winter '24/'25 runways. Why now?

“I don't know that I was conscious of this at 21,” Miller said, “but this softness and femininity has historically appeared in moments of political stress and war – for something to take off in the way this did, it has to be hitting the zeitgeist in some way.”

While the early 2000s saw 9/11, Hurricane Katrina and the war in Iraq, today brings wars in Ukraine and Gaza, civil war and humanitarian crises in Sudan and elsewhere, and a crucial election looming in the US. There's been no shortage of things to react against, whether then or now.

“That style of dressing reminded me of a time in the past that I felt inspired by and connected to,” said Miller. Think 1967's Summer of Love in San Francisco, or the hippie and anti-war social movements that came to define a generation of thought and style.

In fashion, the early 70s saw the birth of the “soft look”. Designers – most famously Karl Lagerfeld at Chloé – started to cut their

silhouettes flouncier, eliminating linings and padding. In this diaphanous world, gossamer fabrics cut in voluminous proportions took over runways, stages – hello, Stevie Nicks – and, eventually, the streets. Much like its boho-chic reincarnation 30 years later, the look was both freewheeling and irreverent.

This is just what we need, says Kebede, a model and advocate and a mainstay of Philo's Chloé runways at the height of boho chic. "There are too many rules now," she says. "Creatives then were more free – they could do crazier things and dream more." Today's trends, Kebede thinks, are more prescriptive – Barbiecore or cottagecore come to mind – while boho was unconfined. "Maybe that's why we're going back into romanticism and flowy clothes – people want to have more freedom."

While the first boho-chic revival of the aughts was fuelled by vintage, Cherie Balch, of the Canada-based archive and vintage shop Shrimpton Couture, says she hasn't noticed any recent uptick in requests for boho-inspired looks – yet. "Once we start seeing people on social media wear it, that's when the requests will come." Balch says that, when it comes to vintage, those who love the 70s don't divert from that look regardless of the runways. "But I foresee a peak if it catches on on the street," she says – adding that because runway prices have been a little steep lately, vintage alternatives are particularly poised for a boom.

Still, much like two decades ago, today's boho chic is less of a movement and more of a look, a vibe. It's reactive to an environment, sure – but as it often goes with the things we reinvent and revive, some of the original context can become lost in translation. If these clothes were political in the 70s, as they were for hippies or second-wave feminists, they've become less so in the 21st century. Yes, fashionable girls were looking bohemian and careless a generation ago, but it's worth remembering that its most visible exponents were also, in many cases, white. "There weren't a lot of Black people represented, period," says Kebede, who names Erykah Badu or Lisa Bonet as two overlooked queens of boho. "Today, it's much more open, thank god," she says, "so there are more people experimenting." Kebede points out that our definitions of what's fashionable have also become more expansive – which applies to aesthetics like boho, too. If the original 20th-century bohemian look was a reflection of a lifestyle and its rebirth was about chasing that feeling, our current reappraisal may simply be about embracing the ease it has historically represented.

"I think there's this longing for undoneness and freedom and softness and movement, and it's rooted in the 70s, when people wanted to free themselves from conventions and traditional lifestyles and sexuality," Kamali told *Vogue* ahead of her debut runway show earlier this year, before noting a familiar evolution. "At some point, boho was overdone, and it disappeared." Boho chic had become madness, with skirts as tops over jeans, "but it was all done with an irreverence that I miss," said Miller. "We weren't self-conscious in the way people are now – and obviously this was pre-social media. It was easier to be an individual."

The boho chic of today is fuelled by the runway, not TikTok. It girls are chasing after other trends (see: quiet luxury), which means that boho exists in a realm that's far more niche than mainstream. There's a reason why one can't pinpoint a singular face of boho today. Sure, there are artists like FKA twigs, or models like Paloma Elsesser who embody many aspects of this aspirational ease, but their style is broader and more nuanced than merely boho. The 2024 boho girl is somewhere outside, embracing the warmth and ease of a good silky ruffle and a frilly hem – and the freedom of being messy and chaotic – without anybody watching.

And as for the current revival Kamali is leading at Chloé? "People want to feel that spirit once more," Kamali said. "They want to live the way they live and define their lives for themselves."



From left: Greta Gerwig, Sienna Miller and Chemena Kamali, current creative director of Chloé, at this year's Met Gala.

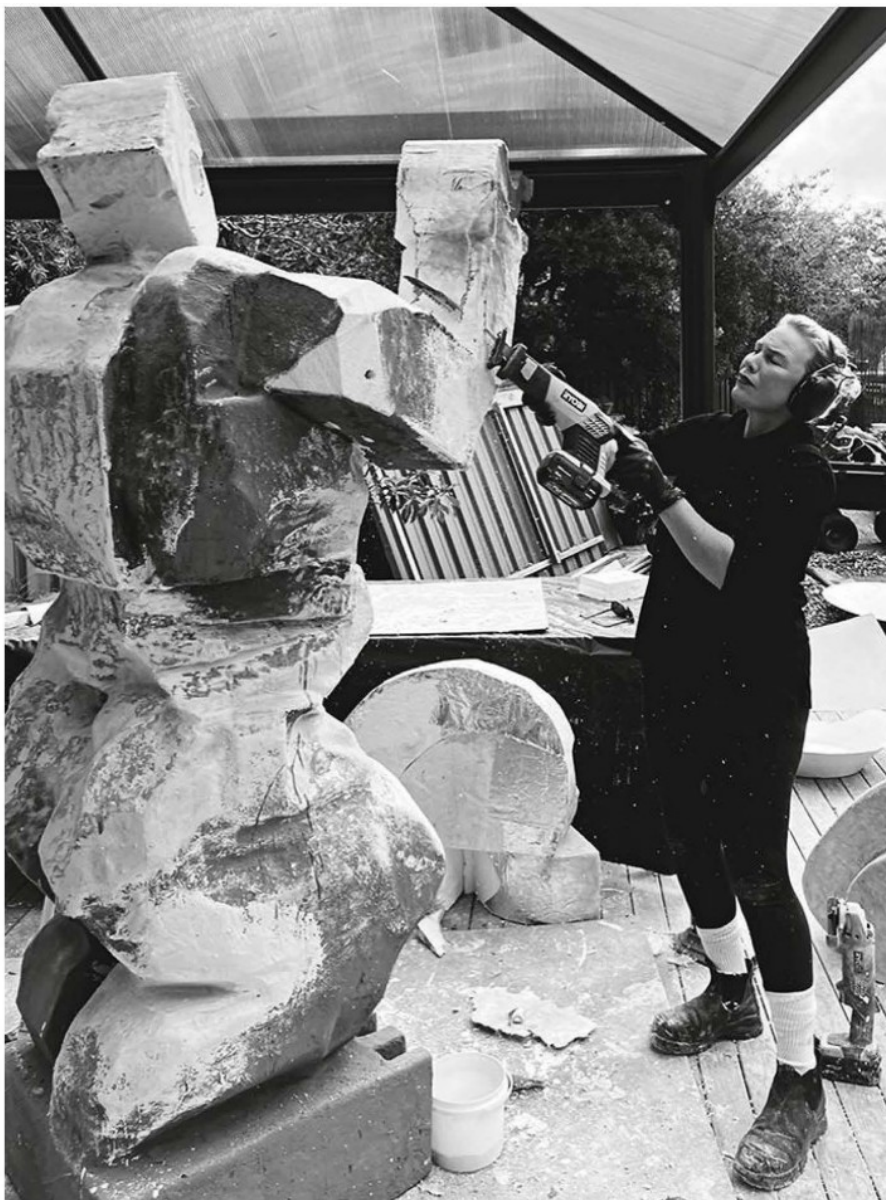


Kate Moss at Glastonbury in 2005.

## Show of strength

For sculptor Sanné Mestrom, there is power in the act of creativity.

Hannah-Rose Yee gets a preview of her next exhibition.



**W**hen the artist Sanné Mestrom heads to her home studio in the Blue Mountains to work on one of her sculptural meditations on the female form, she layers on five pairs of disposable gloves. The gloves serve an important and practical function: they protect her hands while she's working for hours with cement, plaster, wax and wood, casting and recasting her pieces in search of the perfect shape. But they are also a clear marker of the duality that exists within her. "I'm always having to go back into the house to do something for my son ... And every time I need to leave the studio to go into the house, I rip off a layer," Mestrom explains. "I'm always going between mother and artist, mother and artist, mother and artist."

Mestrom has a six-year-old son, and his arrival – sweet and wriggling and full of life – changed everything. She juggles her artistic practice (her works are held by the National Gallery of Australia, the Art Gallery of New South Wales and the Museum of Contemporary Art) with teaching as a senior lecturer at Sydney College of the Arts, and before becoming a parent, her art-making would see her "go until I fell apart from exhaustion". "Even though it adds a whole other dimension of responsibility and pressure, being a parent, for me, has also made me have a much more balanced and healthy life," she reflects. Still, it has come with great sacrifice. Mestrom feels most creative at twilight, a time that happens to coincide with every parenting responsibility. "The hardest bit of parenting is

not having my twilight anymore," she admits. Dusk is the "most spacious time of day", she explains. "It's like blowing air into a set of lungs, that just get bigger and bigger and bigger. That's the real creative gestation time. And as much as I obviously adore being a mother, I miss that."

Now her studio time is precious, and it occupies the same window as her son's school day (and occasionally his after-school jujitsu). For the past six months, she has been working on the pieces that will be exhibited in *Solar Cry*, her solo show at Sullivan + Strumpf's Melbourne outpost in August. Several text-based works will line the walls of the gallery, while the centre will hold two sculptural female figures. One features a woman curled over and weeping, her tears collecting into a deep basin. The other is a towering figure – "I think of her as the warrior," Mestrom smiles – muscular and strong.

She recently made the decision to switch the materials of these two pieces: the weeping woman will now be solidified in eternal, ageless bronze, while the power of the warrior will be undercut by the fragility of plaster. "She is this warrior, but she's also frail and brittle, and breakable," says Mestrom. "Whereas this introspective, weeping one is much more intimate and kind of quiet, but she's made of [bronze]; she will outlive us all." After refining both works these past few months, this decision feels final. "I'm close to the end now," Mestrom reflects, with a deep breath.





“All I can really do is say that I try and represent a version of myself”

At the heart of Mestrom’s practice is repetition. She remembers spending a year as a teenager transcribing the Chinese philosophical text *Tao Te Ching*, three pages every day. (“I don’t speak Chinese, just from English to English!”) “There’s something really meditative in committing to that process as a young person,” she muses. Mestrom says she has always been a seeker. Her high school art classes in New Zealand, where she was raised, cemented that; she notes proudly that all of her peers enrolled in art school and several of them are still practising artists. “When I entered that art class it was like, *oh*, I’m home. These are my people.”

*Solar Cry* is Mestrom’s first major exhibition in three years, and refers to something she has discovered during that time: the power of letting out a guttural roar from deep within her. The sound is paradoxical, both exhilarating and full of anguish, both pain and pleasure. “I just stand there and it comes up, right from the depths of me,” she explains. “It completely vibrates my being and gives an extremely powerful sensation of release.” The two main sculptures are an evocation of the emotionality of this roar, and to perfect them Mestrom has been “walking constantly around the work”. How are the proportions? Are they too neat? Can something be pared back, or added on? Is there enough tension between the pieces, or does it need to be dialed up? “I’m just in and out and around, I never sit down, I don’t take lunchbreaks, I’m nonstop.” (This way of creating is, Mestrom adds, “exhausting.”) Part of this process involves making and remaking the works many times. She was doing that just the other day, she admits, shaving through the wood and fibreglass frame of the warrior with her reciprocating saw because “she was *too* muscly, actually”, and her shape needed to be just right. Mestrom isn’t afraid of scrapping everything and starting again from scratch. “I need to be very patient, because I can spend three days moving in one direction and then realise it’s not right.”

As a sculptor, she feels a degree of responsibility in terms of how she showcases the female body. “All I can really do is say that I try and represent a version of myself,” she concludes. Something Mestrom takes seriously is how to talk about strength with her young son. When he falls over and scrapes his knee, Mestrom, a single parent, tells him: “Come on buddy, you’re strong, like mamma. Get up like I do.” This is intentional. “He sees me cry, I don’t hide my emotions from him,” she says. “I want him to model his life and his resilience on me. You know, I fall down, but I get back up. I’m modelling that resilience for him.”

*Solar Cry* is on from August 1 to 22 at Sullivan + Strumpf Melbourne.



Opposite page: Sanné Mestrom in her studio with a work in progress for her upcoming exhibition *Solar Cry*. This page, top right: The mood board for *Solar Cry*. Other images: Works in progress for the show.



Olympic swimmer  
Bronte Campbell.

## Words of power

As she prepares for her fourth Olympics, the Gold medal-winning swimmer Bronte Campbell reflects on how much has changed for female athletes in the century since the Games were last held in Paris.

It's the eve of Paris '24 and the Games are about to begin. Competitors gather, dreams are yet to be shattered and the world prepares for the biggest show of human achievement. The Olympics are the best display of what our bodies are capable of, bodies honed to perfection by athletes with single-minded determination. So reads the Olympic motto: *Citius, Altius, Fortius*. Faster, Higher, Stronger.

Except I'm not describing the present day. This same scene, with the same drama and emotions, has played out before. A century ago, at the Paris 1924 Olympic Games, around 3,000 athletes gathered to see how they measured up against the best in the world. Of that cohort, just five per cent were female. And none of those women were Australian.

Sport is a microcosm of society. It reflects what we value, who we admire, what stories and mythologies we choose as messages for future generations. When we talk about sport, we often talk

about Games past and moments remembered. (Who can forget Cathy Freeman's 400-metre final at Sydney 2000? Or Kieran Perkins winning from lane eight in Atlanta 1996?) But the more interesting question is: what does sport tell us about ourselves?

This query sent me down the rabbit hole of looking at the 1924 Olympics versus the Games now on our doorstep. Exactly 100 years have passed, so how has society changed and how is this reflected in the sport and people we watch and admire? Being both female and an athlete, these topics are always forefront in my mind: how were female bodies perceived, what was and wasn't allowed, and what echoes remain today? It is not lost on me that if I was competing 100 years ago, I wouldn't be in Paris wearing the green and gold at all.

At the 1924 Paris Games, women were allowed to compete in fencing, diving, swimming and tennis. The major concern at the time was swimsuits; not how they impacted performance but

## “There is still a desired aesthetic and a rhetoric of exercise being a way to enhance the way you look rather than the way you live”

how they could contribute to ‘public nudity’. As such women wore long woollen bathers, which created a lot of drag in the pool, but at least covered up their bodies.

What is also clear to see is how art represented femininity at the time. The 1925 novel *The Great Gatsby* had the dainty, flighty and enigmatic female character of Daisy Buchanan and her iconic line: “The best thing a girl can be in this world is a beautiful little fool.” The message was clear: beauty was preferable to intellect and physicality was reduced to appearance.

Of course, beauty has always been its own sort of power, often the only power women could access that might change the course of their life. But who gatekeeps what is considered beautiful? In the 1920s, where women were described as desirable for being, soft, gentle, meek and dainty, is it any wonder that Australia fielded no female Olympians at the 1924 Games in Paris?

One hundred years can feel like a long-distant past; *of course* we know better now. But history has a way of lingering and society changes slowly. In my own adolescence, as I was beginning to feel body conscious, the biggest show in Australia was *The O.C.*, which starred a Daisy Buchanan-esque character called Marissa, played by Mischa Barton. Remember, in the early 2000s we were reeling from the years of heroin chic and becoming fully immersed in a world of diet culture.

Meanwhile, I was already pushing my body up and down the pool every day. I was already in the gym doing weighted chin-ups. I was already on the road that has since led me to three Olympics, and hopefully a fourth. As a teenager, I remember resigning myself to the fact that the path I had chosen might make me undesirable. That I was sacrificing so-called traditional standards of beauty, as seen in television shows and at the movies, for my dream. That I, with my already muscular and broadening shoulders, didn’t fit the mould. There are many sacrifices in sport, but this was not one I had anticipated.

At least I had a vision from the women who had gone before me. If I couldn’t be ‘beautiful’, like Marissa on *The O.C.*, at least I could be like the Olympians. I could be like Dawn Fraser and Susie O’Neill, whose feats in the



pool live on in swimming legend. I could know what it was to raise my arms in triumph at the end of a race and stand atop a podium with Olympic rings in the background.

In the 20 years that have passed since I was a young girl, the explosion of fitness influencers on Instagram has changed the beauty standards that I grew up with yet again. However, there is still a narrow window of what is celebrated. (Strong glutes are fine, but don’t make your quads too big!) There is still a desired aesthetic and a rhetoric of exercise being a way to enhance the way you look rather than the way you live.

My favourite thing about the Olympic Village at any Games is the dining hall. Here, 10,000 athletes gather every day. There are seven-foot-tall volleyballers, strong and powerful weightlifters, five-foot-high gymnasts, swimmers with broad shoulders, cyclists who can leg press 300 kilograms. Whatever body shape or size you can imagine is there, honed to be as effective as possible at their chosen sport. Every body at its pinnacle performance, every body looking entirely different.

A Cambridge University study from the 2016 Rio Olympics found that words used to describe female Olympians focused disproportionately on clothing and personal lives, on aesthetics rather than athletics. That ‘female’ was used as a qualifier: the female golfer, the female swimmer, the female champion as opposed to the ‘male’ which was assumed. (The golfer, the swimmer, the champion.) At those same Olympics, I achieved my lifetime goal. I got to stand on top of the podium as part of a world-record breaking relay team. I got to hear the Australian anthem echo through a stadium and watch our flag wave around the crowd. Something I’d dreamed of for years, something that would have been out of my grasp in earlier centuries.

In just a few short weeks, Australia will send its highest proportion of female athletes to the Paris Olympics. How many echoes of 1924 remain is up to us to decide when it comes to how we view and talk about these women, myself included. Words have power and we hold the responsibility for our choices.


So, as you sit down to watch these Paris Games, if you’re struggling to think of words to describe the female competitors, here’s one you can use: *athletes*.

**From top:** Cathy Freeman at the Sydney 2000 Olympics; Australia’s first female Olympic swimmers Fanny Durack and Mina Wylie, 1912; Susie O’Neill at Sydney’s 2000 Olympic Games; Dawn Fraser in Rome for the 1960 Olympics.

# Future proof

When her dream of going to the Olympics was sidelined by injury, Holly Takos found a new vocation and career path as a woman in tech. By Angelica Xidias.

STYLING HARRIET CRAWFORD  
PORTRAIT BLAKE AZAR



Holly Takos with her road bike, which she still rides for fun. "It provides me time to check in with myself."

MAGGIE MARILYN shirt,  
\$995. BOSS top, \$419.

**T**he goal was the 2020 Tokyo Olympics; cyclist Holly Takos had been training for years to reach it. But two years out from the Games, while preparing for the arduous selection process, Takos sustained a serious hip injury that would take her out of contention and end her decade-long cycling career.

"I was very lucky to go to the Commonwealth Games in 2014 and the World Championships in 2017, but I'd always had my eye on the Olympics," the 28-year-old former athlete says, reflecting on what could have been. "Overnight, I went from being a professional cyclist to needing to rebuild myself, figure out what my path was and where I could apply my skills next."

Fortunately, Takos was gearing up to complete the final year of a criminology degree when her career took this unexpected turn. Following her graduation, she joined the Commonwealth

Bank's graduate program, a choice that paved the way to her current role as a cyber defence analytics researcher, followed by a move from her home town of Adelaide to Sydney. "I'm not going to lie, I was worried that I wouldn't find that next passion," she recalls. "I'd been focusing on riding my bike with the dream of making it to the Olympics and I was devastated. But because I was encouraged to think of myself as more than just Holly the cyclist, I was able to take the skills I'd been working on in my cycling career and apply them to the next thing."

Takos says that while many athletes struggle with the transition out of professional sport, she was privileged to have the support of a career advisor from Cycling Australia (now AusCycling) during her time as a cyclist. "He encouraged me to chase what I was interested in, and that's always been what I've done. As I shifted from a career in sport to a career as a woman in tech, I followed

those interests,” she says. “And all the people I surround myself with, particularly here at the bank and on my team, that’s what we do. We encourage each other to keep asking questions. That’s how you find a space that you’re really passionate about.”

Passion has always been a driving force for Takos, together with her desire to make a positive impact. “I wanted to be in a role that enabled me to help people, so I saw the field of cyber security as a way of doing that,” she muses. “It was a chance to give back to the community and to do work that was really meaningful.” Takos quickly became captivated by all the tech sector had to offer, despite the knowledge gap she assumed stood in her way. “Because criminology isn’t your traditional entry path into cyber, I didn’t quite think I was able to move into a cyber security role,” she remembers. “There’s a misconception that you need to be highly technical, so I was pretty stuck when I came out of uni.”

The Commonwealth Bank’s graduate program challenged this notion. “What stood out to me was that they really encouraged diversity in thought. They wanted people from different backgrounds and were creating a space for people to learn and bring their skill sets,” continues Takos. “I developed soft skills as a cyclist that are applicable within my role in technology. I’ve always been made to feel that experience is valuable and encouraged to bring it to the table.” In addition to the analytical abilities she honed while assessing her athletic performance, her communication, problem-solving and collaboration skills are now also key assets that facilitated her seamless transition between roles.

Even so, “I still get imposter syndrome,” Takos admits, although supportive colleagues help keep self-doubt at bay. “I have so many good role models,” she explains, of her predominately female team. “I’m surrounded by strong female leaders. We all support each other to keep chasing our passion and developing our skills in technology so that we can drive change through our work. So that’s quite special.” The bank’s involvement in various female-focused initiatives, such as the Australian Women in Security Network, is another aspect of the role that Takos appreciates.

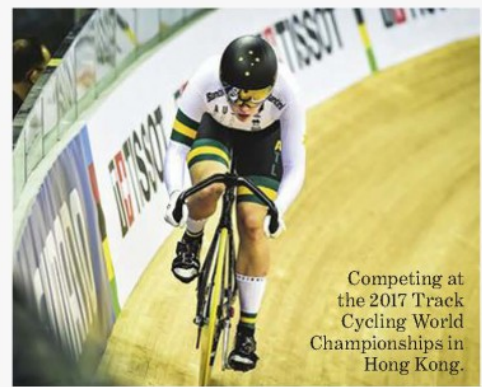
Despite the number of women in her own cyber defence team, Takos is also a keen advocate for stronger representation in tech. “We need more females in technology, we need diversity,” she stresses, adding that it’s never too late for a change in profession. “We need people with different experiences and perspectives, because that’s what creates innovation.” It’s this diversity that Takos insists enables her team to effectively protect the Commonwealth Bank’s broad customer base from a wide range of cyber threats.

Looking back, Takos acknowledges that diversifying her interests, acquiring new skills and engaging in passions beyond her profession cemented the security of her future. “We dedicate every second of every day to the Olympic dream, and not all of us get there,” she concludes. “We train every day, and everyone has that same goal, but it’s important to make sure that you’re not forgetting about the person you are off the bike, that you make sure you’re keeping those hobbies alive.” Now, the researcher leverages the skill set she acquired as a cyclist to the fullest in her role as an analyst.



Takos as a child, holding a replica of the Sydney 2000 Olympic torch aloft.

“It’s never too late to give something a go or change your career. Your past experience isn’t irrelevant”



Competing at the 2017 Track Cycling World Championships in Hong Kong.

“It’s never too late to give something a go or to change your career path. Your past experience isn’t irrelevant,” Takos advises those who may find themselves similarly stuck. “I was able to find something that allows me to wake up every day equally as passionate.” And though it took a little while for Takos to return to cycling post retirement, she’s finally back in the saddle.

“I don’t get on the track as much anymore, but I’m loving being able to get on my road bike,” she says, sounding genuinely delighted. “I actually find it really useful for my job. Sometimes I just go out for a ride; it provides me time to check in with myself.”

*The theme of this year’s Vogue Codes, proudly presented by the Commonwealth Bank, with supporting partners Audi, Net-A-Porter and Billy Blue College of Design at Torrens University, is Technotopia: Designing the World of Tomorrow. For upcoming events, go to [vogue.com.au/vogue-codes](http://vogue.com.au/vogue-codes).*

# Meet the women thriving in technology careers at CommBank

Five female leaders share their advice for women considering a career in tech and reflect on their careers and hopes for building a brighter future for the next generation of female technologists.



To find out more about working in tech at CommBank and the 2025 graduate program

[CommBank Careers](#)



*“I try to embrace a growth mindset – and hold the belief that abilities aren’t fixed but can grow through hard work. CommBank provides a safe environment to experiment, learn from mistakes and stay humble about the complexity of the challenges we tackle, all while being supported by a respectful culture.”*

ANNA LEONTJEVA, CHAPTER LEAD AI LABS



*“The best part of my job is using tech to solve everyday problems within the bank and knowing the impact this can have on people. There’s lots of positive change happening in the sector, with women taking on senior positions and studying tech – I look forward to seeing more women in the industry soon.”*

HELEN LAU, GENERAL MANAGER ENGINEERING DELIVERY



*“Be open to opportunities. Don’t immediately say no, especially if you’re saying it because you don’t think you’re ready. I was drawn to my role at CommBank because I wanted to lead something new and exciting. I’m so glad I took a risk and would advise people to do the same.”*

EMMA MALEY, GENERAL MANAGER CYBER IDENTITY PROTECTION MANAGEMENT



*“I believe women shouldn’t need to blend in and become ‘one of the guys’. As women, we have our own personalities and styles, and provide our own unique value-add. There are so many different roles in tech. Product managers, UX designers, product owners – we need all those skills at CommBank!”*

VICTORIA LEDDA, EXECUTIVE GENERAL MANAGER RETAIL TECHNOLOGY



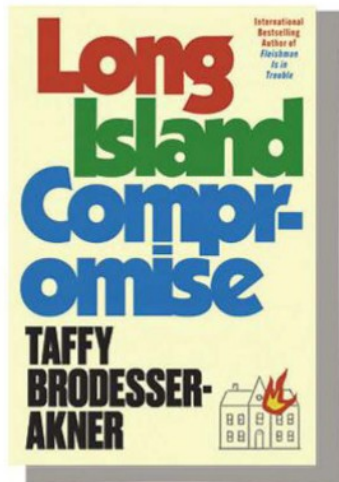
*“Technology allows CommBank to engage with customers every day. Being part of a well-known and trusted brand with an incredible potential for technology growth and advancement, allows me to apply my existing experience and grow my skills in new areas. When building a career in tech, networking and curiosity are so important.”*

SAM BOUYACHI, GENERAL MANAGER COMMSEC TECHNOLOGY



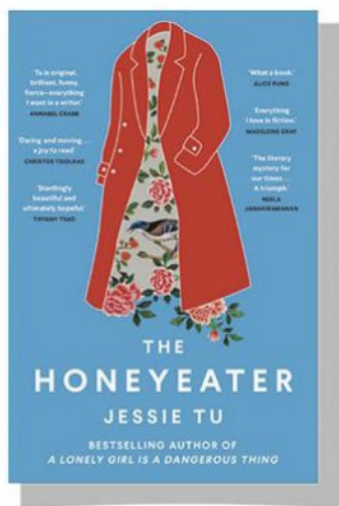
# Ready to read

These five books by female authors are fast and pacy page-turners for when you want a novel that races by.



*Long Island Compromise* (Wildfire, \$32.99) by Taffy Brodesser-Akner.

Beloved celebrity profiler turned novelist Taffy Brodesser-Akner writes acerbic and sharply observed dispatches of ageing millennial malaise. Her latest, about what happens when childhood trauma is left to fester in manicured upstate New York, is simply brilliant. Out July 9.

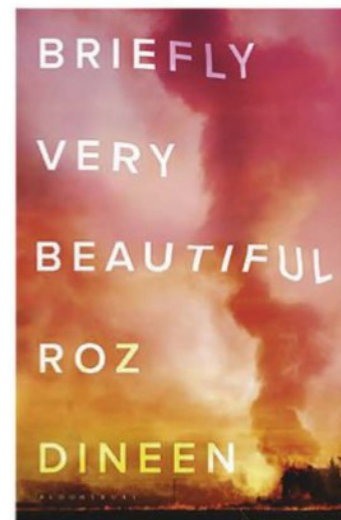


*The Honeyeater* (Allen & Unwin, \$32.99) by Jessie Tu.

We loved Australian writer Jessie Tu's first novel, *A Lonely Girl Is A Dangerous Thing*. Her follow-up is just as bold and thrilling, the tale of a young academic tangled in a web of grief, lust and betrayal.

*Briefly Very Beautiful* (Bloomsbury, \$32.99) by Roz Dineen.

Forget post-apocalyptic, *Briefly Very Beautiful* is set right in the middle of our societal collapse. This story of a mother and her three children desperately seeking safety as their city is racked by a trifecta of war, terrorism and wildfires, is propulsive and vivid. Author Roz Dineen is a former journalist and this is her debut novel, a stark yet sensual tale of survival against the odds. For fans of Emily St. John Mandel's *Station Eleven* and Cormac McCarthy's *The Road*.



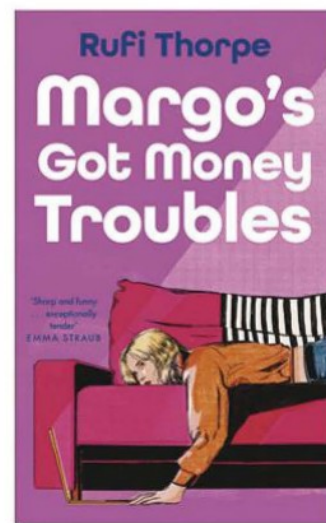
*Margo's Got Money Troubles* (Sceptre, \$32.99) by Ruffi Thorpe.

An accidental pregnancy, an online experiment and viral fame collide in this novel about a young woman who draws on the world of wrestling to become an internet sensation. The novel's title character Margo might have started this story with money troubles, but virtual notoriety brings its own set of issues that she might not be ready to deal with. This delightful read has already had its film rights scooped up by production company A24, with Nicole Kidman and Elle Fanning set to star.



*Parade* (Faber, \$32.99) by Rachel Cusk.

As a writer, the much-garlanded Rachel Cusk – she's the recipient of the Whitbread First Novel Award, has been shortlisted for the Orange and Bailey's Prizes, and was the latest author spotlighted by the Chanel Literary Rendezvous book club – is known for her rigorous intelligence and sparse, yet electric, prose. Any new novel of hers is a major event, and *Parade* is a showcase for what Cusk does best: invent a documentary-style authorial voice that teeters between the real and imagined, as she chronicles a shocking act of violence.





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CUSTOM  
FABRIC



CUSTOM  
FINISHES

Odette Dining Table, W130cm x H76cm x D130cm, shown in Ash, \$1399; Caleb Dining Chairs, W60cm x H80cm x D54cm, shown in Bronze, \$299 each; Zalia Cord Ivory Rug, 200cm x 290cm, \$599; Lucas Dark Green Ribbed Planters in Medium, \$149, and Large, \$189; Split Leaf Philo Tree, 180cm, \$479. On table, from left: Salt & Pepper Vera Highball Glasses, set of 4, 2 glasses shown, \$49; Rio Mustard Candle Holders, \$34 each; Robert Gordon Speckle Table of Plenty Bowl, \$74; Wave Low Khaki Vase, \$79. All other items are stylist's own.



## CUSTOM SIZES



## CUSTOM STYLE

Malta 2.5 Seater,  
W227cm x H74cm x D102cm,  
shown in Frost, \$2299.

Rumi Armchairs,  
W77cm x H75cm x D69cm,  
\$1299 each.

From left: JH Roderick Indoor Rug in  
Taupe, 230cm x 330cm, \$1499; Liam Dark  
Green Ribbed Planter, Medium, \$79; Aria  
Gold Velvet Cushion, 55cm x 55cm, \$49;  
Dior Coffee Table, \$949; Cate Oil Painting,  
\$359; Nora Velvet/Linen Reversible  
Cushion in Olive, 50cm x 50cm, \$69;  
Eadie Lifestyle Gambit Nutmeg Cushion,  
50cm x 50cm, \$109; Rio Rattan White  
Pendant, Large, \$349; Sloan Sand Vase,  
\$64; The Pine Apple Wall Art, \$179.

On coffee table, from left: Warwick  
Bubble Vase, Large, \$119; Salt & Pepper  
Oleta Ribb Mug, set of 4, 1 mug shown,  
\$44. All other items are stylist's own.





## LOVE TO LOUNGE

Shape an inviting setting for relaxing and recharging with soft rounded lines, calming neutral tones and textures you can sink into.

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CUSTOM  
WOOD FRAME



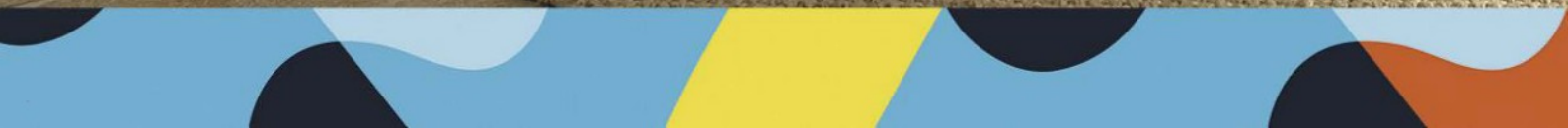
CUSTOM  
BEDSIDE TABLE

Raphael Extended Bed, Queen,  
W241cm x H138.5cm x D220cm,  
shown in Light Ash, \$3599.  
Also available in Double and  
King. Made in Australia.

Raphael 3-Drawer Bedside Tables,  
W60cm x H60cm x D45cm, shown  
in Light Ash, \$1199 each.

From left: JH Roderick Indoor Rug  
in Beige, 200cm x 290cm, \$1099;  
Lucia Round Boucle Olive Stool, \$199;  
Avery Wood Mirror, \$229; Urban Stone  
Quilt Cover Set, Queen, \$279; Domayne  
Luxuries 500 TC Olive Sheet Set, Queen,  
\$264; Rye Tan Throw, \$159; Oxford  
Terracotta Cushions, 50cm x 50cm, \$69  
each; Flynn Sheer Curtains in Natural,  
140cm x 230cm, \$59 each.

On bedside tables, from left: Montauk  
Table Lamp, \$179; Spots Nude Vase, \$109;  
Robert Gordon White Granite Latte Cup,  
set of 2, 1 cup shown, \$19; Taytum Glass  
Footed Bowl, \$54. All other items are  
stylist's own.



# SACRED SPACE

Turn the bedroom into a sanctuary with a wooden bed frame and bedhead, paired with matching bedside tables and linen inspired by natural tones.



**D O M A Y N E**

  
CUSTOM  
TABLE SIZE

  
CUSTOM  
FABRIC

Blair Rectangular Dining Table,  
W230cm x H76cm x D110cm,  
shown in Ash, \$1699.

Kasney Dining Chairs,  
W54cm x H80cm x D57cm,  
shown in Orange, \$349 each.

From left: Zalia Cord Rug in Putty,  
200cm x 290cm, \$599; Basic Linen  
Square Cushion in Beige, 55cm x  
55cm, \$44; Boucie Oversize Clay  
Reverse Cushion, 60cm x 60cm, \$89;  
Lima Outdoor Bar Stools, \$379 each.

On table, from left: Wave Low  
Khaki Vase, \$79; Salt & Pepper Vera  
Tumbler, set of 4, 1 tumbler shown,  
\$49; Asta Glass Footed Bowl in  
Navy and Tan, \$74.

Shelves, from top: Lunar Large  
Khaki Vase, \$54; Anton Vase,  
Small, \$99; Linen House Leon  
Blush Vase, \$49; UR Eden  
Tabletop Sculpture, Large, \$119;  
Kuba Black Tabletop Plate, \$199.  
All other items are stylist's own.

## DINING DELIGHT

Foster a convivial atmosphere where everyone's welcome with a dining table finished in a natural stain and eye-catching upholstered chairs.





D O M A N E



**CUSTOM  
SET-UP**



**CUSTOM  
COLOUR**

Harlem 5-Piece Modular Lounge,  
W366cm x H84cm x D233cm,  
shown in Oyster, \$5999.

Saxon Round Coffee Table,  
W90cm x H42cm x D90cm,  
shown in Natural, \$2199.  
Made in Australia.

**From left:** Eddison Armchair in Cream, \$899;  
Theodore Floor Lamp, \$479; JH Roderick  
Indoor Rug in Taupe, 230cm x 330cm, \$1499;  
Aria Gold Velvet Cushion, 55cm x 55cm, \$49;  
Eadie Lifestyle Gambit Nutmeg Cushion,  
50cm x 50cm, \$109; Nora Velvet/Linen  
Reversible Cushion in Clay, 50cm x 50cm,  
\$69; Aura Waffle Caper Throw,  
220cm x 240cm, \$269; Eadie Lifestyle Ravo  
Cushion, 40cm x 60cm, \$109; Aria Grey  
Velvet Cushion, 55cm x 55cm, \$49; Sabal  
The Palm Wall Art, \$179.

**On table, from left:** Warwick Bubble  
Vase, Small, \$99; Salt & Pepper Vera  
3-Piece Carafe and Tumbler Set,  
carafe and 1 tumbler shown, \$59.

**Shelves, from top:** UR Eden Tabletop  
Sculpture, Large, \$119; Linen House Leon  
Blush Vase, \$49; Coltrane Face Vase, \$79;  
Anton Vase, Small, \$99. All other items  
are stylist's own.





# COMFORT CORNER

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## BOLD & BEAUTIFUL

Experiment with patterns, colours, textures and shades to create a bedroom brimming with life, using a spectacular patterned bedhead as a centrepiece.





CUSTOM  
BEDHEAD



CUSTOM  
FINISH

Queens Bed, Queen,  
W262cm x H130cm x D220.5cm,  
shown in Tasmanian Oak and  
Victorian Ash Timber, \$3899.  
Also available in Double, King and  
Super King. Made in Australia.

Queens 2-Drawer Bedside Tables,  
W59cm x H55.5cm x D46.5cm,  
shown in Tasmanian Oak and  
Victorian Ash Timber, \$1459 each.

From left: Vetro Terra Ridged Pot, Large,  
\$229; JH Roderick Indoor Rug in Beige,  
200cm x 290cm, \$1099; Linen House  
Vintage Stripe Natural Quilt Cover Set,  
Queen, \$299; Waffle Weave Pebble  
Queen/King Blanket, \$139; Barcelona  
Dusky Pink Cushion, 50cm x 50cm, \$59;  
Bohemia Natural Pendant, \$329; Aria  
Gold Velvet Cushion, 55cm x 55cm, \$49;  
Piazza Blush Cushion, 50cm x 50cm, \$69;  
Flynn Sheer Single Curtains in Natural,  
140cm x 230cm, \$59 each; Trentham  
Round Java Ottoman, \$1299.

On bedside tables, from left: Linus Table  
Lamp, \$229; UR Eden Tabletop Sculpture,  
Large, \$119; Sloan Sand Vase, \$64.  
All other items are stylist's own.

D O M A Y N E

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STYLE TAKE  
CENTRESTAGE  
AS OUR  
GREATEST  
ATHLETES  
COMPETE FOR  
GOLD IN THE  
GLOBAL  
FASHION  
CAPITAL.**

Emma McKeon (left) wears a JACQUEMUS bodysuit, \$730. OMEGA watch, \$26,700. Kaylee McKeown wears a LOUIS VUITTON top, \$2,220. SACAI shorts, \$700. OMEGA watch, \$26,700.

CHARLES DENNINGTON  
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# **GAME**

**STYLED BY KAILA MATTHEWS.**

**PHOTOGRAPHED BY CHARLES DENNINGTON.**

# **TIME**



Mary Fowler wears a  
GUCCI jacket, \$5,360, and  
top, \$2,045. ROMANCE  
WAS BORN Regenerated  
skirt, \$650. TIFFANY & CO.  
earrings, \$7,150.  
All prices approximate;  
details at [Vogue.com.au/WTB](https://www.vogue.com.au/WTB).



MIU MIU top, \$1,520,  
skirt, \$1,520, and briefs,  
\$1,240. ADIDAS X  
WALES BONNER top,  
worn underneath, \$220.  
TIFFANY & CO.  
earrings, \$7,150, and  
rings, on ring finger,  
\$8,800, and on index  
finger, from top, \$2,100,  
\$5,700, and \$9,200.





GUCCI top, \$2,045.  
ROMANCE WAS BORN  
Regenerated skirt, \$650.  
TIFFANY & CO.  
earrings, \$7,150, and  
rings, on ring finger,  
\$8,800, and on index  
finger, from top, \$2,100,  
\$5,700, and \$9,200.  
Her own Adidas shoes.

## Mary Fowler, football

The meteoric rise of Mary Fowler is one for the history books. At only 21, the tenacious Matildas forward has already competed in her first Olympics and two World Cups, including last year's groundbreaking home tournament where the team placed fourth, just falling short of the silverware. As the nation fell in love with the Matildas, Fowler became a fan favourite, winning over even the soccer cynics with her quick feet and signature gloves. Now, as Fowler prepares for a second appearance at an Olympic Games, her eyes are set firmly on winning a medal, something the Matildas haven't quite been able to do – yet.

“My proudest moment was being picked for the last Olympics. It was just the only childhood dream I had, so it was crazy that I actually achieved that,” she says. “It still blows my mind that I'm in that category of athletes being able to go there, so I just feel really grateful.”

Growing up in Cairns, Fowler was one of five children, and the siblings are close. An athletic child, Fowler's interest in football was honed while living in the Netherlands, and upon returning to Australia she joined the Matildas at just 15. Moving around the country (and now, the world) for different contracts and clubs, Fowler's family is her biggest inspiration. “Seeing the sacrifices we've made along the way and for me to have to move away from home at such a young age ... I have to remind myself to make it worth it.”

Fowler is going into the Paris Games an expert on France – she spent two years playing for Montpellier; the plan is to “head to any bakery I see!” But also, history in the form of a gold medal, beckons. “If that happens, I would just be in tears,” she admits. “It would be something that I've wanted so badly.” *Francesca Wallace*





PRADA bra, \$1,450.  
BURBERRY pants, \$1,890,  
and jumper, worn around  
waist, \$1,790. TIFFANY &  
CO. earrings, \$7,150, and  
rings, on ring finger, \$9,300,  
and on index finger, from  
top, \$2,100, \$5,700,  
and \$9,200. ACNE  
STUDIOS shoes, \$740.

Hair: Rory Rice  
Make-up: Isabella Schmid  
Prop stylist: Nat Turnbull

CHARLES DENNINGSTON



## Emma McKeon, swimming

In 2012, Emma McKeon was done. After narrowly missing selection for the London Olympics, the then 17-year-old said she was retiring from swimming. It didn't last long. In Rio 2016, McKeon debuted and won four medals. "There have been times that I thought I want to stop, times I just don't want to swim," she reflects. "But I've learned that I can't rely on my motivation. I have to rely on the fact that I've got these goals I want to achieve."

If Rio announced McKeon, the Tokyo Games etched her name into the history books when she became the first female swimmer – and only the second woman – to win seven medals in a single Olympics. (En route, she also broke a world record and then seven Olympic records at the Games.) Today, McKeon is the most decorated Australian athlete in Games history. And Paris 2024 will be her last. "I still love the sport and enjoy it, and I think getting older has brought a whole new set of challenges," she explains.

But in Paris, McKeon – who is also an ambassador for Omega and Dior – could soar even higher. Should things go her way, there's every possibility she could enter the top 10 all-time individual Olympic medal tally. "Those kinds of things don't enter my mind," she laughs. "How I want to be in Paris is just as prepared as I possibly can be."

Born into a family of swimming legends and raised in Wollongong, the water has always been a part of her life. At 30, she is now facing a future beyond the pool. "I want to put an end to my career," she sums up. "Because I feel like I've got a lot to be proud of, and worked really hard for so many years ... And then it's on to the next part of my life." *Will Lennox*



### Opposite page:

Emma (left) wears a JACQUEMUS bodysuit, \$730. OMEGA watch, \$26,700. **This page:** CHRISTIAN DIOR singlet, \$1,450. PARIS GEORGIA singlet, worn underneath, \$150. NAGNATA shorts, \$260. OMEGA watch, \$26,700.



## Kaylee McKeown, swimming

For a good chunk of Australia, our introduction to Kaylee McKeown was a loud F-bomb. McKeown had just won gold in the 100-metre backstroke at the Tokyo Olympics, and when asked what message she had for her family and friends back home, there was only one thing to say. “Between the adrenaline from the race and the emotions, it just came out,” McKeown reflects now.

These days, the colourful language might have stopped, but the gold medals have continued. In 2023, McKeown was named World Aquatics Best Female Swimmer of the Year after a clean sweep of the backstroke events throughout the year. Across the three main distances of 50, 100 and 200 metres, McKeown is the current world record holder, the first woman to ever claim all three concurrently.

McKeown, who is also an ambassador for Omega, will turn 23 on the eve of the Games. She is stepping into the prime years of her career and is already facing big decisions in the pool. At the recent Australian Open Swimming Championships, she won the 400-metre individual medley in a time that would have won gold in Tokyo, but won't be racing in it come Paris. Instead, she is choosing to conserve her energy to deliver in the relay – an event Australia has a long history with.

“I would rather represent Australia, and be a part of a team and win a medal that way, than win an individual medal,” she explains. “To be able to stand on a podium, whether it's first, second or third with your teammates is something that you don't get to experience every day.” *WL*

**Opposite page:**

Kaylee wears an  
HERMÈS top, \$2,915.  
JACQUEMUS shorts,  
\$630. PASPALEY  
necklace, P.O.A.

**This page:** Emma (left)  
wears a JACQUEMUS  
bodysuit, \$730. Kaylee  
wears a LOUIS  
VUITTON top, \$2,220.  
SACAI shorts, \$700.  
OMEGA watch, \$26,700.

Hair: Georgia Ramman  
Make-up: Isabella Schimid  
Prop stylist: Nat Turnbull



Torrie wears a DION LEE top, \$580, and pants, \$790. MICHAEL HILL earrings, \$369. BULGARI necklace, \$8,400.

Hair: Rory Rice  
Make-up: Gillian Campbell  
Prop stylist: Nat Turnbull





## Torrie Lewis, sprinting

When Torrie Lewis made the decision to transition from running for fun in Little Athletics, to running competitively, the world shut down. Lewis had moved from Newcastle to Brisbane as covid hit, and the lockdowns had left her without a coach, a running partner, or even a groundskeeper.

After school, she'd walk to the field carting a bag with her spikes, training clothes and marker cones she'd set up for herself, according to her coach's texts. And apart from some videos she'd send to check her form, Lewis was completely alone on the track. She did this for a year, early mornings and late afternoons with only herself for encouragement and correction. As Lewis explains it, that isolation crystallised her intentions into reality.

"I had to decide whether I wanted to keep doing this for fun, or did I want to try and make something out of this myself? I had to take responsibility because there wasn't a coach or any other athlete there that could keep me accountable. That was the change in myself; the mindset of 'If I want to do it, I've gotta do it myself.'"

Once borders reopened, international races and gold medals came in thick and fast. With those came her new title, 'The Fastest Woman in Australia' – *ever*. Nineteen-year-old Lewis's blistering personal best of 11.10, set in January this year, broke the Australian 100-metre record and was a prelude to what came next: beating reigning world champion Sha'Carri Richardson over 200 metres in April. She also anchored the Australian 4 x 100-metre relay team at the recent World Relay Championships to a best-ever fifth place, securing the foursome a berth in Paris.

As she prepares to step out for her first Olympics, it's clear not much has changed from those empty Brisbane fields to the bright lights of Paris. Torrie: in her own lane. *Mahalia Chang*



**This page:** Chloe wears a NIKE X BODE jacket, \$400. NIKE shirt, \$50, socks, \$45, and her own shoes. RUBE PEDDER FOR NIKE pants, P.O.A. BULGARI necklaces, \$8,400, and \$8,800.  
**Opposite page:** NIKE X BODE vest, \$230. NIKE shirt, \$65. BULGARI necklaces, \$8,400, and \$8,800.  
Hair: Georgia Ramman  
Make-up: Isabella Schmid  
Prop stylist: Nat Turnbull

## Chloe Covell, skateboarding

Chloe Covell – the Tweed Heads skate prodigy ranked number one in Australia at just 14 – was six years old when she watched the American trick-master Nyjah Huston compete in the X-Games and decided she wanted to learn. Why skating? “It just looked really fun,” Covell says simply.

It didn’t take long for Covell’s professional wins to stack up, courtesy of her combination of natural talent and her commitment to both improvement and individuality. (“My favourite trick is switch flips, because it’s just a different trick that no one else is really doing. I just try to be unique.”) Having already made history with her Street League Skateboarding wins, and as the youngest medalist on record at the X-Games, Covell is on the road to maybe becoming the youngest Australian to take home Olympic gold. Going up against older skaters doesn’t deter her. “It’s just fun to skate with all of them. We all get along so well.”

Her age is not the only remarkable note, nor is the fact she’s still completing schoolwork while racking up international competitive accolades. Her success as a female skater has been a game changer for the historically gendered sport. “I reckon so many more girls have gotten into skating since the first skating comp at the Tokyo Olympics,” she reflects happily, which marked the first time the sport was held at Olympic level. “The skate parks are getting more packed. It’s just really awesome to see.”

But expectations – whether for inclusion, or a spot on the podium, or to make history – don’t phase this supremely cool teenager. “I just like the vibe,” Covell says. “I make so many good friends and meet so many cool people. It’s just a fun sport that I love doing.” *Nina Miyashita*



## Nina Kennedy, pole vault

Twenty-something years before Nina Kennedy took the stage in Tokyo to compete for gold, her primary school in Busselton, Western Australia, threw a 'mini Olympics' to celebrate the sporting mania that was sweeping through the world. Kids were challenged to running, throwing and walking tournaments, shrieking with joy in the midst of good-hearted competition, their reward little coloured medals. This was Kennedy's first-ever taste of competitive sport.

A few athletic years of tennis, netball and gymnastics later saw her receive a letter from a Perth athletics club that beckoned her to come try an odd, little-known event called pole vault ("A lot of the time [people are] like ... 'Is that when you use the big stick, and you jump over the thing?'"). Her response (apparently typical of an 11-year-old Kennedy) was "YOLO! I think that's something nice about being a kid, you just try everything."

Between her stringent self-determination, and her innate talent, Kennedy quickly found her footing in pole vault. The current Australian record holder, Kennedy, 27, is the reigning Commonwealth Games, Diamond League and joint-World Champion, with a personal best of a teetering 4.91 metres. As she gears up to take on her biggest-ever challenge, gunning for a podium in "red hot" competition in Paris, Kennedy wonders if maybe it all comes back to that little paper medal that hung around her neck some two decades ago.

"I definitely won a medal, but I don't remember what colour it was," Kennedy recalls. "But it was so much fun. I just loved competing and having fun. Essentially that is still what I do, right? I just compete at the highest level." *MC*



Nina wears a BONDI BORN top, \$195. LOUIS VUITTON pants, \$5,300. MICHAEL HILL earrings, \$299, and necklaces, top, \$599, and \$499. BULGARI rings, on right hand, \$3,330, and on left hand, \$5,300, and \$2,890.

Hair: Rory Rice  
Make-up: Gillian Campbell  
Prop stylist: Nat Turnbull





## Tina Rahimi, boxing

While Tina Rahimi was training at high altitude in Colorado earlier this year, she was also fasting for Ramadan. It was one of the most challenging things she's ever done, but neither her religion nor training for the biggest moment in her career were things she was willing to compromise on. Ultimately, it's prepared her not only physically for Paris 2024, but mentally, too. "I know that if I'm able to do that, then I can literally do anything," she reflects.

The 28-year-old boxer from Western Sydney has been fighting for six years. Her start in the sport was unorthodox; after quitting her office job to pursue being a make-up artist, she began boxing for fitness. Her make-up career took off, but so did her skill and passion for boxing, and after watching her first fight, she knew that something bigger than fitness was drawing her to the sport. Now, she is Australia's first female Muslim boxer to qualify for the Olympic Games.

There has been a lot to overcome, from hateful, bigoted comments about her "Australianness", to the loneliness of constant travel, to fighting in her hijab, because she is proudly dedicated to her religion and what it represents for her to do both. There have also been highlights, such as having girls approach her and tell her she's a role model, something she never expected. For Rahimi, it's all worth it. "It's made me really emotional. All of the sacrifices I've made leading up to the Olympics just feels worth it. I just can't wait. And I know that it's something I'm really capable of. So I'm really looking forward to just getting a gold medal." *Ella O'Keefe*

Tina wears an HERMÈS coat, \$9,570, and pants, \$4,580. BOSS X NAOMI bodysuit, \$479. CARTIER rings, on right hand, ring finger, \$6,250, and on index finger, \$11,400, and on left hand, \$6,400 each.

Hair: Rory Rice. Make-up: Gillian Campbell. Prop stylist: Nat Turnbull.





**Far left:** Callum wears a LOUIS VUITTON T-shirt, \$1,740. SACAI shorts, \$775. CARTIER necklace, \$5,600. His own boxing wraps.  
**Left:** VENROY singlet, \$100. BALENCIAGA jeans, \$2,250. NIKE shorts, worn underneath, \$70. Boxing gloves, \$400, from MMA Fight Store. CARTIER necklace, \$5,600.  
 Hair: Rory Rice  
 Make-up: Gillian Campbell  
 Prop stylist: Nat Turnbull

## Callum Peters, boxing

There is a certain level of confidence one must possess in order to qualify in boxing for the Olympics at just 21. From the moment he picks up the phone, it is clear that Callum Peters has it in spades. Born in Adelaide, he is one of nine children, and according to him, he “might be the favourite”.

Perhaps this suspicion is founded on the fact that his mother, Cassie, manages him, while his father, Bradley, has been training him for 12 years. Perhaps it’s this charming bullheadedness that lets him get away with saying things like “I’m almost winging it ... just rock up, fight, win, win, win. That’s what I do,” and it comes off far more impish than arrogant.

Either way, Peters is headed to Paris with a sense of invincibility that can probably only be found in a boxer who

was the youngest member of the Australian boxing team at the 2022 Commonwealth Games in Birmingham, where he was also the youngest of his 17-man middleweight field.

For Peters, who relies on stamina, endurance and conditioning to give him as many punches as he can physically throw in a round, it’s all about trusting the groundwork. “The mindset I have is just believe in the training and don’t overthink stuff. Just one step at a time. Don’t take a big leap, because if you do a big leap, there’s a chance you can fall over.” As for what’s pushing him forward? “Mum and Dad are pushing me hard, supporting me. They are always on me and making sure I keep going for the gold,” he reflects. “I’m excited to just put it all in the ring and have no regrets.” *EOK*





CHARLES DENNINGTON

Tyler Wright wears her own Rip Curl wetsuit.



**From left:** Tyler wears a BOTTEGA VENETA singlet, \$2,020, and pants, \$1,750. CARTIER necklace, \$5,600, and ring, \$3,200. Her own ring (top). Jack wears a vintage T-shirt, from Route 66. LOUIS VUITTON pants, \$2,020. Molly wears a LOUIS VUITTON jumper, \$3,000. LACOSTE shorts, \$230. TIFFANY & CO. ring, \$2,100.  
 Hair: Georgia Ramman  
 Make-up: Gillian Campbell



## Tyler Wright, Jack Robinson and Molly Picklum, surfing

After its debut at Tokyo 2020, surfing is back as an Olympic sport and this year, the stakes are as high as the 20-foot waves that have made Teahupo'o, a tiny town in Tahiti, French Polynesia, a shrine for surfers. Despite being 15,000 kilometres from the Eiffel Tower, the organisers simply couldn't resist the towering barrels on offer in the French territory. And four Aussies – two women, two men – will be taking to the water.

The first is Tyler Wright. A two-time World Surf League champion, the 30-year-old from Culburra is surfing royalty; her brother Owen won bronze in Japan. Of all the surfers, Wright knows how hard it is to win. "It takes a lot of hard work to be in the position that I am," she says, "but I don't take it for granted." She also knows that while Teahupo'o, with its crystal blue water and perfect waves, is beautiful, its power and shallow reef are also dangerous. "Look, it's a wave of high consequences," she says, "there's no doubt about it."

Molly Picklum has less experience, but she is no less tenacious. At 21, the Central Coast-born athlete has quickly built a reputation as a powerful, exhilarating surfer with an easy smile and brimming energy. Pickles, as Wright affectionately calls her, is

currently in the middle of the best year of her young career. "I feel like I'm a typical Australian and the culture of surfing is so strong here so I'd be absolutely honoured to [win gold] for Australia," she says, "it would be the best thing that ever happened to me."

Then there is 26-year-old Jack Robinson who, alongside Ethan Ewing, will be representing the Aussie men in Tahiti. Surfing's golden boy – born in Margaret River, he was called the next Kelly Slater at only 12 – Robinson has delivered to become one of the most competitive surfers on the tour. The 2023 winner of the Tahiti Pro at Teahupo'o, he knows the wave and how to perform on it. The biggest difference for him this year? He'll have his newborn son, Zen, with him. "Just to have him there watching. That's like the ultimate moment, you know?" he says of a recent win on tour. "That was for him. It's so cool."

With strong surfers from the United States, Brazil and the rest of the world, a medal is no guarantee for Australia, but as Picklum says, they are going to give it their all. "Team Australia, we have a really good team and from the bottom of my heart, I'm gonna do absolutely everything I can to win gold." *Charlie Calver*

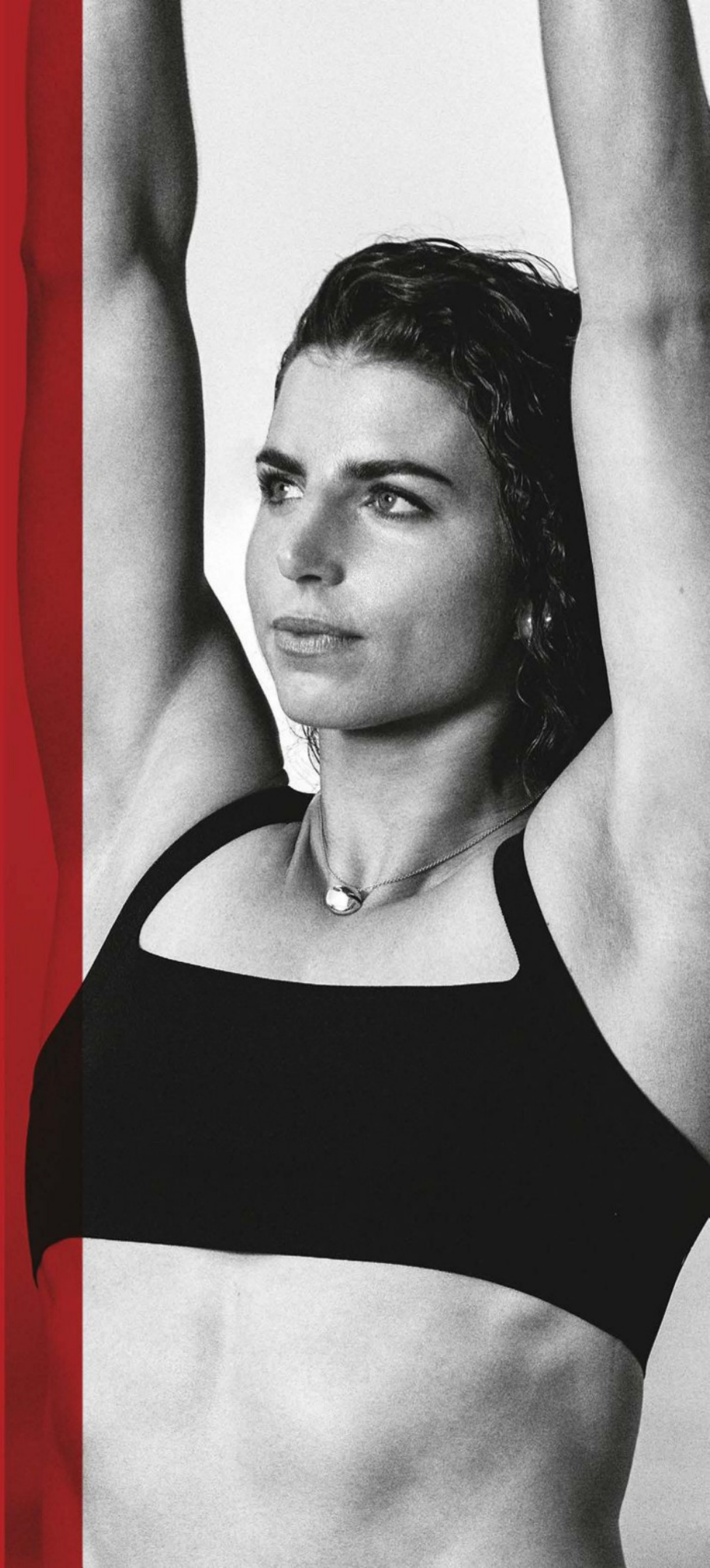
## Jessica Fox, canoe and kayaking

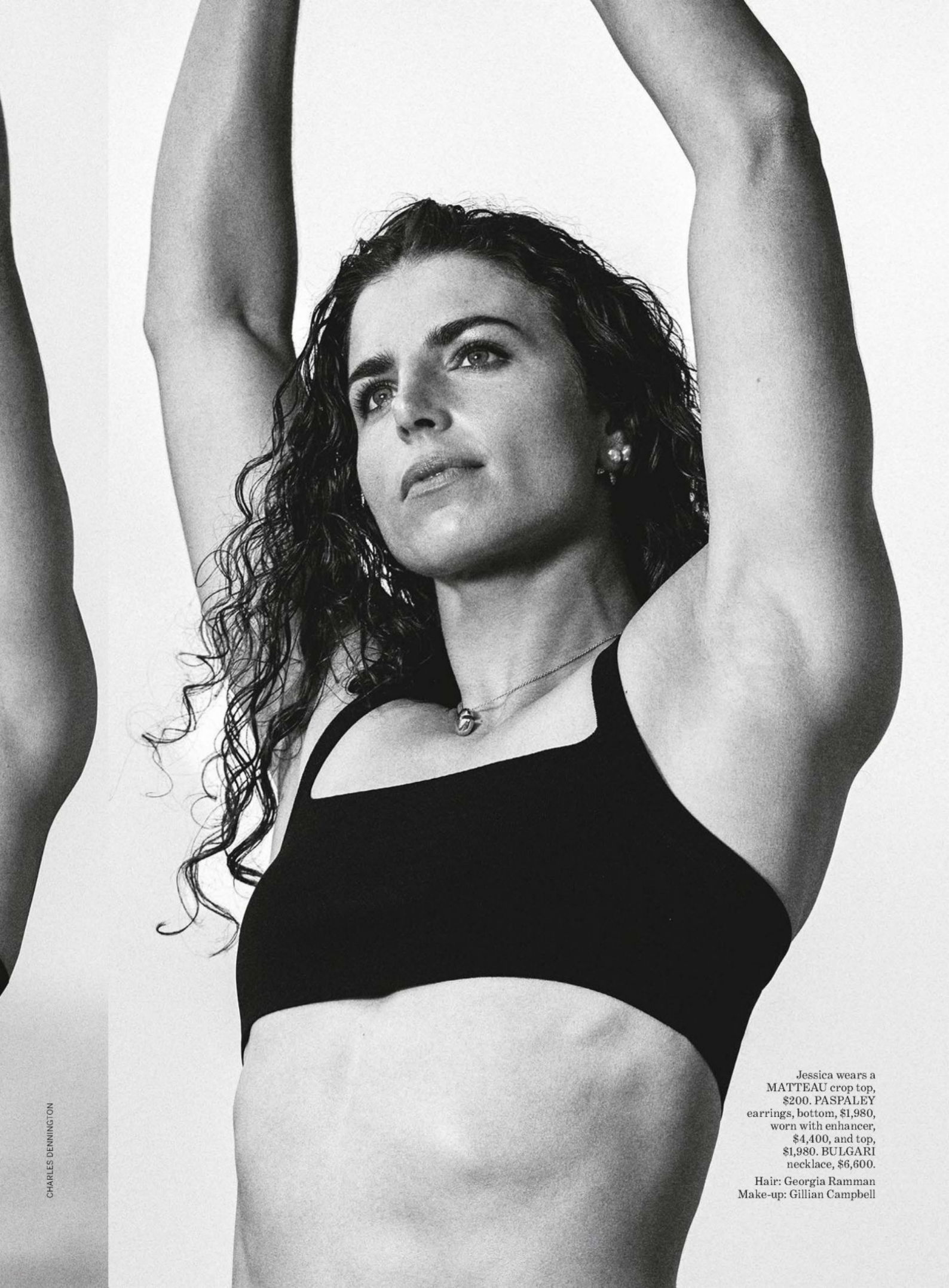
Despite the fact that Jessica Fox is considered the greatest individual paddler of all time, the world number one feels she's still yet to reach her full potential. "At 30, it's amazing," Fox says. "That keeps me going, keeps me hungry. And I love racing. I'm the most competitive person and I just want to be the best I can be."

Boasting four Olympic medals (including that nail-biting gold medal run in the C1 slalom at Tokyo), as well as 48 World Cup gold medals, and 10 World Championship titles, Fox is ready to defend the gold she won in Tokyo. "I can be proud and confident going into the Games that I've done everything that I can, and that whatever happens, my level of training is so high that you know it's going to be fine," she affirms.

Fox's first time in a kayak was at six months old (with parental assistance), but it wasn't until age 11 that she realised her passion for the sport that she was raised in. "I didn't want to do what my parents did, I thought it was a bit lame," she laughs, reflecting on a childhood spent by Sydney's Nepean River as the daughter of champion canoeists (her mum won a bronze in Atlanta for her native France, while her dad was a five-time K1 world champion for Great Britain).

Fox's French lineage isn't the only reason Paris could be a family affair. Her younger sister Noemie, whom Fox calls her best friend, is hoping to qualify for her first Olympics; she says "it would be a dream come true to be able to share that". The only thing standing in Noemie's way is the world number one – who happens to be her big sister. "It's tough because I see how much she wants this dream, too, and basically, I'm the one blocking it," Fox reflects. "Whatever happens on the water, we're going to leave on the water. It's not going to affect our relationship outside of that, because we're only athletes for a certain number of years, and being sisters is so important to us." *Angelica Xidias*





CHARLES DENNINGTON

Jessica wears a  
MATTEAU crop top,  
\$200. PASPALEY  
earrings, bottom, \$1,980,  
worn with enhancer,  
\$4,400, and top,  
\$1,980. BULGARI  
necklace, \$6,600.

Hair: Georgia Ramman  
Make-up: Gillian Campbell

# TROPHY PIECES

The newest jewelled creations are elite performances in their own right; displays of excellence in precious stones and savoir faire. Winning prizes all.

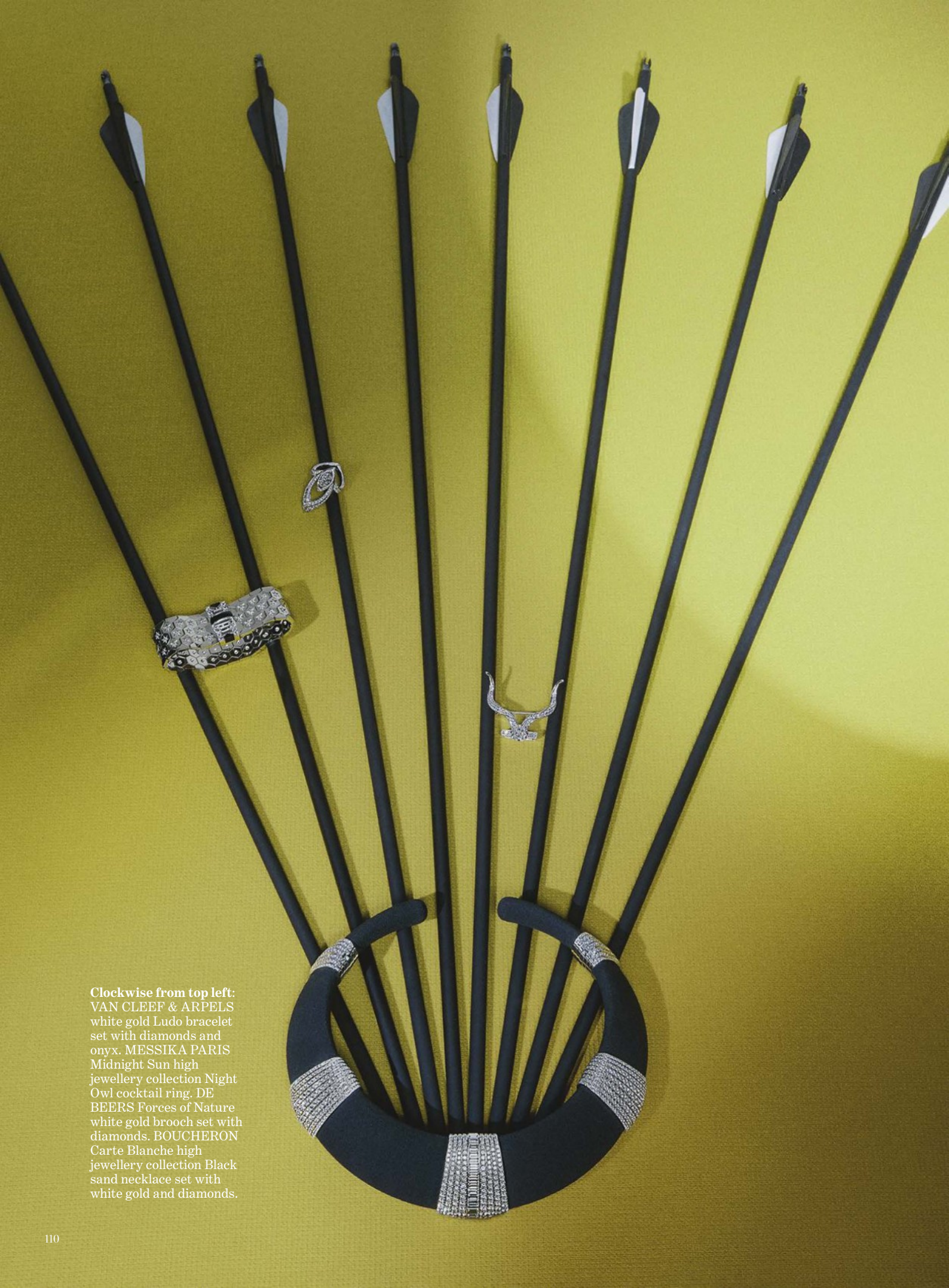


**Left:** Jean Schlumberger for TIFFANY & CO. high jewellery platinum and yellow gold earrings set with sapphires and diamonds. **Centre:** BUCCELLATI yellow and white gold cocktail ring set with yellow tourmaline, emeralds and sapphires. **Right:** BUCCELLATI yellow and white gold cocktail ring set with white diamonds and pink tourmaline.

Styled by César Sebastien. Photographed by Thomas Rousset.



**Top:** HARRY WINSTON platinum and yellow gold cluster ring and necklace set with yellow and white diamonds. **Above:** GRAFF white gold earrings and necklace set with white diamonds, available from Kennedy.



**Clockwise from top left:**  
VAN CLEEF & ARPELS  
white gold Ludo bracelet  
set with diamonds and  
onyx. MESSIKA PARIS  
Midnight Sun high  
jewellery collection Night  
Owl cocktail ring, DE  
BEERS Forces of Nature  
white gold brooch set with  
diamonds. BOUCHERON  
Carte Blanche high  
jewellery collection Black  
sand necklace set with  
white gold and diamonds.





**From top:** CARTIER High Jewellery Nature Sauvage Kauna earrings. POMELLATO The Dualism of Milan high jewellery collection rose gold necklace set with pink rubellite, red spinels and white diamonds. LOUIS VUITTON High Jewellery Deep Time yellow gold and platinum Volcano brooch set with pink tourmaline, spessartite mandarin garnet and diamonds.

**From top:** DIOR Fine Jewellery Diorama & Diorigami white gold necklace set with diamonds and sapphire. BULGARI High Jewellery platinum necklace set with sapphires, emeralds and diamonds. TASAKI ATELIER Ocean Light white gold earring set with diamonds, South Sea pearls and blue zircon.





**Top:** CHAUMET white gold convertible Harmony necklace set with diamonds and sapphires. **Bottom:** CHANEL High Jewellery Fontaine Saphir white gold necklace (from the 1932 high jewellery collection) set with diamonds, sapphire and sapphire beads. **On right:** CHOPARD High Jewellery white gold collar set with white and black diamonds.



Rihanna at the 2023 Super Bowl, wearing sneakers from Salomon's collaboration with Maison Margiela.

BALENCIAGA S/S '17

CONNER IVES A/W '24/'25

OTTOLINGER A/W '24/'25

CASABLANCA A/W '24/'25

Cathy Freeman holding the torch aloft at the Sydney 2000 Olympic Games.

LOUIS VUITTON RESORT '17

MIU MIU S/S '21

LOUIS VUITTON A/W '24/'25

PRADA A/W '18/'19

BALENCIAGA COUTURE A/W '21/'22

# Winning combination

In 2024, the longstanding relationship between fashion and sport has reached fever pitch. But one fashion lover, and self-declared sports outsider, asks how two seemingly different worlds make good teammates – and if we're in it for the long haul. By Jonah Waterhouse.

What does sport mean to you? Most, if not all, will agree on its reach; consider that nearly half of Australia watched the Matildas' semi-final against England last year, or that the Tokyo Olympics were viewed by three billion globally. Its command has made it a ubiquitous force in fashion; LVMH is the premium partner of this year's Olympics in Paris, and a 2023 *Business of Fashion* study reported the value of the fashion industry's sponsoring of sport stars and competitions would reach \$US109.1 billion by 2030, compared to \$US63.1 billion in 2021.

It's possible to understand the importance of sport, especially as a fashion lover, while knowing it's just not your thing. Until recently, that was my experience. I can trace my indifference to the school playground, where I was tall, inflexible and only agile enough to dodge every time the action darted my way. In high school, weekend mornings with magazines and fashion documentaries were forsaken for compulsory Saturday sport – mandatory in many Australian high schools – which I counted the days until I was free of. But while a ball might as well have been invisible to me, the clothes in sport captured my focus from a young age; the sleek sculptural bodysuits worn by Olympic swimmers, or jerseys spliced with a country's flag colours in innovative ways to represent a national identity.

Designer Conner Ives is one of a few in fashion who shares my experience. "I didn't have much of a relationship with sport – other than being bad at any sport I was put into – but I remember always loving the outfits, the uniforms," Ives recalls of his childhood in rural New York. Now based in London, the Central Saint Martins graduate's label uses upcycled football jerseys and cycling outfits, a crucial part of his 'high-low' ethos. His autumn/winter '24/'25 collection paired gowns with recycled jerseys that were crinkled to match tousled skirts, subverting the historically masculine notion of soccer kits. "I loved this kind of masc-femme contrast of taking something like a football jersey and shirring it, making the sleeves and hem go all rippled and romantic," he notes. "It was a very natural reaction."

Like Ives, my appreciation of sport materialised later in life, and stemmed from the beauty, and empowerment, in its clothes. If sport didn't exist, fashion would be far less interesting, given how the centuries of back and forth between the two has

changed forever how we see and approach dressing up. The unrivalled ability of sport, and democratic inclination, to bring people together for a common cause, through audiences and teams, is something the lofty, often exclusive, fashion industry can learn from, too.

Laird Borrelli-Persson, senior archive editor at US *Vogue*, pinpoints a fundamental moment when the avant-garde end of fashion appeared in the egalitarian arena of sport. "The first thing that pops to mind is when Jean Patou designed tennis outfits for Suzanne Lenglen, the Wimbledon champion in 1925 ... so chic," she says. "These looks, of course, were representative of the Jazz Age silhouette, which revealed the legs, even knees, [and] physically and symbolically represent freedom of movement."

Like Patou's cropped women's tennis whites, sport clothes can act as a barometer of social change while at the same time

further the agility and movement of the wearer above any social statement. Take Cathy Freeman's bodysuit for her 400-metre Olympic final victory in 2000, which featured a hood and compressed cut for aerodynamic benefits; the fact it was covered in green and gold, creating an iconic visual, was an added benefit. "Active sportswear has to meet specific functional requirements ... it has to stretch, moisture-wick, retain heat, or any number of other things," Borrelli-Persson explains. "These pieces have a job to do; they are not just for show."

Nevertheless, a visually striking outfit can boost the confidence of an athlete, and in

turn their success – embracing the power of fashion that many, like me, know it to have in more everyday settings. Serena Williams often used clothes that show her command of fashion, from her Virgil Abloh-designed Nike tutu at the 2018 US Open to a one-leg number that channelled the uniform of American athlete Florence Griffith Joyner. Fashion and sport's idea exchange extends to the runways. Borrelli-Persson notes Y-3, the two-decade-long partnership of Adidas and designer Yohji Yamamoto, as an early example of high-performance athletic garments being reimagined for everyday wear. "What might, on paper, have looked like an unusual combination – as Yamamoto is a poet in cloth – is a brilliant and tempting fusion of fashion and function," she says. One might see Balenciaga's use for Spandex beginning in 2016, or Marine Serre's logo-covered elastane catsuits, as an implicit reflection of our society's →

"Active sportswear has to meet specific functional requirements ... These pieces have a job to do; they are not just for show"



“The world’s interest has confirmed what we have always known: athletes have the

dependence on stretchy sport materials, reflecting the 2010s’ emphasis on comfort and casualisation of dress codes.

A trading of ideas is one thing, but through the 2020s, fashion and sport’s aesthetic and value exchange has morphed into something greater. This year, brands and conglomerates have invested heavily in sport’s brightest talents; Italian tennis player Jannik Sinner recently signed on with Gucci, while swimmer Emma McKeon, already an Omega brand ambassador, added a Dior ambassadorship in 2024, the only Australian among 14 other Olympians chosen from around the world. Elite sportspeople from the English Premier League to NBA and F1 are now front-row fixtures, from Manchester United’s Marcus Rashford, F1’s Lewis Hamilton, Arsenal player and captain of the England national team the Lionesses’ Leah Williamson, Venus Williams, and more seen at shows from Burberry to Gucci. This mix of worlds brings the eyes of their followers – hundreds of millions combined – to an exciting new forum.

“Athletes are constant achievers of greatness, which makes them perfect partners because their mission in sport often coincides with brand missions,” says Carly Duguid, brand strategist of American sport talent agency Evolve. To her, the parallel between the two industries – both founded on pursuing greatness – comes as no surprise. “There’s a natural synergy between the level of commitment it takes to be an athlete, and to excel at the highest

level in their sport, alongside that same level of commitment to quality and excellence that a brand would boast,” she says.

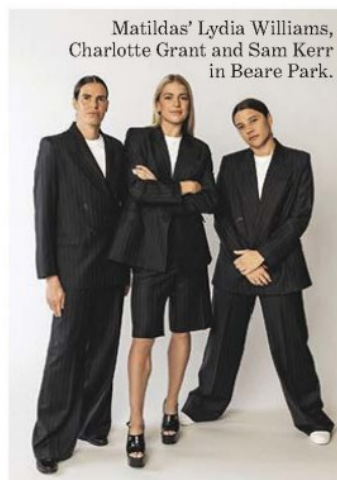
Duguid’s husband, Stu Duguid, founded Evolve in 2022 with tennis champion and Louis Vuitton ambassador Naomi Osaka, whose signing with the French label in 2020 marked a new era for luxury’s embrace of sport. According to Duguid, the two industries’ relationship is only at the tip of the iceberg. “The world’s interest has confirmed what we as agents have always known: athletes have the power to shape broader culture in a way that not many other ambassadors can do,” Duguid says.

It’s a trend visible beyond just luxury behemoths. Yasin Müjdeci, founder of Berlin clothing boutique Voo, says collaborations between smaller designers and athleticwear brands increases the appeal of fashion and diversifies its audience, while creating unique and one-of-a-kind products. “[Fashion and sport] are as opposite to each other as yin and yang,” Müjdeci opines, “but when applied correctly, the result of this contrast is often an affordable product free from the ‘boringness’ of most sportswear.”

According to Müjdeci, Adidas and Wales Bonner’s partnership, and Asics’s collaboration with cult English brand Kiko Kostadinov, are major hits among Voo’s customers. “We get to see Kiko’s complex designs in the best running shoes, and we get to witness the rebirth of a minimal shoe, like the Adidas Samba, with Wales Bonner’s little touches,” he adds.



Serena Williams wears Nike, designed by Virgil Abloh of Off-White, for the US Open in 2018.



Matildas' Lydia Williams, Charlotte Grant and Sam Kerr in Beare Park.



Y-3 spring/summer '03, the debut runway for the collaboration between Adidas and Yohji Yamamoto.

power to shape broader culture in a way that not many other ambassadors can do”

For designer Gabriella Pereira, whose brand Beare Park is the suiting partner of the most popular Australian sports team right now, The Matildas, a unique one-off material was apt for clothing the celebrated team, who happen to be all women and role models for young girls everywhere.

“We secured 100 metres of a 100 per cent wool pinstripe ... the fabric was exclusively ours,” Pereira recalls, knowing more eyes would be on her label than many independent fashion labels could ever hope for. The deep navy wool typifies Beare Park’s premium suits, but with superfine stripes in the Matildas’ signature gold, which the team wore through their monumental winning streak last year and now, as they prepare for the Olympic stage this month. Pereira recalls seeing the material for the first time as “perfectly on brand ... it seemed meant to be”.

There’s pressure to nail moments like these and it serves as a reminder that fashion and sport push each other for greater innovation and excellence in pursuit of faultless performances. Today, many consider perfection an impossible ideal, and the practice of owning flaws is accepted among the very best. The advice of sport mindset coach Ben Crowe, who guided Ash Barty to her Australian Open victory in 2022, is as poignant for athletes as it is for those working in fashion, illustrating just how similar the two industries are.

“Counterintuitively, self-compassion and self-acceptance are two of the most powerful ingredients in high-performing cultures and giving individuals the energy and motivation to push themselves out of their comfort zones, to realise their potential,” he shares. “To recognise that we’re on a journey and life is an experiment is important, as we need to make mistakes to enable learning, and growth and resilience, to flourish.”

Writing this story required revisiting feelings of inadequacy that defined my early years playing sport. But when I followed my inclinations and chose fashion as a career, I noticed similarities; the perfection I saw as unscalable, the kind I felt on the field, was a mountain I was able and eager to climb, like an athlete striving for their best possible result.

As Crowe notes, the learnings of sportspeople, and those who dedicate their lives to fashion, aren’t very different. It’s little wonder fashion is catching on to the similarities, and the camaraderie, confidence and democratic world each can foster.

Perhaps the most unique realisation from my days on the soccer pitch is that the applause from a goal, and the emotion and excitement among the crowd at a great fashion show, are essentially the same idea. Conner Ives’s description gets the point across the line like a perfectly coordinated touchdown. “My friends and I discuss fashion the way boys in my high school would discuss sport,” he says. “It’s all the same, really!” ■

# **BRIGHT CLOTHES, BIG CITY**

**EVEN FRENETIC CITY LIFE CAN'T OVERPOWER THE SEASON'S  
COMMANDING TAILORING AND ELECTRIC COLOURS.  
CHOOSE ECCENTRIC SUITING AND EVERYDAY STAPLES  
WITH UNMISSABLE TWISTS FOR LANDMARK STYLE.**

**STYLED BY JEANIE ANNAN-LEWIN. PHOTOGRAPHED BY MARTIN PARR.**





Karen Elson (left) wears a CHANEL blouson, \$9,380, mini-skirt, \$4,390, earrings, \$2,200, bag, \$22,090, and belt, \$8,850. Yilan Hua wears a Chanel coat, \$16,700, shorts, \$2,500, earrings, \$1,140, corsage, \$1,530, and cuffs, \$3,130 each. All from the Chanel boutiques. All prices approximate; details at [Vogue.com.au/WTB](http://Vogue.com.au/WTB).



LOUIS VUITTON  
sweater, \$3,000, skirt,  
\$13,100, belt, P.O.A.,  
thermos, \$2,840,  
hat box, P.O.A.,  
and shoes, \$2,010.

PRADA dress,  
P.O.A, and  
beret, \$1,440.  
POMELLATO  
ring, P.O.A.





FISH AND CHIPS

Popcorn

PS AND CHIPS

Look

VIL

MARTIN FARR

LÁNI

i camisa & son

VILLÁNI

CONTINENTAL WINES & PROVISIONS

Look  
mama  
I  
made  
it

MIU MIU jacket, \$6,100,  
shirt, \$1,890, top, \$1,520,  
shorts, \$4,150, and  
camera strap, \$1,260.  
Polaroid camera, P.O.A.



BALENCIAGA  
hoodie, \$3,090,  
trackpants, \$2,190,  
cup clutch, P.O.A.,  
tote bag, \$2,650,  
and boots, \$3,050.  
MARLANDBACKUS  
bag chain, \$285.



GUCCI jacket,  
\$5,020, tank top,  
\$2,045, mini-skirt,  
\$1,825, bag, \$5,330,  
socks, \$300, and  
shoes, \$1,780.



BLUMARINE T-shirt,  
\$1,095. BOTTEGA  
VENETA phone case,  
\$350. POMELLATO  
ring, P.O.A. ANANYA  
necklace, P.O.A.





DOLCE & GABBANA  
bralette, shorts,  
and tote bag, all P.O.A.  
CHARVET shirt,  
P.O.A. POMELLATO  
bracelets, P.O.A.



FENDI jacket,  
\$4,230, swimsuit,  
\$1,150, skirt,  
\$3,360, and  
shoes, P.O.A.



ERMANNNO SCERVINO trench  
coat and turtleneck, both P.O.A.  
TOM FORD sunglasses, \$905.

Hair: Sophie Jane Anderson  
Make-up: Rebecca Wordingham  
Manicure: Ama Quashie  
Models: Karen Elson, Yilan Hua  
Production: DMB Represents



# A watery stage

The Paris Games will kick off, in spectacular fashion, with a procession on the Seine. Gaby Wood meets the creative director orchestrating it all.

Styled by Max Ortega.  
Photographed by Annie Leibovitz.



Thomas Jolly on the Paris Olympics opening and closing ceremonies of which he is artistic director: "This project is so gigantic that I can either panic or learn to preserve a kind of distance and do things steadily," he says.

Thomas Jolly, actor, theatre director and showman extraordinaire, is worried about fish. For the past 18 months, he has been the man in charge of delivering the opening and closing ceremonies for this year's Olympics and Paralympics – extravaganzas that will take the city of Paris as their stage. They will be witnessed, along about six kilometres of river, by 300,000 spectators, not to mention the billions who'll see them on television.

It's the most ambitious Olympic opening ceremony in history, and perhaps also the one with the greatest constraints. Jolly can't rehearse in situ, or the closely guarded secrecy around the ceremonies would be blown. We know his plans include around 200 boats, some of which will transport a heroic procession of athletes, and that his route along the Seine, from the National History Museum to the Eiffel Tower, will recount scenes from French history. But Jolly is not making it easy for himself: aside from the security challenge, and the uncontrollable weather, he's committed to preserving the environment (he has decided that two thirds of what he's planning will take place under natural light). Most of all, he's determined not to disturb the natural habitats of the Seine's aquatic life. So "there will be very little construction", he says. "We'll use what's already built. And it's not bad: it's called the Louvre, the Eiffel Tower, the Grand Palais ..."

Jolly, 42, speaks like an orator, in articulate paragraphs full of rallying sentiments and emotional wisdom. Only occasionally does he pause to own up to the everyday. "To be completely honest with you, I'm worried about 10,000 things," he says eventually. "In fact, this project is so gigantic that I can either panic straight away and collapse right here in front of you, or I can learn to preserve a kind of distance and do things steadily." Luckily, as he puts it, risk is his best friend. For years, Jolly has been fond of a phrase by the ancient Roman philosopher Seneca, and it's coming in handy now: "It is not because things are difficult that we do not dare, it is because we do not dare that things are difficult."

We have met in the auditorium of the Opéra-Comique in Paris, a Rococo 18th-century theatre inaugurated by Marie Antoinette 10 years before her head fell from the guillotine. The place means a lot to Jolly: he staged Offenbach's *Fantasio* here in 2017, and later *Macbeth Underworld*. The opéra comique genre – not comedy but theatre with music – is close to his heart. It's early in the morning, and Jolly is dressed for a day of dashing around: black cords, sneakers and a bright yellow zip-up jacket designed by the choreographer Léo Walk – a Christmas present from his partner. Above us, a school outing has assembled on the balcony. Jolly waves to the children before setting up a couple of velvet-backed chairs for us in a loggia, taking care to give me a view both of him and of the stage.

Jolly has the enduring air of a boy wonder: expressive, agile, restlessly imaginative. Ever since his early childhood, he has been a walking advertisement for thinking big. Growing up in a tiny village in northern France, he staged imaginary dramas in which he played Cleopatra and imaginary operas in which he directed dancers while listening to Verdi's *The Force of Destiny*. As an actor, he has described himself as "liquid". He weeps, he sweats, he emotes through his pores. But more significant than any of the things he has done on his own are the ways in which he has brought people together.

"He has a kind of aura," his longtime costume designer Sylvette Desquest says. "He gets everyone involved." His stock-in-trade, she adds, is theatre that is both "demanding and popular". In 2014 he staged all three of Shakespeare's *Henry VI*

plays in the 15th-century Popes' Palace in Avignon. The production included 150 characters and lasted 18 hours – from 10am to 4am the next day. It was a hit: Jolly's Shakespeare earned comparisons to *Game of Thrones*. Four years later he returned to Avignon with Seneca's *Thyestes* – not an obvious crowd-pleaser – to packed houses yet again. In 2022, he took on *Starmania*, a much-loved French and Canadian rock opera written in 1976 and not performed since the mid-90s.

"Everyone looked at me sceptically," he recalls. "It's *Starmania*, he'll never manage it, blah, blah ... " Jolly claps his hands with relish at the memory of the challenge, and his response: "Okay. I'm interested." The show cemented Jolly's reputation with the mainstream (the costumes were designed by Nicolas Ghesquière). That same year, he added *Richard III* to the *Henry VI* plays, creating a 24-hour Shakespearean tetralogy, from the reign of "an ultra-powerful, respected, conquering king to the worst – a monster". (He played Richard III himself.) "And that's interesting to share," Jolly adds, "because it's also, potentially, what could happen to us."

*H6R3*, as he called this monumental production, became the subject of a documentary series on French TV. The public was gripped, not only by Jolly's extreme venture but by what would happen to those who lived through it. That's Jolly's interest, too. "You can put life on hold for two hours while you go and see a show. You can be hungry and hold on, you can need the bathroom and wait, you can be sleepy and stay awake, or fall asleep in your seat. Life can be put in parentheses. But over 24 hours, it can't. You're hungry, you're thirsty, you need to sleep or pee, and suddenly you're sharing your life with others."

There were intermissions – for meals, stretching, naps in the corridors. "In 24 hours, people start to speak to each other, to offer each other food or cushions, to tell each other stories. You get to know your neighbour because you're sharing an adventure," Jolly says. When the 24 hours were over, the deafening, exalted applause in Jolly's theatre in Angers was a measure of what more than 1,000 people had experienced together – not simply a performance but an act of unity.

For Jolly, the Olympic ceremonies will be something like that. "It's a celebration of being alive," he says, "and of living together."

Jolly is keen on the Greeks – their amphitheatres and their myths – and has a soft spot for the era of Edgar Allan Poe. "Wherever there are strange children, strange houses, ghosts, murders, fog, spinning tables, moving walls – I'm in," he says. The combination informs his lush, phantasmagoric productions: they are dramatically lit, dark in undertone, mythic in flavour, and always accompanied by music – a world that is part *Julius Caesar*, part *Rocky Horror*. The 300 or so costumes Desquest designed for his production of Gounod's opera *Roméo et Juliette* last year included jewel-encrusted skeletons, blood-red Pierrots, death-mask rabbits, and tutus made of giant Elizabethan ruffs – clothes for a ball held at the end of the world.

Desquest, a seasoned costumière who wrote and asked to work with Jolly when he was just 26, tells me that they never make period costumes. She and Jolly look to history in order to build their own staged universes. (It's no surprise that Jolly admires fashion designers who are theatrical. He has collaborated with Gareth Pugh and loves John Galiano, Rick Owens, McQueen – as well as the younger designers Charles de Vilmorin and Kevin Germanier.)

It's a safe bet that the Olympic ceremonies will follow this tradition. "The Olympics, in their founding legend, are curative," Jolly says, alluding to our political moment. "They

heal the plague and they bring peace.” And the significance of the Seine? “To begin with, the Seine was a goddess,” Jolly says, “a nymph called Sequana, who turned herself into a river so she could escape from Neptune. So the Seine is a woman who resists a violent man. That’s a very big symbol, and one I’m going to use because it makes the river a female force of resistance.”

The morning Jolly and I met, the Seine was full of roiling brown whorls, as if thousands of underwater creatures were stirring it with their hair. This is where the Olympic swimmers will – supposedly – compete, a plan based on a drastic promise made in 1990 by then mayor Jacques Chirac. Scientists are now frantically attempting to depollute the 777-kilometre river in the run-up to the Games. After a few days of rain, the levels of *E. coli* are dangerously high; much of the city’s plumbing system dates to the 19th century. This grand plan means that France’s most significant contribution to the Olympics may be exposing the world’s athletes to Parisian sewage. But the French are nothing if not ambitious; those in charge of sanitation have compared the construction of their new wastewater tank to the building of Notre-Dame.

The president of the 2024 Paris Olympics, Tony Estanguet, is a former Olympic canoeist, for whom the water holds special meaning. “Linking sport, emotion, spectacle, water and ecology really speaks to me,” Estanguet says. “And I’m extremely proud that Thomas Jolly has agreed to direct this ceremony. Everything is in place for the Seine to be unpolluted,” he adds confidently. “Thanks to the Games, people will be able to swim in it.”

“I’m not in charge of that,” Jolly says with a smile of relief. He was chosen by a specially appointed committee after he gave a double-page interview to the French newspaper *L’Équipe*, riffing on how he might direct a ceremony on the Seine. This led to a call from Thierry Reboul, an executive director of the 2024 Olympics, followed by one from the mayor of Paris. When they finally told him, at the end of August 2022, that he had the job, he was so bowled over he rang his mother in tears.

Now, what Jolly really seeks to demonstrate is that there is “room for everyone in Paris. Maybe it’s a little chaotic, it’s true, but that allows everyone to find a place for themselves.” The opening ceremony will be a success, Jolly says, “if everyone feels represented in it”.

Jolly’s childhood was spent in a village in Normandy so small it is named after its only street: La Rue-Saint-Pierre. Some might have found a place with only a few hundred inhabitants limiting, but Jolly remembers an endless horizon – green fields, cows, sheep, “and above all, the possibility of exploration”.

His parents, a nurse and a printer, allowed him to think anything was possible. His grandmother made him costumes fit for a sultan’s disco. And when he watched a TV show about teenagers hosting a radio program, he made a cassette tape of his own and sent it to the local radio station in Rouen. He was given a weekly radio show for kids, which he continued to host every Wednesday for five years.

Then he was bullied at secondary school. “I had yellow Doc Martens. All day I was jeered at because of my yellow shoes. I thought, do you realise how absurd this is?” In the world of theatre, he rediscovered the ‘anything is possible’ freedom he’d had in childhood. “The first time I set foot on a stage,” Jolly recalls, “I thought, I can be more at ease with myself here. I felt closer to myself than I did in life.”

Jolly became the beneficiary of a democratic initiative begun in postwar France to decentralise theatres. No longer would Paris be a high-art hub for the elite; theatre would exist for the

people, everywhere. And so it was in Brittany that Jolly studied theatre before setting up his own troupe, La Piccola Familia, in Normandy. He became the artistic director of a theatre in the West and took productions to the South. His job with the Olympics is the first time he has spent an extended period in Paris.

Perhaps because of this – or perhaps, he thinks, because of the internet – his interests have no hierarchy. He can read an article about Plato while listening to Beyoncé. He loves it when he finds, buried in a Baroque opera, musical phrases he recognises from Madonna.

Ordinarily, Jolly would be out at night much more often. Given the chance of a chic occasion, he likes to wear tightly tailored suits and smart shoes. For now, though, his life is “quite austere”. “I don’t go to bed too late, I don’t go out much, I’m very focused,”

he tells me. To unwind, he plays video games: *Assassin’s Creed*, *The Legend of Zelda*, or – a childhood favourite – *Prince of Persia*. “If I want someone to fly or burst into flames, I can do that straight away,” he says. “It allows me to be in a world apart.” He shares this passion with his partner, also called Thomas (“We’re Thomas squared,” he jokes), whom he met during an interval at the theatre. The other Thomas offers some respite to the austerity, though Jolly admits that he’s pretty annoying to live with at the moment.

As he describes this, Jolly’s voice catches in his throat and his eyes fill with tears. “It’s isolating,” he says. “I know I’m cutting myself off from my family and my friends ... But I’ll catch up. It’ll be okay. I’ll catch up.”

There’s one thing about Paris, Jolly reflects: “It’s pretty cramped.” Wherever he goes next, he’d like it to be somewhere with a view. “I’d like to see the sky,” he says, giving the impression that even this wouldn’t be his limit. “I need the sky.”

“We’ll use what’s already built. And it’s not bad: it’s called the Louvre, the Eiffel Tower, the Grand Palais ...”



Jolly in a 2022 production of *Richard III*, part of his massive 24-hour Shakespeare tetralogy.



Anika Wells wears a MAGGIE MARILYN jacket, \$695. MATTEAU shirt, \$620.



# Changing the game

She is a tireless champion for women in sport, from the Matildas to the Olympics and beyond. The minister for sport and aged care, Anika Wells, shares her drive with Jenna Clarke.

Styling Harriet Crawford. Photographs Rob Tennent.

Anika Wells is many things: tenacious, driven, principled. Could she also be psychic? “I really think this could be huge for women’s sport,” Wells told *Vogue* Australia, in the final minutes of a friendly match between The Matildas and France in July 2023. The Tillies bested the French 1-0 in the warm-up en route to the FIFA Women’s World Cup, where they finished fourth – and captured the hearts of a nation. A year on, Wells’s comment feels more understatement than mere fact, with football fairy dust still being sprinkled around the country. Young children, especially young girls, are enrolling in junior clubs at record numbers.

Wells was at the game in her capacity as sports minister, one of two portfolios she manages as the shining star of the Albanese government. The other is aged care; as a teenager, she worked in the field alongside her mother. She was 34 when she entered politics, one of the only good news stories for the Australian Labor Party at the 2019 federal election, when she won the Queensland seat of Lilley. A lawyer, Wells was pre-selected to replace retiring MP Wayne Swan, the former Treasurer who helped steer Australia through the Global Financial Crisis. Big shoes to fill? Absolutely. Was she daunted? Hardly.

After running his election campaign in 2016, Wells felt ready to “put my hand up and no one was surprised”, she says. “My parents were like, ‘Yeah, we knew. We’ve known since grade three when you took a shine to debating.’” What she learned from Swan was the importance of showing up. “Wayne’s modus operandi, which is what I have learned from him, is just do the work. It’s very hard to challenge you if you are the person who has done the work.”

Wells arrived in Canberra like a breath of fresh air. She strolled Parliament House’s hallways in metallic pointed pumps and into the House of Representatives chamber holding her daughter Celeste, then two, to take her seat on the backbenches as the youngest woman in the lower house.

During her time in what is referred to as ‘the political wilderness’ of opposition, she kept her head down and was busy learning the ropes of how parliament works. All while she was

raising a toddler, managing a chronic, “moderately aggressive” autoimmune disease, and sandbagging her community in the north side of Brisbane during the devastating floods of 2022. She had also recently welcomed twin boys in 2020 with her husband, Finn. (He “runs our house as operations manager, I’m more special projects”, she laughs.)

Fast-forward to 2024 and her energy for her dual ministerial portfolios is infectious. The 38-year-old describes her role as sports minister as “the gig of a lifetime”. Being active is one of her favourite hobbies and she is often seen mixing business and pleasure. Ahead of last year’s FIFA Women’s World Cup, which saw the Matildas become a cultural phenomenon, Wells wrote every player a personalised note to wish them well and thank them for their efforts. She did this while flying down to Canberra for sitting weeks and doing wall sits during early morning gym classes in her Brisbane electorate. Wells first met the squad, including captain Sam Kerr and coach Tony Gustavsson, during the filming of a documentary before they headed into camp.

“It was one of my first gigs as sports minister, to meet the team while filming was happening in the lead-up to the World Cup, and I remember Finn and the kids came along with me. A representative working on the doco came up to Finn and said, ‘Minister, we’re ready for you now.’ Without missing a beat he pointed at me and said, ‘She’s the minister.’” Wells describes her husband as “this gorgeous, smart man from Adelaide” who she met during her student politics days. “He was steadfast from very early on in our relationship that I would be the one who would eventually run for office and he has just been my rock ever since.”

Those early days in her new job as sports minister have proven to be crucial for Wells. “We really found our tribe with women’s sports during the World Cup,” she says. It’s where she came into the orbit of former sex discrimination commissioner Kate Jenkins. The pair are on a unity ticket of what needs to be done in sport to encourage more participation and to continue the success of the “green and gold decade”, making sport more appealing and accessible to women. →

“A representative came up to Finn and said, ‘Minister, we’re ready for you now.’ Without missing a beat he pointed at me and said, ‘She’s the minister.’”



**Above:** KITX coat \$1,295, and shirt, \$295. TIFFANY & CO. rings, from top, \$8,950, \$3,600, and, \$2,250. **Below:** Wells, at centre, during the Australian 2024 Paris Olympic Games uniform launch. **Opposite page:** Dining chair, \$379, from Harvey Norman.



“Anika reached out to me really early in her role as minister, which is great; she is treating the job like this is the only term she’ll get in it and is working hard in real time pushing for gender equality, safety and good governance in sport,” says Jenkins.

Wells is more at home in her Nike sneakers and a pair of Carla Zampatti leather pants, which she picked up during a warehouse sale a few years ago. But she slots right in with the designer kit shooting the images for this *Vogue* profile, her first. “Miss Money Penny is my preferred vibe,” she quips on set as she smooths a ruffled, oversized Burberry sleeve. She jests about cosplaying as a mere secretary, but she is one of the prime minister’s most valuable assets at a time when gender equality and diversity are paramount within politics.

“She is an example of a new breed of politician that the country wants ... She’s been a really good example of how you can succeed and how you can ‘be’. Everything about her is consistent. The community wants to see that in our leaders,” Jenkins says.

Wells is determined to use her time in office wisely and efficiently, yet with a rare mix of intelligence and emotional quotient. She’s fired up and focused on delivering for her constituents and, on the eve of the Paris Olympics, the sporting stars of today and tomorrow.

She cares deeply about the grassroots in Australia. You’ll find her on the sidelines of kids’ sports most weekends when she’s home. “Celeste tried Netsetgo [netball] and is getting into soccer now and the boys are into hitting things with cricket bats, golf clubs – they love it.” That care and attention extends all the way up the chain to the professionals who are at the top of their game, such as our Olympians, whom she’ll be cheering on in Paris in July.

*Vogue* joins her again at the launch of the Olympic uniforms in April, where administrators, heads of brands of the official outfitters Sportscraft and Volley, and former foreign minister Julie Bishop, are all assembled, vying for her attention. She is gracious and engaged, but it’s her time side of stage, with the athletes, including Australia’s fastest woman Torrie Lewis, where she is most at home. She even helps them look their part by fixing their cuffs and taking photos of them for their families.

For Wells, it’s not just spin. Her actions speak louder than office-churned press releases and token social media posts. She spent the majority of the 2023 World Cup matches held in Melbourne, Sydney and Brisbane – wearing her own Tillies jersey and scarf – cheering loudly from the coaches box. All while her political counterparts, including many of her colleagues and government MPs, were instead ensconced inside plush corporate suites.

Her interest in the Olympics is twofold. As a Queenslander, she is excited about seeing her home state host the Olympics in 2032, and as the minister responsible for sport, she is excited about witnessing a (green and) gold rush in the City of Light.

Adding to her appointment as sports minister is the fact she speaks fluent French. She picked up the skill during her time as an exchange student, a gift bequeathed to her from her late grandmother. That gift is now paying dividends almost 20 years later as she was able to conduct meetings in French with officials prior to the Games, as well as securing \$20 million in commonwealth funding to send our athletes to Paris and beyond.

Wells’s most recent achievement in the sports portfolio was appointing the new chair of the Australian Sports Commission. She selected Jenkins.

“A year ago, we were there together, all talking about what we could do for women in sport during the World Cup, thinking about what would be the most powerful messages to send and how to use our time and, for me, how to use my time in the role to do that work. I’ve always found Kate’s advice so helpful. She was such a source of support and wisdom for me. And now, here we are a year on, she’ll be able to be that for all Australians who have an interest – intense or just passing – in sport,” says Wells.

She hopes that by appointing Jenkins as the country’s most senior sports administrator that “all female athletes, female coaches, female umpires and female volunteers see this as like, we get it. We get it. We’ve heard you. We hope that you feel heard now and into the future, and we’re actually making decisions that will empower you with someone like Kate becoming the chairperson,” Wells says.

But Wells is reluctant to gaze into her crystal ball about her own career. The obvious question for any federal MP is does she want to be prime minister one day? “I have the job of my dreams right now,” Wells replies, “and I am just focused on doing what I can with the time I have in here [federal parliament].” Fair play. ■

“She is an example  
of a new breed  
of politician that the  
country wants”



PHOTOGRAPHS: GETTY IMAGES, ROB TENNENT. THIS PAGE: BURBERRY COAT, P.C.A., SHIRT, \$1,790, PANTS, \$2,090,  
AND RING, ON RIGHT HAND, \$10,500, SCANLAN THEODORE EARRINGS, \$280, ON LEFT HAND, TIFFANY & CO. RING,  
\$9,300, STUDIO AMELIA SHOES, \$620. ALL PRICES APPROXIMATE. DETAILS AT VOGUE.COM/AU/WTB

# About face

Ruby brows, blue liner and painterly pouts – anything goes when make-up mirrors your mood and self-expression roams free, as seen here on three wonderfully individual faces.

MAKE-UP PRISCILLA ONO PHOTOGRAPHS PETER ASH LEE



## Hone in

The simplest way to frame a feature is with bold colour. A slick of red on lips reads classic, but for extra drama, etch pencil-thin brows in your favourite primary hue.

Make-up from FENTY BEAUTY starting with Cheeks Out Freestyle Cream Blush in Big Melons, \$35, and Stunna Lip Paint Longwear Fluid Lip Color in Uncensored, \$45.



STYLING: ALVIN YU HAIR: RACHEL LEE MODELS: MONICA MAJAK SALEM MITCHELL SOO TOO FRANK ALL PRICES APPROXIMATE DETAILS AT YOGUE.COM.AU/WTB



FENTY BEAUTY  
Poutsicle Hydrating  
Lip Stain in  
Strawberry  
Sangria, \$43, and  
Flyliner Longwear  
Liquid Eyeliner in  
Cuz I'm Black, \$38.  
ANASTASIA  
BEVERLY HILLS  
Norvina Chroma  
Stix Liner  
in Red, \$31.  
MARNI dress,  
P.O.A.

### Good foundations

The best beauty looks start with a great base, but that doesn't have to mean full coverage. Let real skin – and blue liner – sing with just a dab of concealer in the areas that warrant it.



FENTY BEAUTY Flypencil Longwear Pencil Eyeliner in Lady Lagoon and Sea About It, \$38 each, and Demi'Glow Light-Diffusing Highlighter in Tutu Much, \$60. HOURGLASS Unlocked Soft Matte Lipstick in Magnolia 342, \$63. Scarf, worn as top, stylist's own.



FENTY BEAUTY  
Soft'Lit Naturally  
Luminous  
Foundation in 495,  
\$64, and Hella  
Thicc Volumizing  
Mascara in Cuz  
I'm Black, \$35.

FENTY  
BEAUTY Gloss  
Bomb Universal  
Lip Luminizer in  
Hot Chocolit, \$36.  
KEVYN AUCOIN  
Glass Glow Face  
in Crystal Clear,  
\$58. Scarf,  
worn as top,  
stylist's own.





### Plant one

Experimenting with intense lip colour or artistic shapes – like this petal-inspired pout – is simple. Tidy up any mishaps with a lip brush dipped in make-up remover or swipe off altogether and start afresh.



FENTY BEAUTY Gloss Bomb Universal Lip Luminizer in Champ Stamp Fantasy, \$36, and Flyliner Longwear Liquid Eyeliner in Cuz I'm Black, \$38.

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# Active wares

Fancy getting skin fit? Supplement your skincare routine with results-driven, high-performance elixirs that go the extra mile.

ART DIRECTION ARQUETTE COOKE PHOTOGRAPH LAUREN BAMFORD



Clockwise from top left: INNISFREE Retinol Cica Repair Ampoule, \$58; MEDIK8 Liquid Peptides 30% Complex Multi-Peptide Serum, \$110; L'ORÉAL Revitalift Filler 1.5% Hyaluronic Acid Serum, \$60; COSMETICS 27 Baume 27 Sérüm, \$276; CLARINS Hydra-Essentiel Bi-Phase Serum, \$75; SUNDAY RILEY C.E.O. Glow Vitamin C + Turmeric Face Oil, \$66; CHANEL N°1 de Chanel Red Camellia Revitalizing Eye Serum, \$160; EMMA LEWISHAM Supernatural Vitale Face Elixir, \$146.

WORDS: REMY RIPPON  
ALL PRICES APPROXIMATE. DETAILS AT [VOGUE.COM/AU/WTB](http://VOGUE.COM/AU/WTB)

# Power moves

From flexibility to muscle strength, the long-term benefits of strength training are well documented.

Here, Michelle McNiece, TotalFusion Platinum's head of program and training, shares her tips to get started.



## IT'S NOT JUST WEIGHTS

"Strength training is the process of overloading the neuromuscular system with more load than it's used to, forcing an adaptive change to make us stronger. We look to lifting weights because of the simple and effective nature of this activity. However, if lifting weights isn't your thing, but you still want to improve your strength, you need to find an environment you enjoy that provides you with the opportunity to overload your body. This could include hill sprints or trail running, sea kayaking if you love being near the water and want to improve your upper body strength, or even rock climbing if you love being in nature. Bottom line is, as long as there is overload and stress consistently applied to the neuromuscular system then strength will follow, regardless of the environment."

## TIMING IS EVERYTHING

"As a beginner, two to three sessions per week is a good start. Allow 48 hours between sessions as this gives your neuromuscular system time to recover and adapt from the previous session. In between, choose activities that will promote increased blood flow throughout the body, support muscle length tension and are low impact. Choosing movement that help return muscles back to their normal resting length, while keeping activities low

impact, will help support aching muscles, which can often come with resistance training. Yoga, stretching classes, swimming or walking are all good examples of these types of sessions."

## BEGINNER'S GUIDE

"Start slow. When your body isn't used to resistance training, your muscles can become sore. Ideally, a beginner would engage in the services of a personal trainer to ensure they get off to a safe and effective start. If you don't have access to someone who specialises in weight training, a balanced program of 'push' and 'pull' is a good start. For example, 'push' exercises such as push-ups, chest presses and shoulder presses can be performed on day one, and 'pull' exercises such as pull-ups, seated row, bicep curls could be performed on day two. Leg strengthening exercises such as squats and lunges on day three."

## Green thumb

With a nod to nature, a trio of new fragrances hits all the right notes.



**JO MALONE RED HIBISCUS COLOGNE INTENSE, 100ML FOR \$335.** Leave it to Jo Malone to bottle the richness of a red hibiscus. The latest edition to its Cologne Intense collection mixes florals with zesty mandarin and vanilla.



**LOUIS VUITTON LVERS EDP, 100ML FOR \$535.** The brainchild of Louis Vuitton's men's creative director Pharrell Williams, and perfumer Jacques Cavallier, this bold, woody fragrance reads both cool and classic.



**PERFUMER H BERGAMOT HANDBLOWN EDP, 100ML FOR \$1,112.** New to Mecca, perfumer Lyn Harris's fragrances and candles are a nod to her British roots with a focus on natural ingredients (think lemon tree, dandelion and moss).

## Shining example

As the temperature drops, it seems only logical that our lip formulas would double-down on hydration, moisture and protection from the elements. Enter YSL's Loveshine Candy Glaze Lip Gloss Stick. The French brand's newest hybrid formula combines all the benefits of a gloss – glass finish and staying power – within a simple balm-like stick infused with hyaluronic acid and pomegranate extract. Fancy a more intense finish? The 2.0 version of the brand's iconic Loveshine Wet Shine Lipstick boasts a cocktail of nourishing oils in 20 buildable shades.

YSL Loveshine Wet Shine Lipstick in Peachy Glow, \$66.



ST. LOUIS SAYS Moisture Repair Shampoo and Volumising Shampoo, \$23 each.

## Brand to know: St. Louis Says

A Queensland salon brings its quality haircare to bathrooms with a nurturing new range.

An extension of Brisbane-based barbershop, Twin Palms, new haircare line St. Louis Says boasts the laid-back appeal of a visit to the salon, in a bottle. “We wanted to extend the memorable experience we deliver to clients inside our shop to everyone in their own homes,” says co-founder, Adrian Mezzina. Haircare routines are all about shower time, self-care, being deep in thought and relaxing. So we turned that idea of paradise into something literal.” The unisex line heroes wash day with both the Moisture Repair and Volumising cleansing duos rich in scalp-nurturing ingredients like soybean oil (for strengthening) and rice protein (for volume). “It’s easy to believe that because we wash shampoo and conditioner down the drain, it won’t have lasting effects,” says Mezzina. “But actually, the health of our hair and scalp can be significantly impacted by the formulas we use to wash them. Our ethos is to keep haircare clean and simple.”

## Strait talking

Leave it to Dyson to reboot the humble straightener. Doing away with searing hot irons of decades past, the burgeoning beauty company has launched Airstrait, a wet-to-dry straightener that smooths and stretches each strand with high-pressure airflow. “It simplifies your routine by combining two steps in one – drying and styling – saving you time without compromising your style,” says Kathleen Pierce, president of Dyson Beauty. It also saves the health of your tresses with in-built intelligent heat control (a mini thermostat measures the airflow temperature up to 30 times per second) as well as optimal heat and airflow settings for both wet and dry styling.

DYSON Airstrait straightener, \$749.



# Perfect fit

As the pressures of modern life mount, an uptick in perfectionism among millennials has led to an imperfect scenario: burnout, self-criticism and lofty expectations. Remy Rippon investigates.



**A**t the height of her training, Lydia O'Donnell was running around 170 kilometres per week. As an elite athlete and marathon runner she was laser-focused on her goal to make the World Championship team. She was also physically exhausted, her social life and relationships fell by the wayside, and in her mid-20s, her body was in such a state of depletion as a result of overtraining and underfuelling, her periods eventually stopped. By her own admission in an Instagram post earlier this year, unrealistic benchmarks and self-criticism flooded her thoughts: "I've always had the confidence that I can achieve something great. So anything less feels like a failure," she reflected. "My reasonable mind knows I'm not failing, but my addiction to chasing 'success' believes it is."

Like many high-performers and a growing cohort of young people, O'Donnell struggled with perfectionism. A pivotal 2017 study of college students published in the *Psychological Bulletin*, found a dramatic increase in perfectionist tendencies and self-criticism among millennials. Examining data from the late 1980s to 2016, researchers found so-called 'self-oriented' perfectionism (our own internal benchmarks) rose by 10 per cent, while socially prescribed tendencies (perceived pressure and expectations from those around us) shot up by a whopping 33 per cent.

You may have described yourself, a friend, or a colleague as a perfectionist, but as it happens, society's take –

a globally recognised thought leader on perfectionism, motivation and potential. Noticing that he paused at the end of the diving board before each take-off, his coach pointed out something that stuck. "He said, 'Well, that's perfectionism in action because even before you leap in the air, you've already decided that your take-off's not going to be perfect. So why bother going?'"

While putting in hours at the office and repeating a skill are both perfectionist hallmarks, there's another 'p' at play: procrastination. The research isn't definitive, though experts have noticed something curious: people with perfectionist tendencies can be so concerned with executing a task flawlessly, they struggle to even get started. "So putting off starting an assignment or putting off writing a paper because you don't think you'll be able to do it perfectly, or you're so concerned with doing it perfectly that you delay it," explains Tonta. "It's so paralysing that somebody can't manifest direction towards it."

Mastering every task on your to-do list is unrealistic, so Grant recommends setting appropriate benchmarks with wiggle room. "There's always a tiny flaw that can be improved. There's always room for growth," he says. "And so what I've tried to do is to calibrate based on the importance of what I'm working on. Am I aiming for a nine on this? Am I aiming for a seven? Would a six be good enough? And then I try to set the bar for where that would be," says Grant, adding a new book he's

**"You can't be diagnosed with perfectionism, but that trait can be lower or higher, and if we reach that higher end, it can create problems"**

overachieving, detail-oriented and driven to succeed – is short of a perfect definition. "I would describe it as a personality trait, just like being optimistic or extroverted," says Dr Kate Tonta, a clinical psychologist and lecturer at Curtin University. "It's similar in that people can exist along a spectrum. You can't be diagnosed with perfectionism, but that trait can be lower or higher, and if we reach that higher end, it can create problems."

When perfectionism pivots from helpful to hindrance, those problems can include fear of failure, chronic self-criticism and exhaustion from striving – and attempting to maintain – unattainably high standards. "I've had clients who have been doing an extra three or four hours of work a day basically just checking their own work because they're so scared of failure," says Jennifer Kemp a self-described "recovering perfectionist" and clinical psychologist who helps her clients identify and manage perfectionist tendencies. "They're running from failure more than striving for what they want."

Before he penned that viral *New York Times* article about languishing, bestselling author and organisational psychologist, Adam Grant, was a springboard diver who became so fixated on the minutiae of the most rudimentary dives, he couldn't progress to more challenging ones. "It's something I thought was going to be a useful tendency and turned out to be a major liability," says Grant, who is now

penning may warrant a nine, while a podcast episode is further down the order. "A bunch of typos in a book would look careless, a bunch of stumbles in a podcast conversation is genuine."

When mistakes and setbacks inevitably pop up, Kemp suggests a dose of self-compassion. "Mostly people's internal voice – the way they speak to themselves – is so much harsher than they would ever speak to anyone else. If you can find a softer voice to speak to yourself with, be a little bit more understanding of yourself, you can diffuse the anxiety."

O'Donnell admits she's "still figuring it out in terms of balancing my career, my training, my overall health". But a shift in focus – she now helps others fulfil their dreams in her roles as a Nike Pacific run coach and co-founder and CEO of Femmi, a running app tailored to women – has proved beneficial. To be sure, she's still kicking goals. Her days start early with either a light jog or a pace-setting run depending on her mood, and in May, she completed her tenth marathon. "Trying to undo perfectionism is incredibly hard. But once you go on the journey, where you do see progress based on actually looking after yourself and being compassionate towards yourself, that's where the results lie," she says. "I've realised that the end results aren't the be all and end all, and as clichéd as it sounds, it's actually the journey that matters."

# VOGUE DIARY

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



## TICK-TOCK

Precision, beauty and superior quality is what you'd expect from luxury Swiss watchmakers Breitling. The heritage brand's elegant, modern-retro inspired Chronomat Automatic 36 is testimony to its elite craftsmanship. Sporty yet sophisticated, its versatility makes it adaptable to every occasion. Featuring an ice-blue dial, with diamond bezel and indices, the timepiece also features a stainless steel and white gold casing. Find a watch made to last a lifetime at [breitling.com/au-en](http://breitling.com/au-en).

## FULL CIRCLE

With its elegant crescent silhouette and slouchy folds delivering a laid-back yet sophisticated feel, the Toni Knotted Curved Hobo bag is the ideal accessory for the season. Designed for women on the go, the style is roomy enough to hold all the essentials yet sleek enough to be worn effortlessly over the shoulder. Pack a punch with this bright orange version, or opt for the latest winter hue: grey distressed denim. Visit [charleskeith.com/au](http://charleskeith.com/au).



## WILD AT HEART

What's beats a bunch of flowers? A ring bursting with gem-encrusted blooms, of course. Shimmering with diamonds weighing a total of 1.18 carats, Graff's Wild Flower cluster ring is expertly crafted so each petal is placed to lift towards its wearer with extraordinary lightness, like flowers freshly bloomed. Graff seeks out only the world's most exquisite gems while its designs demonstrate perfect balance and proportion. Go to [kennedy.com.au](http://kennedy.com.au).

## BUCKLE MY SHOE

Mary Janes are having their moment, and this beautifully crafted pair by Valentino Garavani, the VLogo Locker Mary Janes, offer a bold update on a classic. Available in a range of colours from glossy black to cherry red, even mirrored gold, they're feminine, chic yet comfortable, and made to last. The eye-catching feature to love: the style's signature swivel lock in a gold or silver finish. Go to [valentino.com/en-au](http://valentino.com/en-au).





## Cancer

22 June-22 July

Adventure or comfort? Either way, Neptune turns retrograde to keep idealistic plans realistic. A New Moon in your sign launches a new phase of self-care and awareness, with Venus green-lighting you spending on must-haves, because you're worth it. Mars adds passion, and a rare second Full Moon in a row in your partnership zone could seal a deal on an important relationship.

**STYLE ICON:** Phoebe Tonkin

## Libra

23 September-23 October

You get a cosmic wake-up call now as retrograde Neptune makes the truth about a wellbeing or work issue plain to see. A New Moon launches a nurturing approach to your career, with a repeat Full Moon in your home zone urging you to find a sensible work-life balance. As Mercury and Venus make friendships, hopes and dreams flirty and fun, Mars ignites your adventurous side.

**STYLE ICON:** Jenna Ortega

## Capricorn

22 December-20 January

You've been softer, with more empathy lately, but as Neptune retrogrades this month what you really want to say is let loose. Venus opens up love and money discussions, while a New Moon hints at establishing new relationship rules. Mid-month romantic surprises could occur, and a Full Moon in your sign suggests focusing on your own emotional needs.

**STYLE ICON:** Catherine, Princess of Wales

## Aries

21 March-20 April

With Neptune retrograde in your emotional zone and Chiron in reverse in your sign, it's time to face reality. Mercury and Venus highlight romance and creativity making you curious, flirty and fickle, while a New Moon jumpstarts your home and nesting instincts. Unexpected money news and a second Full Moon in a row in your career zone could push you to make a big decision.

**STYLE ICON:** Jessica Chastain

## Leo

23 July-23 August

With Venus, chatty Mercury and your ruler the Sun in your sign you might choose to backtrack with commitments when Neptune hits reverse gear, as feeling hemmed in is not the vibe you're currently seeking. A New Moon resets your mindset, and the second of two Full Moons in your work and wellbeing zone urges you to make a profound change with your habits and lifestyle.

**STYLE ICON:** Kristen Wiig

## Scorpio

24 October-22 November

While Neptune's in reverse it's time to take romance and your creative life more seriously. A home move, media venture or study course could arise with the New Moon, while a Full Moon hints at closure on issues around communication or your neighbourhood. Thanks to love and money planet Venus, your career blossoms, with Mars making you a serious player behind the scenes.

**STYLE ICON:** Zoey Deutch

## Aquarius

21 January-18 February

You can't continue to delude yourself over a money situation, with illusive planet Neptune in reverse. Relationships are in focus thanks to chatty Mercury and loving Venus, and launching fresh self-care routines is likely, courtesy of the New Moon. Home is where to start making healthy changes. Harness the Full Moon's influence to clear your mind of blocks and barriers.

**STYLE ICON:** Alicia Keys

## Taurus

21 April-21 May

Any illusions about friendships and ambitions fall away now as Neptune hits retrograde so that the truth can be revealed. Home is a hub of love with Mercury and Venus in the house, and your ability to nurture with words is activated by a soothing New Moon. A rare second Full Moon in your 'out there' zone urges you to own your abilities and reach for recognition.

**STYLE ICON:** Adwoa Aboah

## Virgo

24 August-22 September

Seeing people for who they really are is your gift from the cosmos now, as Neptune retrogrades through your relationship zone. A New Moon could bring new friendships and ambitions, while a Full Moon flags up romance and creativity for the second time in two months. With Mercury in your sign, expect to do some direct talking as Mars propels you forward in your career.

**STYLE ICON:** Sydney Sweeney

## Sagittarius

23 November-21 December

Home life gets clearer now with Neptune in reverse giving a true picture of what's really going on *chez vous*. A New Moon suggests strengthening family ties, although Venus and Mercury may pull you in a different and more exciting direction. As a Full Moon clamps down on spending and brings a reassessment of your values, partnerships get passionate with Mars in the mix.

**STYLE ICON:** Rita Ora

## Pisces

19 February-20 March

You like to live a dream life, but with Neptune retrograde in your sign now it's time to wake up. Health and work are up for discussion with Venus adding a desire for inner and outer peace, along with a New Moon reviving romance and creativity. Mars could turn home into a war zone so lean into logical Mercury to find understanding and balance within important partnerships.

**STYLE ICON:** Dakota Fanning

## Gemini

22 May-21 June

Neptune in reverse this month lets you see what's really going on with your career, just as a New Moon urges you to refresh your money-making options. Communication oozes flair and charm now as Mercury meets Venus and with Mars in your sign, self-promotion is your goal. A repeat Full Moon promoting power and commitment gives a clear signal to go all out for the top spot.

**STYLE ICON:** Nicole Kidman

# Code red

The C de Cartier, in the maison's signature red with gilt clasp, is a crossbody bag that comes ready-coded with a French elegance typical of the jeweller – poised to elevate the everyday.



CARTIER  
bag, \$5,300.

PHOTOGRAPH LAIA BENAVIDES

WORDS: ALICE BIRRELL  
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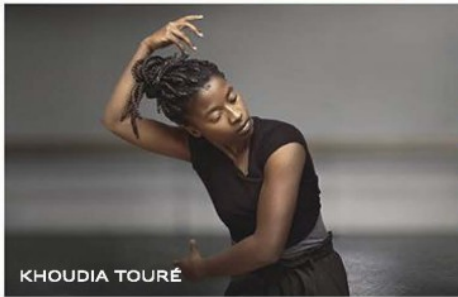
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## “CLASSIC”?

“A classic timepiece, designed for a lady.” This is how some may describe our Oyster Perpetual Lady-Datejust. Maybe they’re right. Since the early 20th Century, Rolex has designed and crafted watches suited for all women’s wrists, with the same standard of excellence as for all the models that have built its legend. Always pursuing a higher standard. So, if “classic” means perpetuating tradition while combining elegance and precision, grace and resistance, beauty and performance, it is indeed a classic timepiece, designed for a lady. **The Lady-Datejust.**

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