

DALLANCE

may/june 2015



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JASMINE^{GILL}

Hey all! It's very exciting to think that this issue marks our two-year anniversary and I would firstly like to thank you all for continuously giving us your support! It truly means a lot.

This issue has been a crazy one to produce because whilst we've been putting together our anniversary issue, I have also been finishing my first year at university (I'm currently surrounded by boxes filled with my stuff ready to move home for summer!). But even though it has been somewhat overwhelming it has also been a pleasure to collaborate amongst inspiring stylists, photographers and designers.

I hope you guys enjoy this issue and lastly thank you to all who have contributed to Dalliance in these AMAZING two years!

Love, Jasmine x

Let's
FROM
EDIT

Hi everyone! This issue we've engaged in a wide variety of topics including photography, film and of course fashion.

UK-based stylist, Sophie Benson and Polish photographer Gabriel Orlowsky shared with us the stores behind their works, and Marianne Matthews explored the taboo topic of 'forbidden love' in films such as 'True Romance'. We also profiled two rising fashion labels, Sydney-based 'Matin Studio' and 'The Fingers Crossed'.

I hope you enjoy reading this issue! Email us with your thoughts at laura@dalliancemagazine.com or jasmine@dalliancemagazine.com

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ORS

Dalliance SOCIAL



— FOLLOW OUR TWITTER, TUMBLR & INSTAGRAM @DALLIANCEMAGAZINE AND DON'T FORGET TO LIKE

TWEETS

“The day that women can casually be topless and not be raped or degraded will be the day that women will be equal in society.” RT via @officialwillow

“Thrilled to be included in Dalliance Mag’s feature giving advice on the fashion industry @DallianceMag @calledibz” RT via @hermioneolivia

“Found this A M A Z I N G mag... @DallianceMag Just in love. At @issuu #mag #new #found #amazingfinds” RT via @anchor_mag



Meet the TEAM

JASMINE GILL
FOUNDER, CREATIVE DIRECTOR &
BUSINESS DIRECTOR

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FOUNDER & EDITOR

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MARTINA FENECH
CHANTELLE GALAZ

JOURNALISTS

MARIANNE MATTHEWS
HILARY THURLOW



Marianne
Matthews

journalist

"DALLIANCE MAGAZINE IS
a breath of fresh air. So good"

WHEN I WAS YOUNGER I
WANTED TO BE
Sailor Moon
for sure!

TO RELAX I
LIKE TO
have a long
sleep

the future
is unwritten



MY STYLE ICONS ARE
Elli-Rose Van Cliffe
and Akimoto Kozue



I LOVE TO LISTEN
TO
ambient noises
like rain and
thunder

I'M MOST INSPIRED BY
the future

WRITING IS
challenging for
my brain, in the
best way

I'M OBSESSED
WITH
Korean food &
Dr Phil



#1

ON THE TOP OF MY WISH LIST IS
the perfect black leather
bag

I FEEL MOST
ALIVE WHEN I AM
near or in water

MOST PEOPLE
DON'T KNOW THAT
I am a total
homebody

I WISH I WAS
MORE LIKE
a Buddhist
monk

I WISH
EVERYBODY
COULD BE MORE
informed on the
consequences of
their choices,
myself
included

I DISLIKE
not knowing
where I stand
with people.
And sharks

I SPEND MY
DOWN TIME
watching films
& YouTube
vloggers

I WISH I WAS
BETTER AT
Adobe
Illustrator

FIRST
IMPRESSIONS
ARE
a quick way to
write sweet
people off for
no reason

MY HAPPIEST
MEMORY IS
my entire
childhood. I was
pretty lucky

IF I HAD UNLIMITED MONEY I WOULD
travel in style! And buy
glorious lofts in NYC and
Tokyo. Or maybe colonize
Mars.

GET IN TOUCH

INSTAGRAM: @HEAVYSYRUP
BLOG: WWW.MEMORIESOFSpace.COM



soph ben

UK based stylist, Sophie Benson
memories behind



PHIE nson

n shares with us the stories and
her recent work.



This editorial was shot in an artist's studio that is in an old factory building. It was the middle of November and was absolutely freezing so the model had to keep himself warm with the hairdryer in between shots!

Bricks & Bones
BITE MAGAZINE





Synthesis INDIE MAGAZINE

This was a really fun, relaxed shoot and our model Jerome had a ridiculously good knowledge of Destiny's Child. Also the hair is all fake...

Binary SYN PUBLICATION



Binary was all based around the boy/girl relationship and exploring the idea of gender, so when the female model we'd booked didn't turn up it

could have been a disaster. Luckily it was a lovely team that day and everyone helped out in finding a replacement.





Eden **HUNGER PUBLICATION**

I spent half the day trying to keep flowers stuck onto flip-flops for this shoot... And at the end of the day, both models decided they'd like to go home in full make up, including the glittery eyes!







GIRLS ON FILM

Another freezing cold shoot. Unfortunately one of our models was just too cold so we had to pack up, change plans and move the whole shoot from location to studio.



An ode to Vuk Vidor's Art History work, we round up our favourite models and their identifiable characteristics

Abbey Lee owns **gypset**
Amber Valletta owns **timelessness**
Anna Ewers owns **bombshell**
Binx Walton owns **rising supermodel**
Cara Delevigne owns **media**
Catherine McNeil owns **tattoos**
Edie Campbell owns **muse**
Erin Wasson owns **Texas**
Freja Beha owns **bangs**
Grace Hartzel owns **Hedi**
Gemma Ward owns **comebacks**
Hanne Gaby owns **street style**
Josephine Le Tutour owns **runway**
Jamie Bochert owns **Gothicism**
Kate Moss owns **rock 'n' roll**
Lexi Boiling owns **rebellion**
Natalie Westling owns **youth**
Natasha Poly owns **cheekbones**
Sasha Luss owns **platinum blonde**
Xiao Wen Ju owns **energy**



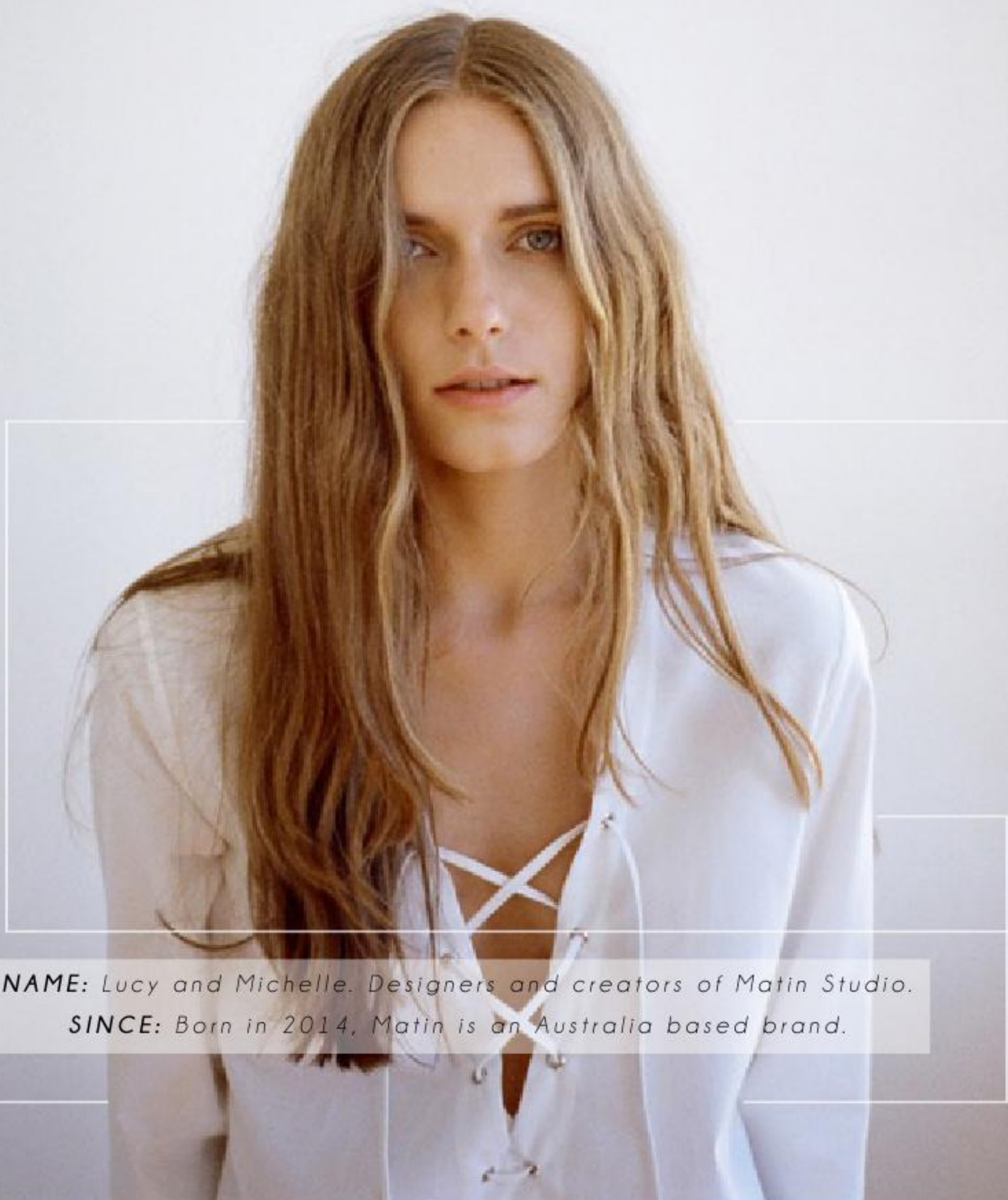
DESIGNERS

SPOTLIGHT »»

- MATIN STUDIO
- THE FINGERS CROSSED

DESIGNER PROFILE 1:

MATIN STUDIO



NAME: Lucy and Michelle. Designers and creators of Matin Studio.

SINCE: Born in 2014, Matin is an Australia based brand.

Photos: Renee Carey (@renee_carey) | **Model:** Mateja @fuckingnowheretown



**WHAT ACTED AS THE MAIN
INSPIRATION FOR YOUR
LATEST COLLECTION?**

70s French Style...
Clean and classic
with the perfect mix
of tailoring and
femininity.

**HOW WOULD YOU
DESCRIBE YOUR IDEAL
CUSTOMER IN THREE
WORDS?**

Modern, earthy, happy.

WHAT IS SOMETHING PEOPLE WOULD BE SURPRISED TO HEAR ABOUT YOU?

From deciding we wanted to start the label to finishing the first collection... it all happened in under 2 months!

DID YOU ALWAYS WANT TO WORK IN FASHION?

Between the two of us we have always somehow been involved in fashion. It feels perfect to come back to it with such a clear vision for the kind of label and pieces we wanted to create. Our aim is to create wearable, relaxed, no-fuss clothing with a real focus on keeping the collections accessible, well-priced and made locally in Australia.





WHAT DO YOU ENJOY, OUTSIDE OF DESIGN AND FASHION?

The simple things
in life... cups of
tea on a rainy day,
the Tamarama to
Clovelly coastal
walk, Bronte Beach
swims and playing
'Beck' Morning
Phase and 'The
Band' Music from
Big Pink loudly...

“OUR AIM IS TO
CREATE WEARABLE,
RELAXED, NO-FUSS
CLOTHING WITH
A REAL FOCUS
ON KEEPING THE
COLLECTIONS
ACCESSIBLE,
WELL-PRICED AND
MADE LOCALLY IN
AUSTRALIA.”

w w w . m a t i n s t u d i o . c o m



DESIGNER SPOTLIGHT:

FINGERS CROSSED

NAME: *Ryu Hayama, designer of Fingers Crossed.*

SINCE: *This menswear label was founded in 2014 by Japanese designer Ryu Hayama. All of the brand's designs are created in their atelier set in New York.*



WHAT ACTED AS THE MAIN INSPIRATION FOR YOUR LATEST COLLECTION?

The FW15 collection [was inspired by] the Abyssopelagic, layer of the ocean. It's a deep ocean layer at depths of 4000m to 6000m where no light reaches. I thought, Fingers Crossed is a nowhere brand, like a mysterious fish that lives in the dark, deep sea: the Abyssopelagic zone. It was just an ironic approach, and I expanded images of the deep ocean to create the collection.




“FINGERS
CROSSED IS
A NOWHERE
BRAND, LIKE A
MYSTERIOUS
FISH THAT LIVES
IN THE DARK,
DEEP SEA: THE
ABYSSOPELAGIC
ZONE.”

HOW WOULD YOU
DESCRIBE YOUR IDEAL
CUSTOMER IN THREE
WORDS?

Urban, Modern,
Heritage.

WHAT IS SOMETHING
PEOPLE WOULD BE
SURPRISED TO HEAR
ABOUT YOU?

All garment pattern
pieces are made by
me, designer, Ryu
Hayama.



DID YOU ALWAYS WANT TO WORK IN FASHION?

No. I came from studying mechanical engineering. I thought I would be an engineer to design/produce cars or airplanes. I engineer clothing now...

WHAT DO YOU ENJOY, OUTSIDE OF DESIGN AND FASHION?

Music. I am into African percussion, a very raw sound, but it gives me a good vibe. I am getting some inspiration for the Spring Summer 16 collection from this music.

www.thefingerscrossed.com



BRYDIE IN



Luv A] and Sydney-based photographer Brydie Mack have collaborated to create 'The Bombay Collection' exclusively for Dark Horse Jewellery.

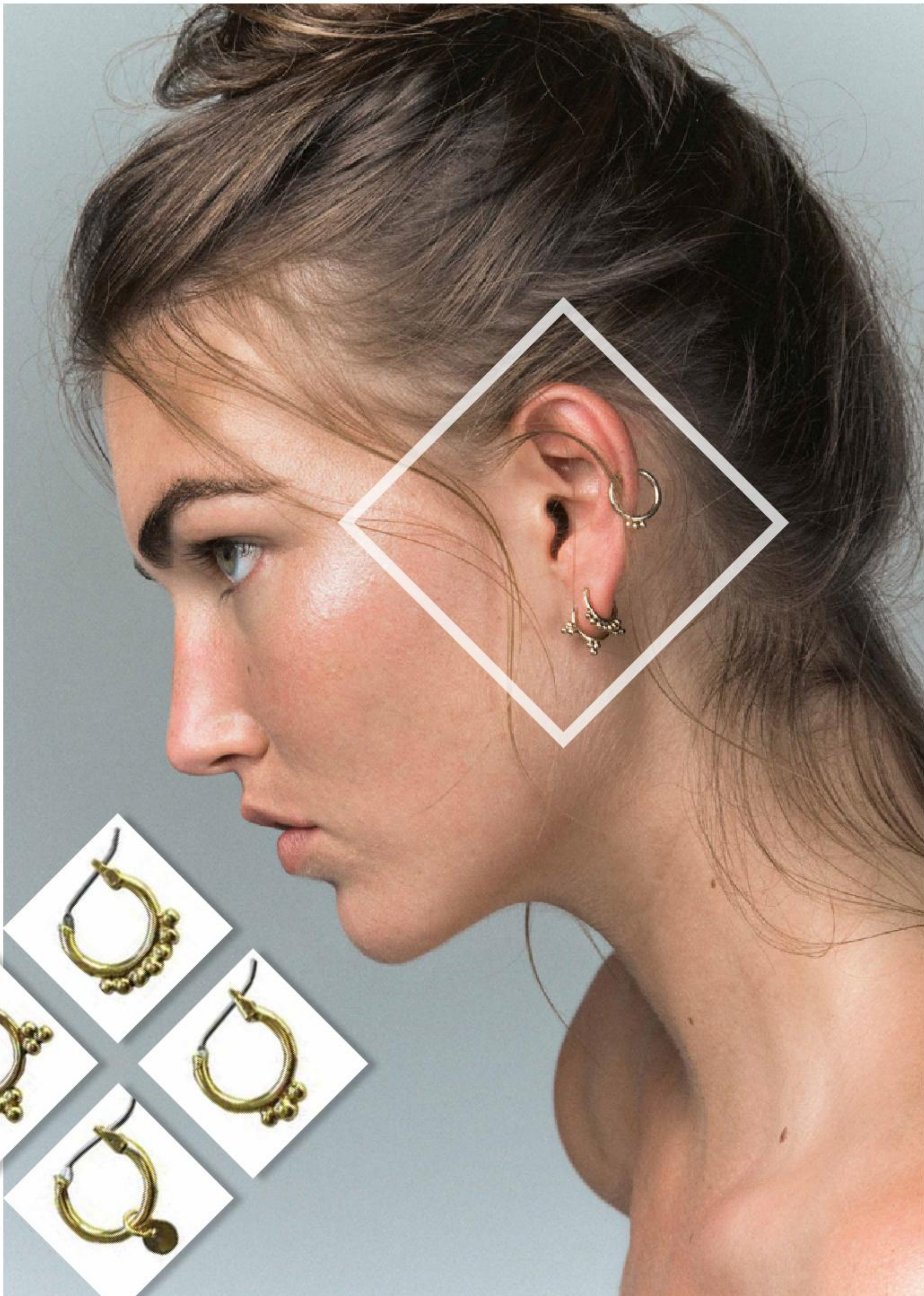
Mack's signature raw photography aesthetic is perfectly translated in this line, influenced by the culture of India. With prices ranging from \$35-\$80, the line is both easily accessible and affordable, consisting of septum rings, mismatching earrings and dainty chains.

The look book, shot and styled by Brydie, who is also the brains behind inspiration blog 'Wolf Chronicles' features Tallulah Morton (represented by Chic Agency) with make-up and hair by Isabella Schimid.

Shop the collection now at <http://www.thedarkhorse.com.au>

MACK





THAT'S US WILD

PHOTOGRAPHER: SHAYNA
COLVIN - @SHAYNACOLVIN
MODEL: MAKENNA REEDER -
@MAKENNA_REEDER
STYLIST: KATE WALKER -
@K8WLKER































GAB orlo

Polish photographer, Gabriel Orlo
and memories behind
www.gabrielo.com



ORIEL owski

owski shares with us the stories
and his visual diary.

orlowski.com



This picture is from when we were recording our second long play with my band, I think in early spring 2013. We had a rehearsal room in a crumbling basement, between warehouses overgrown with weeds. Cold morning, five hours of recording, loud noise and then the first warm day of the year-true joy.





There was this girl at a party that desperately wanted to find a boy. I think she might have been quite drunk. After an hour of dancing, she threw herself over a guy that earlier came inside with his boyfriend. A small tragedy. They both looked really sorry for each other.



We just got back to my place with a couple of friends around 5am. One of them was a semi-exhibitionist, the other just went with



the flow... they both started acting theatrically and just spontaneously took these Hellenic poses while talking about ancient Rome.





I know nothing about this man. I think he might have just recently lost home or left jail.





Essence of direction-seduction and persuasion through spacing.



This is a roof of the building of my friend's apartment-great for taking mushrooms. He used to casually simulate jumping off, giving heart attacks to people (and landing on the top of the balcony half a metre down).



FOUNDERS

playlist

JASMINE + LAURA

Lo-Fi: Shannon Saunders
Skylights: Say Lou Lou
Pray To God: Calvin Harries ft. HAIM
Cheerleader (Felix Jaehn Remix): Omi
Someone New: Hozier
King: Years & Years

In Love with A Feeling: Babyshambles
Elvis' Flaming Star: Pond
Lovetrap: Soko ft. Ariel Pink
OOO: Karen O
Werewolf: Cocorosie
White Hearts: Le Fever



Stylist profile



Jamie-Maree Shipton



HILARY THURLOW

INTERVIEWS MELBOURNE

BASED STYLIST, JAMIE-MAREE SHIPTON





1. HOW DID YOUR CAREER AS A STYLIST/WRITER/CREATIVE DIRECTOR BEGIN?

It kind of felt like a natural progression for me. Although growing up I wanted to study fashion design I ending up pursuing my writing talents whilst studying a journalism degree at Melbourne University. It worked out perfect for me because I could write fashion features, profile designers and review shows so was still able to pursue the fashion side of my degree, then I wanted to create images to run alongside what I was writing so I decided to start styling for that purpose. From there I got into submission and commission work with various publications and haven't looked back. I'm neither one nor the other,

I'm equal parts writer and stylist, which actually really benefits me when it comes to work. Creative direction just happened because I have a very clear idea of the images I want to produce (maybe a slight control freak) hence I like to be more involved than simply dressing the model-I like to be there start to finish from realizing the concept to model choices and team members.

2. WHAT IS YOUR GREATEST ACHIEVEMENT SO FAR?

First publication in print is always a goodie, but I think on a more spiritual level it's realizing that I'm starting to be comfortable and less critical with the work I produce.

3. HOW HAS YOUR PERSONAL STYLE INFLUENCED YOUR WORK?

I am not, and never will be a girly girl. It's one of the only things that may restrict my styling as I almost NEVER like to use "girly" dresses or platform heels ("boring" heels to me) in my work. There is just something I find stagnant about these pieces and they aren't things that get me excited and they don't really push any boundaries. Besides that, my personal style is androgynous and usually I'm dressed in all black, I wouldn't say my styling ever reflects my personal style. I style with pieces that excite me and that I feel like need to be photographed-I rarely chose things because it's simply something I would like to wear.



**4. HOW DO YOUR PERSONAL
AESTHETIC AND WORK AESTHETIC DIFFER?**

As I said above I'm pretty androgynous and in terms of a "minimal aesthetic" my work does reflect this.

5. WHAT INSPIRES YOU? WHY?

Totally depends on my mood. My usual 'go-to' however is social media (Instagram and Tumblr specifically) but I also love flicking through past issues of magazines (i-D, Dazed & Confused, Purple). I find that location/architecture imagery can really get my editorial styling juices flowing as well-nothing better than dreaming up clothes to match a location. Men's Collections are also one of the best inspiration filled times of year for me. I also have photographers that I adore (Hart & Leshkina, Etienne St Denis, Sasa Stucin, Nicolas Coloumb) that I ache to work with, and find their work extremely inspiring -I may or may not have mood boards ready to go should they ever give me the time of day!

**6. WHO IS YOUR BIGGEST
INSPIRATION?**

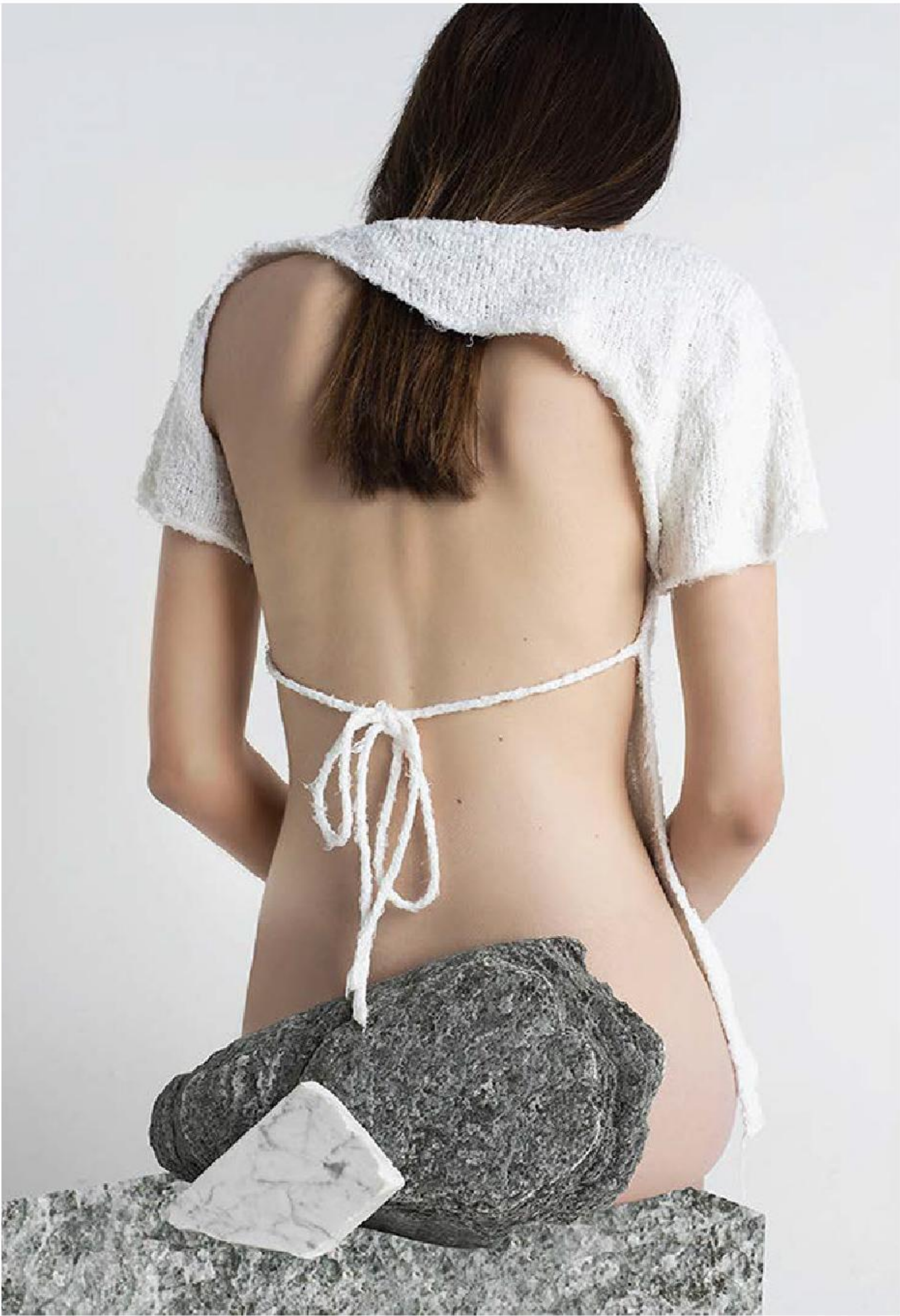
Oh man I don't think I can say just one...all the people that are doing their thing without regret or apologies, I want to be them. I want to be that happy with what I do and where I am at.

**7. WHAT SPARKED YOUR
INTEREST IN FASHION?**

It's always been there, it's something I have always gravitated towards from styling my barbies and dressing up as a girl, to creating my own magazines and pretending to be the editor followed by sewing my own clothes. It's always been there, it's just developed and progressed into a reality. And now it's my everything.

8. WHO IS YOUR ULTIMATE STYLE ICON? WHY?

I don't have one. I don't believe in them. Someone who may be considered a style icon is only so because they have their own personal style down pat 100%. Be your own style icon and maybe you might be considered one, but there is no way anyone can ever emulate another person's look and style 100%, so why ponder on it?







9. WHAT ADVICE WOULD YOU GIVE TO YOUNG PEOPLE WHO ASPIRE TO WORK IN ROLES SIMILAR TO YOURS?

If it's what you really want to do, no set back big or small will deter you. If you find yourself second guessing or reconsidering, any hint of a change of mind, you're not in the right career. Fashion writing, styling, direction etc is one HARD industry to get into, let alone make it in. You have to be 100% dedicated and know in your heart it's what you want and you will do anything to achieve it, which often means doing things for free (almost always), interning, emailing people until they notice you, but

mostly sacrificing what you need to (I don't have much of a social life- plus the people I work/have worked with have become some of my closest friends). It's true for any career, if you love what you do it's not work. I live and breathe what I do because I couldn't ever do anything else, as I would be far too unhappy.

10. WHAT MOTIVATES YOU TO ACHIEVE GOALS AFTER A SETBACK?

If you don't get it the first time try and try again. For me when I was starting out no one really wanted to work with me, loan to me, publish me, etc but because I just kept

going and producing my own stuff and developing my aesthetic and style now I have people approaching me. If I had given up, my work would have stayed mediocre.

11. WHAT DO YOU THINK IS UNIQUE ABOUT THE AUSTRALIAN FASHION SCENE?

It's very set in its ways and commercial, but because of that we produce some kick ass creatives that push against this and end up going on to do great things.

12. FROM THE PERSPECTIVE OF A STYLIST, DO YOU THINK FASHION WILL EVER BE COMPLETELY SUSTAINABLE?

Nope. The most basic exercise of a stylist is sending and receiving loans, or doing drop offs and pickups. The environmental impacts and wasteful consumption of these actions is unsustainable enough without factoring in things like how the clothes are made or what the materials are. Product is the main thing of being a stylist and getting it is never going to change sadly.

13. FAVOURITE FILM?

Any Studio Ghibli film.

14. WHAT BLOGS/WEBSITES DO YOU READ?

I don't like blogs. i-D, Dazed & Confused, Novembre, are always on my radar, but mostly social media is where it's at for me. I like to see what the creatives and people I follow are saying and thinking and seeing.

15. WHAT ARE YOUR GO-TO LABELS?

I don't have any. Every job, editorial, concept and direction is different and to rely on certain labels is to pigeon hole yourself.

16. WHAT MUSIC DO YOU LISTEN TO?

I love almost anything, all really depends on my mood. But I guess I can throw you a bone and go with Cyril Hahn, Broods, The Graveyard Train, Drake, Kanye West, London Grammar, Grimes (I'm varied and unbiased really). I don't really like pop though (I despise the Aus radio station Nova 100—maybe my music aesthetic could be described as Triple J?)



Who's THAT GIRL?

Relatively new to the scene, Austrian model Stella Lucia has been taking niche fashion publications by storm, landing in the pages of AnOther Magazine and CR Fashion Book. With a dream to work as a fashion editorial stylist in the near future, in the meantime she's fallen muse to Givenchy's Riccardo Tisci who cast her in his latest Spring campaign alongside Julia Roberts. With her bee-stung pout and rebellious style, the fashion world won't be losing interest in Stella anytime soon!





ALEX PERRY
Yesenia Dress



CAMILLA
Shoestring Strap
Playsuit



CHRISTOPHER ESBER
Double Layer Dress



NICHOLAS
Ivory Paisley
Dress

YOUR CLOSET

*View the range and get renting now at
www.your-closet.com.au*



NICHOLAS
Key Lace Bra
Dress

NICHOLAS
Pleated Maxi

NICHOLAS
Stripe Ponti Dress

CAMILLA AND MARC
Lightfast Dress

Your-Closet is a new initiative to avoid the ever so common scenario of buying an expensive dress for an event, only to never wear it again. Sound familiar? With a wide range of current designer dresses including Christopher Esber, Camilla & Marc and Alex Perry, Your-closet gives you the opportunity to rent out a dress of your choosing for a fraction of the retail price. Dalliance Magazine's editor, Laura Woods picks out her favourite dresses available for rent.

Receive 10% off all orders at checkout, using the code "DALLMAG", exclusive to Dalliance readers.

FORBIDDEN LOVE

Marianne Matthews explores the complexity of 'forbidden love' and what makes it such a compelling film subject.

It's certainly fair to say that 'forbidden love' has already seen a lifetime of varying experimentation throughout film. The volume and popularity of stories within this single frame speak to its function as a vehicle for ideas that resonate with the masses. From a simple "he's too old for you" scenario to full-blown Nabokovian proportions, all love stories yearn to be iconized into an archetype of their generation. Through the cultural gestures of dialogue, fashion, music and art, each unique tale attempts to capture

the intensity of a taboo amour. And yet, despite the firm anchoring of a film's visual language to mirror specific times in history, the nature of the lovers' discourse always lends itself to a certain timelessness.

After all, what other kind of human interaction knows both ceaseless passion and violence as 'forbidden love'? Fated individuals struggling against geography, socio-politics, family and perhaps their own conscience. The pursuit of the taboo relationship is boldly received as a jeopardous, selfish rejection of order and everything that glues respectable (and yet oddly fragile) societies in place. The unluckiest of these forbidden

lovers find themselves in the punitive threat and excommunication to know again the rules of their community.

Herein lies its appeal: a narrative that gives voice to the outsiders. In the 1950s, Scott's candy-colored romance, ambitiously (and sarcastically) titled *Love and a Bottle of Wine*, starring Robert Slater as Clarence and Arquette as its heroine, Alabama, the couple and navigate the American underworld of pimps, drug dealers and Hollywood executives. Christopher Wall is endearingly and flawed: Clarence



elves facing
at of ejection
ation, never
e embrace of

peal: as a
es a voice to
the late Tony
ored gangster
ously (or
ed True
g Christian
e and Patricia
roine
uple endure
unforgiving
belly ripe with
ers, seedy
tives, and
ken. The pair
d comically
is a film nerd

loner and Alabama, a beginner
call-girl who encounters the
former after his boss arranged
their 'serendipitous' meeting as
a pitying birthday gift.

The film's principle 'point' is
really that, Clarence and
Alabama's love is one that
blooms not despite, but
because of, its complete moral
foulness. And how
characteristically Tarantino
which revel in the aesthetic
homage of a love fueled by its
destructiveness. Clarence is
undoubtedly a prototype of a
Pulp Frankenstein – after all,
he works at a comic store, his
guardian angel is Elvis, and he
met his hooker girlfriend at
a Sonny Chiba triple feature.
Naturally.

Amongst premature devotion
confessions, exchanged after
one night together, and
I-love-yous replaced by "You're
so cool, you're so cool, you're
so cool" scribbled onto hotel
napkins, the film maintains
a 'fantasy' or 'debatably real'
mood throughout. The love of
Alabama and Clarence thrives
on acts of violence benefit-
ting the other. Certain theo-
ries insist the entire film is a
dream, an abstract rhetoric not
entirely realized under Scott's
direction and saccharine plot
change.

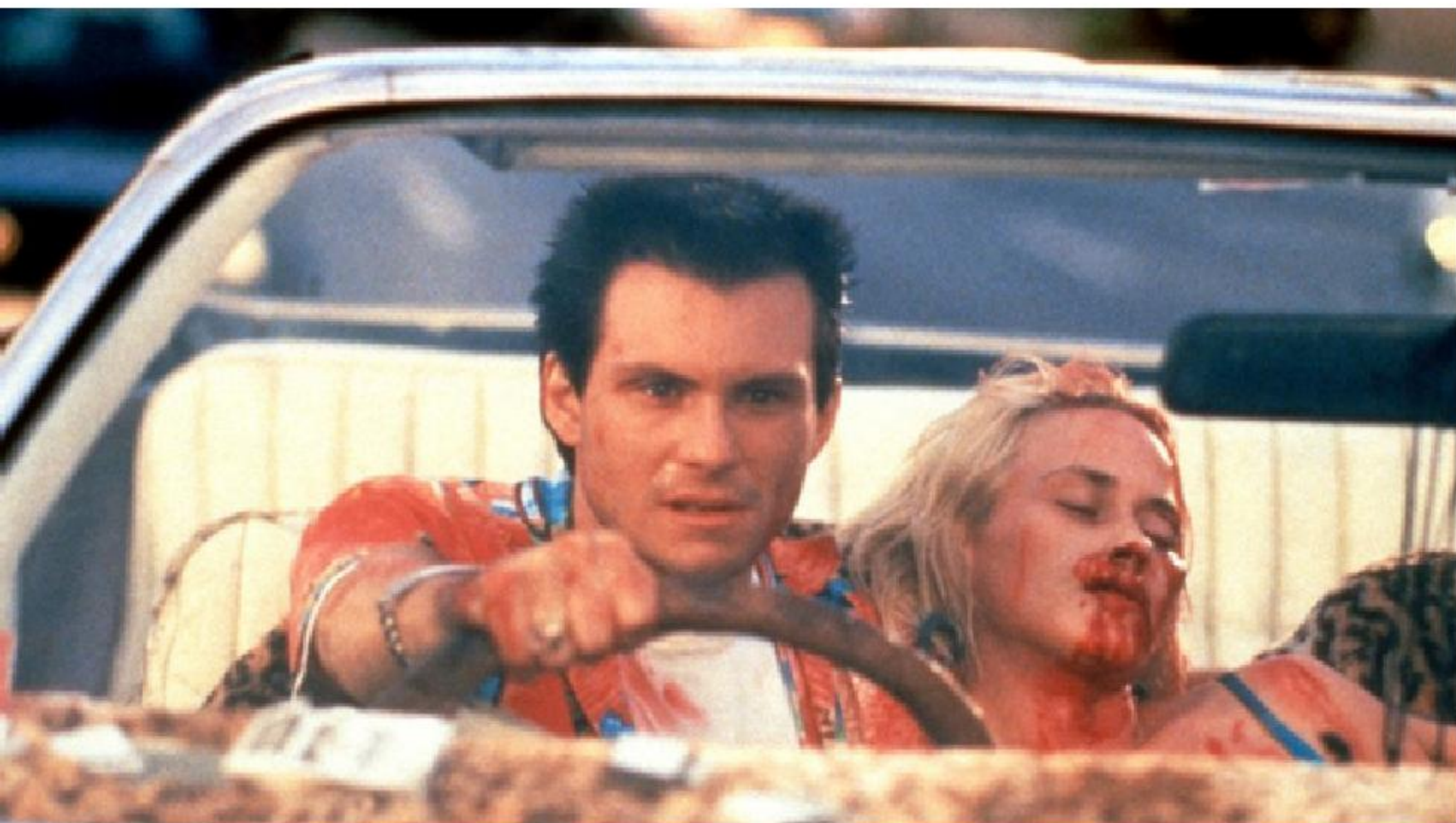
The charm of True Romance
is that the whole bad boy-cor-
rupts-innocent girl trope is
completely turned onto its
head: Alabama, not Clarence,



is the film's principal troublemaker who leads Clarence away from his somewhat uneventful life and down a rabbit-hole of West Coast smut. Clarence, in a wild fit of Shakesperean inspiration, 'saves' and liberates his maiden by shooting her pimp Drexler in a particularly emasculating location... yet he, or any kind of protective male hero, is noticeably absent during a violent climax. Alabama, upon returning to their motel room alone, is ambushed by the mobster Virgil, who after appearing to fall for her coquettish charms, brutally and leisurely beats her until she crumbles. But in a tortured effort, she courageously outwits Virgil and her exasperated

cry, her roar of triumph and pain, is unmistakably feminine. A roar of a lioness. Despite Senator Bob Dole, who, as a presidential candidate in 1995, publically wrote off the film as an example of movies that "revel in mindless violence and loveless sex," Scott boldly embraces and entrusts Alabama with the weight of the film despite her social and private failings. Alabama is not just a pretty accessory to the male cast; as the film's narrator, she maintains a central and essential role. Without compromising her heart-shaped sunglasses, with add to the façade of her supposed sweetness. The bubblegum optimism of True Romance contrasts

deeply with its cinematic ancestor, Terrance Malick's Badlands: Holly (Sissy Spacek) alone with her pregnant father, whom is quickly murdered by Holly's lover Kit, after presenting as the logic and reason restricts their growth. Kit promptly leaves the family home and escape to the woods, keeping livestock and a treehouse complete with furnishings and a car. Holly shows early signs of boredom and dissatisfaction with her pastoral lifestyle. As she grows old and on the cusp of adulthood, she witnesses Kit the desperate escape from the adult world and



nematic
e Malick's
(played by a
Spacek) lives
otective
quickly
y's boyfriend
ing himself
eason which
owing devo-
y burns down
and the duo
ods –
and living in
plete with
art – except
y signs of
sent with the
Fifteen years
sp of adult-
ses through
extremes of
nd, fired from

his job as a garbage man, his attempts to recapture a spirit of juvenile simplicity and naivety by 'possessing' Holly. For Kit, Holly is his last chance at freedom and escape from a society in which he holds little value, a fact which renders him a particularly dangerous species of man: the one who has nothing to lose.

Badlands chronicles a love story in the barren landscape of the 60s 'free love. The film's occupants exist in a climate of numerous ideological failings and, much like Clarence, speak in a language of pop culture and characters. Several times in the film, remarks are made between Kit and his likeness to notorious 'bad boy' James

Dean. But they differ from Tarantino's playful throwbacks; instead, they exist as coping mechanisms for inhabitants surviving on the remains and scraps of a golden past, where images, not people, offer the only solace.

The rhetoric of the failure of love, at least as a mass social ideology seeking political manifestation, is the aching spine of Badlands. Despite the relationship's salient taboo and casually committed atrocities, there is tenderness between the pair that betrays its outwards symptoms. At the film's end, Holly muses on her life with and after Kit. She reveals a morally satisfying ending where she eventually marries the son of the lawyer



who defends her innocence in court. However, this sensible conclusion is glossed over within the space of seconds, while her memory of Kit languishes in affectionate detail.

And if we regard *Badlands* as Holly's subjective visual memoir, Kit is never shown to be excessively lustful or violent with her, nor condescending or needy – he seems to simply appreciate her company and her audience. Someone to listen, to sit quietly with him, to distract him from his own apathy. To remind him he exists.

Both films appear to express rhetoric of the forbidden love often accompanying, or responsible for, the

emancipation and empowerment of the female. Through the disengagement from their cultural story, *Alabama* and *Holly* all achieve a sense of autonomy and freedom. Her on-screen desire for awakening and self-realization is a facet of the awakened search for any real meaning beyond nihilistic politics and commoditized culture, whose products fail to cater to authenticity, genuine connection and spirituality. Certainly ironic, considering the nature of the medium but each film is universal and rejects the promotion of feminine sensitivity and vulnerability, resisting the shift of its power from designated icons to a much more potent force. Whether she



understands it or not, the cinematic female lover exposes the reflexive ineffectiveness of the very social structure desperately trying to stamp her out. In surviving this crucible of human resilience, forbidden love really becomes then a narrative about the sustainable revolution achieved through a markedly feminine consciousness – that is, feminine to be synonymous with tender, unguarded and unconditional.

We might not necessarily identify with a film's specific story or characters, and we might not even believe or endorse such consuming and sometimes ridiculous gestures of desire and romance. Though Tarantino's filmic genius could

never be subject to dispute, I do like to think I could find my own Prince Charming without the assistance of firearms and a suitcase of cocaine. But what we all collectively (if only secretly) recognize is the struggle of disconnecting and letting go of the familiar in the face of an unpredictable future. It takes guts to give up everything for a single person. And even though sometimes love may not be enough, even though sometimes we don't get a happily-ever-after or end up with the one we give our heart to...damn, it was a hell of a ride anyway.

man UP

Listen up. There is a new scent in town; one that captures a memorable and long-lasting impression. An unforgettable concoction, guaranteed to make those surrounding fall under the spell of your power. Gone are the feeble scents of rose, gardenia and citrus, and in are the powerful masculine scents of leather, tobacco and wood. Scents that perfectly accompany personalities of domination, seduction and unapologetic influence.

CANDLES:

Lumira

Founded in 2013 by Almira Armstrong, luxury homewares line 'Lumira', has carved out a niche in the market by producing destination themed candles. At only \$55 (AUD), Lumira's Cuban Tobacco Candle is a sublime cocktail of tobacco, patchouli and cardamom, creating sultry tempers and lasting memories.

www.atelierlumira.com/

Cote Noire

With a wide variety of candles to match any mood, Australian based candle line 'Cote Noire' has created two masculine scents, 'Tobacco & Cognac' and 'Private Club'. The warmth emitted from both scents empowers any surrounding, making it the perfect accompaniment to transit from early evening through to the excitement that night-time holds. 'Tobacco & Cognac', cased in a luxurious black jar, emits an aroma rich in leather and rolled cigars. Notes of bergamot and nutmeg dominate, with

a seductive undertone of tobacco strengthening the masculinity of the scent. 'Private Club' is a warmer scent, transporting you to an oak lined club room set with deep leather sofas positioned around a roaring fire. Top notes of peppercorn and clove buds are supported by middle notes of aged leather, oak and patchouli. Mysterious and devastatingly seductive, these scents are the ideal accompaniment to any intimate setting.

Voluspa

Voluspa's Warm Perique Tabac candle exudes a distinct scent composed of leather, tabak and the woods. With a worn, slightly aged scent this candle is utter seduction for the soul. Baby, light my fire. <http://www.voluspa.com/>

Le Labo

Le Labo's Sandal 26 aristocratic scent is more subtle, with sandalwood as the forefront scent. Supported by middle notes of spice and tobacco this scent is smoky and gentle, accompanying but not dominating any occasion.

PERFUME:

Nasomatto

Nasomatto's 'Black Afgano' is a scent for the daring. Inky and hypnotic, this perfume guarantees an element of mystery to your everyday attire. Utterly enveloping, Black Afgano is likened to the herbal, musky scent of incense. Founded by Alessandro Gualtieri, Nasomatto refuses to publish its ingredient list, instead describing scents by their inspirations. Black Afgano, described as 'the result of a quest to arouse the effects of temporary bliss' is one of the house's most recognised scent. <http://www.nasomatto.com/>

Elizabeth and James NIRVANA Black

Is there anything that the Olsen twins can't do? Having released a two part perfume collection, Nirvana White and Nirvana Black, under their ready to wear line 'Elizabeth and James', these twins aren't slowing down anytime soon. Nirvana Black perfectly indulges those who are not afraid to make a statement with its bold masculine scent, whilst Nirvana White is more subtle and feminine. Secured in a slim black case, Nirvana Black is an addictive blend of violet, sandalwood and rich vanilla, striking the perfect balance between sensuality and allure. Fall under the spell. Those around you will.

Frapin's 'Nevermore'

On Edgar Allan Poe's birthday, January 19th, a mysterious visitor leaves three red roses and a flask of Cognac on the poet's tomb. Frapin pays tribute to this enigmatic act and the darkened universe of Poe, in their woody fragrance 'Nevermore'. With an intention to recreate the misty nights, troubled seduction and mystery explored throughout Poe's texts, top notes include black pepper, nutmeg paired with base notes of saffron, cedar wood and ambergris. This scent is your immediate invitation into a baroque, intriguing universe. Enter at your own risk.



BEFORE WE SAY GOØDBYE what we're loving

SPACE MATTERS

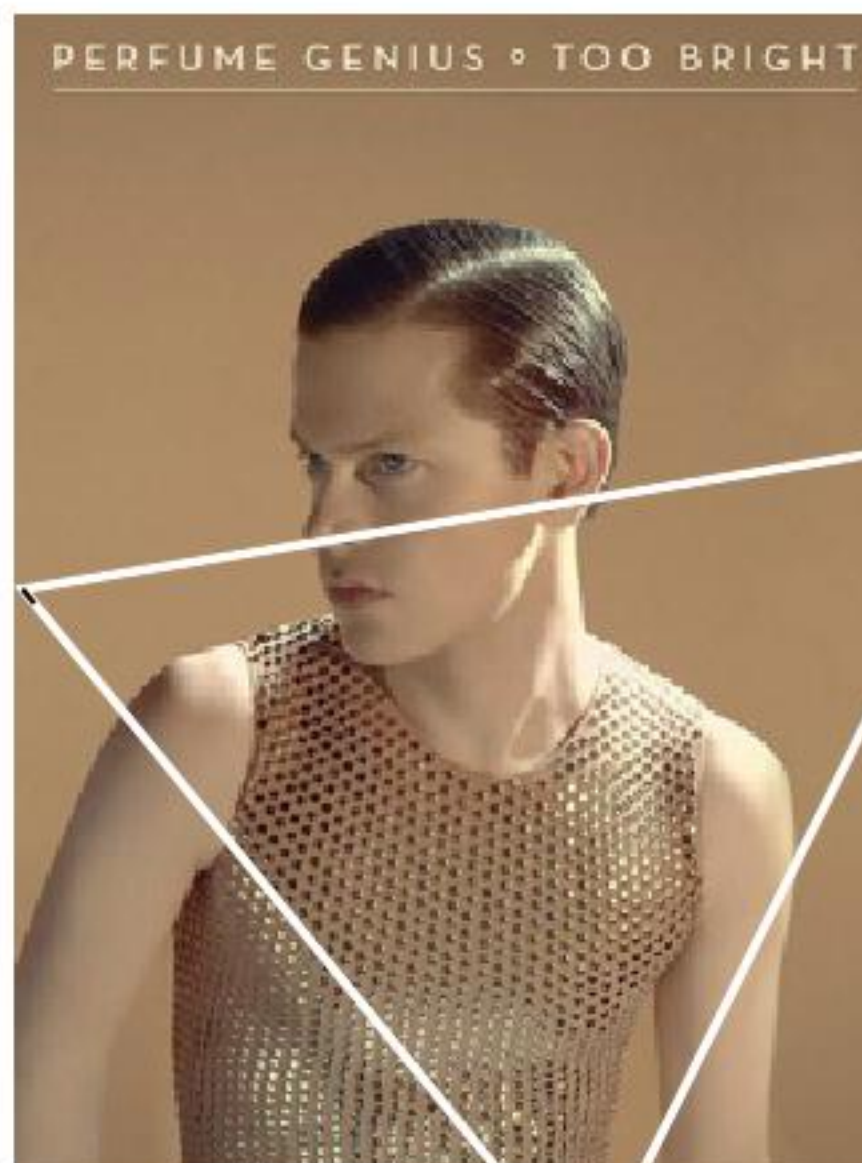
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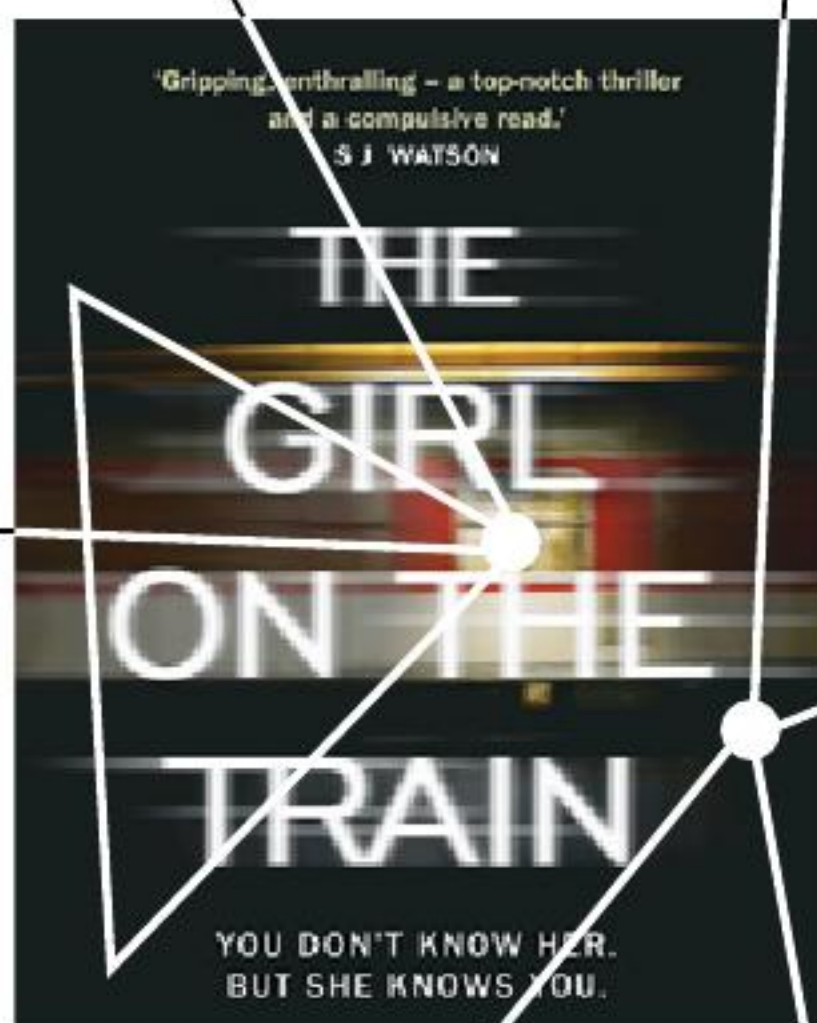
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Say Lou Lou
Yomi Akola





These past months have been filled with excitement for the near future. We've enjoyed international the Swedish website space-matters.com, attended the London event 'Savage Beauty' and been inspired by Rob Reiner's coming of age film 'Stand by Me'. Indie bands, like Pond and Perfume Genius have captured our attention and we enjoyed psychological thriller reads in our downtime like 'Girl On The Train'