

**PAS DE DEUX**

Zimmermann's latest collection, in stores now, was inspired by dance. Creative director Nicky Zimmermann says the range, full of familiar flourishes such as embellished hems, full skirts and bold shoulders, was particularly influenced by ballet and its binary forms: darkness and light, strength and fragility. Zimmermann Rhythmic Asymmetric Dress, \$2500, zimmermann.com



**TWIST ON TRADITION**

Jonathan Anderson's chic, quirky accessories for Loewe never disappoint. This cuff, crafted in soft nappa leather, is a statement piece to remember. Add to a little black dress, or even a white t-shirt and jeans, and go about your day in style. Loewe nappa twist chromatic cuff, \$3700, loewe.com



**THE RIGHT STUFF**

Rihanna has the Midas touch when it comes to... everything. Her lipstick is no exception. Made in a semi-matte formula, it feels like silk, and leaves no stickiness on the lips. When you're done, just pop a refill in the case. Fenty Icon Refillable Lipstick, case \$19, lipstick \$34, sephora.com.au



**CANDY CRUSH**

Add a sweep of dramatic flair with this pop of pastel, which is both practical (roomy within) and very, very pretty. Chanel lambskin vanity bag, \$6750, 1300 242 635



**RETRO VIBE**

Rado's Captain Cook diver - already a favourite thanks to its combination of retro design and up-to-the-minute mechanicals - now comes with a burgundy face, the dial graduating from dark red to black. Topped with a black ceramic bezel, the 42mm case is steel with a water resistance of 300 metres, while inside the self-winding movement has 80 hours' power reserve - a neat package for \$3350 whether you dive or simply daily. Inquiries (03) 8844 3300. **Bani McSpedden**

# SPEND

Life & Leisure

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**NEW EVENT COLLECTIBLES**

## Melbourne Design Fair waves the flag

From useful furniture to gorgeous objects, the aim is to showcase Australian flair, writes Susan Owens.

With prudent timing in a post-pandemic world, the debut of the Melbourne Design Fair on March 17 will take the pulse of our pent-up appetite for design, our enthusiasm for 'Australian Made' and perhaps flush out some of that accumulated loose change that saw \$62.3 billion spent on overseas travel in 2019.

The Design Fair is a high-minded newcomer to Melbourne Design Week, now in its sixth iteration. Design Week supports a dizzying program of 300 events - exhibitions, talks, tours, workshops and a film festival, across venues including Collingwood Yards, MPavilion, the National Gallery of Victoria (NGV) and Scienceworks.

In contrast, the Design Fair is the first of its kind in Australia, breaking new ground in the presentation, promotion and sale of collectable contemporary design by 100 artists - all under one rather nondescript roof in an industrial warehouse in Duke Street, Abbotsford.

As an indicator of Design Fair's promise, the four-day Melbourne Art Fair last month recorded sales of \$10.5 million from the

63 participating galleries, with several reporting sell-out shows and record prices on the first night.

The success of the Art Fair prompts the question, will the shine rub off on the Design Fair?

"There's always going to be debate about the difference between art and design," said Marsha Golemac, who has curated a collection of works by 16 artists for her second show in MDW, *Material Culture*.

"But they cross over, they both have the power to express emotions and tell stories regardless of whether the works are functional or not," she says. "In the last two years we were all at home, we made the effort to be creative. It was an emotional boom for the

average Australian.

"Now the level of enthusiasm, driven by the NGV's department of Contemporary Design and Architecture in initiating this event, has created a turning point for collecting design."

There's white noise surrounding the Design Fair, prompting comparisons to Design Miami's high-octane shows in



Rachael Fry



**WORM BOWL**  
James Lemon

James Lemon is developing an avid following for his gorgeously confrontational ceramics that are so sumptuously finished you can't help approach them; so formally peculiar they simultaneously repel. This tension is not dissimilar to that deployed by the great Gaetano Pesce, who bird-flips modernism at every turn of his drippy resin vessels, affirming that "novelty inherent to innovation disturbs the sleepy mental baggage of individuals". Lemon's gloopy vessels emanate a queer glamour, which awakens the mind. Their viscous glazes are often triple-fired with a real gold finish; the sensual lips are sometimes studded with pearls. Yet for all the evident preciousness of the materials, the objects remain defiantly punk. Oi!

ITEMS SELECTED BY STEPHEN TODD

Florida and Basel, Switzerland - with a first edition slated for Paris, in October.

But for international gallerists such as Rachael Fry and artist Ben Mazzy, who both call Melbourne home, this notion is at odds with their thinking.

Fry is a New York creative director who moved to Melbourne a decade ago to launch her Criteria showroom of furniture and lighting, which evolved into C.Gallery for limited editions, and opened last year.

Mazzy spent more than 10 years in Paris as a design consultant and was briefly Shanghai-based until the outbreak of COVID-19 prompted a move to Melbourne.

Dismissing comparisons with European and US fairs, Fry says: "Australia has a massive opportunity to host an art fair of international recognition. At the forefront of that conversation should be our geography - Japan, Korea, Singapore, our Asian neighbours. I'm optimistic, if we show

