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November 2013

Chloe Birch: women's doubles After competing at the Australian Youth Olympic Festival in 2013, Birch, winner of women's doubles ... Carl Hester: Dressage (riding En Vogue) Tokyo marks a sixth Games ...

Team GB 2020: who are the British athletes competing in the Tokyo 2021 Olympics?

Former Young Rich Lister and Craig Gore has failed to overturn a conviction for fraud that has landed

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him in jail for at least two years. His appeal attempt was based on trying to argue that a judge ...

Ex-Young Rich Lister Craig Gore loses fraud appeal

Swedish House Mafia were dance music kings — and then, at the height of their reign, called it quits. Finally together again in Stockholm, they have a new label, new music and a new outlook on ...

Swedish House Mafia Returns: In Stockholm With the Dance Music Legends

The music superstar covers the latest issue of Vogue Singapore in a partnership with Vogue Australia, where she was lensed by Alique. A sophisticated spread, Gomez appears elegant and poised ...

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Selena Gomez Stuns For Vogue Singapore

Singer-actress-entrepreneur Selena Gomez is the cover star of Vogue Australia for the month of June 2021. The cover star talks about her album 'Rare' that released in January of 2020.

Selena Gomez is pinnacle of extravagance on the cover of Vogue Australia

Video: Twitter blasts Vogue for covering Jill Biden and not Melania Trump (Sky News Australia) Twitter blasts Vogue for covering Jill Biden and not Melania Trump ...

Jill Biden gets the Vogue cover treatment

(CNN)It is back en vogue for the first

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lady to be back in ... and was part of a spread on the women in Joe Biden's family in November 2008. At this time in the arc of her career, however, the ...

Jill Biden on the new cover of Vogue magazine

Like many other businesses in the city, due to the pandemic, the fully restored historic Vogue Theatre had gone dark. The Theatre was renovated inside and out in 2013 and reopened through the ...

Crowds Return to Manistee's Vogue Theatre

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Rihanna and ASAP Rocky Prove They Are the World's Chicest Couple

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The Best Waterproof Mascaras for a Smudge-Proof Summer

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Serve Looks in These Tennis Skirts, Sweaters, and Sporty Dresses

The latest fashion news, beauty

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coverage, celebrity style, fashion week updates, culture reviews, and videos on Vogue.com.

Wimbledon's Player To Watch: Emma Raducanu

Burnham and Scafaria have been together since 2013, and while the circumstances ... culture reviews, and videos on Vogue.com.

I Want What They Have: Bo Burnham and Lorene Scafaria

The latest fashion news, beauty coverage, celebrity style, fashion week updates, culture reviews, and videos on Vogue.com.

Liz Phair on Creativity, Sobriety, and Releasing Her First Album In 11 Years

Here, Vogue Runway breaks down the

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six brands that ... Taakk. Since launching in 2013, he's become known for his lean, flowing proportions, from pajama-like tailoring to elegant jumpsuits ...

6 Emerging Designers to Know From Men's Fashion Week

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In Praise of Boxers—Sport Men's- Inspired Shorts From the Beach to the Street

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Cardi B Announces Her Second Pregnancy in Epic Style

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The Best Pool Accessories and Summer Decorations For a Sun and Soirée-Filled 2021

She had heard from one of her staffers that my mother died recently—from cancer—but what she didn't know is that she died on the Saturday after the election in November, the very day her ...

A First Lady for All of Us: On the Road with Dr. Jill Biden

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Orry Kelly, Miss Weston's Protégé tells the incredible story of one of Hollywood's greatest designers. Using never before seen materials, photographs and letters, Robert Parkinson has compiled years of research into one of the most detailed accounts of Orry Kelly's history. Born in Kiama in December 1897 Orry Kelly moved to Sydney as a young man to seek a theatrical career and to study painting. Though unsuccessful on the stage he could not be dissuaded from

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his dream of stage fame. Eleanor Weston, a well-known Kiama businesswoman, encouraged Kelly to move to the US where he found his calling designing scenes and costume for film, television and the stage. Over the course of his career Orry Kelly worked for all of the major studios, including Warner Brothers, Paramount and Fox, dressing many of the well-known female stars in some 312 films. Though always widely renowned in Hollywood, Kelly did not gain his fame in Australia until after his death in 1964. As biographies of movie stars began to appear in the 1980s his fashion styling and costume design came to be highly regarded and worthy of study across several universities and colleges.

The Cinema of Sofia Coppola provides

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the first comprehensive analysis of Coppola's oeuvre that situates her work broadly in relation to contemporary artistic, social and cultural currents. Suzanne Ferriss considers the central role of fashion - in its various manifestations - to Coppola's films, exploring fashion's primacy in every cinematic dimension: in film narrative; production, costume and sound design; cinematography; marketing, distribution and auteur branding. She also explores the theme of celebrity, including Coppola's own director-star persona, and argues that Coppola's auteur status rests on an original and distinct visual style, derived from the filmmaker's complex engagement with photography and painting. Ferriss analyzes each of Coppola's six films, categorizing them in two groups: films where fashion

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commands attention (Marie Antoinette, The Beguiled and The Bling Ring) and those where clothing and material goods do not stand out ostentatiously, but are essential in establishing characters' identities and relationships (The Virgin Suicides, Lost in Translation and Somewhere). Throughout, Ferriss draws on approaches from scholarship on fashion, film, visual culture, art history, celebrity and material culture to capture the complexities of Coppola's engagement with fashion, culture and celebrity. The Cinema of Sofia Coppola is beautifully illustrated with color images from her films, as well as artworks and advertising artefacts.

Take up your all-access pass to one of the most dynamic areas of the international fashion industry. Lavishly

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illustrated and packed with industry insights, The Fashion Show is the must-have guide to showing off a collection. You will learn about: The context of the fashion show and its significance for brands, designers, journalists and others working in the fashion industry; How a fashion show is produced, everything from agreeing a vision to casting the models to setting up backstage; What happens on show day, and how to use the impact of your show. Future fashion designers, fashion marketers, fashion managers, fashion PRs – and creative practitioners looking to learn more about this fascinating part of the industry, you are cordially invited to join Gill Stark in the front row of The Fashion Show.

An exploration of major fashion icons

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in couture and ready-to-wear and other fashion influentials from the early 20th century to the present.

The Swimsuit: Fashion from Poolside to Catwalk documents the modern swimsuit's trajectory from men's underwear and circus/performance wear to its unique niche in world fashion. It emphasizes the relationship between fashion, media, celebrity, sport and the cultivation of the modern body. This fascinating book provides an historical, sociological and cultural context in which to view how the swimsuit - and Australia, the country that significantly influenced its modern form - migrated from the cultural and colonial periphery to the centre of international attention. In addition, the book offers new perspectives on national histories of the swimsuit and

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investigates how traditional European fashion centers have opened up to new markets and modes of living, bringing together influences from around the globe. The Swimsuit is essential reading for students, scholars, and the general reader interested in fashion, popular culture, history, media, sport, and gender studies.

This book explores how the next generation of teen and young adult heroines in popular culture are creating a new feminist ideal for the 21st century. • Provides a new roadmap to analyze teen and young-adult heroines in popular culture • Compares a broad range of strong female characters from a variety of genres and different media • Addresses compelling philosophical

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debates about female embodiment and technology in popular culture • Examines several philosophical arguments about human subjectivity, including posthumanism, with accessible examples

Kirstie Clements, a girl from the wrong side of Sydney, tells of her audacious beginnings on the reception desk at the grand magazine and her rise to reigning editor for more than a decade. In May 2012 Kirstie Clements was unceremoniously sacked after thirteen years in the editor's chair at Vogue Australia. Here she tells the story behind the headlines, and takes us behind the scenes of a fast-changing industry. During a career at Vogue that spanned twenty-five years, Clements rubbed shoulders with Karl Lagerfeld, Kylie Minogue, Ian Thorpe, Crown

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Princess Mary, Cate Blanchett, and many more shining stars. From her humble beginnings growing up in the Sutherland Shire in Sydney to her brilliant career as a passionate and fierce custodian of the world's most famous luxury magazine brand, Clements warmly invites us into her Vogue world, a universe that brims with dazzling celebrities, fabulous lunches, exotic locales and of course, outrageous fashion. Amidst the exhilaration and chaos of modern magazine publishing and the frenzied demands of her job, Clements is always steadfast in her dedication to quality. Above all, she is always Vogue.

This book investigates what happens to criminal evidence after the conclusion of legal proceedings.

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During the criminal trial, evidentiary material is tightly regulated; it is formally regarded as part of the court record, and subject to the rules of evidence and criminal procedure. However, these rules and procedures cannot govern or control this material after proceedings have ended. In its 'afterlife', criminal evidence continues to proliferate in cultural contexts. It might be photographic or video evidence, private diaries and correspondence, weapons, physical objects or forensic data, and it arouses the interest of journalists, scholars, curators, writers or artists. Building on a growing cultural interest in criminal archival materials, this book shows how in its afterlife, criminal evidence gives rise to new uses and interpretations, new concepts and questions, many of which are creative

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and transformative of crime and evidence, and some of which are transgressive, dangerous or insensitive. It takes the judicial principle of open justice – the assumption that justice must be seen to be done – and investigates instances in which we might see too much, too little or from a distorted angle. It centres upon a series of case studies, including those of Lindy Chamberlain and, more recently, Oscar Pistorius, in which criminal evidence has re-appeared outside of the criminal process. Traversing museums, libraries, galleries and other repositories, and drawing on extensive interviews with cultural practitioners and legal professionals, this book probes the legal, ethical, affective and aesthetic implications of the cultural afterlife of evidence.

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Gender, Race, and Class in Media provides students a comprehensive and critical introduction to media studies by encouraging them to analyze their own media experiences and interests. Editors Bill Yousman, Lori Bindig Yousman, Gail Dines, and Jean McMahon Humez explore some of the most important forms of today's popular culture—including the Internet, social media, television, films, music, and advertising—in three distinct but related areas of investigation: the political economy of production, textual analysis, and audience response. Multidisciplinary issues of power related to gender, race, and class are integrated into a wide range of articles examining the economic and cultural implications of mass media as institutions. Reflecting the rapid

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evolution of the field, the Sixth Edition includes 18 new readings that enhance the richness, sophistication, and diversity that characterizes contemporary media scholarship.

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