

george

A woman with long, dark braids is the central figure. She is wearing a bright lime green, short-sleeved, ribbed crop top and light grey high-waisted trousers. She is posing with her arms raised, her hands touching a white, textured ceiling. She is looking directly at the camera with a slight smile. The background consists of a white textured ceiling and a light green wall.

COLLARTS
CREATIVE
MAGAZINE

6



TRINKETS

BY NIKI BRUCE

Embellished Ear Cuffs

@trinkets_by_niki_bruce



FROM THE TEAM

Welcome to Issue 6 of GEORGE.

For this issue, our student team wanted to explore authenticity and integrity, two ideas that feel increasingly important as we navigate a creative world shaped by AI, social media, algorithms, and an endless stream of content. Rather than arriving at one answer, our contributors have approached the conversation from different perspectives, questioning what it means to create work that feels genuine, considered, and distinctly human.

Some have embraced the possibilities of this technological shift, including Ashlee Bilic's exploration of AI, while others have approached it with more apprehension, as seen in Charli Lim's Op-Ed and Mikayla Scott's surrealist fashion designs.

Across our photography editorials, authenticity takes on another meaning. Through dance photography, portraiture, fashion, and brand shoots, our photographers explore representation, identity, and the idea that true beauty can be found in having the confidence to be seen exactly as you are.

We also celebrate the experiences that bring our creative community together. We farewell three Fashion Marketing students as they head to Paris for their ESMOD exchange, reflect on a student-led fashion show, and revisit the conversations and career journeys shared at our Alumni Careers Panel.

As always, GEORGE is shaped by the students behind it. This issue reflects their questions, ideas, creative responses, and willingness to have conversations that don't always have a simple answer.

We hope Issue 6 encourages you to think about what authenticity means to you, in your work, your creative practice, and the way you choose to show up in the world.

— The GEORGE Team

COLLARTS

CRICOS Provider Code 03392K / RTO Code 0109

CONTACT

www.collarts.edu.au
@collarts
@fashionatgeorge

T: (+61) 1300 818 777
info@collarts.edu.au

TO SUBMIT CONTENT

mmontfroy@collarts.edu.au

EICs

Niki Bruce
nbruce@collarts.edu.au

Monique Montfroy
mmontfroy@collarts.edu.au

COVER PHOTOGRAPH

Lily Moot shot by
Laura Boyle

PHOTOGRAPHY

Laura Boyle
Matilda Baumann
Izabella Procaccino

STYLING

Madeleine Kingston
Shannon Haley

ILLUSTRATION

Lilli Teycheney
Grayson Barnes

WRITERS

Ashlee Bilic
Charli Lim
Laura Boyle
Madeleine
Kingston
Shannon Haley

GRAPHIC DESIGN

& LAYOUT
Grayson Barnes
Alexandria Wardle



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Lights on



Cartier at the NGV

Until 4 October 2026
NGV International, Melbourne

Step into the world of one of the most celebrated luxury maisons as Cartier arrives at the NGV. Showcasing exceptional jewellery, watches, precious objects and archival pieces, the exhibition explores Cartier's enduring influence on fashion, design and craftsmanship. Open daily from 10am–5pm, with extended Friday Nights from 6–10pm, visitors can experience the exhibition alongside live music, dining and after-hours programming, making it an unmissable celebration of art, style and elegance.

ENCORE! 50 Objects. 50 Years.

One Collection.
16 September 2026 - 9 May 2027
Australian Museum of Performing Arts, Melbourne

Celebrate five decades of Australia's rich performing arts history in ENCORE! 50 Objects. 50 Years. One Collection. Presented by the Australian Museum of Performing Arts, the exhibition brings together 50 significant objects that highlight the stories, artistry and achievements of performers, productions and creative visionaries. Featuring costumes, memorabilia and treasured artefacts, ENCORE! offers visitors a unique opportunity to explore the people and performances that have shaped Australia's vibrant cultural landscape.

Melbourne Fashion Week

19-25 October 2026
Various locations across Melbourne

Melbourne Fashion Week transforms the city into a vibrant celebration of Australian fashion, creativity and innovation. Featuring runway presentations, designer showcases, industry talks, exhibitions and public events, the week highlights established labels alongside emerging talent. From iconic laneways to cultural landmarks, the festival invites fashion enthusiasts, creatives and industry professionals to experience Melbourne's dynamic design community and discover the latest in contemporary Australian style.



Swinging 60s

Until 31 December 2026
Old Treasury Building, Melbourne

Step back into the vibrant decade that transformed fashion, music and popular culture in Swinging 60s at Melbourne's Old Treasury Building. This free exhibition explores the social and cultural shifts of the era through a fascinating collection of clothing, photography, design and historical artefacts. From bold styles and youthful rebellion to the changing identity of Melbourne, visitors are invited to discover how the 1960s shaped the city and influenced generations to come.

Barbie: The Exhibition

28 November 2026 - 16 May 2027
Melbourne Museum

Making its Australian debut at Melbourne Museum, Barbie: The Exhibition celebrates the history, design and cultural influence of one of the world's most iconic dolls. Created by London's Design Museum in partnership with Mattel, the exhibition traces Barbie's legacy from her 1959 debut through more than six decades of fashion, innovation and storytelling. Featuring over 250 objects, including 150 dolls and a rare first-edition Barbie from 1959, the exhibition offers visitors a fascinating insight into the evolution of the beloved brand and its lasting impact on popular culture.

Moving stuff and making images with Jason Lau

By Izabella Procaccino

How did you first get into photography?

I do remember completing a 'Film Noir' photography assignment when I was in college, where I realised how amazing it felt creating a great image.

I brought some friends together, dressed them up in 1940s outfits, lit them with a bedside lamp, and created a sequence of images. The style was inspired by film maker Orson Welles.

I had no idea if the images had worked since I was shooting on black and white film, but when I printed my contact sheet, I was blown away at how professional and cinematic they looked (to my then untrained eyes) and I fell in love with image making.

What is your number one tip to photographers who are freelancing?

My tip for anyone who wants to make this their career, is to shoot and shoot and shoot. I can tell who will make it as a photographer based on how much they are willing to work at their craft. You have to make mistakes, learn from experience and keep growing.

Who or what has influenced you the most on your journey?

I wouldn't say this influenced me the most, but it was so valuable watching gaffers working on films.

Seeing how they lit complex scenes from bits of cardboard and sheets hung on stands changed the way I understood lighting.

Tell us one thing you wish you had known before starting

Working as a commercial photographer, your client determines the value of your work, not you. We can undercut ourselves too much as poor creatives, or overcharge thinking we are some amazing artists.

The trick is knowing what the value is to the person or business you are creating it for. Then you go out and find clients who value what you do.

What's one thing people don't know about working as a photographer?

How much you have to move stuff.



Motion Study

PHOTOGRAPHER Izabella Procaccino

Another Brick in the Wall

By Charli Lim

CHARLI LIM wonders if our love of social media and our search for consensus is limiting our creativity

Dystopian novels have become my biggest fear. Instead of a deck of tarot cards, think of a stack of dystopian novels predicting your future, spread out in a line, a visionary prediction that is so specific yet vague enough to ring true. Growing up in an era when bookshelves were lined with novels about teenagers staging a triumphant uprising against brutal futuristic governments has taught me that the freedom we live with is not to be taken for granted.

With each word that was echoed on the pages, the more familiar things appeared to be. As fictitious as nations like Panem from 'The Hunger Games' or Gilead from 'The Handmaid's Tale' may seem, dystopian novels are a hyperbolic reflection of real societal problems we face today, holding up a mirror as to what a nation could become. Although I am more than happy to report that we are far from the reality depicted in the novels, there is one story that appears to hold true in our digitised world, and that is '1984'.

MANIPULATION AND CONSTRICTION

George Orwell (1949) envisioned a future where the citizens of a nation could be so repressed by society that they completely lose their individual autonomy, unable to think for themselves; the government not needing to actively punish or constrict their citizens since they had already reached the point where their version of freedom genuinely looked like that; and they are entirely okay with it. Aside from constant surveillance by 'Big Brother', their government creates a language called 'Newspeak', with a vocabulary so limited that its citizens are entirely incapable of thinking outside the information they are fed. '1984's overarching theme stems from an



"But where do we draw the line when doing so makes creativity a spectacle that nurtures fear and containment?"

abuse of power dynamics using a mass authoritarian method; but what I found most interesting is the way it highlights the power of language. Linguistic manipulation and constriction alone are enough to shape a collective consciousness; the brainwashing is subversive, not overt.

That is just one of the elements in the story that I find reflected in my everyday scroll; others include intense scrutiny to the point of seclusion, elitism and cultural limitation, all of which impede creativity and individualism. You might be thinking that this is hyperbole, but allow me to put this into a context you might find familiar. Ever notice how videos on social media follow a similar pattern? Soundbites repeated over and over, words like 'obsessed', 'literally', phrases like 'run don't walk'. An unspoken contractual script has developed over time in influencer jargon, that has streamlined almost all of the content we see, blending it all into one unoriginal thought. Slang has always been an element of communication and human connection, but never has it been as widespread or as homogenised as it is through social media.

I thought I was the only one seeing the blatant signs of an early hivemind, but as it turns out, I am not. There have been multiple studies about how post-reflexive societies have commodified language in an age of digital capitalism and how online culture has limited thought and opinion as a democratic cognition.

Hiveminds have levels; rather than having an overarching leader, we as users curate the hiveminds' rules and confuse it with freedom. The current hivemind began with cringe culture and online negativity. In '1984', the watchful eyes of 'Big Brother' make everything impossible; in 2026, it makes everything embarrassing, especially when it

has evolved from Big Brother to the entirety of the online populace. Gone are the days in which one could truly think outside of the box and develop ideas with complete liberty without the fear of being scrutinised on a global scale. There seems to be a tacit agreement amongst digital citizens to voice all opinions rather than stifle them, even if they might be harmful to the person on the receiving end. I've found that social media preserves a conflation, a brutal caveat that can't be solved. It's understood that art is made to be dissected by each viewer with their own scalpel and scrubbed hand. The viewer has every right to give their two cents and their precise incisions, and that was what made creativity so community-driven.

Being a creative on the internet, however, has no room for learning curves. The possibility of being criticised for not being the master of a craft makes what should be an opportunity to grow, limited. A recently recognised shared experience described as "the fear of being perceived", has brought forth insecurities that make a platform as global and open as social media a closed-off space. If one does not have the confidence to step out of line creatively and deal with the onslaught of outside opinions on a piece of art, a creative could be discouraged forever. All of this has led to creativity becoming transactional, controlled by the structure of the platforms we use. This has conditioned us to find validation via the same platforms to define success: Likes, comments, responses. Creativity becomes a transactional process, the gratification stemming from artificial authenticity.

CONSTRICTED CONVERSATIONS

Social media influences both what we create and how we perceive and understand what has been created. The language used in a comment section does not just act as an open forum; it plays a major

role in the critique of the content we have just consumed. Comments that object to your opinion can influence how you feel about that opinion. It is not an open conversation for discussion, it is a one-sided interaction. Collective consciousness cannot understand nuance, nor does it want to talk about it, leading to wordless revulsion or juvenile responses.

If democratic communication is part of creating a consensus, but negativity is what makes social media so volatile, it poses a question. How do we find common ground in finding creative liberty? And how

do we express ourselves when our thoughts are limited by the semantics and syntax imposed by global communication? This is why social media has become a hivemind since it thrives on uniformity.

With each passing day, '1984' becomes more than just a fictitious tale. Unaware of the hivemind, we grow one step closer to becoming a singular mind, actively restricting the widest ranges of our creativity. The irony is, we didn't need a dystopian government to do it. We are doing it to ourselves.



MODEL Lily Muoot
PHOTOGRAPHER Laura Boyle
STYLIST Ruby Margetts [@ruby.margetts](mailto:ruby.margetts@ruby.margetts)
MUA Shanel [@makeup.by.shanel](mailto:makeup.by.shanel)



Jelly Originals

**One-of-One
Fashion &
Accessories**



The team behind Melbourne-based upcycling project Jelly Originals, Neo and Reid, are all about the idea of 'rebirth'. When they were looking to do a fun editorial shoot with their latest collection made of reworked from thrifted garments and discarded fabrics, they chose to work with a bunch of friends of the brand – and of Collarts. The photographer was alumni Aurelia Saraghi, and one of the models was current Collarts student Jak Maddox.

"Shooting amidst the raw grit of the scrapyards and wrapping up by the ocean was the ultimate journey," explains Jak. "I love how rugged, tough and creative Jelly Originals are and working with these boys showed me how to be a master at your own craft."

"Every garment was flawless down to the minor details; turning discarded fabrics, raw fibers, and reusable shopping bags into something elevated, and something you wouldn't expect ... They truly redefine sustainability by transforming the everyday elements around us into high concept fashion."

PHOTOGRAPHER Aurelia Saraghi
HMUA Jax Maddox

For more information about Jelly Originals, go to [@jellyoriginals](https://www.instagram.com/jellyoriginals)





Why creatives need to stop ignoring AI

By Ashlee Bilic

Whether we like it or not, artificial intelligence is no longer something of the future. It is already here, and it is rapidly changing the way creative industries operate

Everyday, new AI tools emerge that can generate images, edit photographs, create logos, write, produce videos, and assist with countless other creative tasks. The speed at which this technology is developing is unprecedented, yet much of the conversation within creative communities remains focused on fear, uncertainty, and resistance. The capabilities of artificial intelligence seem endless, raising an important question: where does that leave us as a society, and more importantly as creative individuals?

The creative industries have always evolved alongside technology. Photographers once argued that digital cameras would destroy the craft. Designers resisted the shift from hand drawn layouts to computer software. Musicians debated whether digital production tools were undermining artistic integrity. Social Media transformed the way creatives build audiences and market their work. Today, it is difficult to imagine these industries without those technologies. The tools that were once criticised, dismissed, or feared have become standard practice. Every major technological shift follows a familiar pattern; resistance, then adaptation.

Creativity has never been bound by its production medium. The value of creative work comes from ideas, vision, storytelling, problem solving, and human perspective. A camera does not make someone a photographer, just as Photoshop does not make someone a designer. In the same way, ChatGPT does not make someone a writer. Tools have never been the source of creativity. They are simply the vehicles through which creativity is expressed. AI can generate answers, but it cannot generate expertise. The challenge is not whether these tools should be

used, but whether they are being used with honesty and transparency.

ACCESSIBILITY IS NOT A NEGATIVE OUTCOME

While AI is often criticised for making creativity more accessible, accessibility is not a negative outcome. For a long time creative industries have been shaped by barriers such as cost, access to equipment, and technical expertise. Like many technologies before it, AI has the potential to expand who gets to create rather than diminish creativity itself.

The most exciting applications of AI are not replacing creatives but removing barriers between ideas and execution. For graphic designers, AI can rapidly generate visual explorations, test multiple creative directions, assist with production tasks and accelerate concept development. Instead of spending hours executing early stage ideas,

designers can spend more time evaluating, refining and strengthening them.

For photographers, AI can streamline editing workflows, assist with image organisation, automate repetitive retouching tasks, and create new opportunities for experimentation. The

technology can process images, but it still takes a photographer's eye to recognise a compelling moment, frame a meaningful story, or create an image that resonates emotionally.

For marketers, AI can analyse trends, identify patterns in consumer behaviour and assist with campaign development. In game design, AI is already helping teams prototype environments, characters, dialogue systems, and world building concepts. What once required weeks of development can now be explored in hours, allowing creative teams to spend more time focusing on vision, experience and innovation.

There is also inconsistency in how AI is discussed within creative communities. Many creatives who oppose AI have no issue using Photoshop's generative tools, Lightroom's automated adjustments, Canva templates, content scheduling software, or



algorithm driven social media platforms. The line between acceptable technology and unacceptable technology often appears less about principle and more about where individuals feel personally threatened.

ACCEPTABLE TOOLS VS UNACCEPTABLE TOOLS?

The creative industries have always embraced tools that improve efficiency. AI simply challenges assumptions about which tools are considered acceptable. There is also an uncomfortable truth that many creative students and professionals will eventually have to confront, employers are unlikely to reward people for refusing to engage with emerging technologies. Industries rarely stand still to accommodate those who resist change. Businesses adopt tools that improve efficiency, reduce costs and increase productivity.

The challenge facing creatives is not whether to use AI, but how to use it responsibly. Integrity in the age of AI will not be measured by who rejects technology entirely; it will be measured by those who remain

transparent about their process, thoughtful in their decisions and committed to creating work with genuine purpose and human insight.

The conversation should no longer be about whether AI belongs in the creative industries. The more exciting question is, what happens next?

We are entering a period where more people than ever before will have access to powerful creative tools. Ideas that once required large budgets, specialist teams, or months of development can now be explored in a matter of hours. Like every technological revolution before it, AI will change the creative industries. Some jobs will evolve. New opportunities will emerge. The tools we use will look different. What will remain unchanged is the need for human imagination. AI may transform how we create, but it cannot replace the curiosity, perspective, and ambition that drive creativity itself.

For creatives willing to embrace it, the future is not something to fear. It may be one of the most exciting periods of creative innovation we will ever experience.



For graduate designer Callum Amor, being authentic remains a central part of their creative practice for their brand Amend Amor. "Authenticity is crucial in any work, I think people can really tell when something doesn't feel authentic. I'm lucky to have my experience at Collarts where you learn so much about yourself and what makes you tick."

Callum specialises in reworking, mending and upcycling existing garments: "With what I do, a lot of the work is based on what's given to me, when repairing a garment every mend is different, I never have any pre-existing ideas and allow for what needs [to be done] to come to me. I often draw influence from previous work, by being free in what I do, I can take from that and expand on previous ideas."

"Authenticity is personal, for everyone it's different and within contemporary fashion it is about being genuine and being yourself."

"Being authentic brings happiness to my work, and I'm 'contemporary fashion'. It is so important that I love what I do," Callum explains.



MODELS: Ace and Adrastea
PHOTOGRAPHER: Izabella Procaccino
HMUA: Jak Maddox
STYLIST: Madeleine Kingston

Mend Your Own Way

By Madeleine Kingston

Reimagining Rococo: Fashion, Performance and New Voices

By Madeleine Kingston



Fare Thee Well, a multidisciplinary art event held on 3 June at Brunswick Ballroom, was produced and directed by Collarts Fashion Marketing student Madeleine Kingston alongside photography student Ella Lumsden-Conroy.

Inspired by the idea of rewriting the Rococo era, the event reimagined a period historically associated with wealth and exclusivity by celebrating the creativity of emerging designers, queer artists, and culturally diverse voices.

The evening featured a live performance by student-led string quartet Karelia Strings, a DJ set by emerging artist Sanitarium, collections from 12 local and interstate fashion and jewellery designers, and concluded with an energetic queer ballroom throwdown.

Although the event experienced an unexpected one-hour delay due to a venue miscommunication, the setback did little to diminish the atmosphere. The production team, performers, and designers adapted seamlessly, and once underway, the evening was met with an overwhelmingly positive response from attendees. The audience embraced the immersive blend of fashion, music, and performance, with many praising the event's unique concept and inclusive vision.

More than a runway, Fare Thee Well became a celebration of Melbourne's emerging creative community, demonstrating how fashion can challenge tradition while creating space for new voices, collaboration, and cultural expression.



PHOTOGRAPHER Matilda Baumann

MUAs Amelie Tanner, Alexandra Head, Jazmin O'Hare, Grace Olivia, Emily King, Frankie Starrson, Zara Power, Lily Flaherty
HAIRSTYLISTS Minx Gleeson, Jet Sage Lotus, Johnny, Zali, Nicolie



The Second Thought explores the tension between the things we create and the things we leave unfinished

As creatives, we're constantly coming up with new ideas before we've had the chance to finish the last one. Old projects sit in the background, half-made, abandoned, or simply put aside when something new takes over. There's always that feeling of wanting to move forward, while still being pulled back towards the things we never quite finished.

This series looks at the guilt, curiosity and possibility that comes with unfinished work, and the idea that maybe these projects aren't really abandoned at all.

Maybe they're just waiting for their second thought.

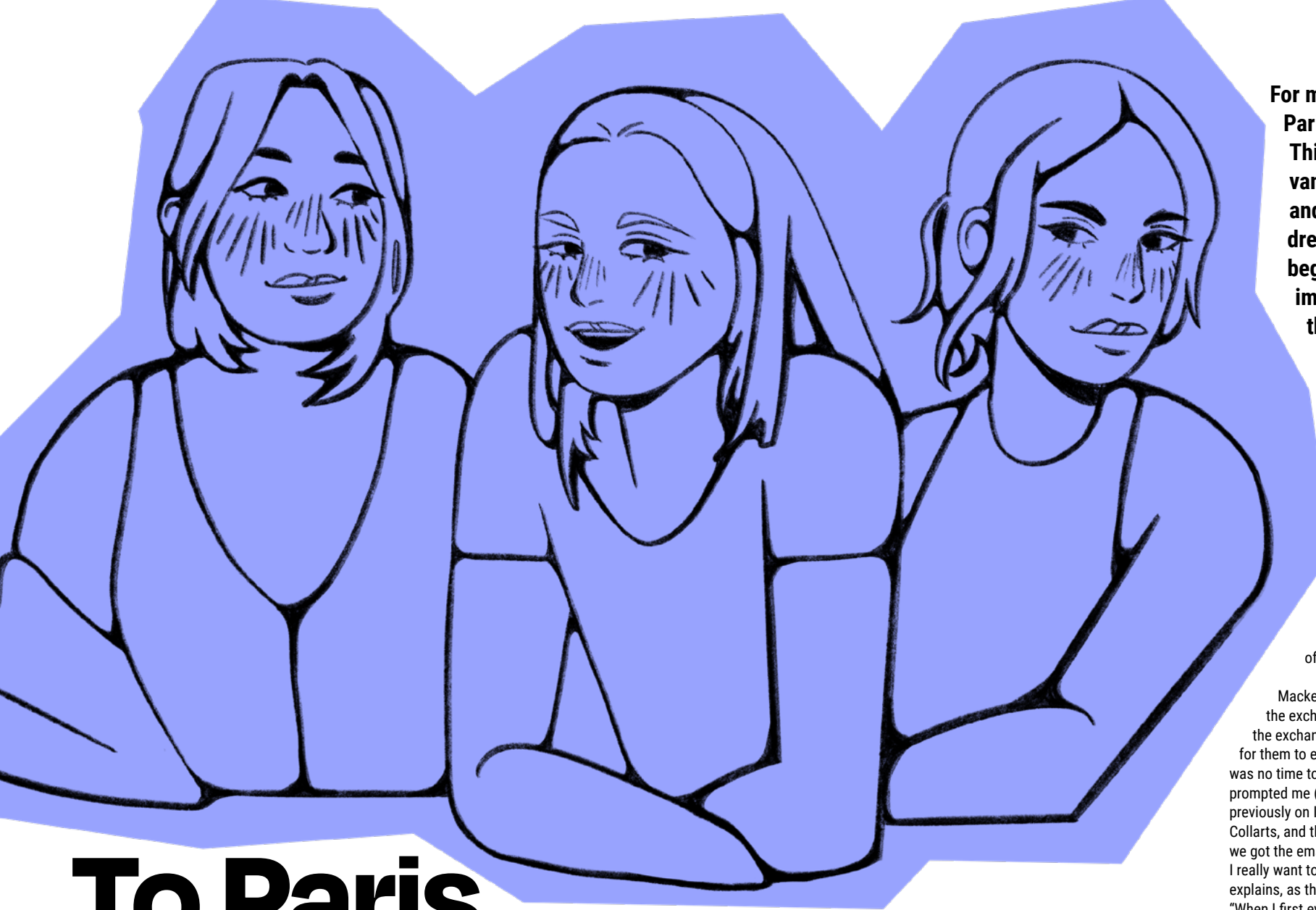
Designer: Sumayah [@miss_thing_](#)
 PHOTOGRAPHER Laura Boyle [@_thestatesofher_](#)
 STYLIST Steph Troiano [@stephie_t_11](#)
 MODELS Priya [@princesspriya](#)
 & Simran Deshmukh [@iamsimrandeshmukh](#)
 HMUA Kayla Beth [@mu.artbykb](#)

The Second Thought

By Laura Boyle

PHOTO STORY





To Paris, With Love.

By Charli Lim

For many fashion students, Paris is the ultimate dream. This September, Mackenzie van de Water, Zoe Whittaker and Jodie Tian will turn that dream into reality as they begin a trimester at ESMOD, immersing themselves in the global fashion industry and experiencing life in the world's style capital

The ESMOD Fashion Business Program is an annual student exchange opportunity for Collarts Fashion Marketing students to learn about the industry on a much larger global scale, with core fundamentals such as marketing and communication strategies and fashion and luxury, opportunities such as volunteering for Paris Fashion Week, industry guest speakers and luncheons, on top of ESMOD's comprehensive curriculum.

Mackenzie, Zoe, and Jodie all heard about the exchange even before applying to Collarts; the exchange was actually a primary selling point for them to enroll. Once they became eligible, there was no time to waste before they applied. "What prompted me (to apply) is I'd seen this exchange previously on Instagram when I first applied to Collarts, and then I kind of forgot about it. And then we got the email from Debbie. I was like, 'oh my God', I really want to do this, so I just applied." Mackenzie explains, as the others expressed similar sentiments. "When I first even started researching degrees to a part that I wanted to apply for, that was definitely something that I was like, I would love to do this. I've never done an exchange either. So I've been to Paris twice, for like only a very short stint, so never enough time to kind of actually be immersed in the city and studying overseas as a general thing has always been something that I've kind of dreamed or wanted to do," says Zoe.

THE MOST IMPORTANT 800 WORDS

The application process for the exchange is a two-part process, starting with an 800-word personal statement as to how the exchange will enrich your industry experience, and once the shortlist is developed, it will be followed by an interview. For Mackenzie, Zoe, and Jodie, there weren't too many hurdles to climb in the application process aside from standing out amidst everyone else who is dying to apply too.

"Trying to figure out how you can differentiate yourself in writing 800 words as well is always really hard when so many people probably wanted to do it," Zoe explains. Mackenzie spoke about the process as well, saying, "You want those 800 words to be impactful; you don't just want to write something to write something. You actually want it to mean something and get [it] across. So I think I really pushed the fact that I was an online student, and I was like, 'I would love to actually be immersed in an exchange program where you're in the fashion capital of the world'".

For Jodie, the application process also involved going part-time to be eligible for the exchange program. "I didn't know if it was worth it because I might've not even gotten it, but actually it's been really good, even if I hadn't gotten the exchange opportunity doing part-time, because I've been able to work on my own brand and study at the same time, so some decisions were made, but I think it all worked out, which is good." Jodie has a brand called Heart Couture, which was featured on the cover of a previous George magazine.

Moving forward from the application process, getting the news that you're going to Paris is not something to brush off, especially for long-time fashion lovers. The euphoric feeling of blending your past self's love for fashion and dreams of having an opportunity like this with your current self that's actually doing it is a unique experience.

"I've always had an interest in sparkly costumes, and I've always been very glitzy," Mackenzie says. "I was going to become a physio, and then before my final exams I found out this course existed. Then, as soon as I found out, I am not kidding I dropped out of my classes and enrolled in this. And I have not looked

"I would write in my diary, 'one day I'm gonna go to Paris'; that's actually crazy, reflecting on that."

back since. But I think if I had to tell my younger self that I was going to Paris, even if I told my last year self that I was going to Paris for exchange, she wouldn't believe it. You have got to seize every moment you get and make the most of it."

Zoe thought similarly: "I've always been interested in fashion. When I was younger, my mom would dress me in something, and then I would literally rip it off and just put together my own outfit. I actually don't even know what a younger me would think if she knew she was going to Paris. I think even when I was 16, and I first left high school, I was kind of like, oh my God, what am I doing? So if you told that version of myself this, I would actually just jump up and down and freak out and scream."

"I think if you told me that, like, I'd literally faint and die," Jodie agrees, "But I also think I was really good at manifesting because I would literally daydream about this. I would write in my diary, 'one day I'm gonna go to Paris'; that's actually crazy, reflecting on that. I've always had an interest in fashion, that's for sure. When I was younger, I would make little dresses for my Barbies because I'm the youngest of three girls; I'd always get hand-me-downs, and I'd be like 'this is ugly'. And I'd add lace to it and embroider it."

ECSTATIC ANTICIPATION

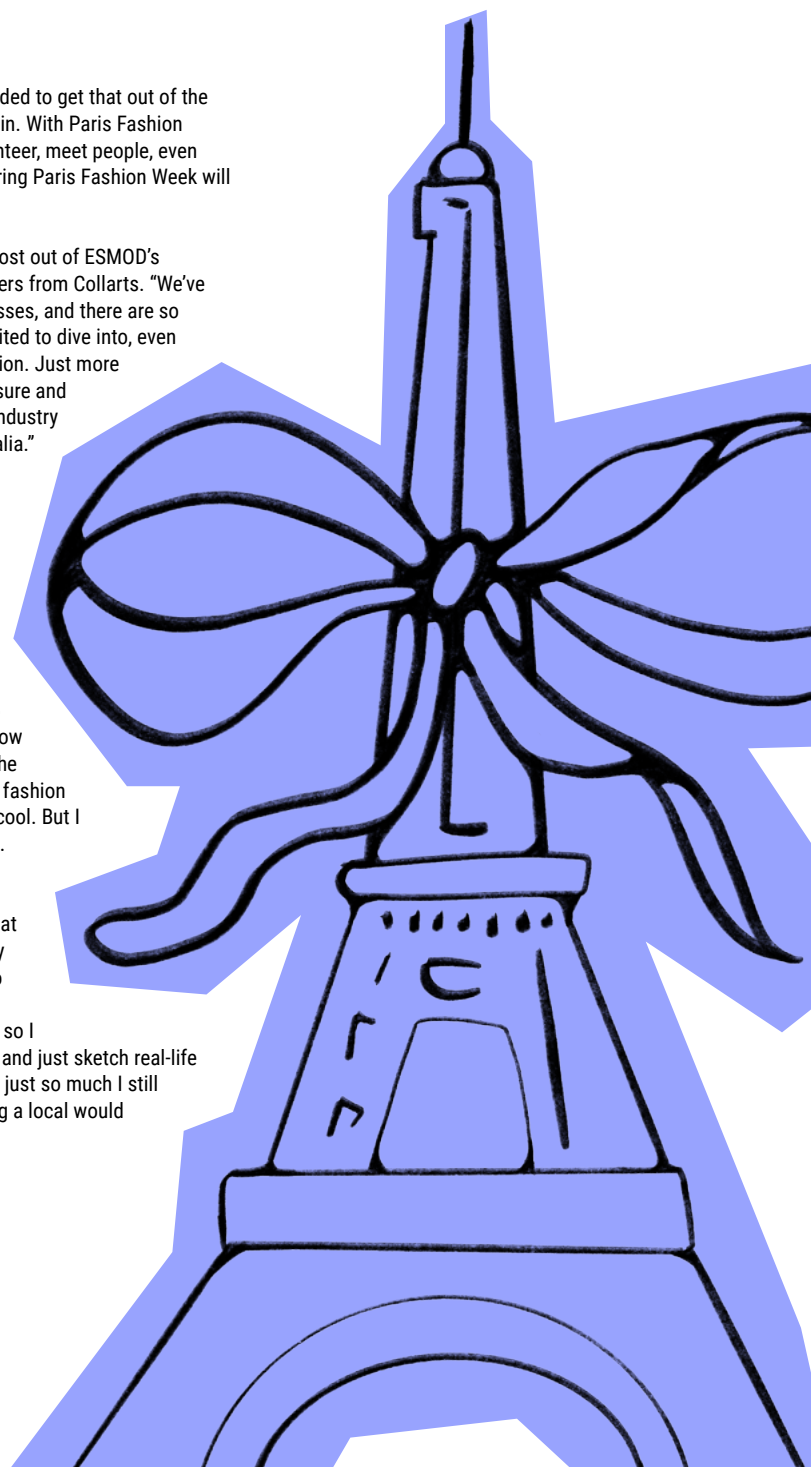
There is a lot to be ecstatic about when anticipating a trip as big and as long as this one, and for each girl, Paris holds different opportunities. For Mackenzie, Paris means opening more doors to broaden her international network and soaking up being in such a beautiful city: "I hope to make a lot of international industry connections. That's probably my biggest goal. I've also never been to Paris, so for me, I'm excited to see everything. I'm going a week early. I

can be a tourist, but I decided to get that out of the way and then really settle in. With Paris Fashion Week, we are able to volunteer, meet people, even just being in the street during Paris Fashion Week will be an insane experience."

For Zoe, it's making the most out of ESMOD's curriculum and how it differs from Collarts. "We've had a glimpse of their classes, and there are so many things that I am excited to dive into, even learning about men's fashion. Just more of that international exposure and understanding how their industry works compared to Australia."

Jodie is taking this trip as an opportunity to find inspiration for her brand, gaining new artistic perspectives while being immersed in a different culture: "I think I'm really excited to learn more and develop my own brand and learn how to market fashion. I love the Australian and Melbourne fashion industry; I think it's really cool. But I think Paris is the real deal."

"I remember when I went [previously], I would stare at paintings for ages, and my mum's like, all right, we do have a bus to catch. I love sketching and stuff, so I can't wait to just sit down and just sketch real-life masterpieces. And there's just so much I still haven't seen yet, and being a local would just be really exciting."



The Moment Between

By Ashlee Bilic



From the dance studio to fashion editorials, Izabella Procaccino has found her creative rhythm behind the camera.

Movement has always been at the centre of Izabella Procaccino's creative world. After spending 16 years as a dancer, she has combined her love of dance with photography to carve out a distinctive niche creating fashion-inspired editorial images that celebrate movement, emotion and storytelling.

Currently completing her final trimester in Photography at Collarts while building her freelance business, Izabella is quickly becoming known for her ability to capture dancers in a way that feels both artistic and timeless. I spoke with her about how she found her passion for photography, what inspires her work, and where she hopes her career will take her next.

A PHOTOGRAPHER SINCE BIRTH

"I've loved photography for as long as I can



ARTICLE
remember. I got my first camera when I was around five or six years old and was always organising little photoshoots and making short films with my friends and cousins," Izabella explains. "When I was 15 or 16, my grandpa gave me his old Nikon D5200 after upgrading his own camera, and that's when photography became something I started taking more seriously. I was always bringing my camera to my dance classes and photographing rehearsals, performances and the people around me."

After high school, Izabella spent time in Queensland

and Victoria's Surf Coast, exploring a wide range of photographic styles and subjects: "... from surf and swimwear to weddings, interiors and portraits". "Experimenting with different genres helped me discover what I enjoyed most, and I realised I was naturally drawn to photographing people, movement



and storytelling. That journey eventually led me back to dance photography, where I found the perfect combination of my two greatest passions: Dance and photography. "Dance has always been a huge part of my life. I danced for 16 years, so movement has always felt very natural to me. Even when I was in primary school, I'd recreate dance wear campaigns I'd seen in magazines, and in Year 12 I based my VCE Art project around dance photography." The arrival of Covid-19 saw Izabella stepping away for a while before finally deciding to return and make dance photography her niche in 2025.

"My family has always been heavily involved in the performing arts, and one of my biggest inspirations was a beautiful photograph my grandma Suzie gave me of herself dancing when she was younger. Seeing that image reminded me how powerful photography can be in preserving movement and emotion, and it inspired me to create timeless dance imagery of my own," says Izabella.

"My grandma has been my biggest supporter throughout my creative journey. She's the first person I show every photograph to, and her encouragement has given me the confidence to pursue photography professionally.

"What I love most about photographing dancers is how aware they are of their bodies and the way they move through space. They have the strength, flexibility and control to create shapes that many people can't, which gives me incredible creative freedom. I also love freezing moments that only exist for a split second. Photography allows you to appreciate details that might otherwise go unnoticed, and every dancer brings something unique to the frame."

MOVEMENT IS NOT THE BIGGEST CHALLENGE

"The biggest challenge isn't capturing movement itself, but creating images that feel like a fashion editorial rather than simply documenting a performance," says Izabella. "I focus on combining movement with styling, lighting, composition and creative direction so every image feels intentional and tells a story.



It's a collaborative process because every dancer brings their own movement quality and artistic interpretation, and I want their individuality to shine while staying true to the creative vision." Izabella says that people often ask if photographing dancers is harder than photographing models, but says that she doesn't think one is more difficult than the other.

"They're simply different. Because I have a dance background myself, working with dancers feels very natural.

I understand the terminology, how movements should look, and how to direct them in a way that feels authentic.

"At the moment I'm in my final trimester of studying Photography at Collarts while building my freelance photography business. I'm currently working on a series of fashion editorials that combine dance and fashion, which has become the main focus of my practice.

"No two days are ever the same. I might spend one day planning shoots, location scouting and creating mood boards, and the next photographing, editing images, responding to clients or connecting with dancers, designers and other creatives. I love the variety that comes with freelancing and the opportunity to wear so many different hats.

"Looking ahead, I'd love to continue building a career that combines dance and fashion photography while collaborating with dancers, designers and other creatives. I hope to publish more of my work, create larger editorial projects and continue refining



my style. My goal is to produce imagery that celebrates the artistry of movement and communicates emotion without words. As long as I can keep creating meaningful photographs and continue growing as an artist, I'll be happy."

As our conversation came to an end, it was clear that Izabella's work is about much more than capturing beautiful photographs. By combining her background in dance with a passion for fashion and storytelling, she creates images that preserve emotion, movement and artistry in a way that feels both authentic and timeless. As she continues to build her freelance career, it's exciting to see where her creativity will take her next.

To see more of Izabella's work visit www.izabellaprocaccino.com and follow her on Instagram [@izabella.procaccino](https://www.instagram.com/izabella.procaccino).

Decay of Craftsmanship

By Shanon Haley

'Decay of Craftsmanship' is a conceptual fashion editorial shoot reflecting an overwhelming sense of dystopia and the feel of the growing overriding control Artificial Intelligence (AI) has within the fashion industry

Showcasing the compelling creative narration that brims within designer Mikayla Scott, 'Human Remains' is an emerging Melbourne brand that is creating a world behind its unique garments. Reflecting the current environmental and creative crisis, the brand name holds somewhat morbid overtones and directly challenges these exigencies.

Human Remains encapsulates Mikayla's darkly surrealist fashion aesthetic and a desire to valorise discarded textiles. Within our world of material abundance, Mikayla utilises preexisting resources, extending their lifespan whilst bestowing them with a new imaginative tale to explore. Experimenting with sensory design, Mikayla rethinks the relationship between materials and the human body, exploring embodied knowledge in connection with garments.

The use of 'decay' within this editorial concept mirrors the brand name and acts as a parallel method of storytelling. In reference to the creative crisis, the idea showcases the progressive descent of handmade techniques and the decay of craftsmanship. Softened with an element of femininity, dystopian-esque aesthetics are expressed through the inclusion of discarded doll parts, miscellaneous mannequin pieces, industrial infrastructure, and cracked or stitched-up cosmetic effects. The presence of dolls and mannequins,





specifically, is purposeful, to create the illusion of a mix of human and artificial, and AI-driven or human-led work. The shoot further showcases Mikayla's distorted leather masks, which symbolise thick skin, to display moral strength amongst current creative adversaries.

Additionally, the shoot includes electrical extension cords within the space, nodding towards the infiltration of AI technology within creative fields. The cords create a sense of 'technology override', strung across the canvas to depict an uncontrollable societal entrapment and entanglement. Wrapped around the models' limbs, they further symbolise a chain or puppet string, arguing that AI is becoming a societal marionettist. Similarly, Human Remains

strives to elevate hand techniques and reject the reliance on technology. Aligning with Mikayla's position, this photoshoot is an anti-AI response emphasising the disconnect between humans, their garments and creativity.

BRAND: Human Remains [@ahumanremains](#)
 DESIGNER: Mikayla Scott [@ahumanremains](#)
 STYLIST & CREATIVE DIRECTOR: Shannon Haley [@shan.haley](#)
 PHOTOGRAPHER: Laura Boyle [@thestatesofher](#)
 MUA: Zara Power [@goobs.arthouse](#)
 HMUA: Eden [@panic.sometimes](#)
 MODELS: Gimmi Gimmita [@runnyp00](#) and Angel Muiri [@imcvt](#)

The Integrity of Not Knowing

By Madeleine Kingston

There is a strange pressure that comes with graduating from university. Somewhere between submitting your final assignment and walking out the door for the last time, you are expected to suddenly know what comes next. You should know what job you want, what your career will look like, where you want to live and, somehow, how you are going to make it all happen.

But the reality of working in the creative industries is rarely that straightforward.

At Unfiltered: The Graduate Perspective, recent Collarts graduates — Lisa-Mary Abdunour from Photography, Grayson Barnes from Graphic Design, Grace Carroll from Fashion Marketing, Violeta Gordana from Game Design and Mikayla Scott from Fashion and Sustainability — opened up about what actually happens after graduation. Their stories were filled with rejection, unexpected opportunities, internships, volunteering, networking and side jobs. More than anything, there was an honesty about not having everything figured out.

When asked to describe their journeys in three words, the responses included “explorative,” “reflective,”

“evolving,” “unpredictable,” “transformative” and “unexpected.” While their creative disciplines differed, their experiences seemed to share a common thread. None of them had followed the neat, linear career path that is so often imagined when we think about life after university.

In fact, uncertainty became one of the most relatable parts of the conversation. The room quickly dissolved into laughter when the panellists were asked whether they had ever experienced a moment of thinking, ‘I have absolutely no idea what I’m doing’.

The answer was essentially unanimous.

“Yeah, no idea all the time,” came one response, followed by the reminder that sometimes the only thing you can do is keep “continuing, persevering.”

For another panellist, the uncertainty had become something much more empowering. Rather than feeling uncomfortable about not knowing what comes next, they had “built a lot of confidence over not knowing.” The more mistakes they made, the more they trusted themselves to work through them.

It is a refreshing perspective, particularly for students who are constantly comparing their progress to the people around them. From the outside, creative careers can look polished and effortless. We see the campaigns, exhibitions, runways and portfolios, but rarely the uncertainty that existed before them. The panel made that uncertainty visible.

For fashion graduate Michaela Scott, part of finding her direction has involved understanding which opportunities actually feel meaningful. Speaking about roles she had taken on since graduating, she

acknowledged that some simply “haven’t worked out purely because I don’t feel ... fulfilled.” It is an important distinction. Success is not necessarily about accepting every opportunity that comes along. Sometimes it is about knowing when something does not align with your values. That became particularly clear when the conversation turned to the fashion industry’s future. Having studied sustainability, Michaela spoke about the frustration of entering an industry where some of the realities did not reflect the values she had developed through her education.

“There is just so much that I wasn’t told about my industry,” she explained. Rather than allowing that disappointment to distance her from fashion, she saw it as motivation. “I also want to be that change as well.” This is where the idea of artistic integrity starts to become interesting. It is not necessarily about refusing to participate in an imperfect industry. It can be about entering that industry with enough self-awareness to decide what you are willing to contribute to it.

The same sense of self-awareness appeared when the panel discussed rejection. For graphic designer Grayson Barnes, applying for jobs after graduation had meant facing countless unanswered applications and an increasingly competitive industry.

“There’s too many people that are also amazing at design,” they explained. But rejection was not framed as evidence that someone was not good enough. Instead, the panellists spoke about learning to separate their work from their sense of self. As one of the guests put it, the biggest lesson was “not to take things personally”.

Perhaps the most reassuring advice came at the end of the night, when the panellists were asked what they would do differently if they could return to their final year. The answer was simple: slow down. There was a shared recognition that university is one of the few places where creatives can experiment without having everything at stake. As Violeta Gordana put it, “University’s meant to be the place where you’re meant to safely make mistakes.”

Maybe that is the real lesson of Unfiltered. Artistic integrity does not require having a perfectly defined identity from the beginning. It means allowing yourself to explore, change direction, make mistakes and still remain connected to what matters to you.

As the panel reminded us, “we’re creatives, we can go out and do whatever we want. We can put our minds to it.” And maybe not knowing exactly where that will take you is part of the point.



The Beauty Of Being Seen

By Laura Boyle

Photographer Laura Boyle and model Jerusha come together to explore authenticity, representation and the idea that true beauty is found in the confidence to be seen exactly as you are.

Authenticity. It's a word we hear often in the fashion world and we seem to be actively trying to promote this through the exposure of a more diverse range of models, whether that is gender, size, ethnicity etc.

And while we try to create this vision of authenticity in the fashion world, we are still presented with the same visions of what a beauty standard is.

As a photographer, new to the world of editorial photography and fashion, I've spent the last year trying to find my aesthetic, my trademark and identity. And I found very quickly that it's easy to fall into creating art that reflects the existing stereotypes of 'beauty'. I started to feel pushed, morally, to expand on that.

Beauty doesn't lie in whether or not a model is youthful, or good at makeup, or thin or wears clothes well; it lies somewhere deeper. Human connection, ambition, resilience, and these don't seem to be featured in the fashion world as much as they could be.

I've spent the last year surrounded by carefully curated images and the usual cliché beauty standards. Like many people, I've caught myself measuring beauty against standards that often feel impossible to reach.





Working with Jerusha completely shifted my perspective in ways I wasn't expecting. When we first connected, I thought I was simply photographing an aspiring model, but instead found someone whose confidence, resilience and purpose reminded me that beauty isn't something we fit into; it's something we bring with us.

This piece is centred around authenticity, and Jerusha embodies that idea effortlessly. For Jerusha, modelling was never simply about fashion; it was about representation.

"I first became interested in modelling when I noticed the lack of representation of people with disabilities within the beauty and fashion industry," she says.

"I started questioning the traditional ideas of beauty and wondered why beauty was often portrayed as having to fit into a certain image, body type, or way of presenting yourself."

Rather than accepting those narrow definitions, Jerusha began imagining something different.

**"What if we changed this?
What if we challenged the idea
that only certain people can be
considered beautiful?"**



PHOTO STORY

Collarts students explore beauty, styling and photography through the lens of Trinkets

This editorial shoot was a collaboration between a group of talented COLLARTS students with handmade jewellery brand Trinkets. The student team of Stylists Ruby Hartley and Grace Boyle worked with photographer Matilda Baumann and two Fashion

Marketing students as models to create this stunning set of client images. .

PHOTOGRAPHER Matilda Baumann

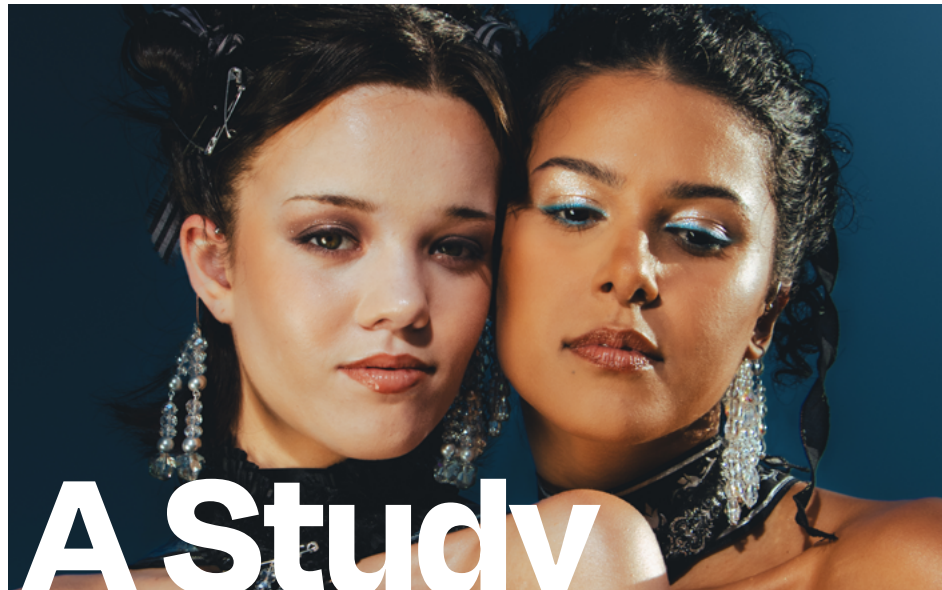
[@technicoloursuper888](#)

MODELS Larissa Topalidis [@larissa_____x](#) and Tayla Kelly [@tayla1kelly](#)

HAIR Johnny Bowker [@frankenstylehair](#)

MAKEUP Kim Horrigan [@kimhorriganartistry](#)

STYLISTS Ruby Hartley [@rubyhartley](#) and Grace Boyle [@gracie_boyle1](#)



A Study In Light



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A full-page photograph of a woman with dark skin and long braids, wearing a blue and grey sleeveless top. She is leaning against a grey metal pole on a city street. The background shows a blurred street scene with trees and buildings. The text 'OUR EYES ARE ON' is overlaid in large white letters on the left side of the image.

OUR EYES ARE ON

"Even though I was shivering a lot of the time, and got a little nervous from all the cars and people walking by on Flinders Street, it was still lots of fun."

Collarts student & aspiring model Lily Muoot on a recent shoot.

[@lily.fashionnstyle](https://www.instagram.com/lily.fashionnstyle)

PHOTOGRAPHER Matilda Baumann
[@technicoloursuper889](https://www.instagram.com/technicoloursuper889)