

LAURENCE ELLIS, SITTINGS EDITOR; CELESTINE COONEY, HAIR; TAMAS TUZSES, MAKEUP; ALICE LANE, OBJECT; GORMAN STUDIO, DETAILS; SEE IN THIS ISSUE.

up next

Magic TOUCH

In *The Witch*, Anya Taylor-Joy shines as a teen with a secret.

SHE'S THE ONE
THE ACTRESS IN A SIMONE ROCHA DRESS AND A SANDRO TOP.

anya Taylor-Joy had just turned fifteen when she was discovered walking her dog outside Harrods. Within days, she'd been signed by Storm Model Management, and now, at nineteen, this Londoner has Hollywood predicting big things.

A lovely young woman with extremely wide-set eyes ("As a kid," she says lightly, "I looked like a horse or a fish"), Taylor-Joy is one of those actors, like Keanu Reeves or Angelina Jolie Pitt, who seem born to play otherworldly characters. She was cast as the seer in *Atlantis* and will be an artificial being in *Morgan*, a film by Ridley Scott's son Luke. Nowhere does her magical aura shine more brightly than in Robert Eggers's *The Witch*, the slow-burn Sundance hit set in seventeenth-century New England, in which she plays a teen pulled between Puritan parents and sinister goings-on in the woods. Could *she* be the witch of the title? It's a measure of Taylor-Joy's deft performance that we can't be sure.

"Anya has an amazing face," says Eggers. "But she can also speak seventeenth-century English with an ease more experienced actors would die for."

In real life, she could hardly seem more modern. Born in Miami to globe-trotting parents—her Scottish-Argentine father was a world-champion powerboat racer, her English-Spanish mother "a wonderful Stevie Nicks personality"—Taylor-Joy spent her first six years in Argentina. With her career taking off, she's spent the last two years living out of suitcases, most recently in Philadelphia to shoot a M. Night Shyamalan thriller. This sense of dislocation suits her. "I play outsiders," she says. "My characters all have this internal thing that makes them feel they don't belong. And I love that." —JOHN POWERS PATA>136

object

FULL Bloom

"We're taking traditional motifs like florals and stripes and giving them a slightly more surreal quality," says architectural designer Michael Woodcock of his and artist Lara Apponyi's digitally printed **Work + Sea** wallpapers. For one, the duo imagined what the decor for a Wes Anderson film set in 1950s Florida might look like. The result? A bright, playful print called *Flamingos on the Line*. Meanwhile, the cheeky *Monkeys of Ghazipur* design leans east, with a vivid array of lush, oversize poppies. —MONIKA BIEGLER EYERS

ZOOM IN
WOODCOCK AND APPONYI'S DIGITAL FLORALS; WORKANDSEA.COM.