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Chaotic good: Emerging designer Mary Argyropoulos has our attention



photography by bananas clarke
as told to daisy henry

“I always feel inspired after spending summers in Greece.”

If you’ve flicked through *Fashion Journal*’s latest [print magazine](#), you’ve probably been struck by the work of [Mary Argyropoulos](#). Her dress, as featured in the [Euphorizer](#) shoot, was made with hand-cut strips of Greek wool, cotton and denim.

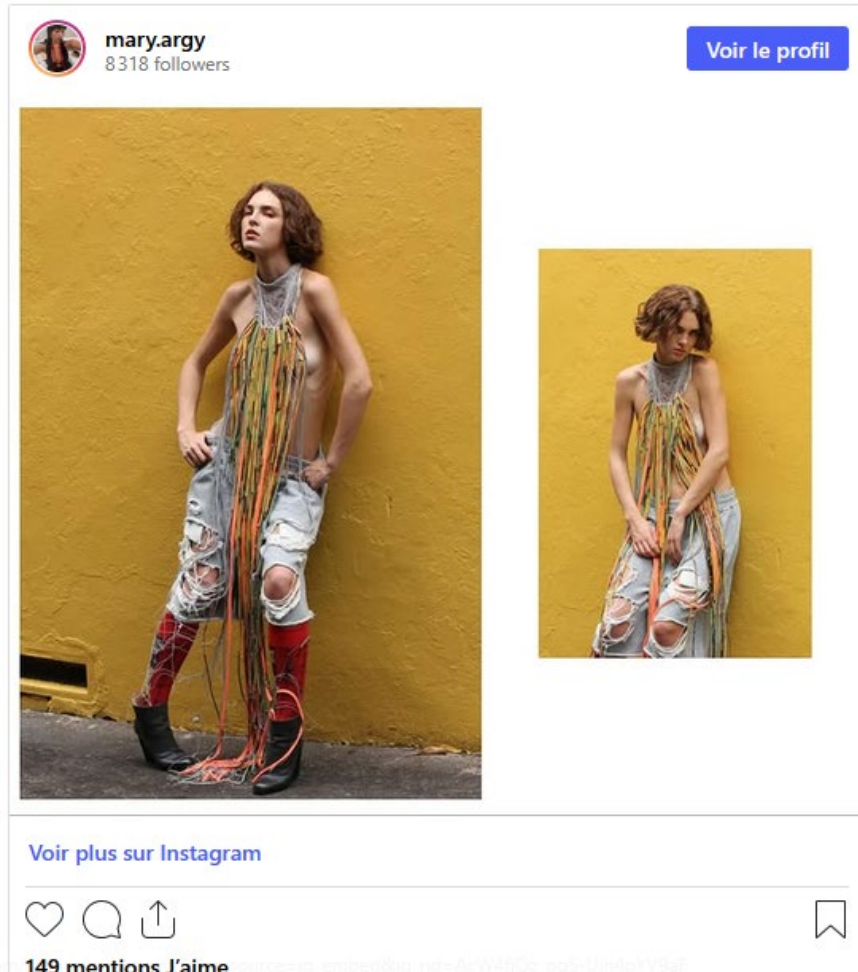
While the bodice is form-fitting, it features long, thick fringing that falls from both the waist and shoulders, creating a sense of chaos and movement. Originally, it was one of six looks the emerging designer created as part of her 2025 honours collection, *Three Fates*. “I would describe my work as sexy and taut, but traditional and almost archaic,” Mary tells us.

Although Mary studied fashion formally, she attributes a large part of her skillset to working full-time with Jordan Gogos at the [Iordanes Spyridon Gogos](#) studio. “I learnt an enormous amount. I was living and breathing fashion and textiles.”

As an emerging designer, Mary is also acutely aware of the balance artists face between creativity and commercial viability. Her guiding light in navigating this push and pull is finding a muse, whether that’s

someone she wishes she was or even someone she happens to see on the street. “I ask myself: What do they feel like, what’s going on in their life and then eventually, what would they wear?”

She also takes it one step further, envisioning a signature scent. “If I were to imagine what my aesthetic smells like, it might smell of extremely colourful flowers and freshly washed cotton but also smell of street urine and city pollution. And maybe a touch of onions cooking.” Below, we speak to Mary about her design process as she gets ready to relocate to Paris to study her master’s.



Fashion Journal: Hi Mary! Tell me a little bit about yourself. Did you grow up dreaming of working in fashion?

Mary: I was always very interested in fashion – all my journals and colouring-in books from when I was little will expose that. I initially wanted to study at National Art School (NAS) in Sydney and I was actually enrolled to do fine arts, mainly because I was obsessed with their campus. But a friend said to me, ‘You will end up in fashion anyway, so might as well start now’ and I thought that was entirely true. I also preferred my student number at the University of Technology (UTS) as opposed to my NAS student number. I took it as a sign.

How did you get your foot in the door of the fashion industry?

I studied formally at UTS, studying a Bachelor of Fashion Design and Textiles. I went on to complete my honours there too. However, I attribute a lot of my learning to the fact that I was working full-time in the Iordanes Spyridon Gogos studio while studying full-time. It was a very busy few years – I learnt an enormous amount, I was living and breathing fashion and textiles.

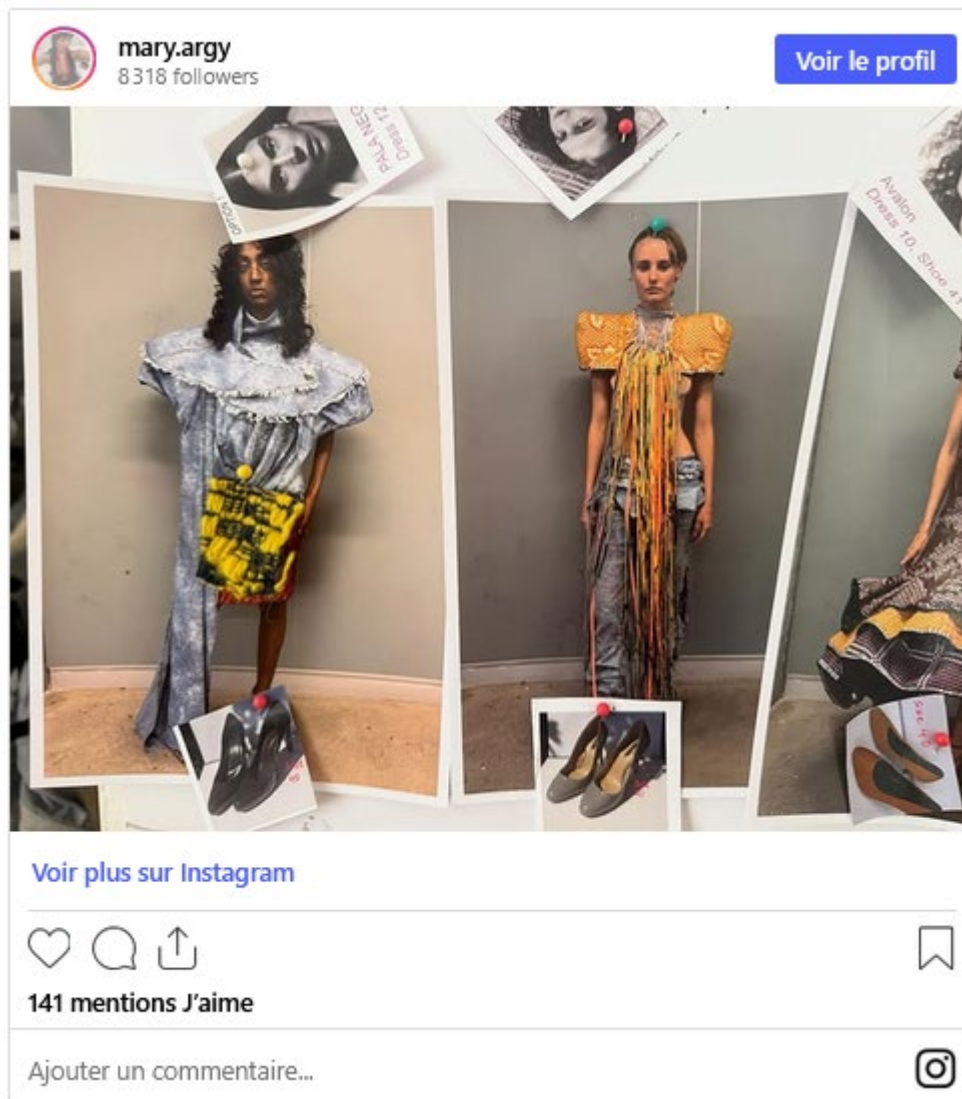


How did you launch your label? Can you walk us through the process and any early challenges?

I wouldn't say my label ever launched or that I even have a label per se. I have been lucky enough, however, to find an audience, one that continues to allow me space to create, whether it be for runways or custom pieces for personal or creative uses. One challenge for all designers who aren't financially supported or do not come from wealth is just existing. My challenge is to continue existing in spaces that allow me to make as much as possible.

How would you describe your aesthetic or 'feel' to someone discovering you for the first time?

I would describe it as sexy and taut, but traditional and almost archaic. You notice the colour and texture first but your observations are often hijacked by another story – one that is chic, funny, mysterious or confusing. If I were to imagine what my aesthetic smells like, it might smell of extremely colourful flowers and freshly washed cotton but also smell of street urine and city pollution. And maybe a touch of onions cooking.



Have you ever struggled to get out of a creative block?

Creative blocks are part of the process and while they can definitely affect my mental health, they always end. I wish I knew how – the last time I had a creative block, I tried so many remedies: exercise, being social, not being social, reading, rewatching my favourite shows and movies. I had no idea which one actually worked but for a while it felt like nothing would ever work.

I think it's important to rest. I often feel most inspired after a holiday or time spent with family or friends, but especially after travelling. I always feel inspired after spending summers in Greece – eating, swimming, taking heaps of photos and just having space to think and let my mind wander. I always miss my sewing machine but I think the missing part makes me inspired.

How do you balance conceptual design with commercial considerations and wearability?

I think having a strong sense of personal style and reflecting on the things I feel most confident wearing or things I wish I could wear is the best way I can translate my designs into a more commercial lens, especially for womenswear.

I think it's important when translating conceptual designers into commercial ones to have a muse, whether that be yourself, someone you wish you were, someone you have never even met, or a girl you just saw on the street. I ask myself: What do they feel like, what's going on in their life and then eventually, what would they wear?

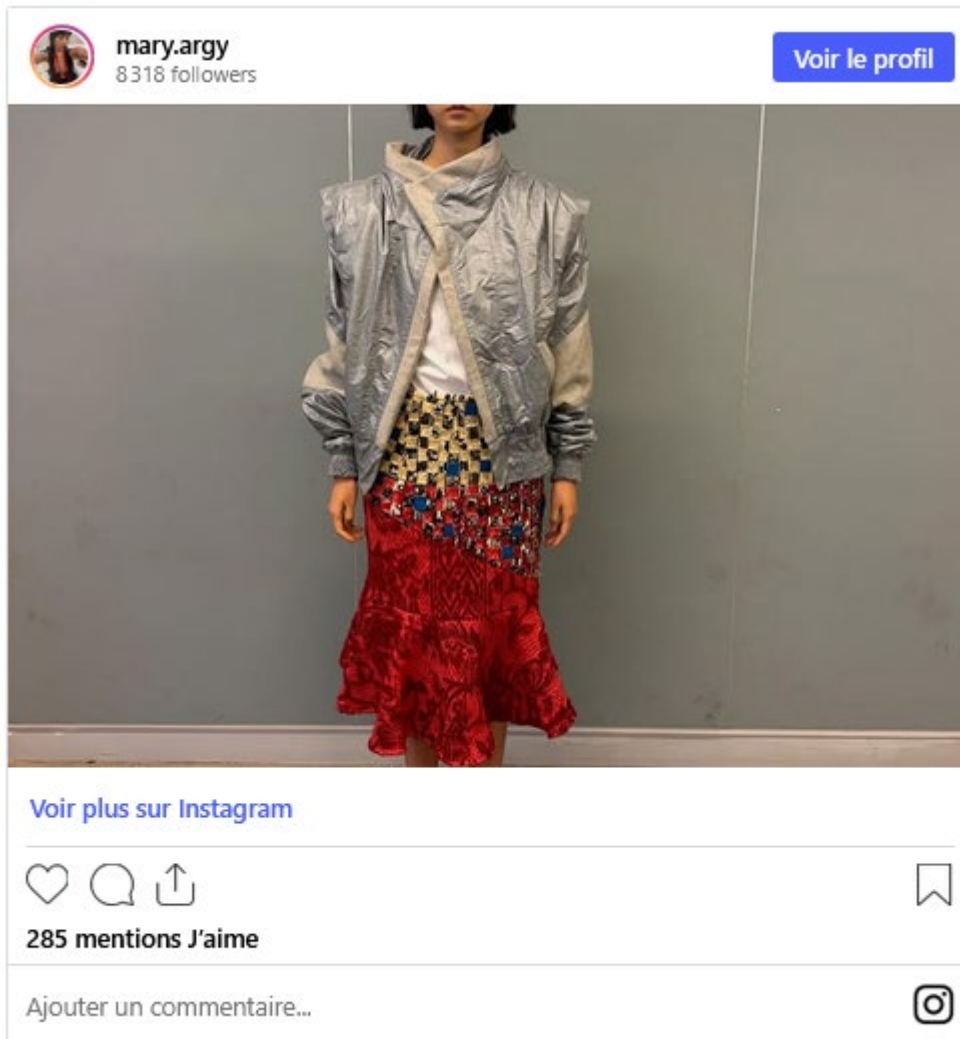


What fabrics do you most gravitate towards, and why?

I work with a lot of Greek textiles. To me, it's just what I grew up around and what I find most interesting. I'm interested in clashing them and presenting them in new ways.

What are you most proud of so far?

I've only shared this with close family and friends, but I'm very proud to say that I have been accepted on scholarship to study my master's at Institut Français de la Mode (IFM) in Paris. I only found out a week ago, so I'll be leaving Greece early to come back to Sydney so I can pack my things and relocate to Paris to begin classes in September. I'm very excited for this new chapter.



What are your hopes for your label over the next five years?

I'm excited to work with the amazing mentors at IFM and alongside other international emerging designers. I get to learn, fail, create, collapse ideas and reopen others within the fashion capital of the world. I'm excited to return to Sydney with new scruffs on my belt or shoes... I forget the saying, but I really believe it will strengthen my practice invaluabley.

How can people find and support your work?

Through Instagram and email currently! I will be using Instagram mostly to chronicle the next few years. I will also be selling some really special one-of-one samples – some from the 2025 collection and some new designs too – which will not only help clear my studio but also help fund my next chapter.