

# WEAR ABLE ART

*Mandurah*

— *Wearable Art  
Mandurah  
Exhibition*  
**at Contemporary Art  
Spaces Mandurah**





## About Wearable Art Mandurah

Wearable Art Mandurah is Australia's premier wearable art competition, inviting designers from Mandurah, Western Australia, interstate and across the globe to create revolutionary works of art. Wearable Art Mandurah promotes the artistic statement of designers of all ages and abilities through hand-made garments that employ a variety of design mediums including fashion, textiles, industrial, fine art, jewellery, millinery, craft, sculpture and more.

Wearable Art Mandurah is more than a competition, it builds capacity through workshops, showcase events and exhibitions of works. The Wearable Art Mandurah team supports and encourages participants throughout the entire process.

## 2022 Competition

Dates and details for the 2022 Competition are now available at:

[wearableartmandurah.com/competition](http://wearableartmandurah.com/competition)



To enter the competition, simply complete the entry form and submit the fee by Friday 18 March. Garments do not need to be completed until the Pre-Selection Submission phase of the competition.

# Tertiary Pairing Project



**Alina Stanciulea** (Bucharest National University of Arts)

**The Quest**

**Thomas Rollond** (South Metropolitan TAFE)

**Brutalist Redemption**

Our designs highlight the ways in which Mother Nature migrates across the planet, in the forms of both flora and fauna. Migration crawls the Earth like veins of life, it's a requirement for the development of the planet. There are many ways in which nature faces journeys, whether it's birds constantly flying through tough terrain searching to find their perfect home - as represented in Alina's design - or plants weaving their way through harsh man-made structures to reclaim them and create their own sanctuary - as depicted in Thomas's design.

**Maria Dumitrescu** (Bucharest National University of Arts)

**The Metamorphosis**

**Emily Pedlow** (South Metropolitan TAFE)

**Aerial Migration**

**Winner – Tertiary Pairing Project Award**

The combination of The Metamorphosis and Aerial Migration demonstrate the cyclical journey from one Promised Land to another; bird migration is an endless spiral related to space and time, therefore evolution. Bird migration can also mean instability. We are currently living in instability and the endless spiral of life, finding a common element can create a peaceful and harmonious presence. We used this statement to show different elements of bird migration.

**Jikieya Pitt** (Freshwater Christian College, Cairns)

**Wildebeest**

**Terrill Osborne** (South Metropolitan TAFE)

**The Great Migration**

The Serengeti migration is the predictable annual movement of Wildebeest. The Wildebeest is a strong and capable animal, it needs not prove itself to anyone. This is a collaboration about being and desiring a lifestyle void of materialism. Possessions become suffocating worthless hoards, money doesn't complete us. When stripped of our materialistic egos, we are left with an innate desire to travel and seek adventures. Our collaboration showcases the colours of the Serengeti, the migratory animals, and the circular movement of the path they travel. Raw edges and textural elements reflect the harshness of the journey.



# — Avant Garde —



## Gwendydd Fox

### Gilded Cage

#### Winner – Avant Garde Category Award

A beautiful bird sings mournfully from within a gilded cage it has forever become one with. The poem “A Gilded Cage” inspires this warning, of a hard-golden prison combined with soft, feathery forms behind a lock that will never open, a bird indistinguishable from its bars.

**Methods/Materials** – 10ltrs latex, 350m cotton cord, ½ box tissues, Acrylic paint, Gold organza, Velcro, ribbon and elastic. Latex dipped rope applied to custom armatures. Sections painted over with latex and tissue to create a skin. Finished with black tinted latex, hand-cut organza feathers and gold acrylic paints.



## Jacqueline Gibson

### Bubble

As sea levels rise we must evolve. Our lungs will become external to catch oxygen from above and below the waves trapping the air bubbles on our skin under scales of ocean plastics. We float, swim, walk, run and prosper. Meet Bubble - your future amphibious self.

**Methods/Materials** – Over 30 plastic bottles sewn on with fishing line form scales, bubbles, spine & concealed internal framework to give translucent and reflective qualities. Synthetic organza treated with heat (shibori) create waterproof bubbles. Powertex hardening products on wire embellishments with attached coffee pods. Plastic packaging, glue, soldering iron.



## Lyn Blasgund

### Baggage

“Baggage” explores the psychology of the handbag. For some, the handbag becomes an intimate extension of the body, the last boundary of privacy with the need to protect what’s inside “Baggage” is the rescue of many handbags containing the memories and journeys of these old friends.

**Methods/Materials** – re-purposed handbags, piping inserts, upholstery scraps corflux, cardboard, leather straps, deconstructed handbags, stitched together in patchwork style, hardware and badges attached, shoulder straps and piping attached. Base cut with centre hole and lined, conflux inserted for shape, ornamental handles constructed and secured to front and back.

# — Avant Garde



## Terri Emin, Alice Emin

### Oceans Tied

Our oceans are home to 80% of life on earth. Our garment is a statement on the devastating consequences that fishing debris has on marine life and ultimately all life on earth. The macramé knots, using ropes salvaged from Perth's beaches, represent a fishing net with marine life trapped within.

**Methods/Materials –** Salvaged rope and nets obtained from Sea Shepherd from beach clean-ups in Perth and Djulpan. Salvaged fishing line, cray pot, sinkers and fishing rod (Mindarie Marina) and second hand fishing lures. Upcycled Tuille and Wire from lamp shades. Led lights, Wire, Balsa Wood, Duct and electrical tape



## Margarete Palz

### Oscillating Curves

#### *Winner – Artist of the Year Award*

Remember marionettes can change their expressions by pulling ribbons fixed on the hands. I copied this technique. On both sleeves ribbons are fixed. The visible hands can pull them in different directions and change the character of the sculpture. Curves have more life and oscillation

**Methods/Materials –** The voluminous artwork is created from surreal blue coloured photographic paper cut into slices and strips sewed on textile base. The final composition evokes spontaneous inspiration: wearing the imprint of unique exclusive radiance

# — Black and White



## **Alana Grant, Ruby Vale, Aysha Vale**

**New Again. Full Circle**

**Winner – Black and White Category Award**

The lecturer told the class “if you’re going to pollute through art you should say something through the art that’s worth it”... or something along those lines. This philosophy has stuck with me. I’m interested in circular economies. This focus on reusing over recycling seems like the form of “New Again”.

**Methods/Materials –** Plastic gloves Woven willow forms Old wedding dress rule Ceramic face Feathers, mcrame and gem Paper lantern with shells and powetex Led lights, battery switches. We have constructed this on the base of a recycled lantern with recycled art materials from past projects.



## **Oana Maria Rosca**

**White Rainbow**

**Winner – International Artist Award**

In these turbulent times, I think we should not be pessimistic about the future of the planet but contribute, including through fashion creations. Re-using materials is a form of recycling. That is what I did with this work. The chosen white colour brings optimism, as does the creative play with waste.

**Methods/Materials –** The base of my outfit is made of synthetic felt and netex, cut to suggest feathers and wings. However, when making this costume, I used many recycled objects such as bottles, glasses and plastic forks, which I cut and modified to harmoniously complete this structure. Pillow feathers were also helpful.



## **Akhilesh Gupta**

**LALI**

The garment is inspired from Lali - my childhood pet Parrot and her cage. The pattern layering and movement techniques used in the garment are inspired from her wings. The bottom layered pattern can be pulled up, which dramatically changes the structure and patterns of the garment.

**Methods/Materials –** I have reused the broken sign-boards scrapped in college campaigns and elections which are of no further use and cannot be discarded. The garment is 95% made of such scrapped sign-boards (sun-boards), other materials used are spray paint and stickers, glue, old cage wires in headgear, etc.

# Black and White



## Monica Goodall, Philomena Hali

MENOS

**Winner – Tafta Inc. Award**

Dementia is an illness that takes away from the sufferer and their loved ones. It is a constant lessening of the sufferer's world. Menos brings to the light the person behind the illness honouring their uniqueness and value. "I am still here" even though memories and abilities are fading.

**Methods/Materials** – Main form and head piece constructed from grape vines twisted into circular shapes and wrapped with raffia. Orbs made from silk stripping and fabric scraps wrapped around balloons and glued, bodice distressed Kozo bark, tulle and distressed muslin to form skirt and cover main form, Kozo bark strips for head piece and feet decorations.



## Renee Nsengimana

Alien-Nation

Turkey's black vulture is fused with an alien monster-like creature birthing Alien-nation. Representative of rejection refugees face in wider Europe. Turkey is paid to 'deal with' the refugees. Whilst 400 species of birds freely migrate from Africa to Europe through Turkey. African refugees and birds are equally worthy of freedom!

**Methods/Materials** – Recycled Venetian blinds, plastic bottles, straws, karate belts, bicycle tubes, MMA protection, and medical braces are used with duct tape and cane to construct the structure and texture of Alien-nation. A heat gun and iron were used to melt materials creating a variety of textures to resemble skin and feathers..

# — Migration —



## Renate Jamieson

Bodies of Water

*Winner – Creative Reuse Award*

Bodies of Water invites the contemplation of the fragility of life and dependence on water for survival. It illustrates pathways for migration from snow-capped mountains down to vast oceans emphasising how all waterways are intricately linked. Adversity occurring in any waterway may precipitate the need for life forms to migrate or else die.

**Methods/Materials –** Predominantly salvaged items are used. Only glue, paint, skewers and tape are new. 2500 taped straws were topstitched with yarn, skewered faux foliage is bound by tulle. Old wrapping paper was glued onto wire armature and painted. Headpiece is a wire fruit bowl, Christmas decorations , yarn, hot glue and beads.



## Stephanie Munro

The Red Army

*Winner – Migration Category Award*

The Red Army - From the forest floor they descend, a sea of red emerges, the migration has begun. Guided by the moon and tides, the crustaceans move in streams following familiar routes. The red crabs of Christmas Island come in their millions, the spawning begins, the cycle of life continues.

**Methods/Materials –** Fabric has been dyed, painted, dry brushed, sewn and individual crabs stuffed with polyfill. Various components such as beach sand, lichen, shells, beads, moss have been applied using Powertex and glue. Builders foam for rocks and feather quills curled and attached to a wire headpiece.

# - Paper



## Shaun Vandenberg

Aerdrie Faenya

*Winner – Paper Category Award*

Aerdrie Faenya is the winged mother, Elven Lady of the Air & Wind. Known by the Faery folk as the goddess of weather & birds. Created from manipulated papers & glues to represent swirling winds and give an appearance of weightlessness, movement & consistency across all aspects of the design.

**Methods/Materials –** Strips of 400gsm card were glued into structural lattice forms creating the skirt, corset, headpiece & wing frameworks. These 3d forms were then reinforced with Aquadhere & 80gsm paper, to which tightly finger spun & unfurled crepe paper, and cut & textured 200gsm paper were hot & cold glued.



## Kelcie Bryant-Duguid

Veritas: Goddess of Truth

Veritas is the Goddess of Truth a warrior needed in this time of fake news and alternative facts. With science and institutions constantly under attack the news is couched and cushioned to construct her clothing. Barefoot, her steps are measured. She is surefooted and trustworthy. A witness to the truth.

**Methods/Materials –** The headpiece is constructed from recycled cardboard packaging. Magazine paper beads are strung on wire, crocheted with paper raffia. The newspaper bound garment is constructed from coiled newspaper that has been couched on greased-proof paper sandwiched by a layer of tulle creating a strong flexible fabric, utilising basketry techniques.



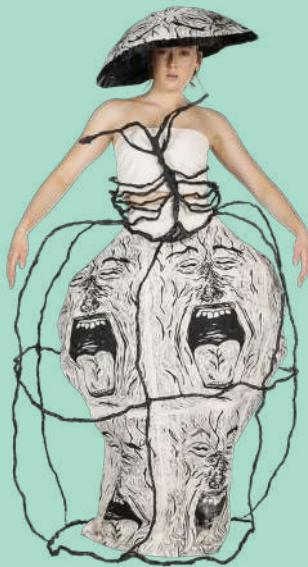
## Davina Homer

Pilgrim

Pilgrim contrasts the delicate nature of paper and the protective nature of clothing. In the ancient armour-like top and skirt, I have gathered protective layers in paper. The figure is cloaked in memory, handwritten letters, road maps, old tax forms and postages stamps.

**Methods/Materials –** The cloak is constructed from woven paper-road maps, letters, bills, wrapping paper, old comic books and shopping receipts. The body is sewing patterns, gathered together on an old smocking machine. The mask and arms are knitted from paper string, the necklace formed from papier-mache, postage stamps and handmade beads.

# Tertiary



## Cassidy James

### Hear the Silent Screaming

My inspiration is mental illness and anxiety. Anxiety can feel like all logic is overruled by darkness created by the monster inside your head, it's an intense suffocating feeling that can manipulate perception of reality. I chose this topic to bring awareness about the power of mental illness.

**Methods/Materials –** I have created a lino carving which I printed on the skirt and hat of my garment. I have used wire and plaster to create a 'ribcage' over my garment to represent the restrictions of mental illness. The hat was constructed by layering fabric with stiffening glue and fibreglass in-between. Handmade panniers support the distorted hip silhouette.



## Cat Shepherd

### Crossing the Line

#### *Winner – Tertiary Category Award*

Women use humour to address barriers in the workplace. Our Elizabethan jester has crossed the line, been placed in stocks and pummelled with tomatoes. The Elizabethan fool is a folk character that has persisted throughout time and is used to highlight the consequence of speaking truths in a humorous fashion.

**Methods/Materials –** A variety of Jacquards and other cream and gold-coloured fabrics are incorporated into this wearable art piece which is supported by foam, wire, foss shape and worbla. Millinery techniques included twisted wire on a foss shape cap. A heat moulded worbla corset and acrylic painted carved foam tomatoes.



## Eilish Law-Davis

### Black Summer

Inspired by the 2019/2020 Australian bushfires. As the second biggest bushfire worldwide, nothing could be more raw than genuine photos of the fires, animals, people, and destruction, coming together in a tangled cage of burnt leaves and branches. A piece that results in a walking display of a haunting reality.

**Methods/Materials –** The skirt consists of calico leaves with photo transfers on a wire frame. I used silk fibres to create seven pieces of silk 'paper' to make up the bodice, which was laced together with cotton cord. The undergarments are dyed cotton underwear. Where possible I used natural materials to reflect the theme.

# — Youth



## Makayla Parr

ATAR Stressball

*Winner – Youth 13-18yrs Category Award*

My wearable art explores the stress, anxiety, hope, and obsessive thoughts that come with high school. The dress design was influenced by the final year 'BALL DRESSES'. The garment was constructed with upcycled paper like curtain fabric that has hand written school notes on it. Past exam papers were used to create origami flowers.

**Methods/Materials** – I designed and made my garment from upcycled curtain fabric, blue vinyl, sticky notes, old exam, and homework papers. The lining is recycled bedsheets. A permanent and paint marker was used for the writing on the dress.



## Maddy Constable

The Beauty of Ningaloo

*Winner – First Time Entrant Award*

Inspired by the Ningaloo Reef, the breathtaking colours of the fish and the reef form the main components of the design. The skirt represents the reef, fish and depths of the ocean. The bodice and headdress display the beautiful blue skies with clouds and birds circling the sky.

**Methods/Materials** – Many textile art techniques were used. Many fabrics have been cut and then distressed with a candle to create textured and contorted forms. Each piece was individually attached using free-hand machine embroidery. Screen-printed fish were enhanced with fabric overlays. The birds were hand crafted with papier-maché and covered with feathers.



## Zahara Dos Santos

Love of Dolls

*Winner – Youth 12yrs and Under Category Award*

Dolls are one the first tools I was given that helped me learn to love, nurture, and accept without judgment because they were all so different. They allowed me to imagine, roleplay, create, and open my mind to the wild and wonderful world of fashion and style. They have taught me to accept difference in a positive way.

**Methods/Materials** – ALOT of op shop dolls and babies; Wire; Power drill; Needle and thread; Hot glue gun; Recycled fascinator and baseball cap; Boiling water, hair conditioner and doll comb; Elastic waistband and bra fastener; Elastic chin strap; Tree branch; Earring hooks, neck chain and clasp hooks; Black leotard and high heels from op shop



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