

WEARABLE ART

Mandurah

— *Exhibition*

at Contemporary Art
Spaces Mandurah

18 February – 2 April 2023



— *About Wearable Art Mandurah*

Wearable Art Mandurah has invited emerging and professional designers from Mandurah, Western Australia, interstate and across the globe to create revolutionary works of art since 2011. 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.

This exhibition is the concluding event for Wearable Art Mandurah, as the program draws to a close after twelve years of presenting revolutionary works of art on the body.

— *Exhibition*

The Wearable Art Mandurah exhibition, held at Contemporary Art Spaces Mandurah (CASM) is a celebration of the previous year's competition. The 2023 exhibition presents 26 incredible garments, including all award-winning entries, as static works of art, individually curated and framed amongst urban scaffold.

Viewers are invited to spend time with the garments, uncovering the inspiration behind the works of art, and exploring the breadth of materials and techniques used by the designers to realise them.





— Avant Garde



Clara Chan

Disintegration

This patchwork cape, *Disintegration*, interrogates the tension between the invader and the invaded. The invader disintegrates innocent lives while the invaded fight to disintegrate the aggression plan. The camouflage/military cape engulfs the soft interior with imposing power, however cracks appear and parts fall off the base.

Methods/Materials – Camouflage printed twill, poplin, jersey, polyester wadding, foam balls, boning. Shell fabric is made of raw edge patchwork that fosters the sense of ruin. Loose threads are left on purpose for rawness.



Jo Court, Sarah Walker

Monstera Deliciosa

Not just a housemate during lockdown! The monstera (commonly called the Swiss cheese plant) is a “monster” of a plant with exotic fruit, wrapped in a seductive sheath, gorgeous leaves and a prehistoric looking trunk and aerial roots.

Methods/Materials – The skirt is knitted and crocheted from recycled and found fibres. The bodice and sheath are constructed from a repurposed sheet. The fruit arm is knitted from t shirts. The leaf is layers of paper Mache, flywire and cane. The headpiece is fabric layered and sewn over water soluble fabric.



Suzette Darcey

Totally-E-Tea

This quirky fun-loving costume made from thousands of teatags. The colourful patterns of infusions inspired my design. The hospital paper pill cups form the perfect grail for steeped liquid that has been drunk since 2700BC. The paper garment, stitched painted and glued, moves and dances with joy, cups of nectar.

Methods/Materials – Thousands of 2cmsq tea-tags stitched and manipulated to form the garment. Four zips, elastic, clasp and knotted/knitted tea strings complete the bodice straps. A cardboard disk, hospital medicine paper cups and tags, glued and painted, form the tray and headdress. The cape is covered with cups completing *Totally-E-Tea*.



Anna Dyer

Suburban Sanctuary

Winner – Taftainc. Award

The sanctuary of the suburban garden is a shared environment, the habitat of creatures that pollinate plants and turn the earth. Often discrete, their existence is sometimes only visible by the homes that they build. This garment displays evidence of the many varied occupants within the artist’s suburban back yard.

Methods/Materials – Centipede’s body - Recycled milk bottle plastic and reticulation pipe, covered with fabrics, bias binding and yarn. Fabric manipulation - heat distressing techniques, pleating, folding and gathering. Applique, free-hand machine embroidery, cording, piping, hand wrapping of yarns. Hand stitching to join the 100 beehive cells, leaves and sticks.

– Avant Garde



Natalie Hamblin

Bycatch

Winner – Artist of the Year

650 metres of hand cut paper wire fringe was used to create this garment, highlighting the kilometres of netting discarded after trawling the ocean bottom for commercial fishing. Twisted wire resembles nets getting twisted in the tides, collecting whatever gets entangled. Rings embedded in the top resemble small ocean creatures.

Methods/Materials – Stretch netting fabric, gauze fabric, approximately 50m modelling wire, approximately 650m Paper wire, 1kg paper magiclay, over 50 hair ties, repurposed head band, shirt, found plastic netting, cotton thread and hot glue.



Johnny Hamilton

Queen of Sheba

My garment is inspired by the Queen of Sheba, a very rare orchid native to the south west of Western Australia. Celebrating this fierce endemic beauty and its ability to bloom in the harshest of landscapes creating one of Australia's most beautiful displays. Let's make sure we don't lose her!

Methods/Materials – With designs like this, structure is key! I used EVA foam and heat formed the petals using their shape to help support their own light weight. The bodice is completely formed from macrame which creates a strong but delicate pattern that helps replicate nature's textures. The headpiece is formed thermoplastic.



Margarete Palz

Multiple Stimuli of Synergy

Winner – International Award

When both garments engage they complete spatial dimensions based on “Yin and Yang”: Voluminous movements and fantastic emotional gestures: they guarantee a third extraordinary art ensemble: Multiple Stimuli of Synergy

Methods/Materials – “Glowing Flower” (A1/22): Red photography, cut in stripes, fastened on mesh fabric. They form elongated bent arches and flattened elements that release intensive, mesmerizing colours and forms in movement. “Blue Diamond” (B2/22): Material contrasts by a use of blue and crystalline surface figurations. Movement creates a splendid and vibrant impression.



Tanja Schumann

Partizanka

Winner – Avant Garde Award

That's what they called my Ukrainian mother for the first three months of my life while she fought for hers. She is kind, passionate and strong! I am proud of my family's resilience, humbled by their unbroken spirit and resistance. This project is an appreciation for my heritage and family.

Methods/Materials – The Ukrainian flag represents the sky and wheat fields therefore I chose to use lightweight satin fabric, ribbons, shade cloth and wheat stems. The traditional embroidery is hand sown. The Ukrainian coat of arms are made from perforated mesh (front shield), cardboard and fabric (back shield) and leather (cuffs).

Elemental



Katie Hooper

Slowly Fading, Abundance

Aotearoa - with its nourishing rain, is bountiful in life-giving sustenance. Landmarks telling ageless stories, diverse fauna and elegant flora, New Zealand appears to be utopia. However, their iconic species and natural resources face threats of extinction.

Methods/Materials – The naively sewn gown is created using the first method of photography, ‘cyanotype,’ to imprint hand cut pictures onto linen fabric using sunlight. I used linen as it is similar to material that can be created from the native flax plants in New Zealand. Wet-felted volcano spats and hand-beaded rain.



Ve Kessen

Belmort

Even in death our oceans shift in beauty - colourful magnitude fades into solemn texture and form.

Methods/Materials – The wire corset and gauntlets are made from household wire wrapped with insulated white wire, both of which are second hand. Corset, headpiece and shoes are covered by polyp shapes handcrafted out of reused polystyrene sheets. The jumpsuit is made from misprinted fabric.



Liz Payne

The High Priestess

Inspired by the natural elements of earth, water, air, fire & spirit. Hand embroidered, appliquéd and beaded elements adorn the garment from the hand painted bodice to the padded fringed sleeves. These motifs symbolise the elements that surround us that transcend time and geography and unifies cultures across the world.

Methods/Materials – Hand painted fluoro cotton that I have hand embroidered and appliquéd in various threads and fabrics including cotton, velvet and spandex. This is also applied to the fringed and padded cotton wing sleeves. Hand beading and sequins also adorn the garment, and it glimmers as it moves.



Oana Maria Rosca

Golden Stripes Armor

Winner – Elemental Award

Golden Stripes Armor is a garment that creatively capitalizes on an abundance waste that emerged in modern times – the PP band. Rigid and malleable at the same time, it allowed me to obtain a delicate but strong image, following the curved shapes of the female silhouette.

Methods/Materials – I am always looking for new waste to use in my creations. The pandemic brought with it, home delivery a new item, the PP band. Starting from the images and technique of the lorica squamata, I have processed PP Bands in different sizes, assembling them in an artistically attractive garment.

– Elemental



Lisa von Muller

Carbon Sink Salicia

Winner – Creative Reuse Award

Salicia (Neptune's Wife) is symbolic and ironic. I'm inspired by Verna Shajawallas attitude to plastic. Single use plastics and fishing are affecting the oceans: our largest carbon sink. The white plastic is symbolic of coral bleaching, the black background of trawling.

Methods/Materials – 75 plastic milk bottles, polyester thread discarded from bed manufacturer, wire in head piece, black cotton fabric gifted from artist friend.



Paper



Steffi Delaney

The Queen of the Fairies

Winner – First-time Entrant Award

Through recycling and weaving, the content of today's newspaper disappears and a new story about the clothing worn by Irish women around 100 BCE is told. Near ancient burial mounds and in ringforts which seem to connect fantasy with reality, one might suddenly encounter the Queen of the Fairies.

Methods/Materials – Old newspapers, adhesive, metal leaf, tea, acrylics. Cloak: Mixed media treated paper cut into strips, glued together and then woven. Tunic: Unprinted newspaper margins used for weaving, crunched up several times for more pliability, metal leaf. Belt: Laminated newsprint, metal leaf. Woven on a 1.51 x 2.00 m self-constructed loom.



Alana Grant, Ruby Vale

Wing threads, to the Moon

Winner – Paper Category

Migratory birds fly the distance from the earth to the moon in their lifetime. Zoologist and illustrator Milly Formby's creative project 'Wing Threads' saw her flying around Australia. Milly illustrated the book 'A Shorebird Flying Adventure'. Our garment is a story about her story and the significant Mandjoogoordap wetland.

Methods/Materials – Paper lanterns, wire, twigs, glue and thousands of tiny hand cut rice paper feathers, tea bag paper, Elderberry, Chinese climbing spinach berries, iron oxide, tea, turmeric, bark and water colour pigments, origami birds from photocopy paper. Peel water corporation pamphlet, twigs, little paper book, paper clay. 95% approx. paper.



Jill Lister-Martin

Heard

We often think about the internet and digital forms of data collection, but the seemingly humble phone book is a physical source of the same collection. This piece explores the idea of always listening, always collecting information, and its assembly.

Methods/Materials – Phone books are used for papier-mâché and detailing. Card to provide structure, as well as cardboard packaging for extra support. Tissue paper and baking paper for the softer elements, and the bodice includes some toilet paper in the quilted channels. Thread, glue, and paper tape to bind the elements.

– Youth 12/Under



Taylor Macdonald

Fossil Fool

Fossil Fool uses textile processes, textiles and recycled materials. Oil and coal are one of the biggest causes of climate change. They are polluting the ocean and killing marine life and impacting our quality of life. Renewable energy sources and recyclable materials can replace our foolish use of fossil fuels.

Methods/Materials – New and recycled fabric, recycled plastic bags and plastic, recycled paper, thread, adhesive, paint, elastic, beads, ribbon, wires, nuts, pipe cleaners, velcro, stockings, hair accessories, paper mask mould, wool stuffing. Processes: Machine and hand sewing, papier-mâché, drawing and painting, cutting, armature construction, stuffing.



Aryan Narula

Bushfire

Winner – Youth 12/Under Award

Life on land can be harsh with bushfires and the effect they have on people and animals. People and animals lose their habitat, lives, valuables, and get injured. With tragedy comes empowerment and the strength of human nature. Bushfires show the full force of Mother Nature – wild and nurturing.

Methods/Materials – The dress is a hula hoop base with cane and hand sewn hessian. The head piece is cane, branches, bamboo, papier-mâché moulded to make different shapes, joined with sticky tape. The top is tie dyed. Shoes are painted with branches and gumnuts attached. I used gumnuts to make accessories.

– Youth 13–18



Madison Dorotich

Dress of Stories

Winner – Honourable Mention

My garment was created to show people the literal meaning of representation through fashion, someone's story told through clothing. From afar it looks like any other dress, but if you look close enough and read the words, you will notice that there is a story being told.

Methods/Materials – My garment is 90% second hand book pages, the other 10% being tape and glue. The skirt and top are layers of paper and book pages glued together and shaped into form. On top of the skirt hundreds of hand folded pages are sticky taped onto the skirt in layers.



Jordan Pescud

Reflected in Vincent's Eyes

Winner – Youth 13-18 Award

Starry Night captivated me. Finding myself in a similar health position to Van Gogh, my passion reignited. Hours stitching, a pathway out of darkness back to myself one gentle stitch at a time repaired my mind. The Van Gogh: a source of inspiration. My wearable artwork: a beautiful symbol of strength.

Methods/Materials – I designed and drafted the dress pattern using drawing paper to mathematically scale the proportions of the dress. The bodice and skirt were made separately. The skirt was created in 7 pieces consisting of 700+ rows of crochet. Fine embroidery of the same yarn is over both pieces for embellishment.

Tertiary



Gigi Raphael

Shipwrecked

This garment has been inspired by a shipwreck's journey of being reclaimed by nature. It highlights the beauty of fallen objects decaying over time allowing nature to take its course. Shipwrecks are often not discovered for hundreds of years. Objects decaying can be beautiful, and in itself... a work of art.

Methods/Materials – The bodice constructed from old dress toiles. The sleeves were repurposed silk georgette skirts, hand dyed in coffee. I embellished the bodice by creating my own 'lace' from recycled silk fibres, embroidered together with a water-soluble stabiliser. The skirt was recycled material and includes old pillow wadding mixed with glue.



Claudia Reiss

Frankland River Sandy-Clay Loam

Winner – Tertiary Award

A celebration of the craft of the oenologist, through art production. The concept of mapping the soil profile in vineyards in which you observe beautiful colour/texture profiles which gradates and reflects the way the land layers are formed.

Methods/Materials – Recycled fabric strips were cut, sewn together. Weave dimensions and the gradation maths of the fabric strips implemented then woven on a large loom (clothing rack). Fabric draped onto a mannequin creating a dress, finishing touches and closures were crafted into the design. Bag and Mask/hat woven from a grapevine.



Cat Shepherd

Marie Antoinette's Baker

Winner – Honourable Mention

"Let them eat cake?" Introducing *Marie Antoinette's Baker*, wearing a whimsical 1780s inspired Polonaise dress with sack back, silk bows and foam clay macaroons. Constructed with many elements true to the period and splattered with house paint ala Jackson Pollock, to evoke cake batter from a busy historic French kitchen.

Methods/Materials – Dress: Custom biscuit coloured corset, 1780s style Polonaise gown with sack back, silk bows and splattered with house paint. Hat from silk, foam clay macarons and biscuit fabric flour bag. Fan: Constructed from wood and fabric. Shoes: Embellished with splattered house paint and foam clay macarons.



Cat Shepherd

Sands of Time

Inspired by golden shifting sand and the passing of time the character is otherworldly, fragile, untouchable, and strong. The garment comprises a nude-coloured corset, draped sheer net skirt, wire headpiece, backpiece constructed from pipe and foam, and shoes reflecting windblown grooves in the sand. Transparent fabric moves through frosted Perspex.

Methods/Materials – Headpiece from wire and fabric. Back piece & shoulder harness constructed with pipe, EVA foam, rope, perspex, fabric, glitter and movement. Dress: Custom corset, nude coloured fabric corset and shapewear, two types of draped sequin embellished net skirt with hand sewn gathered pleats. Shoes embellished with rope and foam clay.

– Tertiary Pairing Project

The Tertiary Pairing Project invites students from different tertiary institutions from across the country to collaborate on a pair of garments to form one work of art.

The 2022 program brought together Sally Lee, from North Metropolitan TAFE, and Larissa Baglieri from LCI Melbourne, who combined their strengths in design and art to create these pieces:

Sally Lee, Larissa Baglieri

Resurrection, Zooplankton

From nothingness, a 'Big Bang', Earth formed and soon the first organisms, phytoplankton or 'plant wanderers', inhabited the oceans, collecting solar energy through photosynthesis and producing a habitable oxygenated atmosphere for later animal life including humans.

Phytoplankton feeds zooplankton, the 'animal wanderers' including crustaceans which feed larger marine life.

Ancient plankton fell to the seafloor, sequestering solar energy in the layered source rock we now hungrily resurrect as oil for energy, plastics and polyester. Affecting earth's balance, climate change results.

Methods/Materials:

Resurrection - A globe-like silk painted map depicts benthic biomass 2090 under SSP370 above a silk crinkle chiffon underdress. Separately a gridded globe of black silk organza covers polyester boning - shrouding carbon overuse on a living breathing earth.

Zooplankton - Using acrylic paint & salvaged synthetic textiles, I combined the age-old practice of hand weaving with a performative painting method. Tapping into the shrouded mystery of the Cosmos, enabled me to embody this sacred ancient wisdom & create *Zooplankton*.



