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MEDIA RELEASE

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FOUR AUSTRALIAN DESIGNERS WIN AWARDS IN PRESTIGIOUS WORLD OF WEARABLEART (WOW®) COMPETITION

Four Australian designers have won awards at the prestigious World of WearableArt™ (WOW®) Awards in Wellington, New Zealand. The 2018 show features 140 finalist garments by 147 designers from 17 countries and regions, vying for 39 awards.

Natalie Hutton of Melbourne won the Avant-garde Section for her garment *Echoplex - Goddess of Reverb*; R.R. Pascoe of the Blue Mountains was the winner of the International Award: Australia and Pacific Design Award for her garment *Absinthium*; Hanna Smith of Avoca Beach was Runner Up for the Wearable Technology Award for her garment *Tangible Duality*; and Svenja from Brisbane came Third in the Under the Microscope Section for her garment *Coccinelle*.

Of *Echoplex - Goddess of Reverb*, WOW Founder and Head Judge Dame Suzie Moncrieff says it is “an entry that the judges described as stunning in its restraint, supremely elegant with the design inspiration of music articulated through the movement of the garment.”

Of *Absinthium*, Dame Suzie says it is “an entry that the judges described as having a sublime silhouette from every angle.”

New Zealand's largest theatrical performance, WOW is celebrating its 30th anniversary season in 2018. WOW combines the world's leading wearable art design competition with a spectacular stage show that attracts an annual audience of around 60,000 people - over 40,000 of those travelling to the capital city from across New Zealand and around the globe.

Launched by Dame Suzie Moncrieff in 1987, WOW takes art off the wall and onto the human form. Over the past three decades, WOW has attracted some of the most cutting edge creative designers from across the globe. This year entries from 44 countries and regions vied for a coveted spot onstage. A record 17 countries and regions were represented in the show, showcasing designs by professionals from the fashion, art, design, costume and theatre industries, alongside students and first-time enthusiasts. WOW provides an opportunity for these creatives to experiment, push boundaries and explore design, materials and techniques.

This year's show is presented as a series of six worlds, each with its own design provocation that designers have responded to. Along with the recurring Avant-garde, Aotearoa and Open sections are Under the Microscope, Reflective Surfaces and the biennial Bizarre Bra.



WOW's 2018 judging panel consisted of WOW Founder Dame Suzie Moncrieff; Margarita Robertson, Creative Director of iconic fashion label NOM*d; Sam Gao, Weta Workshop Art Director and Business Development Manager; Weta Workshop Co-founder and CEO Sir Richard Taylor; Cirque du Soleil's Nathalie Bouchard and International Guest judge Mary Wing To.

Garments go through a three-stage judging process to end up onstage, beginning in July. The garments are assessed for detail as well as their performance on stage.

This year's Supreme WOW Award winner was *WAR sTOry* by Natasha English and Tatyanna Meharry of Christchurch, New Zealand. The sisters are the first ever two-time Supreme WOW Award Winners, having taken the top award in 2013 for *The Exchange*. This year's Supreme garment commemorates the more than 128,000 New Zealand men and women who served in World War I, of which more than 18,000 never returned home. It was created using recycled objects such as old army and household blankets, salvaged rimu from demolished houses, old collected plastic toy soldiers, broken crushed red bricks and traded pieces of pounamu to create the garment.

World of WearableArt is on at TSB Arena, Wellington from September 27 until October 14. Tickets and more information at worldofwearableart.com.

Full list of winners

***WAR sTOry* by Natasha English and Tatyanna Meharry (Christchurch, New Zealand)**

Winner: Supreme WOW Award

Winner: Aotearoa Section

***Ernst Haeckel's Bride* by Nika Danielska (Wroclaw, Poland)**

Runner Up: Supreme WOW Award

Winner: Under the Microscope Section

***Mind the Synaptic Gap* by Grace DuVal (Chicago, United States)**

Winner: Dame Suzie Moncrieff Award

***Feminine Hell* by Xia Tian, Yang Mengtong & He Fangyu (Shanghai, China)**

Runner Up: Dame Suzie Moncrieff Award

***Ancient Dreamscape* by Kayla Christensen (Wellington, New Zealand)**

Second: Aotearoa Section

***Tar'White* by Ali Middleton (Wellington, New Zealand)**

Third: Aotearoa Section

***Foreign Bodies* by Dawn Mostow and Ben Gould (Seattle, United States)**



Winner: International Award: Americas Design Award

Winner: International Design Award

Second: Under the Microscope Section

***Coccinelle* by Svenja (Brisbane, Australia)**

Third: Under the Microscope Section

***Underling* by Gillian Saunders (Nelson, New Zealand)**

Winner: Open Section

***WOW Tools of the Trade* by Shelley Scott (Auckland, New Zealand)**

Second: Open Section

***Ajaw Eamanom* by David Walker (Eugene, United States)**

Third: Open Section

***Uplifting* by David Kirkpatrick (Waikato, New Zealand)**

Winner: Bizarre Bra Section

***Le Spectacle!* by Erna Van Der Wat and Karl Van Der Wat (Auckland, New Zealand)**

Second: Bizarre Bra Section

***Abreast of Time* by Janice Elliott (Christchurch, New Zealand)**

Third: Bizarre Bra Section

***Echoplex - Goddess of Reverb* by Natalie Hutton (Melbourne, Australia)**

Winner: Avant-garde Section

***Axminstress* by Kate MacKenzie (Hawkes Bay, New Zealand)**

Second: Avant-garde Section

Runner Up: Sustainability Award

***Tangka* by Qiongwen Zhang (London, United Kingdom)**

Third: Avant-garde Section

***The Wise Athena* by Lau Siu San & Cathy, Sin Wei Chow (Hong Kong, China)**

Winner: Reflective Surfaces Section

Winner: International Award: Asia Design Award

***Hilandera* by Julio Manuel Campos Lopez (Madrid, Spain)**

Second: Reflective Surfaces Section

***Lady Ethereal* by Dawn Mostow (Seattle, United States) and Snow Winters (Tacoma, United States)**



Third: Reflective Surfaces Section

***Eye See you Fluffy Kōwhai* by Tina Hutchison-Thomas (Christchurch, New Zealand)**

Winner: New Zealand Design Award

***Absinthium* by R.R. Pascoe (Blue Mountains, Australia)**

Winner: International Award: Australia and Pacific Design Award

***Blue Star* by Adam McAlavey (London, United Kingdom)**

Winner: International Award: United Kingdom and Europe Design Award

***Quantum* by Annabelle Widmann (Santa Eulalia, Spain)**

Winner: Cirque du Soleil Invited Artisan Award

***Hide and Seek* by Mingzhang Sun (London, United Kingdom)**

Winner: First-Time Entrant Award

***Baroness of Vortex 6* by Laura Thapthimkuna (Chicago, United States), Stephen Ions (Biddulph Moor, United Kingdom) & Patrick Delorey (New York City, United States)**

Runner Up: First-Time Entrant Award

***Shell* by Zhang Qiyao (Shanghai, China)**

Winner: Student Innovation Award

***Under the Skin* by Louise Byford (London, United Kingdom)**

Runner Up: Student Innovation Award

***Something Fishy: A Man-Eater Double Feature* by Wendy Moyer (San Miguel de Allende, Mexico)**

Winner: Sustainability Award

***236 Maiden Lane* by Lynn Christiansen (San Francisco, United States)**

Winner: Wearable Technology Award

***Tangible Duality* by Hanna Smith (Avoca Beach, Australia)**

Runner Up: Wearable Technology Award

***Spirit Bone* by Guo Xiao Tong (Beijing, China)**

Winner: Weta Workshop Emerging Designer Award

***Kākāpō Queen* by Stephanie Cossens (Wellington, New Zealand)**

Runner Up: Weta Workshop Emerging Designer Award

Australia winner stories



Hanna Smith's (Avoca Beach, Australia) garment *Tangible Duality* crosses the divide between particle physics and fashion. "Fashion provides the medium for expressing and experiencing this invisible physics," she says. The first time World of WearableArt designer says the garment is an attempt to marry her two great interests, which previously seemed conflicted. "I had continued to feel drawn toward the study of physics, despite having chosen to pursue my first love, costume design," Smith says. The garment explores the interplay between positive and negative space, and was inspired by contemporary lace. Smith used laser cut cork bonded with wool, offering strength, lightness, and wearability to the garment.

Svenja (Brisbane, Australia) explores her continued fascination with the shapes, textures and iridescent metallic colours of insects in *Coccinelle*. French for beetle, *Coccinelle* explores insect beauty on a larger scale in haute couture form. Svenja was inspired by Thierry Mugler's 1997 haute couture collection which explores the forms and beauty of insects. This is Svenja's 12th World of WearableArt entry, having won first place awards in 2013 for *Hakuturi* and 2014 with *Fenghuang*.

The sonic shapes and textures **Natalie Hutton** (Melbourne, Australia) sees and feels when listening to music provided the inspiration for her garment *Echoplex - Goddess of Reverb*. She says it's a combination of "the sharp lines and soft curves that grip, ripple, reflect and repeat off the planes of the body and flow onto the ground like goosebumps down your spine and arms when listening to that perfect song." More than 50 metres of silk were meticulously hand stitched into a honeycomb grid before being sculpted into its final form. Hutton says it took more than 360 hours to create the garment which she started thinking about in 2010 while listening to music on the train, beginning the physical construction in 2016. Hutton is a first-time designer for World of WearableArt.

R.R. Pascoe (Blue Mountains, Australia) was inspired by the fabled hallucinogenic properties of the Wormwood plant in creating her garment *Absinthium*. "The Wormwood plant had an influence on the artistic styles and emerging arts movements of the Art Nouveau era," she says. To create the garment, Pascoe used about 500 metres of hemp braid which was stitched, hand pleated and sculpted.