



WE THE MAK ERS

SUSTAINABLE FASHION
PRIZE 2023

STUDENT
LEARNING
RESOURCE

Art
Creative
Practice

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PREMISE OF THE COMPETITION

- Both design competition and exhibition
- Held every two years.
- The exhibition, shown at the National Wool Museum, is aligned with Geelong's designation as a UNESCO City of Design
- Champions the future of design and Geelong's ongoing role in the wool, fibre and textile industries.
- The designer's brief is to create one original outfit that *"represents their personal design aesthetic and showcases their commitment to sustainable fashion."*
- Aimed at emerging designers with less than ten years of industry experience centered around sustainable fibre and textiles. Open to designers worldwide.
- Judged winner is awarded \$10,000
- People's Choice Award receives \$2000



EXHIBITION GOALS

In face of the fashion industry's 'throw out' culture – encourage its young professionals to be its own solution

2023 WE THE MAKERS

Curator Josephine Rout shortlisted 20 entries from 77 designs. All shortlisted garments were part of the exhibition that opened on the 1st of June

Three judges selected final winner 35 Life by Canwen Zhao

The exhibition captures perspectives on what defines sustainable fashion; ethical practice, design ingenuity, material consciousness, circular process, design and business innovation



ARTIST CASE STUDIES

The following slides focus on four designers who each typify one of competition's key criteria areas

CIRCULAR PROCESS INNOVATION

Kate V M Sylvester
'My Favourite t-shirt'

MATERIAL INNOVATION

Jasmine-Skye Marinos
*'Kaweerr Koorran
Dress'*

BUSINESS INNOVATION

Emily Rastas
'Electric Avenue'

DESIGN INNOVATION

Jedda Bahloo
*'mmm...must have
missed it...'*



JASMINE -SKYE MARINOS



ARTIST:

Jasmine-Skye Marinos

TITLE:

Kaweerr Koorran Dress

MATERIALS:

Raffia, Emu feathers,

TECHNIQUES:

Indigenous basket-weaving

TYPIFIES:

Material innovation

VIDEO INTERVIEW:

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We The Makers Exhibition - Designers



JASMINE -SKYE MARINOS



STRUCTURAL

- No modern machines were used in making the dress and accessories
- Handwoven
- Made from raffia which is a sustainable and biodegradable plant fibre

PERSONAL

- Wanted to design an outfit using only traditional methods

CULTURAL

- Proud Arrernte woman
- Lived on Waddawurung country for over 10 years
- Example of Indigenous basket-weaving as applied to fashion
- Emu feather and grass skirts are used in Aboriginal celebrations and dance
- Kaweerr Koorran Dress in Waddawurung language means Emu Feather Dress

QUESTIONS

Have you tried using a natural fibre in your artwork?

Do you use any traditional techniques in your art practice?

Who taught you those skills?



JEDDA BAHLOO



ARTIST:

Jedda Bahloo

TITLE:

mmm...must have missed it...

TYPIFIES:

Design Innovation

MATERIALS:

Recycled textile, thread

WEB:

www.jeddabahloo.com/about

We The Makers Exhibition - Designers



JEDDA BAHLOO



STRUCTURAL

- This sculptural quilted coat is wadded with multiple-coloured scraps, visible through the mesh of the lace top-layer

PERSONAL

- Revealing that which is usually hidden, Jedda Bahloo's work comments on the fashion system at large, and its contribution to environmental waste and the exploitation of human labour.

CULTURAL

- Naarm-based multidisciplinary artist
- Questions the capacity for the fashion industry to be truly sustainable
- Incorporate elements of waste, modularity, functionality, emotional durability and mending within her work to critique how fashion (the entire industry & mode of production) impacts the world around us.

QUESTIONS

Does the way Bahloo's structured her garment successfully communicate her critique of the fashion industry?

How would you design a jacket to comment on the world's fast fashion trends?



EMILY RASTAS



ARTIST:

Emily Rastas

TITLE:

Electric Avenue

TYPIFIES:

Business Innovation

MATERIALS:

Recycled crochet patches, recycled textiles

VIDEO INTERVIEW:

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We The Makers Exhibition -
Designers

<https://emipelidesign.com/pages/about-emi>



EMILY RASTAS



STRUCTURAL

- Vibrant colours and clashing patterns is pivotal in work

PERSONAL

- Belief that fashion should be fun, exciting and playful
- Organises colour, texture and detail in a manner to stimulate dopamine in viewers brain
- Repurpose existing materials that would otherwise end up in landfills, reducing waste and the environmental impact of her own production
- Design is intentionally genderless, inclusive and multi size pieces. Challenges traditional fashion norms and encourage colourful self-expression without limitations
- Salvaging even the smallest fabric pieces from her clothes manufacturing and uses scraps to re-assemble new works

CULTURAL

- Statement about the current political climate. With a feminine look on a masculine figure and subtle gender role play in the shoes, this outfit pushes boundaries of our cultural understanding of gender

QUESTIONS

In what way do clothes reinforce gender stereotypes?

In what way does Rastas' work push cultural sensitivities?

How does Rastas' choice of materials and techniques subvert the fast fashion business model?



KATE V M SYLVESTER



ARTIST:

Kate V M Sylvester

TITLE:

My Favourite t-shirt

TYPIFIES:

Circular Process Innovation

MATERIALS:

Recycled t.shirt

VIDEO INTERVIEW:

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We The Makers Exhibition - Designers

<http://www.katevmsylvester.com/>



KATE V M SYLVESTER



STRUCTURAL

- Meticulously de-threaded by hand over seventy hours, this gown is made from just two recycled and deconstructed t-shirts reveal the construction of the material made into everyday shirts

PERSONAL

- Each garment is hand stitched to reverse the time investment of a tshirt (fast fashion) into a couture wearable art (slow art)
- To respect and celebrate the beauty and the potential of the fabric
- Inspire a positive response, instead of consumer guilt, that is empowered by the beauty of the things we take for granted

CULTURAL

- Transform mass produced clothing into slow art

QUESTIONS

How has Sylvester use her techniques to redefine a fast fashion tshirt?

What message does the transformation of a mass produced tshirt to a unique couture garment communicate?

Does the techniques and repositioning of her work as a couture piece make you reconsider buying a new tshirt?



RESOURCES AND UPDATES

WE THE MAKERS WEBSITE

Where you find a full listing of designers, design description and images of their entries

CASE-STUDY ARTIST INTERVIEWS

Four artist content videos linked to curriculum focus areas found under 'Learning' tab of We The Makers website

WE THE MAKERS EDUCATOR BRIEFING

Join our Learning Officer Beth Holland and Senior Curator, Josephine Rout, for an overview of the exhibition, its' related programs and online resource which aligns to VCE Art Creative Practice and VCE Art Making and Exhibiting areas of study.

AN INTRODUCTION TO WE THE MAKERS (TOUR)

This educator-led introduction to the exhibition will engage students in an examination of a choice of finalist's ideas, influences, materials and techniques. Discussion points include using Interpretive lenses to analyse finalists' ideas and perspectives. The materials, techniques, technologies and processes utilised by designers in the show will also be talked through

CREATIVE PRACTICE FORUM

In this half day forum students will meet and learn from a choice of finalists in We the Makers. Through Q&As and practical workshops, students will gain insight into the finalist's creative processes, research, their business model, experimentation, and realisation of the outfit on display.



DATES

WE THE MAKERS EDUCATOR BRIEFING

12 July 4-5pm

[Click here to book](#)

AN INTRODUCTION TO WE THE MAKERS

Mon-Friday 11am, 1pm, 2pm

[Click here to book](#)

CREATIVE PRACTICE FORUM

24th October 10am-1:30pm

[Click here to book](#)

CLICK BELOW TO PLACE YOUR VOTE

[Geelong UNESCO City of Design People's Choice Award](#)

