

tutu

designing for dance





tu-tu /too-too/ *n.* ballet dancer's short projecting skirt

tutu

designing for dance

Myer is delighted to join with the National Gallery of Victoria and The Australian Ballet in presenting *Tutu: Designing for Dance*.

This exhibition takes a fascinating look at one of the world's most iconic forms of costume, the tutu. Featuring eight tutus created by some of Australia's leading designers, as well as a number of costumes from The Australian Ballet's archive of previous productions, the show is a tribute to innovative costume design, past and future.

The Australian fashion designers invited to create their own version of the tutu relished the opportunity to put their stamp on the outfit, resulting in an intriguing and diverse array of ballet costumes.

Myer is committed to supporting Australian designers and the National Gallery of Victoria through its sponsorship of the Fashion and Textiles Galleries at both The Ian Potter Centre: NGV Australia and NGV International.

On behalf of Myer, I would like to welcome you to *Tutu: Designing for Dance* and trust you will enjoy this unique exhibition.

Dawn Robertson
Managing Director
Myer

Previous page:
Tom Lingwood, production designer
Design for Tutu for Odette, Act II & IV, 1977
The Australian Ballet Collection

Tom Lingwood, production designer
The Australian Ballet Production Division, manufacturer
Tutu for Odette, Act II & IV, 1977–83
The Australian Ballet Collection
Photography: NGV Photographic Services





Introduction

The tutu is an iconic costume within the world of ballet. The silhouette of the tutu is one of the most universally recognizable forms of wearable attire. It has the power to evoke romantic images of childhood, beauty, strength and desire. Within the popular imagination it has a quasi-magical quality, and the intricacies of its design and construction contribute to its fairytale mystique. Tutus appear to float and move as one with the dancer, providing both freedom and constraint. Adults and children alike are compelled by them as an alluring, wearable object.

Tutu: Designing for Dance brings together eight specially commissioned tutus designed by Australian fashion designers for The Australian Ballet, along with a small number of traditional and more experimental examples from past Australian Ballet productions spanning 1977 to 2003. Together, these works allow us to consider the relationship between design, dance, fashion and the body, and provide a unique opportunity to examine the fascinating blurring of boundaries between fashion and costume design.

Tutus first came to prominence in the 1830s when Swedish-Italian ballerina Marie Taglioni wore a diaphanous white skirt for her performance in *La Sylphide* at the Paris Opera. The early tutus were long, extending down the leg towards the ankle. By the late nineteenth century they had been shortened to sit above the knee, allowing greater virtuosity of movement in the lower body and greater exposure of the ballerina's legs. Modern tutus have evolved further and are likely to be even shorter, standing out stiffly from the hips.

From an engineering point of view, tutus are extraordinary because of their complex yet hidden construction. The creation of a standard tutu will typically require around ten metres of tulle. An average of twelve gathered and graduating 'frills' form the skirt section, and, according to the shape and style desired, one of these frills will conceal a hoop support. The edges of the frills can be finished in a variety of ways, but two of the most common are hand-cut scallops or points.

Tutus frame the dancers' movements and their construction supports the sheer physicality of ballet. They not only have to be impressive and visually commanding in an aesthetic and theatrical sense, they also have to be practical, functional, working costumes.

... costumes must not only emphasise the beauty of the human form in movement, but must also be complementary both to the physique of the particular dancer who will wear the costume and most importantly, to the line of the choreography.¹

Vanessa Leyonhjelm, costume designer
The Australian Ballet Production Division, manufacturer
Tutu from Divergence 1994
The Australian Ballet Collection
Dancers: Madeleine Eastoe and Robert Curran
Photographer: Jeff Busby

The wearing of a tutu also represents an acknowledgement of a dancer's level of skill. For young students of ballet, they are generally something worn for performance only. In both the amateur and professional context the tutu is respected and aspired to; it signifies that a dancer has reached a certain level.

A tutu should be earned by hard work—nothing looks more ludicrous than untrained legs and bodies under this highly professional skirt which reveals every leg movement ... Wearing a tutu marks the final stage in a dancer's career, for nothing reveals so clearly the perfection of classical technique as the brief, full skirt and tight fitting sleeveless bodice.²

Tutus are constructed with a greater degree of robust resilience than other forms of bespoke or couture designer garments. They have a working life and are frequently adjusted, repaired and re-made for different dancers and a succession of productions over many years. Many of the costumes are therefore not pristine in the traditional sense; they show signs of use and wear. Each tutu has its own history, and clues about its life on stage and its relationship to the body may be found in its seams and darns. In an exhibition setting, the form and function of the tutu is something to both investigate and celebrate.

Tutu: Designing for Dance is the fifth exhibition to be held in the Myer Fashion and Textiles Gallery, NGV Australia, Federation Square. However, it is the first exhibition to be displayed in this new space that involves collaboration with another major cultural institution—in this instance The Australian Ballet. This is not the first time that the NGV and The Australian Ballet have collaborated on a project. In 1972 the NGV hosted the exhibition *Ten Years of The Australian Ballet: Costumes and Designs*, and again in 1992 the Gallery displayed costumes, sets and designs from The Australian Ballet in the exhibition *Tutu Gorgeous*.

- 1 Dame Peggy van Praagh, co-artistic director, *Ten Years of the Australian Ballet: Costumes and Designs*, National Gallery of Victoria, 25 August–8 October 1972.
- 2 Joan Lawson, *Beginning Ballet: From the Classroom to the Stage*, A&C Black, London, 1977.

Dinosaur Designs, manufacturer
Louise Olsen, designer
Stephen Ormandy, designer
Liane Rossler, designer
Tutu 2003
The Australian Ballet Collection
Dancer: Andrew Killian
Photographer: Sean Izzard





The Australian Ballet—Art that Moves

Founded in 1962, The Australian Ballet ‘debuted as the nation’s first government subsidized professional ballet company’.¹ The company’s first season featured principal dancers such as Garth Welch and Marilyn Jones from the Borovansky Ballet, and Ballet Master Ray Powell, of The Royal Ballet. Their inaugural performance was *Swan Lake*, performed at Her Majesty’s Theatre, Sydney, under the artistic director Peggy van Praagh. Later that month, The Australian Ballet’s world premiere of Rex Reid’s *Melbourne Cup* opened, the first work to be commissioned by the newly formed company. Two years later, part of the original vision for this new company came to fruition when The Australian Ballet School was established.

The Australian Ballet is one of Australia’s leading arts organizations, and one of the busiest ballet companies in the world. Each year, it presents up to 200 performances in cities and regional centres around Australia, and maintains an extensive program of international touring. This level of activity and commitment to touring developed early in the company’s life. Within three years of establishing itself, The Australian Ballet had made its first international tour to the United Kingdom, Europe and the United States.

Guided by its motto ‘Caring for tradition, daring to be different’, The Australian Ballet has always sought to strike a dynamic balance in the works that it presents each season, from the standard favourites of the traditional repertoire to contemporary works and commissions. In keeping with its spirit of innovation and renewal, regular opportunities for new works to be undertaken by key local figures in design and choreography were established from the inception of the company.

The artist policy from the outset has been to commission Australian painters and stage designers to contribute their talents to the development of the repertoire.²

In the forty years since its establishment, The Australian Ballet has relied on the vision and hard work of a long list of Australian and international designers. These include costume and production designs by the following key figures: Kenneth Rowell, Kristian Fredrikson, Barry Kay, Hugh Colman and Stephen Galloway. Many of the designers chosen by the company have had extensive training and experience in the performing arts arena. Others, such as artists Sidney Nolan, Arthur Boyd and John Brack, have been given the opportunity to bring their own distinct perspective and expertise to the ballet by moving away from the canvas to create their own vision for costume and set design.

The Australian Ballet’s expansive and collaborative approach was reinforced with the *TUTU* project and performance in 2003, when a group of leading Australian fashion designers were invited to present their own version of the mainstay of the ballet wardrobe—the tutu.

- ¹ Margot Anderson, *A Step in Time: 40 years of the Australian Ballet*, Victorian Arts Centre, 8 February–7 April 2002.
- ² Dame Peggy van Praagh, *Ten Years of The Australian Ballet: Costumes and Designs*, National Gallery of Victoria, 25 August–8 October 1972.

The TUTU project 2003

The TUTU project was initiated by The Australian Ballet in early 2002. It was conceived of as an opportunity to draw upon a new, predominantly fashion-based inspiration for the costuming of dance. The company invited seventeen Australian designers to design and construct their interpretation of a tutu, to be worn by a dancer from the company. Their brief for the TUTU project was broad and simple. Each designer was given the following definition as their starting point: **tu-tu** /too-too/ *n.* ballet dancer's short projecting skirt.

The project celebrated the collective talents of some of Australia's leading designers, and the works were presented in a performance of short, choreographed works at the Sydney Opera House on 26 July 2003. Each of the tutus is a reflection of the individual designer's response to an identical brief. The resulting interpretations reveal much about the designers' signature approaches to design, cut, embellishment and construction.

Many of the designers who participated in the TUTU project reflected on their enjoyment of this process because it took them outside of their usual practice of collection-based design. The Australian Ballet brief provided these designers with the opportunity to challenge and explore the traditional iconic form of the tutu structure with unlimited freedom and creativity.

Previous page:

Easton Pearson, fashion house

Pamela Easton, designer

Lydia Pearson, designer

Tutu 2003

The Australian Ballet Collection

Dancer: Vivienne Wong

Photographer: Sean Izzard

Collette Dinnigan, fashion house

Collette Dinnigan, designer

Tutu 2003

The Australian Ballet Collection

Dancer: Olivia Bell

Photographer: Sean Izzard





I loved the distraction and being able to mix all my favourite laces and beads together ... It was like spending time in an attic fossicking for treasures.

COLLETTE DINNIGAN¹

We enjoyed creating something that balanced rigour and fragility, with an earthy Australianness, for such an ephemeral garment as the classical tutu.

BALARINJI

PAMELA EASTON and LYDIA PEARSON enjoyed ... *The chance to design a fantasy garment within the constraints of a strict set of formulas regarding fit and shape for dancing, and the thought of the beautiful bodies that it might grace!*

We really enjoyed making the tutu—it was wonderful watching it grow and evolve in colour and form. I guess the thing that we most responded to was trying to give that horizontal outward form that a tutu is so famous for.

DINOSAUR DESIGNS

AKIRA ISOGAWA appreciated ... *The fact that the project was totally left up to the designers, as long as we called it a tutu.*

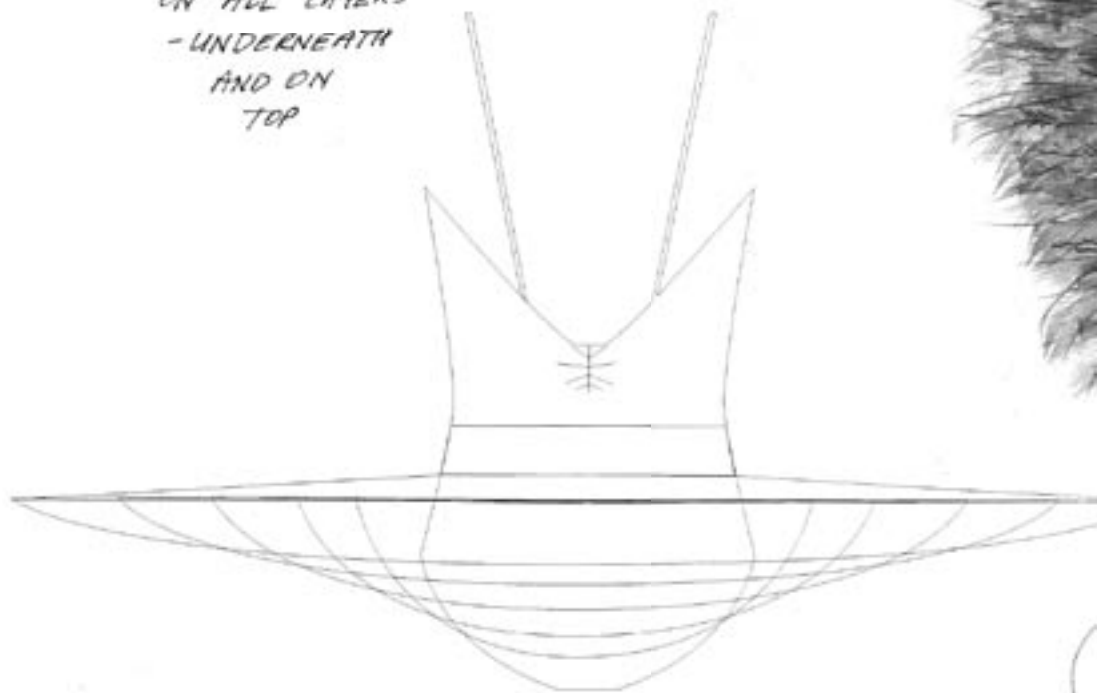
GARY THEODORE spoke of ... *The challenge and excitement of coming up with so many possibilities, then finalizing on a sculptural, contemporary outcome.*

1 *Harpers Bazaar*, August 2003, p.12.



FRONT

↑
EMU FEATHERS
ON ALL LAYERS
- UNDERNEATH
AND ON
TOP



BACK

AUSTRALIAN BALLET TUTU DESIGN
CONCEPT NO. Final 1.

3.06.02



Fashioning the Tutu

The intersection of dance and design is fertile, creative territory. It is not uncommon for fashion designers and creators of costume for the stage to traverse the boundaries between ballet, film, theatre and the catwalk. Indeed, the format for the fashion parade has itself undergone many transformations, thanks to the influence of dance, theatre and even the circus.

The exaggerated tulle petticoats and crinoline-style skirts worn in the mid-1980s by pop icons Madonna and Cyndi Lauper in their video clips and on their album covers exemplify the playful appropriation of dance costume by popular culture. Film, fashion and popular music have played a significant role in popularizing elements of dance costume and blurring the divisions between standard forms of design.

Whether creating works for the stage or catwalk, designers draw upon common construction techniques and materials. The role of the garment and costume in each context runs along parallel design lines—intended to accentuate, elongate and create illusion, manipulate form and influence movement. However, designing for dance demands that the dynamic form of the dancer be recognized in the flexibility, resilience and sheer presence of the costume.

In 2003, The Australian Ballet's *TUTU* project created an irresistible opportunity for a group of primarily fashion-based designers to shift their focus and design to dance. For some, such as Toni Maticevski, it was entirely new territory; for others it provided another opportunity to expand on existing experience. For example, Akira Isogawa embarked on his first collaboration with a dance company in 1998 when he created costumes for the Sydney Dance Company's production of *Salome*. This ongoing relationship with dance has enabled Isogawa to create wearable designs according to a very different and quite specific set of constraints connected with mood, communication and dynamic movement.

Vanessa Leyonhjelm is another designer who has made the crossover from fashion to dance. Graduating in fashion design in the early 1980s, Leyonhjelm spent much of her early career in New York and Paris, creating for her own labels as well as designing on a freelance basis for leading houses such as Patou and Madame Carven. Her first foray into the performing arts came in 1994 with a commission from The Australian Ballet to design the costumes for Stanton Welch's *Divergence*. Subsequently, most of Leyonhjelm's work has been designed for dance.

Each of the extraordinary, sculptural tutus designed by Vanessa Leyonhjelm for *Divergence* incorporated fifteen metres of air-conditioning filter mesh in its skirt.

Previous page:

Balarinji, manufacturer
John Kundereri Moriarty, designer
Ros Moriarty, designer
Design for Emu Dreaming 2003
The Australian Ballet Collection
©Balarinji: Concept drawings
- Balarinji Tutu, Australian Ballet

Vanessa Leyonhjelm, costume designer
The Australian Ballet Production Division, manufacturer
Tutu for Divergence 1994
The Australian Ballet Collection
Dancer: Justine Summers
Photographer: Jim McFarlane





AKIRA ISOGAWA

Akira Isogawa was born in Japan in 1964. He immigrated to Australia in 1986, where he studied fashion design at the Sydney Institute of Technology. Isogawa completed his degree in 1992, and the following year opened his first boutique.

Isogawa's work received major attention and he became one of the pivotal forces in Australian fashion after his spring/summer 1996–97 range was shown at the inaugural Mercedes Australian Fashion Week in 1996. Working away from standard Western tailoring techniques, Isogawa's garments are loosely structured and inventive. His work acknowledges the influence of Japanese material culture by way of a subtle layered aesthetic and the use of contrasting fabrics and colours. Many of his early works incorporate vintage fabric sections of old garments, reinterpreted within a contemporary context.

Isogawa has received numerous awards from the Australian Fashion Industry including Womenswear Designer of the Year and Designer of the Year awards in 1999. His work has been featured in numerous exhibitions including *Akira Isogawa*, Object Gallery, 2001, *Sourcing The Muse*, Powerhouse Museum, 2002, *Un wrapped: Australian Fashion and Textiles Design*, Bendigo Art Gallery, 2003.

BALARINJI

John Kundereri Moriarty is chairman and co-owner of the Jumbana Group of companies including the 'Balarinji' design brand which was the original trailblazer in Indigenous-based design.

Balarinji, manufacturer
John Kundereri Moriarty, designer
Ros Moriarty, designer
Emu Dreaming 2003
The Australian Ballet Collection
Dancer: Lynette Wills
Photographer: Sean Izzard

In establishing the Balarinji studio in 1983 with his wife Ros Moriarty, he sought to celebrate his Aboriginal heritage and that of his three children through art and design.

Moriarty is an Indigenous Australian, originally from Borroloola, Northern Territory. Today a full member of the Yanyuwa people of his birthplace, and belonging ceremonially to the rainbow snake and kangaroo Dreamings, Moriarty has held senior and executive positions in the Department of Aboriginal Affairs at both federal and state government levels. He is a long-time advocate for Indigenous rights and Indigenous arts. He was granted a Churchill Fellowship for overseas study of the history and culture of Indigenous peoples, is a recipient of an Advance Australia Award for service to industry and commerce and a member of the Order of Australia.

With a Bachelor of Arts degree from the Australian National University, Ros Moriarty was formerly a journalist working with Radio Australia, based in Melbourne. She has also held senior positions with Australian Volunteers Abroad and the Department of Aboriginal Affairs in both Canberra and Sydney. Ros's Board appointments have included the Council of the National Gallery of Australia, Australian Major Events, and the Council of the Australian Academy of Design. In 1999 she was inducted into the Australian Business Women's Hall of Fame, and the same year was a finalist in the New South Wales Telstra Business Women's Awards.

COLLETTE DINNIGAN

Born in South Africa in 1965, Collette Dinnigan trained in fashion at Wellington Polytechnic, New Zealand. She moved to Australia in 1985 after graduating, beginning her career in fashion working in the costume department of the ABC studios in Sydney. In 1990 she established the label Palladium, followed soon after by her eponymous label Collette Dinnigan. Her designs focused on luxury and vintage-inspired fabrics and designs with a recognizable approach defined by links to lingerie styling.

In 1995, Collette became the first Australian-based designer to mount a full-scale ready-to-wear parade in Paris and she remains the only one to have been invited to do so by the *Chambre Syndicale du Prêt-à-Porter des Couturiers et des Createurs de Mode*.

Collette's design and business acumen have been recognized on many occasions, notably in her winning of the 1997 Louis Vuitton Business Award. She was chosen as Australian Designer of the Year in 1996, awarded the 1998 Award for Excellence by Fashion Group International and was inducted into the Business Women's Hall of Fame in the same year.

DINOSAUR DESIGNS

Louise Olsen, Stephen Ormandy and Liane Rossler met in the early 1980s as students of City Art Institute, Sydney, where they were all studying for a Bachelor of Visual Arts degree. Each of them specialized in drawing and painting. In 1983 they established Dinosaur Designs and began selling a range of clothing and jewellery at Sydney's Paddington Market. Three years later they held their first exhibition at Cash Palace, Sydney. In 1987 they began to sell wholesale to retail outlets in Sydney and Melbourne and participated in the Fashion Design Council Parade, Melbourne. Their work was then included in the exhibition *Australian Fashion: The Contemporary Art* held at the Victoria and Albert Museum, London, and which subsequently toured Asia and Australia.

During the 1990s their work began to expand to include homewares and incorporated materials other than their signature resin. They were being represented in the collections of a number of major galleries and museums in Australia, such as the Powerhouse Museum, Sydney and the National Gallery of Victoria, Melbourne.

In 2002 a major survey exhibition, *Dinosaur Designs*, was curated and toured by Object Galleries as part of Sydney Festival 2003.

EASTON PEARSON

Pamela Easton and Lydia Pearson met in Brisbane in the 1970s and established the design partnership and label Easton Pearson in 1989. Their idiosyncratic garments are inspired by a vast range of sources including Indian, African and Indigenous Australian decorative and textile traditions. In 1998 Easton Pearson first presented a collection at Mercedes Australian Fashion Week and the following year joined a number of Australian designers showing in Paris.

Their collections are now available internationally and have twice been exhibited in the *Grand Marnier Fashion of the Year* exhibition at the Powerhouse Museum, Sydney. In 2002 Easton Pearson exhibited with thirteen other textile-based designers at the Fashion Centre, Korea. The following year their work featured in *Un wrapped: Australian Fashion and Textiles Design*, Bendigo Art Gallery, and this year has been included in the major contemporary art exhibition 2004: *Australian Culture Now* at The Ian Potter Centre: NGV Australia, Melbourne.

STEPHEN GALLOWAY

Stephen Galloway was born in Erie, Pennsylvania. He studied at the American Ballet Theatre, New York, and was a recipient of the 1986 Presidential Scholarship for Dance. Since 1986 he has been a principal dancer with William Forsythe's Frankfurt Ballet. Additionally, he is the costume and style coordinator of the company.

In 1994 he became the art director for Issey Miyake Men. Galloway was also the creative director of the Rolling Stones's 'Bridges to Babylon' tour as well as their 'No Security' tour from 1997 to 1999.

Easton Pearson, fashion house
Pamela Easton, designer
Lydia Pearson, designer
Tutu 2003
The Australian Ballet Collection
Dancer: Vivienne Wong
Photographer: Sean Izzard





VANESSA LEYONHJELM

Born in Melbourne, Vanessa Leyonhjelm completed a Diploma of Arts degree in Fashion Design at RMIT in 1982. After working in the department store Georges, she left Australia to work with the Costume curator of the Metropolitan Museum of Modern Art in New York, establishing a design archive. Following that she worked extensively overseas; her commercial fashion collection was purchased by exclusive stores Henri Bendels and Bergdorf Goodman (1986), and her designs featured in the Premier New York Parade at the Australian Consulate and the International Innovators fashion parade in Chicago (1987). That same year she travelled to Paris to freelance and design collections for Patou and Madame Carven.

In 1994 she began working within live theatre, designing costumes for *Divergence*, her first commission from The Australian Ballet. Her other dance work includes Gideon Obarzanek's *Cool White Fridge*, *Knocked Over* for the Nederlands Dans Theater 2, *Les Parents Terrible* for Sydney Dance Theatre, *Private Lives* for Melbourne Theatre Company, Meryl Tankard's *Seulle* for the 1997 Barossa Festival and Tray McIntyre's *A Second Before the Ground* for the Houston Ballet.

TOM LINGWOOD

Born in England in 1927, Tom Lingwood's set and costume designs won him a high reputation in drama, opera and ballet. The companies he worked for included The Royal Opera, Covent Garden, the National Theatre, American Ballet Theatre, Ballet Rambert and the Royal Danish Ballet. He was resident designer for The Australian Opera from 1971 to 1979, creating some of the company's most memorable productions, including Prokofiev's *War and Peace* for the 1973 opening of the Sydney Opera House and Verdi's *Aida*, for which he transformed the Concert Hall of the Sydney Opera House, the Emmy Award winning *La Boheme* and *De Rosenkavalier*. In 1976 he took up the challenge of directing, as well as designing a new Concert Hall production of Richard Strauss's *Salome*, and

subsequently directed several other Australian Opera productions. In 1977 he designed Anne Woolliams' ballet production of *Swan Lake* for The Australian Ballet. His went on to design for Antony Tudor's *Jardin Aux Lilas* for the Paris Opera Ballet and the revival of two Balanchine works, *Night Shadow* and *Symphony in C* for The Australian Ballet's 1993 season. He later moved to the Netherlands, where he died in 2001 at the age of 74.

RICHARD TYLER

Richard Tyler was born in Melbourne in 1946. His mother worked in the costume department of The Australian Ballet and also made wedding dresses, men's suits and clerical robes for private clients. At the age of 16 Tyler left school and began working for a Melbourne tailor. Two years later he opened his first boutique, Zippity-doo-dah, and by the 1970s had attracted a steady clientele, which included Australian celebrities and touring international stars such as Elton John and Alice Cooper.

In the late 1970s Tyler relocated to Los Angeles and continued to build his entertainment industry clientele. In 1987, with partner Lisa Trafficante, Tyler moved away from performance-based work and returned to tailoring with the launch of a menswear label. He followed this up with a critically acclaimed women's wear line in 1989 and was named designer of the Anne Klein Collection four years later. Over the next few years, Tyler's impeccable tailoring and modern, elegant designs for Richard Tyler Couture earned him three CFDA awards, as well as a Michelangelo Shoe Award for his debut footwear collection.

Richard Tyler, fashion house
Richard Tyler, designer
Tutu 2003
The Australian Ballet Collection
Dancer: Gina Brescianini
Photographer: Sean Izzard

SCANLAN & THEODORE

Gary Theodore was born in Melbourne in 1969. In 1987 he left his family business and, in partnership with Fiona Scanlan, established the fashion label Scanlan & Theodore. From the outset, their collections have drawn inspiration from the visual arts, and have worked with contemporary visual artists such as photographer Bill Henson to present their collections.

Scanlan & Theodore have regularly shown their collections at Mercedes Australian Fashion Week and the L'Oreal Melbourne Fashion Festival and have boutiques in Melbourne, Sydney and Perth. In 2002 Fiona Scanlan left the label and Theodore is now chief designer and creative director. Theodore has recently collaborated with a number of contemporary Australian artists, including Louise Weaver and Darren McDonald, in the production of an ongoing project titled 'The Artist Series'. Looking to explore new design mediums, the Scanlan & Theodore also launched a collection of bags and shoes in 2002.

ANGUS STRATHIE

Angus Strathie was born in England and studied at RMIT and NIDA. He was designer in residence for the Canberra Theatre Company from 1989 to 1990 and for the Melbourne Theatre Company in 1991. His awards include the Victorian Green Room Award for Best Opera Design in 1989, the Loudon Sainthill Memorial Trust Scholarship in 1991, the AFI in 1992 and the BAFTA Award in 1993 for costume design for the film *Strictly Ballroom* and an Academy Award for costume design for the film *Moulin Rouge* in 2002.

He designed *Much Ado About Nothing*, *Into the Woods*, *The Gift of the Gorgan*, *Three Tall Women*, *Merrily We Roll Along* and *Medea* for the Sydney Theatre Company. His designs for Opera Australia include *Lake Lost*, *Mer de Glace*, *Simon Boccanegra*, *Pericole*, *Lulu*, *The Eighth Wonder*, *The Tales of Hoffman* and *Fledermaus*. In 1997 he designed *Samson et Dalila* for the Opera Conference, which

premiered in Brisbane. He designed the costumes for the arena spectacular production of *Grease*. Recently Strathie designed costumes for the films *Queen of the Damned* and *Swimming Upstream*, and for *La Boheme* on Broadway. In 2003 he designed the costumes for Meryl Tankard's *Wild Swans* for The Australian Ballet.

TONI MATICEVSKI

Maticovski was born in Melbourne in 1977. At age 17 he began studying fashion design at RMIT. After graduating he won a Fashion Group International Award which meant a placement with Donna Karen in New York. From there he worked for two seasons at Paris fashion house Cerruti. In 1998 he returned to Melbourne and established his own label, before being awarded the Melbourne Fashion Festival New Designer Award four years later. In that same year Maticovski presented a collection for the first time at Mercedes Australian Fashion Week, spring/summer collections.

His approach to the design and execution of each collection is based on the couture model, creating one-off and customized pieces alongside his ready-to-wear collections and maintaining the hand finish and detailing associated with the traditional art of tailoring and traditional garment construction.

At this year's Mercedes Australian Fashion Week, autumn/winter 2004, held at Federation Square, he chose to present his collection in a static (no-parade) installation format, allowing each work to be examined closely to reveal the extraordinary hand-stitched finish and frequently challenging, puzzle-like approach to construction. This year his work been included in the major contemporary art exhibition 2004: *Australian Culture Now* at The Ian Potter Centre: NGV Australia, Melbourne.

Dinosaur Designs, manufacturer
Louise Olsen, designer
Stephen Ormandy, designer
Liane Rossler, designer
Tutu 2003
The Australian Ballet Collection
Dancer: Andrew Killian
Photographer: Sean Izzard





Checklist

1 Akira, fashion house

est. 1993

Akira Isogawa, designer

born Japan 1964, arrived Australia 1986

Tutu 2003

TUTU, The Australian Ballet, 26 July 2003, Sydney Opera House

cotton, leather, metal

centre back: 76.0 cm; waist (flat): 29.5 cm;

circumference: 160.0 cm (variable)

The Australian Ballet Collection

2 Balarinji, manufacturer

est. 1983

John Kundereri Moriarty, designer

born Yanyuwa 1938

Ros Moriarty, designer

born Australia 1956

Emu Dreaming 2003

TUTU, The Australian Ballet, 26 July 2003, Sydney Opera House

silk, nylon, cotton, feathers, plastic, elastic

centre back: 58.0 cm; waist (flat): 27.0 cm;

circumference: 212.0 cm (variable)

The Australian Ballet Collection

3 Collette Dinnigan, fashion house

est. 1990

Collette Dinnigan, designer

born South Africa 1965, arrived Australia 1985

Tutu 2003

TUTU, The Australian Ballet, 26 July 2003, Sydney Opera House

silk, cotton, nylon, glass, plastic, metal, elastic

centre back: 51.0 cm; waist (flat): 42.5 cm;

circumference: 174.0 cm (variable)

The Australian Ballet Collection

Balarinji, manufacturer

John Kundereri Moriarty, designer

Ros Moriarty, designer

Emu Dreaming 2003

The Australian Ballet Collection

Dancer: Lynette Wills

Photographer: Sean Izzard

Collette Dinnigan, fashion house

Collette Dinnigan, designer

Tutu 2003

The Australian Ballet Collection

Dancer: Olivia Bell

Photographer: Sean Izzard

4 Dinosaur Designs, manufacturer

est. 1985

Louise Olsen, designer

born Australia 1964

Stephen Ormandy, designer

born Australia 1964

Liane Rossler, designer

born Australia 1965

Tutu 2003

TUTU, The Australian Ballet, 26 July 2003, Sydney Opera House

silver, resin, plastic

waist (flat): 40.0 cm; circumference: 204.0 cm

The Australian Ballet Collection

5 Easton Pearson, fashion house

est. 1989

Pamela Easton, designer

born Australia 1958

Lydia Pearson, designer

born Australia 1957

Tutu 2003

TUTU, The Australian Ballet, 26 July 2003, Sydney Opera House

cotton, nylon, lycra, metal, found objects, glass

top – centre back: 42.0 cm; waist (flat): 29.5 cm

skirt – waist (flat): 32.0 cm; circumference: 324.0 cm (variable)

The Australian Ballet Collection

6 Stephen Galloway, costume designer

born United States

The Australian Ballet Production Division, manufacturer

Tutu 2000

The Vertiginous Thrill of Exactitude, The Australian Ballet,

24 August 2000, State Theatre, The Arts Centre, Melbourne

polyester, nylon, plastic, metal

centre back: 68.0 cm; waist (flat): 24.0 cm;

circumference: 172.0 cm (variable)

The Australian Ballet Collection

7 Vanessa Leyonhjelm, costume designer

born Australia 1959

The Australian Ballet Production Division, manufacturer

Tutu 1994

Divergence, The Australian Ballet, 1 September 1994,

State Theatre, The Arts Centre, Melbourne

nylon, cotton, foam, leather, lycra, elastic, metal

top – centre back: 22.5 cm; skirt – centre back: 76.0 cm;

waist (flat): 29.5 cm; circumference: 184.0 cm (variable)

The Australian Ballet Collection

Checklist CONTINUED

8 Tom Lingwood, production designer
England / The Netherlands 1927–2001
The Australian Ballet Production Division, manufacturer
Tutu for Odette, Act II & IV, 1977–83
Swan Lake, The Australian Ballet, 19 October 1977, Palais
Theatre Melbourne
cotton, nylon, feathers, plastic, metal
centre back: 75.0 cm; waist (flat): 32.0 cm;
circumference: 280.0 cm (variable)
The Australian Ballet Collection

9 Richard Tyler, fashion house
est. 1987
Richard Tyler, designer
born Australia 1946
Tutu 2003
TUTU, The Australian Ballet, 26 July 2003, Sydney Opera
House
silk, cotton, nylon, lycra, metal
centre back: 64.0 cm; waist (flat): 44.0 cm;
circumference: 254.0 cm (variable)
The Australian Ballet Collection

10 Scanlan & Theodore, fashion house
est. 1987
Gary Theodore, designer
born Australia 1969
Tutu 2003
TUTU, The Australian Ballet 26 July 2003, Sydney Opera
House
leather, silk, cotton, nylon, metallic paint
centre back: 52.0 cm; waist (flat): 31.0 cm;
circumference: 220.0 cm (variable)
The Australian Ballet Collection

11 Angus Strathie, production designer
born England
The Australian Ballet Production Division, manufacturer
Tutu for Glow worm 2003
Wild Swans, The Australian Ballet, 29 April 2003,
Opera Theatre, Sydney Opera House
nylon, cotton, lycra, metal
centre back: 70.0 cm; waist (flat): 25.0 cm;
circumference: 135.0 cm (variable)
The Australian Ballet Collection

12 Toni Maticevski, fashion house
est. 1999
Toni Maticevski, designer
born Australia 1976
Tutu 2003
TUTU, The Australian Ballet, 26 July 2003,
Sydney Opera House
silk
top – centre back: 41.0 cm
skirt – waist (flat): 38.0 cm; circumference: 160.0 cm (variable)
The Australian Ballet Collection

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TUTU Project	Original concept Vanessa Duscio, Duncan Imberger, and Fionn Meikle
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Gary Theodore, designer
Tutu 2003
The Australian Ballet Collection
Dancer: Nicole Rhodes
Photographer: Sean Izzard

Inside front cover:
Tom Lingwood, production designer
Design for Tutu for Odette, Act II & IV, 1977
The Australian Ballet Collection

Inside back cover:
Toni Maticevski, fashion house
Toni Maticevski, designer
Design for Tutu 2003
The Australian Ballet Collection



The Ian Potter Centre: NGV Australia
Federation Square

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