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## NATIVE ROADMAPS TO URBAN ROADCONES SHOW THE AUSTRALIAN IMAGINATION RUNNING RIFE FOR MONTANA WORLD OF WEARABLEART™ AWARDS

Mixing the creative elements of story telling with a wonderful display of material and innovation runs through the array of Australian entries to this year's Montana\* WearableArt™ Awards Show.

Inspiration from the 2010 pool of Australian designers runs from aboriginal wayfinding to the urban ubiquity of the ordinary traffic cone, with the ultimate garment designs showing a dynamic diversity in construction and a variety of creative materials.

The Montana World of WearableArt™ Awards show is in its 22<sup>nd</sup> year and is a world-renowned design and art event attracting ever-growing interest and amazing works of art from across the globe.

A stunning exhibition of creative ingenuity, the Montana WOW® Awards Show brings to life artworks designed for the human form, showcasing a near-boundless display of imagination that builds on the anthropological aspiration to be more than we are.

Highlights from the 2010 Montana WOW® story so far...

- The 191 garments chosen for the stage is the largest contingent ever
- The level of artistry grows year on year with incredible materials ranging from hundreds of individually styled metal parts to 17,900 metres of yarn.
- One in three garments chosen for the show are from international designers across four continents, including a record 23 from India.
- WOW® designers range from dentists to architects, jewelers to sculptors, fashion designers to business analysts, students and retirees
- Designers compete for NZ\$100,000 in prizes including the Supreme Award and the highly coveted Weta Award selected by Oscar-winning designer Sir Richard Taylor

The 2009 WOW® Supreme Award was won by an international designer, David Walker from Alaska, who received more than NZ\$25,000 (A\$20,400) in prizes for his classical gown entry *Lady of the Wood*.

For further information, including imagery, please go to the online media room at [www.worldofwearableart.com](http://www.worldofwearableart.com) or e-mail [media@worldofwearableart.com](mailto:media@worldofwearableart.com)

International designers from 25 countries submitted entries for the Montana WOW® Awards and 61 garments from Germany, Australia, China, Hong Kong, India, Mexico, Netherlands, Sri Lanka, United Kingdom, and USA were selected to join local entries on the WOW® stage.

Joining WOW® founder Suzie Moncrieff on the panel this year is New Zealand kinetic sculptor Phil Price, and fashion designer Doris de Pont who is synonymous with the New Zealand fashion scene.

"The judging process for WOW has been totally captivating," says Phil Price. "It is a privilege to witness the sophistication of this art genre and the designers are really demonstrating the synthesis of elements that any good design requires. We are seeing really inventive solutions that are playful and intelligent."

The choreography for the 2010 show will showcase 191 finalists who have been chosen to compete in the Montana WOW® Awards Show from an array of more than 300 entrants from all over New Zealand and the world.

Canberra teacher and repeat WOW® entrant Bonnie Begg and fellow designer Christina White have created a curling peel of polyester, framed on irrigation tubing and wire, that mimics the shedding of an animal's or insect's exoskeleton. Named after that process, *Ecdysis* is designed to accentuate the "beauty within" and yet it turns the innuendo of a dead and discarded shell into a captivating showpiece that is anything but.

Another creative use of materials sees long-time WOW® entrant Evelyn Roth enter the recycled medical plastic *Dioxy-allisys* for the American Express Open Section. The 73-year-old artist is renowned for her environmentally conscious designs and her 2010 WOW entry plays on the plight of humanity's abuse of that environment, with *Dioxy-allisys* suggesting the fate of mankind is to live day to day with our own oxygen supplies to cope with pollution.

Sydney-sider Christina Newberry structured her American Express Open Section entry *Hoopla* around the role of tools in adding to the final shape of an artwork. Textile production tools are entwined with embroidery and sewing to create a garment with both practical materials and artistic merit. With recycled embroidery hoops and knitting needles part of her piece, she points to a quote to express the idea behind it: "What we consider to be the tools of textile production become decorative elements of the design."

Aboriginal themes are a regular inspiration for Australian WOW® entrants and resonate with the heart of the Air New Zealand South Pacific Section. Kerry Gelmi's entry *SongLines* is crafted to resemble the "dreaming tracks" indigenous people used to navigate Australia's vast wilderness by detailing the landscapes. "The colours of the overdress represent the red earth of Australia. The knitted infills are the rocks masses, the green cape is the water surrounding the continent," Gelmi says. Using pure merino wool, wire and silk, the wool was carefully dyed and rolled into a felted grid patterns to signify the "songlines" nomadic natives used to traverse Australia.

Integral to the artworks that come alive on the WOW® stage are the intricacies of construction and how sometimes ordinary materials are crafted to appear as something they are not.

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A plethora of fabrics are filled with bioluminescence to create the fungally-fabulous *BioLumina* from Queensland designer Svenja. Entered in the Gen-i Creative Excellence Section : The Art of Light, the garment exhibits the ability of some flora to produce and emit light with the different effects of cool blue coloured “elwire” and the use of reflective paint.

Wearing solely a bra in public is bound to be a traffic stopper, especially if it is a Bizarre Bra®. Experienced knitter Robina Hobbs, from Melbourne, has a literal take on turning heads and drawing traffic to a halt with her first-ever WOW® entry *Traffic Stoppers*. But deeper analogies are woven into her traffic-cone shaped offering for the Bizarre Bra® Section, as she describes the combination of a “masculine objects” with “feminine crafts” as blending the energies of the genders. “I sincerely hope that by using traffic cones and ‘hooters’ I can finally spark a man’s interest in crochet.”

The effort and inspiration that goes into the incredible garments that make it to the final stage of the Montana WOW® Awards is the backbone of the event.

WOW® then creatively weaves these painstakingly crafted garments of a world’s worth of designers’ dreams and epiphanies into an eleven show season opening 23 September. This choreographed dramatic live performance is seen by an audience of more than 43,000 people in Wellington, New Zealand’s creative capital and the ultimate place to tell the global story of the weird and wonderful World of WearableArt™.

For more information, releases and imagery from previous shows go to the WOW® online media library at [www.worldofwearableart.com](http://www.worldofwearableart.com) or contact us at [media@worldofwearableart.com](mailto:media@worldofwearableart.com)

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\*Montana Wines from New Zealand are avid supporters of creativity, and are the naming partner of the WOW® Awards Show.

*EDITORIAL NOTE : Please initially refer to the show as the Montana World of WearableArt™ Awards Show which can then be shortened to the Montana WOW® Awards Show. Please publish the full names for sections and awards i.e.: the Air New Zealand South Pacific Section.*

Described as a rebellion against the mundane, the Montana World of WearableArt™ Awards Show bends traditional perceptions of art and fashion by choreographing garments into a visceral extravaganza that dazzles the senses and lifts the spirit.

Bob Haven, Professor in Costume Technology & WOW Designer at Kentucky University, United States, says, “Athletes have the Olympics, actors have the Oscars, musicians have the Grammys, designers and costume creators have WOW®.”



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