



EXHIBITION PROPOSAL

'A WEARABLE CANVAS'





WELCOME

In 2023, Australian Wearable Art Festival (AWAF) completed its first static exhibition, 'A Wearable Canvas', at Caloundra Regional Gallery. Featuring a captivating collection of works from the festival's past three shows, the exhibition was an unique opportunity for visitors to see, up close and personal, the fascinating techniques used to bring these pieces to life.

More recently in April 2024, a second rendition of the exhibition was held at Cardinia Cultural Centre in Victoria. With an opening night that attracted strong attendance from local media and roving artists talks on the gallery floor, 'A Wearable Canvas', has gone from strength to strength.

'A Wearable Canvas' is curated to give gallery audiences a fabulous insight into the work of both national and international wearable artists and the exciting platform that AWAF has created. The works that have been chosen are many of the festival's winning pieces from the past few years and, we guarantee, will 'wow' and inspire visitors.

We are now looking forward to finding great metro and regional art spaces interested in hosting this exhibition.

Warm regards,

Helen Wendy

Helen Perry Wendy Roe



ABOUT THE FESTIVAL

AWAF is a showcase of Australia's finest wearable art, featuring artists and designers who craft show-stopping pieces for a 27-metre-catwalk. Divided into Trashion, Sustainable Nature, Avant-Garde, and Floriana categories, up to 40 individual creations grace the runway, utilising found materials, recycling, sustainable elements, and cutting-edge technology. Attendees witness the boundary-pushing fusion of fashion and art, performed in a unique 'catwalk' format, leaving them awed and inspired.

Beyond the captivating gala shows, AWAF is committed to fostering creativity year-round. The festival offers workshops, activations and exhibitions, creating opportunities for people to learn about wearable art techniques across Australia. Proudly grown on the Sunshine Coast, AWAF understands the impact of high-quality professional art events in contributing to local cultural landscapes and maintaining a high standard of artistic expression in regional areas. AWAF is passionate about bringing this format to both regional and metropolitan areas around the nation.



EXHIBITION CONCEPT

'A Wearable Canvas' is an exhibition for lovers of haute-couture and sculptural art. The exhibition features a captivating collection of works from the festival's past three shows. Pieces created from materials such as coffee pods, feathers, beads, aluminum, ponytail palms, crochet and macramé are displayed, emphasising extraordinary creativity and technical skill.

It's a unique opportunity to see these works up close and personal and observe the fascinating techniques used to bring these spectacular pieces to life.

The exhibition includes pieces from all four of the festival's categories – Trashion, Sustainable Nature, Avant-Garde, and Floriana – providing a comprehensive view of the diversity and innovation in wearable art. While this is a static exhibition, we display the works with floor to ceiling video footage from the show so that the audience can fully appreciate how the garments come alive with movement. Each work also has didactics with imagery showing each piece being worn.



THE DETAILS

EXHIBITS

'A Wearable Canvas' showcases 11 wearable art pieces either owned by or on loan to AWAF. These exhibits are documented with images in the following pages.

GALLERY REQUIREMENTS

The host gallery is ideally an art space set up with appropriate lighting, audiovisual equipment and sufficient space to properly display the artworks.

BUDGET & FUNDING

A payment is to be made to AWAF covering artist remuneration, transport, travel, accommodation, curation, installation/dismantling and administration. This fee may be negotiable, depending on location of gallery.

SCHEDULE AND DURATION

The exhibition is available to run for a minimum of 4 weeks. The exact dates will be coordinated with the host gallery to ensure optimal timing and audience engagement.

STAFFING AND SUPPORT

The exhibition requires support of AWAF staff for installation and dismantling. Gallery staff will assist with day-to-day operations, visitor assistance and security. Additional support may

be needed for special events and workshops.

TRANSPORT & INSTALLATION

AWAF will handle the transportation of artworks to the gallery, ensuring secure and timely delivery. Installation will be overseen by AWAF curators in collaboration with gallery staff, with specific requirements detailed in individual artwork briefs.

INSURANCE & LIABILITY

AWAF will provide insurance coverage for the artworks during transportation, installation and the exhibition period. Both AWAF and the gallery will agree on liability terms to ensure the protection of the pieces and compliance with legal requirements.

SAFETY AND SECURITY MEASURES

The gallery must have robust safety and security measures in place to protect the artworks and ensure visitor safety. This includes surveillance systems and regular staff patrols.

MARKETING & PROMOTION

Marketing and PR efforts will be coordinated with the host gallery's in-house team to maximise exposure and reach local target markets effectively. This includes:

- leveraging social media platforms
- forming partnerships with relevant organisations
- using traditional media to promote the exhibition.

AWAF will also promote the exhibition through their own marketing channels.

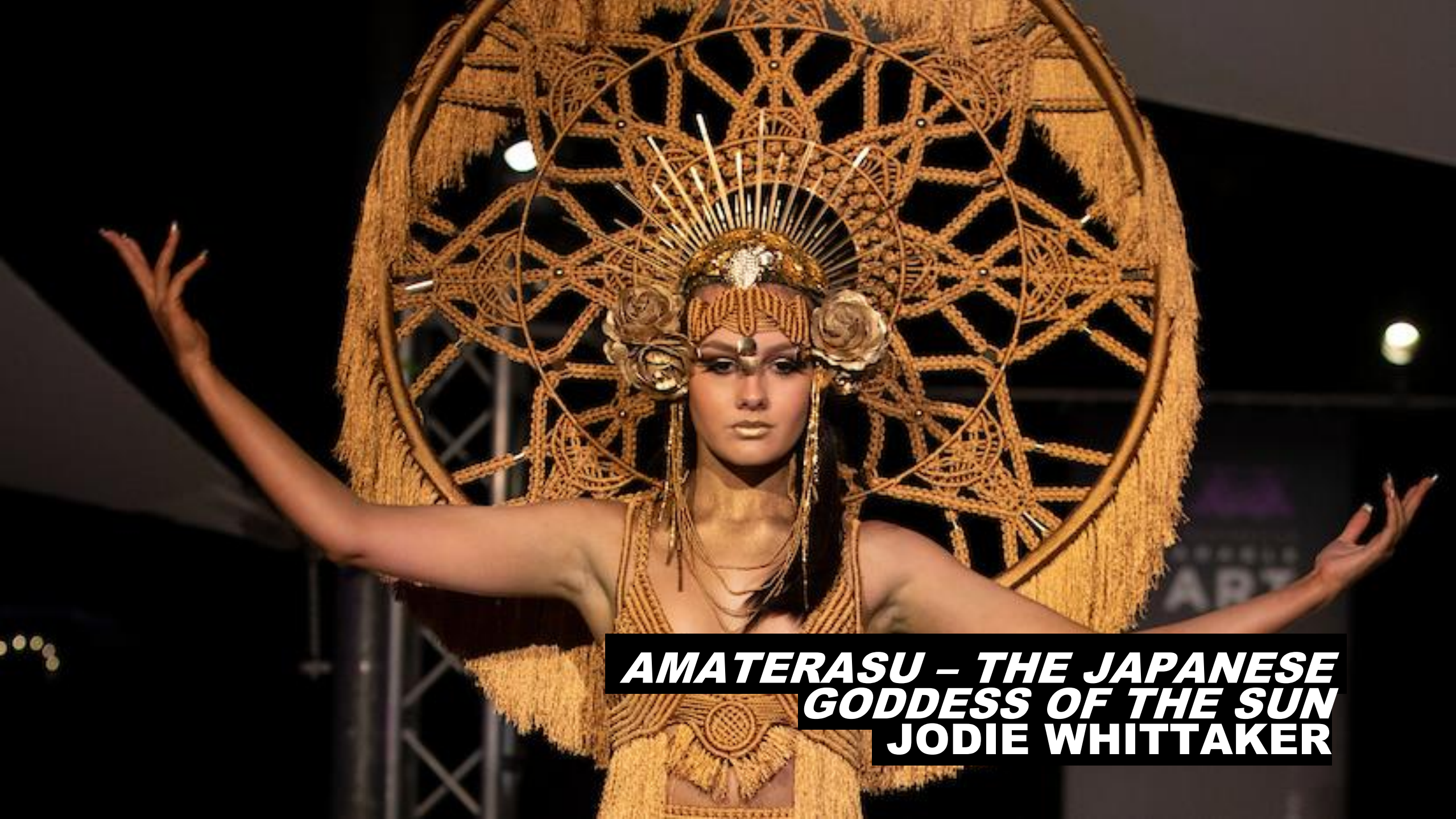
INTERACTIVE ELEMENTS

AWAF will supply:

- A video showcasing all of the works on the runway, which can be played on a loop during the course of the exhibition.
- Large photos or quality posters of each work as they appeared on the catwalk to enhance the visual experience for visitors.

ADDITIONAL OPPORTUNITIES

AWAF has access to a number of incredible artists who can conduct workshops or artist talks while the exhibition is on. While this may incur additional travel and accommodation costs, it enriches the visitor experience and provides valuable insights into the creative process behind wearable art.



***AMATERASU – THE JAPANESE
GODDESS OF THE SUN
JODIE WHITTAKER***



Amaterasu – The Japanese Goddess of the Sun

Jodie Whittaker

Queensland, Australia

Metallic gold three-strand twisted rayon macramé

2019 Australian Wearable Art Festival Supreme Winner

2019 Australian Wearable Art Festival Avant Garde Winner

Whittaker, a fibre artist hailing from Brisbane, Queensland, is celebrated for her monumental XXL Geometric Macramé Wall-hangings. In 2019, she embarked on a new artistic endeavour, transitioning from wall art to wearable pieces, culminating in her acclaimed creation, *Amaterasu – The Japanese Goddess of the Sun*.

Inspired by her immersive experience in Japan, Whittaker employed metallic gold three-strand twisted rayon to craft a breathtaking portrayal of Amaterasu, the revered deity symbolizing the radiant sun and Japan's spiritual essence. Amaterasu, a central figure in Shinto mythology, epitomizes the divine source of light and life. As the queen of the kami and the ruler of the universe, her legacy permeates Japanese culture, with the Imperial Family tracing their lineage to her divine lineage. Whittaker's homage to Amaterasu not only showcases her mastery of macramé knotting but also captures the transcendent beauty and cultural richness of Japan's spiritual traditions.



FOWL QUEEN
DAVID BONGIORNO



Fowl Queen

David Bongiorno

Queensland, Australia

Guinea Fowl feathers

2022 Australian Wearable Art Festival Emerging Wearable Artist Winner

Bongiorno is a figurative artist, creative collaborator, and curator with a rich history of exhibitions dating back to 2004. His artistic endeavours often delve into the intrinsic beauty of form and materials, as well as the allegorical realms of myth, probing the intricate relationships between humanity and its surrounding environment, be it natural or man-made.

Fowl Queen stands as a testament to Bongiorno's artistic vision, where he intertwines the allure of guinea fowl feathers with the enchanting power of feminine beauty. The creation of this wearable art piece was a celebration of both the innate splendour of the materials and the empowering essence of feminine presence. Bongiorno's design aims to bestow upon the wearer a sense of regality and self-assuredness. Inspired by the intricate patterns and forms found in guinea fowl feathers, Bongiorno embarked on a journey to reimagine their beauty within the realm of wearable art. The skirt and bodice, though not exhibited, are meticulously crafted to elongate the figure and promote an upright posture, culminating in an imposing and regal silhouette. The addition of the broad ruff and the wild "crown" nest headpiece further accentuates this majestic aesthetic, evoking a sense of feminine power and grace.



RECURVATA
KAREN LYNCH



Recurvata

Karen Lynch

Queensland, Australia

Ponytail Palm

2023 Australian Wearable Art Festival Sustainable Nature Winner

2023 Australian Wearable Art Festival Textile Fibre Award Winner

Lynch, a Sunshine Coast fibre artist emerged as the 2023 Sustainable Nature Winner with her remarkable creation, *Recurvata*. Lynch's artistic journey is a testament to her love for working with diverse fabrics, yarns, and natural materials, often salvaged, recycled, or foraged. With a particular fondness for crochet and basketry, Lynch's passion for wearable art has propelled her into the realm of exploring shapes, movement, and innovative material use.

Recurvata blossoms from the leaves of the ponytail palm (*Beaucarnea Recurvata*), meticulously crafted using masterful basketry techniques. Through Lynch's skilful hands, this enchanting garment breathes life, embodying flowing movement and intricate detailing. The organic colour palette, an homage to the essence of the raw material, envelops wearers in the serene beauty of the natural world. Much like a delicate organism, *Recurvata* gracefully traverses space, captivating hearts with its ethereal allure. This wearable art piece not only celebrates sustainability but also pays homage to the charm of the ponytail palm. It stands as a testament to the boundless creativity of Karen's vision, transporting all who encounter it into a realm of wonder and fascination.



**SLAVE
EVITA CAMILLERI AND
DAN DRAPER**



Slave

Evita Camilleri and Dan Draper

Queensland, Australia

Pearl glass bead

2023 Australian Wearable Art Festival Avant Garde Winner

This Sunshine Coast husband and wife duo, present a thought-provoking commentary on material excess and possession through their use of pearl beads. As collaborative artists, known as Derby Cross, the couple has been captivating audiences since 2015 with surprise public art displays, utilising natural materials such as palm fronds, cotton tree leaves, and dyed pumice. Their artistic repertoire spans a wide array of mediums, from 3D sculptures and carvings to 2D abstract paintings, fabric design, and beading. With a fearless approach to experimentation and a technical naivety, they breathe life into their diverse range of ideas.

Slave emerges from a contemplative exploration of the abundance of glass beads that once symbolized treasure but now weigh heavily as a burden of possession. Camilleri and Draper's creative journey unveils a stark revelation: the consequences of material obsession and its transformation into a form of enslavement. What initially fostered symbiotic relationships now morphs into parasitism, fuelled by the insatiable appetite for ownership and greed. Love itself becomes distorted under the suffocating grip of possession. Their artwork serves as a poignant reminder of the dangers of hoarding and excess, urging viewers to seek balance and appreciate the intangible. True beauty, they assert, is not found in possession but in the connections we nurture and the love we share.



CITRIC CHIC
ELZBIETA CIOS-JONAS



Citric Chic

Elzbieta Cios-Jonas

Poland

Plastic net fruit bags and industrial fabric remnants

2023 Australian Wearable Art Festival Trashion Runner-Up

As a textile and fashion designer, Cios-Jonas continually explores the delicate balance between art and design, particularly delving into novel realms of material exploration. Her expertise lies in experimenting with traditional craft techniques alongside digital innovations, pushing the boundaries of fabric design across various sectors, including fashion and interior design. Central to Cios-Jonas' artistic ethos is her dedication to studying material combinations, unlocking the boundless potential of unconventional pairings to yield surprising patterns and vibrant compositions.

Citric Chic epitomises her ingenuity, as she elevates ordinary plastic mesh bags into sophisticated fashion statements. Through the thermal lamination process, these humble materials undergo a transformative journey, resulting in a multi-layered fabric masterpiece. This artwork not only celebrates the aesthetic allure of overlooked everyday objects but also underscores the creative potential of upcycling and unconventional material use in fashion design. *Citric Chic* serves as a testament to Cios-Jonas' unwavering commitment to experimentation and her belief in the inherent beauty of sustainability.



THE STORYTELLER'S MUSE
HEATHER O'FLAHERTY



The Storyteller's Muse

Heather O'Flaherty

Queensland, Australia

Fabric, plastic and paper mache

2023 Australian Wearable Art Festival Trashion Finalist

As a self-described salvage artist and hobby ceramicist residing in the Glasshouse Mountains on the Sunshine Coast, O'Flaherty draws inspiration from principles of creative reuse, slow fashion, intentional making, and the rich tapestry of stories, fables, and cultural folklore.

The Storyteller's Muse serves as a powerful testament to O'Flaherty's ethos, bridging diverse cultures, religions, and ethnicities through a symphony of textiles, paper, plastics, and ceramics. Through this multifaceted artwork, she articulates the interconnectedness of humanity, expressing universal emotions and connections that transcend linguistic and geographical barriers. This wearable art piece serves as a vibrant tapestry of human experience, weaving together narratives of the past and present. It serves as a catalyst for imagination, inviting viewers to explore the heart, movement, and traditions embedded within its intricate layers. Ultimately, *The Storyteller's Muse* celebrates the timeless power of storytelling as a profound medium for human connection and expression, reminding us of our shared humanity and the beauty of our collective narratives.



DEAR BABUSHKA
ISABELLE CAMERON



Dear Babushka

Isabelle Cameron

Queensland, Australia

Crocheted wool

2023 Australian Wearable Art Festival Supreme Winner

2023 Australian Wearable Art Festival Floriana Category Winner

2023 Australian Wearable Art Festival Textile Fibre Award Winner

During the challenging period of the covid-19 pandemic, Cameron underwent a profound transformation, rediscovering her core values and embracing her true self. Crochet, a slow and gentle art form, became her sanctuary, offering solace and healing during times of solitude. After a year of solitary crochet, Cameron emerged with a newfound sense of purpose, sharing her creations with the world and garnering a substantial online following, testament to her online persona as the "colourpuff girl."

Dear Babushka is a heartfelt homage to Bella's Ukrainian heritage, infused with whimsy and camp. The labour-intensive process of crochet intertwines with vibrant, contrasting colours and oversized elements, resulting in a dynamic and playful silhouette. This artwork serves as a nostalgic love letter, inviting viewers to reconnect with their inner child and reminisce about cherished memories. As it celebrates the richness of cultural heritage, *Dear Babushka* becomes a captivating tapestry of joy and connection. Through its artistry, it weaves together a myriad of emotions, touching hearts and fostering a sense of shared experience and wonder.



PERFECTLY TARNISHED
RAE SAHELI AND
RHIANNON THOMAS



Perfectly Tarnished

Rae Saheli and Rhiannon Thomas

New South Wales, Australia

Leather and shotgun aluminium

2023 Australian Wearable Art Festival Emerging Wearable Artist Winner

Saheli's artistic evolution defies conventional norms, as she has moved away from her traditional art practice to embrace a unique process utilising a 12-gauge shotgun. Embracing chance, chaos and randomness over conventional painted art, Saheli's art is a testament to the unexpected beauty that emerges from the interplay of intention and happenstance.

Collaborating with Thomas, whose expertise lies in designing exquisite pieces from leather, the duo brings together contrasting elements of rugged masculinity and sensuous femininity in *Perfectly Tarnished*. Rhiannon's background in leatherwork, including commissioned pieces for shows like "I'm a Celebrity Get Me Out of Here," adds depth and texture to their collaborative vision.

Perfectly Tarnished serves as a poignant reminder of the multifaceted nature of human existence. It celebrates the journey of self-discovery and transformation, honouring the complexities of our identities as creators, nurturers and protectors. By incorporating traditionally masculine materials and techniques into their art, Saheli and Thomas infuse their creation with a unique blend of sensuality and playfulness, inviting viewers to reflect on the evolution of their own selves.



COFFEE QUEEN
MADELYN JANE SUMNER



Coffee Queen

Madelyn Jane Sumner

Western Australia, Australia

Used coffee pods

2023 Australian Wearable Art Festival Trashion Finalist

Sumner, a young designer from Western Australia, earned recognition as a 2023 finalist with her striking creation, *Coffee Queen*, crafted entirely from coffee pods. Sumner's passion for design, nurtured during her two-year fashion design course, is evident in her bold exploration of silhouette, shapes and textures using a variety of materials. With a keen eye for pushing boundaries and sparking thought-provoking conversations, Sumner thrives on creating eccentric designs that captivate and inspire. She aspires to extend her creativity to the realms of film and theatre, crafting costumes that breathe life into characters and narratives.

Coffee Queen stands as a testament to Sumner's ingenuity and commitment to sustainability. By repurposing coffee pod capsules, typically destined for the landfill, she creates a mesmerising gown and crown that exude both beauty and environmental consciousness. Through meticulous craftsmanship, the coffee pods are transformed into intricate textures and decorative forms, showcasing their potential beyond their intended use. This wearable art piece serves as a powerful reminder of the transformative power of recycling, urging viewers to reconsider their consumption habits and embrace mindful choices. *Coffee Queen* embodies elegance and sustainability, inviting us all to tread lightly on earth and embrace the possibility of beauty in every recycled item.



***CIXI - THE POWER BEHIND
THE THRONE***
CYNTHIA HAWKINS



Cixi - The Power Behind the Throne

Cynthia Hawkins

Tasmania, Australia

Wood and paper

2019 Australian Wearable Art Festival Headpiece Winner

2019 Australian Wearable Art Festival Haute Couture Winner

2021 Tian Chao Collection at Fabrics of Multicultural Australia for Australian Wearable Art Festival in Sydney

Hawkins delves deep into her heritage and the captivating world of Chinese fashion during the Qing dynasty with her award-winning piece, *Cixi - The Power Behind the Throne*, with her handcrafted shoes being the only remaining component of this extraordinary piece.

Accompanying Cynthia's shoes from her 2019 winning masterpiece are another pair of her handcrafted shoes with each pair being a testament to her artistry. These 'Flower Pot Heels' pay homage to the Qing Dynasty's fashion, particularly the Manchu people's unique footwear. Inspired by historical accounts, Hawkins' shoes explore the intriguing theories behind the origin of high-heeled shoes in Qing dynasty fashion, blending functionality with cultural symbolism.

The 2021 Tian Chao Collection further delves into the intricate world of Qing dynasty footwear, reserved exclusively for women of esteemed status. Hawkins' meticulous craftsmanship is evident in these handmade shoes, constructed entirely from paper and meticulously moulded by hand using papier-mâché techniques. With towering 21cm heels, these shoes are not only visually striking but also carry a weighty symbolism, reflecting the burdens and responsibilities carried by those in positions of power. Beyond their aesthetic appeal, Hawkins' shoes symbolise the arduous journey of spiritual enlightenment, drawing parallels between the challenges of Buddhism and the physical demands of wearing such ornate footwear. They serve as a poignant reminder of the perseverance and dedication required to navigate life's complex paths.



BEAULAH THE BANKSIA SPY
KELCIE BRYANT-DUGUID



Beulah the Banksia Spy

Kelcie Bryant-Duguid

New South Wales, Australia

Home furnishing swatches and reclaimed upholstery fabric

2022 Australian Wearable Art Festival Avant Garde Finalist

Bryant-Duguid captivated audiences with her intriguing creation, *Beulah the Banksia Spy*, with this wearable art piece showcasing Bryant-Duguid's multi-disciplinary art practice rooted in themes of identity, environment, place, and belonging. Bryant-Duguid's artistic journey is diverse, employing a wide range of textile applications and techniques to convey her personal narrative. Her wearable art garments serve as mediums for storytelling, allowing wearers to embody alternative personas and express their individuality and identity.

Inspired by the mysterious allure of the Australian bush and the enchanting banksia, Bryant-Duguid created her heroine, Beulah. Drawing inspiration from May Gibbs' iconic "big bad banksia men" and Aboriginal Dreamtime stories, Beulah embodies the essence of a spy, with the banksia seedpods serving as silent observers, reminiscent of little eyes watching over the landscape. The reversible cape, akin to those worn by detectives in Agatha Christie or Sherlock Holmes novels, adds an air of intrigue and protection to Beulah's identity. Utilizing fabrics from home furnishing swatch books and reclaimed upholstery remnants, Bryant-Duguid hand-printed graphic golden seedpods onto the skirt using cereal box stencils. Free machine embroidery techniques were then employed to create the textured surroundings of the printed design, adding depth and dimension to the piece. *Beulah the Banksia Spy* not only celebrates Bryant-Duguid's creativity and craftsmanship but also pays homage to the natural beauty and storytelling traditions of the Australian landscape. Through her artistry, Bryant-Duguid invites viewers to embark on a journey of imagination and discovery, where the boundaries between reality and fantasy blur, and the spirit of adventure reigns supreme.



A U S T R A L I A N
W E A R A B L E

ART

festival

We look forward to bringing 'A Wearable Canvas' to your art space soon.

Helen Perry | 0431 065 964