

Transfashional Post/ Inter/ Disciplinary Lexicon

Edited by
Dobriła Denegri

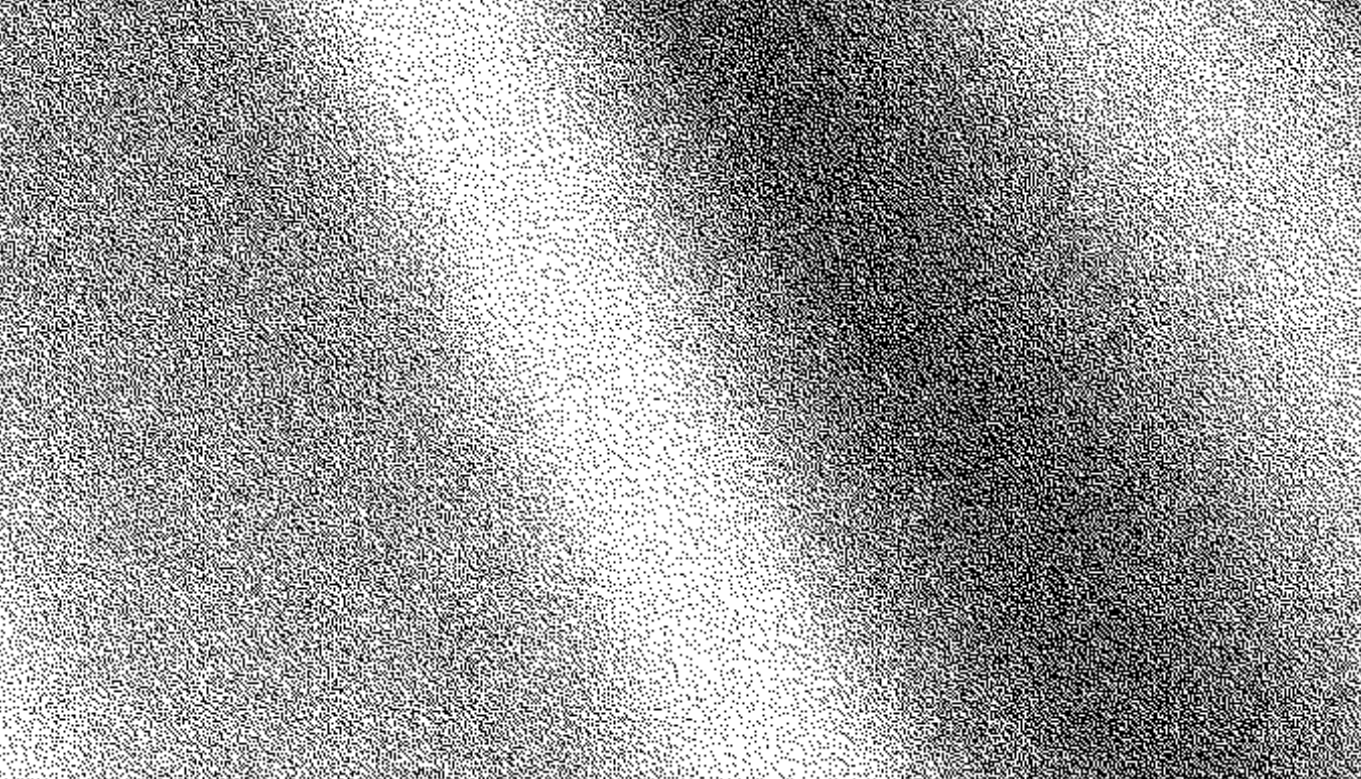
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Universität für angewandte Kunst Wien
University of Applied Arts Vienna

Transfashional Post/ Inter/ Disciplinary Lexicon

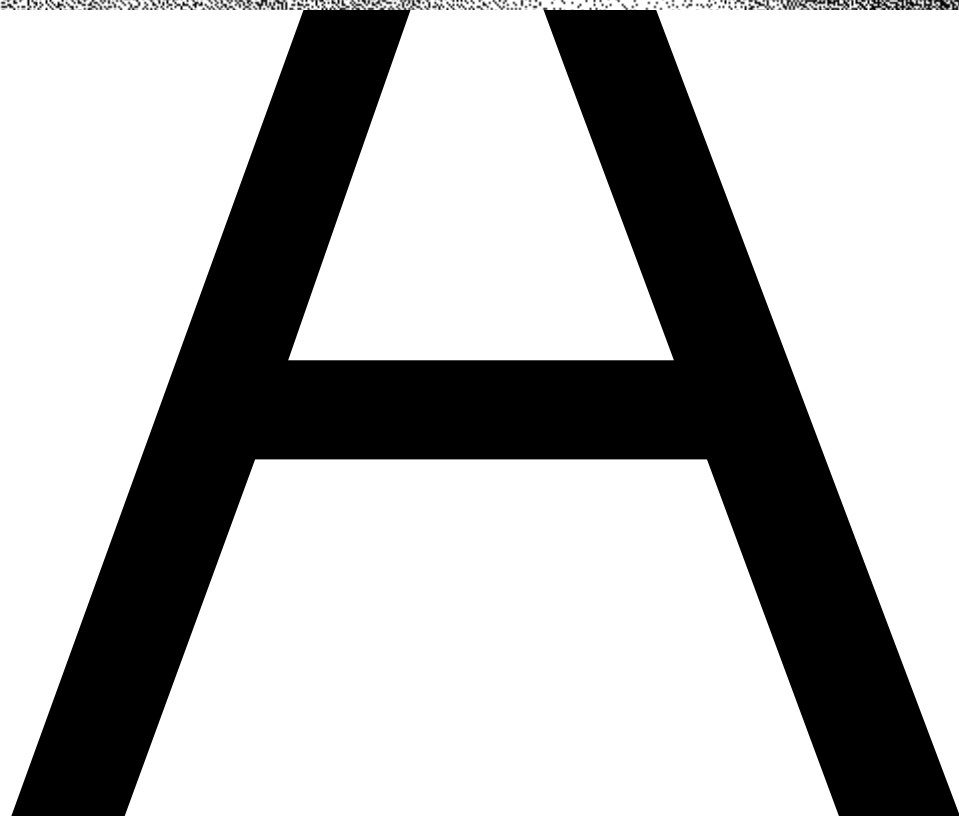
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Foreword

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A-01 Barbara Putz-Plecko

Like fashion, art and design are embedded in the social fabric; and in their contemporary manifestations and the discourses that they initiate they reflect the diversity and oppositional nature of current thought and behavior in regard to ways of understanding the world, relating to the world and assessing problems that need to be addressed. Fashion, seen as a cultural and social phenomenon and as a snapshot of a process of constant change, is, similarly to art, a seismograph of the state of society. Art and fashion can be understood as a multifarious resonance spectrum that inherently possesses the potential for change and innovation. Good artists and good fashion designers are visionaries. As such, however, they need to be able to perceive and reflect critically on current conditions and dynamics as well as the interests and dominant paradigms and 'dispositifs' connected with them. These are often extremely complex and contradictory.

For example, fashion looks for novelty; it creates a need for change, which implies creative technology, innovation, social exchange. At the same time, however, it results in inclusions and exclu-

sions and profits from social injustice. There is clearly a need for a revision of the fashion system as well as an imperative need to search for alternatives in the creative and production process.

Given the current state of world affairs, we need to rethink the position of the artist and designer in relation to social, economic and political structures, to ecology and the ways in which we handle individual and collective resources, to labor in times of digital transformation and to the massive inequity in our globalized world.

What does all this mean for institutions of learning and in particular for universities for art and design?

The task that art schools face lies in reconciling the individual artist's experimental, radical practices with the unruly, unpredictable, asymmetrical relations that characterize the world in which such art and design is conceived and brought to realization. We need to reflect in a consistent way on what is meant by art (and here I include design, architecture, fashion, etc.) and education today and how they can be seen evolving in the future. Instead of cons-

tantly applying pressure to conform, educational institutions like art schools go to great lengths to provide open, generous structures – that room for thought, room for maneuver, room for action and freedom that is indispensable for positive change and innovation, in other words, essential for sustainable and innovative development in which our individual and collective responsibility is taken seriously.

However, if we are to involve ourselves in art in a meaningful way, we must not only welcome open thought processes, we must also consistently question, examine or, indeed, break with habitual patterns of thought and action. Aesthetic experience, seen as a mode of taking reflective distance, can enable us to encounter new worlds of experience. As such, it should be understood as a transformational process that can play a significant role in developing an attitude of critical empathy, so essential for sustainable change: art as a catalyzing force in society, a medium for free discovery, but also for the awkward, the surprising, the unpredictable, the ambiguous, a medium for constructive divergence and productive play.

The quality of art schools is manifest, as it has been in the past, in the constant determination to provide and safeguard open spaces in which life circumstances can be interpreted and learned from in unconventional ways, spaces that encourage bold initiatives and leave room for open-ended processes, whereby no one is expected to know in advance where thought and practice are to lead. The general aim is to create within the study framework a space for learning and development that provides impulses for thought processes and the elaboration of work methods that are not merely adapted to knowledge that has been transmitted or to practices that have been established without questioning. This means opening up spaces for thought and action where difference and disagreement are welcome and "undisciplined" vocabularies can be developed and explored.

Seen from the students' perspective, the aim is precisely not for them to adapt themselves uncritically to established forms of practice. Of particular importance are learning processes that enable them to reflect on and transform the basic requisites. On the levels both of production and of reception, it is

essential to examine modes of functioning, to analyze the contingencies of the ways in which work is articulated, to contextualize one's work and connect it with the outside world. Students should become aware of the social aspects of artistic endeavor and should be able to find support for developing their own critical practice.

Dialogue-based reflection, together with the cultivation of differentiated knowledge and skills in practice and theory, constitutes a driving force in art-school teaching. This means that the deeper individual and collective interests become, and the more students expand their artistic knowledge and refine their skills, the better they learn, both individually and collectively, to formulate their questions, to develop their critical faculties and to examine their various approaches and positions, as well as to probe their personal potential and limits. They increase their ability to tolerate what is left open and in doubt; they learn, ultimately, to make constructive use of uncertainty.

Art schools maintain spaces that are consciously structured to ensure that encounter and debate regularly take place, spaces in which meaning and value emerge through a mutual exchange, through the recognition and creation of relationships, interconnections and affinities within groups and networks.

If we understand it as our goal to support the development of critical individuals who act responsibly, (self-)critically and constructively, there is no routine. "Business as usual" simply does not work. In order to develop new forms and concepts of the capacity to

act, we must avoid applying the usual patterns; we must learn and unlearn; we must further develop our ability to communicate and cooperate; we must break up binary forms of logic; we must recognize hitherto unnoticed connections; and we must develop a network-like, transversal way of thinking. In order to be able to take action in a way that is commensurate with the challenges that arise, cross-disciplinary and transverse forms of practice and new forms of collaboration are needed.

The demands and goals described here require an opening up of the systems, a general framework that favors new movement and encounters. Providing cooperative impetus is among the most important current priorities. It has become clear that the unrelenting specialization of disciplines and their fragmentation into increasingly narrow areas of concentration is a development that frustrates efforts to deal constructively with the major, urgent issues of daily life. The boundaries between scholarship, art and society must become more permeable, and research processes must be geared toward addressing issues that have relevance to our everyday lives and towards incorporating non-scholarly forms of knowledge. Complex problems can in most cases be better understood and more effectively dealt with in cross-disciplinary processes, that is, in integrative research processes: boundaries between disciplines are crossed, heterogeneous research practices and forms of knowledge become closely intertwined. The resultant process of mutual learning shapes cross-disciplinary collaboration and renders it fruitful. However, such collaboration also demands consider-

able presence on the part of everyone involved. What grows out of this – and what proves effectual – is knowledge that reflects social awareness, knowledge that has a particular potential to initiate innovation and to generate alternative strategies. In view of these observations, the university must set itself the task of opening up its institutional structures, transcending institutional boundaries and boundaries between fields and disciplines, enabling new synergies to be tapped.

The project presented in this catalog, "Transfashional: New Vocabulary for Fashion-Related Practice", a project conceived by curator Dobrila Denegri and which has evolved over the course of three years with a growing international group of students and teachers from partner universities, is a refreshing and model example of such an inspiring form of cooperation. Launched on the initiative of Martin Meisel, former director of the Austrian Cultural Forum in Warsaw, and subsequently supported by the Austrian Federal Chancellery (arts and culture section), the Austrian Federal Ministry (foreign affairs) and the Austrian Cultural Forums in London, the project rapidly generated extraordinarily stimulating dynamics in an open field of encounter and experimentation at the intersection of art and fashion.

For more than a century, art and fashion – a visionary dyad – have been dynamically interrelated. Today, these fields, along with design, architecture, (pop) music and other areas of culture, have merged into a creative lifestyle or a global 'art chic'. If it is true that art and fashion had for a long time, to a

certain extent, consciously kept distance from each other, in the late 80s the borderlines became permeable thanks to crossovers, collages, montages and overlapping. Fashion became the new leading medium; but it often profited, in a lasting way, from radical artistic approaches and intelligent synergies. The reverse is also true.

It was in this spirit that the project "Transfashional" opened up (and still maintains) dynamic spaces for exploration and debate for young, fresh forms of practice that are grounded in commitment, forms of practice that propose unusual approaches and reinterpret the liminal zone between art and fashion. They deconstruct dominant forms of logic and also challenge the individual to take a critical look at what he or she is wearing – at his or her second skin, at codes and ways of functioning and at the myths and methods that prevail in the fashion system.

I would like to express my deepest thanks to Dobrila Denegri, to all the participating students and colleagues and to all the international partner institutions for the enormous amount of work they have put into the "Transfashional" project. And I am certain that we are justified in looking forward with eagerness to new developments that will emerge from this project.

Barbara Putz-Plecko
Vice-Rector – Research and Diversity

A-02 José Teunissen

The title “Transfashional – Post/Inter/ Disciplinary Lexicon” describes perfectly how different disciplines in art, design and science have started to dissolve into a “post-(inter)disciplinary” condition. For fashion it means the discipline is questioning the classical meanings of fashion design beyond the functional, the wearable and being the expression of the Zeitgeist.

For London College of Fashion, UAL, a world leader in fashion design, media and business education, nurturing creative talent in this forward critical thinking is essential. In design, we teach ‘merged metiers’; a combination of heritage and radical thinking, craftsmanship and new technology. Through an inclusive, engaging curriculum we nurture the next generation of creative leaders and thinkers to lead on societal and industrial changes in responsible ways. Being an international community of practice we nurture those with different heritages and cultures, teaching them how to challenge and define the future of fashion. We empower our students to think differently, using fashion to examine the past, build a sustainable and innovative future embedding new values that can improve the way we live.

For LCF and UAL it is important to build strong European collaborations with educational institutes, galleries and museums to share the unique heritage and design traditions of the different countries and to explore and define together what a sustainable and better fashion future can entail.

May I thank curator Dobrila Denegri who initiated the “Transfashional” project and the Austrian Ministry of Foreign Affairs, the Ministry of Culture of Austria as well as the University of Applied Arts in Vienna, the Academy of Fine Arts in Warsaw, the Swedish School of Textiles, Borås University and the University of Bologna for their support.

José Teunissen
Dean of School of Design and Technology,
London College of Fashion, UAL

A-03 Robert Pludra

I am pleased that our Faculty could be a part of the next edition of the "Transfashional" project. Our participation this year is especially interesting because we have decided to present the projects of the product design course students, instead of fashion design students (as we did in the previous edition). The Faculty of Design, providing courses both in product and fashion design, is a part of the traditional Academy of Fine Arts in Warsaw, and is by definition based on three educational pillars: art, theory and design. Regardless of the course (i.e. product or fashion design) which the students choose, they would always have been provided with strong fundamentals in sculpture, media art and environmental art. We also pay attention to teamwork and experimenting with raw materials. In the current edition of the "Transfashional" project we present the effects of the first warm-up exercise, done by students at the beginning of the "Principles of Design 2" course, prepared every year by me and my colleague and co-leader of the course, Prof. Wojciech Małoplepszy, in a different version. The aim of the exercise is hands-on experience with raw materials and an in-depth exploration of the human scale. To achieve these

effects in the most effective way we ask students to design objects which are more art- or installation-related, rather than products. Why? Because it allows students to forget for a moment about the typical functional problems and focus on material properties and basic mechanisms. Because the mentioned task is our yearly starter we ask students to do teamwork as well. Depending on the year it could usually be a two- or three-person team, but sometimes it even involves the whole 30-person group. Thus, our students are becoming more conscious about their mutual skills and behaviours, and could utilize this knowledge over the next few years of studying. Because the final pieces usually seem to be quite abstract, in between design and art, and because they are body-related, they aroused the interests of the "Transfashional" project curator, Dobrila Denegri. We are especially satisfied that, in the times when fashion design crosses over to design and experimental art, our fields can unexpectedly overlap. The exhibition presents the objects and videos selected from the average versions of our first task, from the last eight years of the Principles of Design Studio 2 activity. The key for selecting the projects was

their relation to the body which automatically makes them more akin to the area of experimental fashion design.

Robert Pludra
Deputy Dean of the Faculty of Design,
Academy of Fine Arts in Warsaw

A-04 Clemens Thornquist

Abstracted clothing in exhibitions, weirdly wearable things in performances, or provocative dress-based interventions; these are not seldomly viewed as a form of artsy edge of fashion. The works may be casually appreciated by the industry, as temporary reliefs from the commercial pressure of fashion, or they are forgivingly overlooked, as pretentious displays and as something that is after effect, but at least takes an interest in the arts, although not accepted as art. A common perspective of such artistic works of fashion is often that they exist at the boundaries of fashion, driven by the will to present fashion as a relevant artistic tool for understanding, reflecting and reacting to different aspects of human life.

While the expansion of the boundaries of fashion towards and across other fields of practice and theory is of great importance, also for the development of fashion as a field in itself, "Transfashional" as an educational and exhibitiv project, more than others at the same time, celebrates not only the boundaries of fashion and its beyond, the artistic perspectives of fashion, but, perhaps more significantly for the field, art as

the natural foundation of fashion. In the transdisciplinarity of fashion there is not only something about something, a concern for the other; in "Transfashional" there is equally an important undercurrent regarding possible meanings for social life, environment, parliamentary situations etc, that rests in all the projects. Beneath the projects, there is something fundamental, a base that explores and develops the ontological foundation of fashion design by introducing new definitions and new methodologies. Hence, while one at first may be carried away by the suggestive meanings of the transdisciplinary works in "Transfashional", it is equally their senseless beyond, the categorical void, liberated from realism into an emerging state of freshness that does not refer to any other reality than its own individual character that is exactly the point. This to me is the importance of "Transfashional": the occasional perceived pointlessness, the richness of the bland that comes from a particular insight into the foundation of fashion and not only its edge boundaries.

Clemens Thornquist
Professor, Swedish School of Textiles

A-05 Simona Segre Reinach

The Master programme in Fashion Studies at the Rimini Campus of Bologna University is devoted to fashion studies and fashion theory. The students will learn how to eventually contribute to the complex pipeline of the fashion system, from researching the archives to the display of fashion, from fashion writing to assembling a collection, although they won't study specifically to become fashion designers. The multiple activities of fashion curation are therefore important issues to be confronted, mixing the theory and the practice of fashion. But the visual language of fashion requires – as José Teunissen precisely pointed out in the first "Transfashional" catalogue – to go beyond mere exhibition making. For the students, contributing to this catalogue meant becoming familiar with the latest thinking about visual arts, acknowledging the most recent fashion theories and facing the main problems everybody involved in the fashion system should face. That is, they were concerned with gender issues, body boundaries, technology, sustainability, and most of all, the complexity of the creative process. Nowadays fashion, as with other cultural phenomena, is undergoing a redefinition of its scope

and nature – we cannot rely upon rules, regulations and definitions established in the twentieth century any more. Few of the assumptions elaborated by practitioners and theorists can actually still be considered viable, as is the case with the debate around art and fashion. As designers and artists are pushing the boundaries, looking for new expressions and inspirations, so fashion theorists are engaged in formulating a new vocabulary for the discipline. It is precisely in dealing with what can be defined as a new lexicon of fashion, that the students who collaborated in the making of this catalogue found the most interesting challenges, becoming familiar with terms such as co-creation, unmaking, materialized movement, body object interaction, speculative garments, garment as idea - and connecting them with the artwork of the designers and with their own experience of fashion. Coming from many parts of the world, the students, as the artists-designers, have tried to connect their different backgrounds to a new common language of visual expression.

Rimini City Museum is an interesting location for the "Transfashional" project. Combining classical art with con-

temporary exhibitions of fashion and design, the museum hosts a permanent collection of Rimini's art and figurative culture in the ancient eighteenth century premises, a former Jesuit College, and experimental projects of performative arts in the so-called New Wave. Since 2012 the original building was connected to the New Wing, a white, beautiful rationalist construction recently acquired by the Museum to meet the diversified needs of contemporary art – a perfect site for the new edition of the "Transfashional" exhibition. On the ground floor special rooms are devoted to film director Federico Fellini and fashion illustrator René Gruau – both born in the city of Rimini.

I am very grateful to Dobrila Denegri for giving the students of the Master programme in Fashion Studies and the Rimini City Museum the opportunity to join the "Transfashional" network and be part of such an exciting project, together with major European institutions of Art and Fashion.

Simona Segre Reinach
Associate Professor, University of Bologna,
Department of Life Quality Studies



B

Post/Inter/Disciplinary Lexicon

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05

Lucy Orta
Ute Neuber
Clemens Thornquist
Ulrik Martin Larsen
Naomi Filmer

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B-01 Lucy Orta

- B-01-01 "Identity + Refuge II", 1996
- B-01-02 "Identity + Refuge - Glove bolero", 1995
- B-01-03 "Identity + Refuge - Cocktail dress", 1995
- B-01-04 "Nexus Architecture Interventions", 1993/1998
- B-01-05 "Procession Banner 1918-2018", 2018

DD I would like to start this conversation asking you about the term "co-creation" which you applied to very early projects you realised in the mid-'90s, as well as to some realised in 2018. Kate Fletcher speaks about "co-design" as a model "shaped by the goal of collaboratively designing products together with the people who will use them. Co-design principles of inclusiveness, cooperative processes, and participative action work to disrupt hierarchical power relations (as exemplified in most fashion brands) and offer users of clothes more control over their garments' design and production." On the other hand, Sandy Black uses the term "co-creation" to address intersections between fashion, science and technology, pointing to those collaborative practices which involve researchers from different disciplinary fields. I would be interested to understand what you intend with the term "co-creation", and whether this differs from the ways in which this, and the term "co-design", are interpreted by other scholars.

LO The definition of "co-design" that Kate Fletcher cites is very similar to the one Studio Orta calls "co-creation", likewise inclusiveness, cooperative processes and participative actions are methods the studio employs when working with different groups of people. Professor Fletcher's research operates in the field of fashion design and its related practices and she speaks of 'product' outcomes linked to clothing and its surrounding industry. Studio Orta, operates within the field of contemporary art and Jorge and I approach this concept from a different disciplinary stance. The co-creation we refer to is deeply rooted in Jorge's collaborative practice throughout the 1970s in Argentina, and the methods and processes he experimented with are inherently bound to the development of my artistic practice from the 1990s onwards. The 1970s in Argentina were dominated by the dictatorship and contemporary art practice shifted radically because of the political climate and resulting restrictions imposed. With the military oppression and violence, Jorge and fellow colleagues began questioning the 'traditional' academic art practices, looking for new artistic means to condemn the increasing social injustice, challenge the structures of power and give new visual forums to suppressed issues. The work they created couldn't be exhibited because it was too radical, and so the question of audience became a preoccupation; who were the audiences for the new art forms they were creating, and how to interact with them under a regime of imposed silence? Informal gatherings and underground activities became one of the methods; they served both as a safe space to create together and to reach new audiences through shared expression. The notion of a single authorship was not a preoccupation or goal and there were no outlets for dissemination, museums and galleries were not interested in presenting this kind of subversive work. Art was created together, in groups with a collective voice, through the necessity to manifest against the extreme political climate.



B-01-01

DD When you realised “Co-creation”, was it intended as a fashion project, or as an artistic one? And what was the reception of your works in the domain of contemporary art and in the domain of fashion-related researches?

LO The first co-creation project I developed was “Identity + Refuge” (1995). It evolved in a very organic way from the responses I received from my “Refuge Wear” exhibition at the Salvation Army Cité de Refuge in Paris (1994)¹. I had been organising workshops with the hostel residents to gather their feedback and the director of the Salvation Army, an amazing champion of the arts, suggested I create a fashion show with the “Refuge Wear” that was on exhibition. As the work was not conceived as clothing or ‘objects of fashion’, I didn’t think it was appropriate, so I proposed a new workshop that could engage more of the residents in the hostel. It would include elements of fashion –designing clothes and a catwalk – but it would be based on a more social approach to making, with an element of psychology involved. I based the idea on Social Enterprise models I had seen in Australia; as far as I knew, they were not present in France at the time. Together with the residents and staff we would go on to create a collection of clothing out of the discarded surplus clothing donated to the thrift store, using simple methods of transformation, breathing new life into unwanted goods to create a new identity both for the clothes, and possibly for the participants involved. I believed that through developing creativity and by paring this with training activities such as reconditioning or manufacturing, this could eventually lead to reinsertion. What I was doing was a social practice using creativity as a starting point, and the co-creation methodologies I put into place could potentially be applied to different disciplines. The director of the Salvation Army was a great inspiration, he deeply believed in the power of art and culture to bring about change and that the role of the artists was to bring culture to the doorsteps of minorities and for them to be implicated in the process. The final result, a collection of innovative clothes, received a lot of positive attention in the critical fashion press, and it was even copied by Martin Margiela². The art critics slandered it as ‘social work’ and not relevant to the current concerns of contemporary art. What was extremely motivating about “Identity + Refuge”, and other co-creation projects that followed, was a deep sense that we were breaking down the elite bastions of contemporary art. We were taking art out of the galleries and museums, into people’s lives, implicating them in the process of creation. We were acting as the go-between, giving people marginalized from the centres of power access to culture. We brought communities who would have never ventured into a museum or a gallery into these spaces. In the same way that co-design “attempts to disrupt hierarchical power relations”, the co-creation that we experimented with in the 1970s and the 1990s was effectively doing the same thing. By the mid- to late-90s graduates from the new MAs in Curating Contemporary Art were entering the workforce³. Educational outreach programmes were being established, and, as a result, new curatorial practices were being put into place. But despite these efforts, there were still many virulent critics who didn’t see a place or a role for artists working with communities. Some of the museums I worked with didn’t really know how to stage

an exhibition that wasn’t a single-named artist and we argued incessantly about interpretation labels for the artwork and the best way to represent the participants or groups. Although we created fantastic work with different communities, it wasn’t a very satisfying period in terms of its dissemination and so many of the project outcomes of this period have not been widely presented and some have never been exhibited; they remain buried within our studio archives. However, later you will find other examples of artists who used the medium of clothing in similar social and political ways - Alica Framis, Andrea Zittel, and Mela Jaasma, for example⁴ - and so eventually there is a ‘trickle-down’ effect.



B-01-02

DD Were there any specific theoretical references which played a role in your early work?

LO Very early on in my artistic development, in the mid-90s I began experimenting with co-creation without the knowledge of Jorge’s earlier practice in Argentina. One explanation could be that the political climate once again triggered a repositioning of the practice of art (and design). With the outbreak of the first Gulf War, my meeting with Jorge and the economic recession that unfolded post-war, I began to question my profession as a fashion designer, which no longer seemed relevant in the face of society’s collapse. I shifted my perspective away from design, searching for ways to use my creativity to express social concerns and bring about a new social consciousness. I looked for examples outside of the field of fashion because there were none that I could relate to from within. One of my references was the curator and writer Mary Jane Jacob who published “Culture in Action” (1995)⁵. She curated public and site-specific art projects and worked with a number of artists who were engaging with communities to explore social and

political issues through art-making - this was later to become known as 'socially engaged art', or 'social practice'. Mary was a pioneer and remains the most important proponent of this genre. I read about the work and cooperative methods employed by artists including Suzanne Lacey, Mark Dion, Judy Chicago, and Mierle Laderman Ukeles, for example.

DD I am wondering about the resonance that projects like "Procession Banners" have now in the fashion and art world... after twenty years what has changed and what is the response of communities you are interacting with now?



B-01-03

LO Being involved in "Procession Banners" (2018) has renewed my interest in the potential for co-creation and my new projects will be focusing on this. Thanks to the Social Responsibility team at London College of Fashion (LCF), University of the Arts London, and an important commission from Historic England, I was able to work with a group of women from HMP Downview, to pay homage to the

suffragettes who were imprisoned at Holloway during their struggle to obtain the women's right to vote⁶. The embroidered textile banners resulting from the collective workshop boldly express the thoughts and feelings and aspirations of the women involved. The women of Downview were proud to be represented, to project their voice beyond the confinement of the prison walls. At the same time, they learnt a lot about working together on a common project and their collective voice on the thirty banners was the powerful outcome. After the mass procession on June 10th 2018, which brought together over 90,000 women to celebrate the 100 years of the Representation of the People Act, I contacted museums and galleries in the UK, looking for opportunities to present the work and I was overwhelmed by their positive responses. The "Procession Banners" were exhibited by the Ikon Gallery in Birmingham, in their new space at the Medicine Gallery (October 2018 to January 2019) and the De La Warr Pavilion as part of an important exhibition that explores the many forms resistance can take, "Still I Rise: Feminisms, Gender, Resistance, Act 2" (February to May, 2019). The Serpentine Gallery have expressed an interest to support a second phase of this project, which is very exciting. It goes to demonstrate that institutions and curators have now fully embedded social engagement in their programming and have the resources to encourage more experimental community-driven approaches. As well as new curatorial approaches, perhaps the growing interest and support is reflective of a number of other influencing factors: a renewed appreciation in the hand-crafts, which are skills that can be relatively easily adopted and shared with groups of people in co-creation settings; a wider appreciation of so-called 'feminine' approaches to making (textiles, embroidery, crochet, etc.); a better representation of women artists using these kinds of techniques in major museums; and a better representation of non-western styles of art and therefore an opening-up to new cultures, styles, techniques that offer new ways of interpreting art practices. There is also the breaking down and merging of disciplines, which I see through the wide variety of educational programmes that I'm invited to speak to.

DD It seems that we are reaching a moment when larger ecological, sociocultural, and economic forces will cause a re-examination of design's value systems as well as the places where design skills are applied. Do you think this might lead towards an emergence of new roles for (fashion) designers, and new places to apply creative capacities outside of the traditional product-based routes?

LO Yes, you are right. These forces have been developing for quite some time and the more traction they gain the more they will become part of a new system. We have waited almost thirty years for social practice to become more mainstream, so we could expect this kind of timeframe for design practices. However, there is a difference between 'product' and 'art' and this will need re-evaluating, especially in terms of the institutional or cooperative frameworks that will need to be put into place or consolidated in order to support these emerging practices. For example, how do these new designers disseminate their work, where and to whom; and how are they supported financially in order for these practices to become more

sustainable, etc.? There is also the question of aesthetics and this is a much more complicated area to pin down and negotiate. Hopefully these new practices will begin to disrupt dominant aesthetics, especially in fashion which is controlled by global trends. The term Nicolas Bourriaud uses is 'circumstantial aesthetics' - the outcomes produced during co-creation or cooperative processes are related to the context and circumstances in which they are produced, together in discussion with people from different ages and backgrounds. The outcomes take on a new aesthetic that we are less attuned to or familiar with and, therefore, not so comfortable with yet. A better understanding of how new aesthetics can influence and play a role in the emergence and establishment of these new domains could be interesting to explore further.



B-01-04

DD How can educational institutions and research programs encourage the younger generations to explore these new routes?

LO Together with very passionate colleagues, we established the first social and sustainable Master of Design programme at Design Academy Eindhoven in 2002, with the ambition to introduce sustainable issues across all the DEA programmes at both BA and MA level. It's essential that a basic sustainability "tool-kit", relevant to each discipline, should be accessible to all courses at undergraduate level. However, this means training or recruiting knowledgeable pedagogic and academic staff in the subject areas. At LCF I'm currently taking part in a new Better Lives Unit under the heading 'Democracy & Activism', which is available to all BA students. Other headings include: 'Social Justice', 'Nature', 'Identities', 'Empathy', 'Cultural Sustainability', 'Wellbeing', 'Power', 'Representation', 'Collaboration', and

'Inclusion'. This is an incredible offer, which will give young people an opportunity to be confronted with topics that may be new to them. These kinds of proposals need to be embedded throughout the student's trajectory.



B-01-05

- 1 Art Fonction Sociale!, Cité de Refuge de l'Armée du Salut, Paris, 1994
- 2 Maison Margiela, "Artisanal Collection", 2001
- 3 The RCA established its MA in Contemporary Curating in 1992 and Goldsmiths in 1995
- 4 Alicia Framis, "Anti-dog", 2002; Andrea Zittel, "Uniform", 2003; Mela Jaasma, "The Follower", 2002, "Refugee Only", 2003
- 5 E.M. Olson, M. Brenson, M.J. Jacob, "Culture in Action", Seattle: Bay Press, 1995
- 6 Workshops in the LCF Making Change Unit at HMP Downview ran from January to June 2018

B-02 Ute Neuber

B-02-01
B-02-02 "Walking Wall", 1991
B-02-03
B-02-04
B-02-05 "Daily News", 2013

DD You are sometimes defined as a performer, but still, a significant part of your work relates to the fields of fashion and textiles. Where would you locate your current practice in disciplinary terms?

UN I started with goldsmith studies, metal product design, and millinery, but soon I shifted my interests towards textiles and interactions between garments, body and space. On one occasion Barbara Putz-Plecko introduced me as 'undisciplined', speaking about where my practice should be located. I could also see myself under the term you proposed once: "experimental artistic design". My practice developed gradually and I started to act on my own in front of people in 1989, not to make performances, but to demonstrate how a modular mounting system I made works with my 18-part endless dress. "To show how something (also ideas) works" is my motivation to perform. Initially, all my thoughts and experiments revolved around the question of how dress can be used to change or adapt to surrounding space. I call this phase "wearable dwellings". At that time I also developed an interest in the work that Lucy Orta was doing. I created foldable textile structures for several experimental pieces and developed installation strategies for quick changes. Through my work I was exploring body/space relations, but always starting from

me, my mechanical human potential and my perception. I see my process-oriented style of working as a bodywork-practice.



B-02-01

DD Through your work and your workshops you challenge some of the foundational aspects of the fashion-design process, starting with the omission of the "Lavigne bust", a mannequin created in 1841 by Lavigne as an ideal body-shape on which to base the creation of garments. What happens when you remove basic systems of guidance?

UN The idea of not using mannequins came out of the concrete conditions of several workshops I had been leading since the late 90s, and it came as a part of a spontaneous and empirical approach to the space, and how me and my students reacted to a given space. Traditionally it is expected that in fashion workshops you find big tables for cutting, mirrors and "Lavigne busts" which occupy most of the space and implicitly give directions on what to do and how to do it. Certainly Alexis Lavigne, the Master Tailor who worked in Paris in the nineteenth century, was an important figure and his inventions, patented tools (like a model's bust or the tape measure), and the principles of teaching cutting methods are still in use. ESMOD, the school he founded, remains a point of reference for certain approaches to tailoring and creating fashion. Yet, in my approach I recognise references to methods used in the Bauhaus school which were re-proposed at the Angewandte during my studies, although I am not happy with the distinctions between design and fashion that it introduced, omitting to include fashion-design courses in its

curriculum. In my later practice, the work of Otto von Busch and his fashion-activist writings and manifestos had a lot of resonance. But as I mentioned initially, focusing on a proper body and space came out of a concrete situation. I was a part of a collective called "modebus" and each of us from the team led a short course at the Salzburg Summer Academy. For my course I sewed one meter cubicles for each of the 12 students and hung them from the ceiling, so these transparent shapes would occupy the 'airspace'. To my huge surprise, the first thing students did was to enter into these cubicles. These hanging structures increased our awareness of the space between the ceiling and the floor, and automatically our moving in the space became more dominant and dynamic. Forming free-hanging textiles became part of the form-finding processes that the students undertook. One of the students transformed this cubicle into trousers, for example. He started the form-finding process by inserting strings at the vertical edges, so that the lengths could be varied. When he saw the effects of these variations on the cube, he came to a vision of trousers. This principle of shifting the attention from the still and steady body of a mannequin to the space itself, and in particular to the empty 'airspace' where we, as participants of the workshop, could move, developed further on several subsequent occasions. In 2014, AUT University in Auckland launched a call for "ShapeShifting - Conference on Transformative Paradigms in Fashion & Textile Design" and we, at the Angewandte, started to prepare our participation. Within these preparatory sessions, one of my students, who was doing climbing as a sport, brought her equipment and arranged it in the room, so we again had a focus on the 'airspace'. With her work she offered the opportunity for unusual bodily experiences for all of us. The group of students came to the conclusion, that wiggle-room, in the sense of a playground, is needed to trigger collective activities for the development of cloth. Our subsequent workshops would always begin with the removing of furniture ("Möbelrücken") to clear the ground, so we could put down carpets, which became part of our equipment from then on. While lying, sitting and moving on the floor, we discussed and worked.

DD What does "form-finding" mean in your practice?

UN I connect "form-finding" with systems I develop for playing, like "Kleiderbausatz" or other shape-shifting tools, as well as with forms I find around and use as a starting-point to develop something new. These are "form-finding" and "form-finding". I began with closed loops, since I was fascinated by the possibility of building something around the body and away from it, starting from a bracing loop outline. Then in my atelier I found a cut-off section from a long dress which I transformed into a closed loop and took this as an inspiration for a closed loop series of "Kleiderbausatz" parts.

DD How important is the fact that you re-use existing garments for creation of modular elements, which can then be infinitely reassembled and recombined?

UN When I started with the "Kleiderbausatz" it was not important to re-use existing garments. It was just useful and easy to take existing clothes for material drafts, in order to test the system which I began to develop. During the process of development I was invited to collaborate with Tiroler Künstler*schaft in Innsbruck. The idea was that Tyrolean artists would design patterns for fabrics out of which I

would create something fashion-related. So I started to think about my relationship with patterns. For me patterns were more than printed fabrics, it was more about textures, material treatments and characteristic textiles with all their details and particularities. Easiness and the theme of fabric patterns brought existing garments into play. When they were in, they became important, because people often react to them. Sometimes people want to bring garments they don't wear anymore, to transform them into a personal "Kleiderbausatz". Thus, the "Kleiderbausatz" is sometimes seen as an upcycling project, but it is not what I focus on primarily.

DD Is there a distinction between dressing and wearing according to you?



B-02-02

UN Since I started with an interest in modern jewellery, I often thought about the shift between jewellery and cloth. I made the distinction between how and where something is held on the body. Later, when I started to develop my systems, like "Kleiderbausatz", I started to sum up my experiences, perceptions and thoughts and I came up with phrases like: "To wear the process or to be dressed with

the process", or "to be dressed in the experience of the dressing-process." They tend to describe what I go through while carrying on "Kleiderbausatz" as a daily practice, or daily exercise. For a while I was doing something I used to call "Daily News", and it consisted of a daily action I would undertake: to go to my atelier to dress myself in "Kleiderbausatz". Dressed like that I would walk to the shoe shop where some of my pieces were displayed in the window, together with a big photo of "Kleiderbausatz". So once in the shop, I would exchange pieces, leaving some which I was wearing and putting on some that were already in the shop. Through this work I came to intensively experience what dressing and wearing practice means. The time I spent doing these actions brought a sense of playful easiness to the whole day. I had the feeling that I was creating a sort of immaterial dress just through this process of dressing-up.

DD Challenging foundational elements of the design process and using already existing garments - does this indicate some new way to make/understand what fashion is or what it might become?



B-02-03

UN I am interested in the shift from consumer into creator. Already existing garments are helpful for this. How do consumers adapt clothes for themselves? When I

work with students who will become educators, they engage with that issue very well. First they do the shift from consumer into creator, and then they are able to disseminate their experiences and skills during their work in school.

DD I see an important choreographic element in your work, if in the word "choreography" we hear an echo of two correlated interpretations: one connected with the greek root of the term "choreo" which means dance, movement; the other connected to the term "chorus", which indicates a group, a relation/ interaction between several subjects. What role do these elements have in your practice?



B-02-04

UN During my search for activities for the "ShapeShifting" Conference in Auckland in 2014, I became interested in archive approaches around dance and choreography, like "Motion Bank", a project by The Forsythe Company providing a broad context for research in choreographic practice, or AID (Les archives internationales de la danse 1931-1952) which, through a library, archives, exhibitions and lectures, tried to give wide public access to a true choreographic culture, and played an essential part in the dissemination of modernism in dance. In Vienna the search

for concepts to support the dance and fashion scene by the state, nationally and internationally, had started about the same time - around 2000. Already at that point I had the feeling that it would be interesting for the fashion scene to build something like the Tanzquartier Wien TQW for them also. When I read about the motion bank or the AID I saw again that fashion as a *métier* of body/movement/social art, like dance and choreography, could have been implemented in those archives. Like choreography and dance, my experimental process-oriented developments are not directly related to commercial aspects. I want to bring something into the world which one can start to experiment and play with, in order to experience oneself in surprising form-development-actions which most people immediately want to share and to do with others. Therefore I create settings and tools for exhibitions, performances and informal meetings. The opportunities to experiment and to surprise oneself are the same for me.



B-02-05

B-03 Clemens Thornquist

- DD Prior to your engagement with teaching and directing the Fashion Design programme at the Swedish School of Textiles you had experience of collaborations (as an intern and an assistant) in relation to two really remarkable figures, Robert Wilson and Vivienne Westwood. Is there something from these collaborations that you brought to your way of teaching fashion design?
- CT I think it is fair to say that my main artistic training comes from working at Viennne Westwood, and with visual artist and theatre director Robert Wilson. The experience of working with them gave me a good very foundation for my own work. And although their works may be very different, there was also some common ground that attracted me a lot. For example, both of them deal with their materials, clothing and bodies or performers and spaces in a very direct and material way. This was very different from my time in fashion school, for example, where much design work had to start from narratives and stories before being materialized. Secondly, it was also good to forget and neglect one's own will and wishes and instead focus on a material that was completely outside of oneself.

- DD What else (or who else) was influential in creating the method that you practice and implement now in your programme at the Borås University?
- CT There are many people that have been very influential on my own work. Apart from Bob and Vivienne, Prof. Pierre Guillet de Monthoux, for example, has opened my perspectives to the shared grounds between academic fields as well as being a great example of how to open up a traditional academic field and challenge its convention through philosophy, and especially aesthetics. More particularly in my field, the thinking and work by Linda Loppa in the Fashion department at the Royal Academy of Fine Arts in Antwerp has also been central to my thinking around foundational issues in body and dress expressions.
- DD Do you practice "instructions" from your book "Artistic Development in [Fashion] Design"? Are they part of your reaching program? How do students, formed on such an innovative, experimental and broad method which seems to stimulate and motivate creativity in the widest sense possible, integrate with the "real world" and fashion industry?
- CT While fashion and fashion design on the one hand build on some very central cultural functions that attract interest from many other design disciplines, fashion design methods have on the other hand been a much more underdeveloped area. The idea of these methods or instructions was to open up the traditional way of doing fashion design by pointing at many other different possibilities of developing body-dress expressions and functions. This is still important, I think, as I see the central skill of fashion design as concerning exploring, developing and giving form to ideas on the body, or in interaction with the body based on skills in material processing, design methods, garment construction techniques, sketching techniques etc. And if these skills are perhaps not always as respected in the industry as they should be, by exercising these methods or instructions, they build a general creative confidence, a belief in one's capacity to realize what one aims to do long term, in one's own way – something which is important for everyone when facing doubts or other challenging circumstances.
- DD Where is the place for designers' creativity, experimentation, and reflection in the present fashion system, mostly operating on a profit-driven logic and focusing on branding and marketing?
- CT Fundamentally, I understand that there is in all art an element of design, and in design there is always an element of art. That said, however, it is true that in the fashion industry, skills, knowledge and experiences that are central in the arts are often not at all present in many areas of the industry. However, the role of the university has to be broader than that of a business school, as it's a central institution for the development of society and not only for business. For example, there is a lot of evidence that there is a big and serious need for change in the production and consumption of clothing, not least from an environmental perspective. To power this change, creative skill and creative confidence are very important.

- DD When a director of a Fashion Design programme states: "Fashion is unimportant. But clothes are important" - what does that mean?
- CT To me this statement points back at the fundamental questions of clothing as an artistic field. At The Swedish School of Textiles this resonates, for example, with the development of what we find to be the much overlooked theoretical foundation for fashion and fashion design that concerns definitions and methods in fashion – clothing – design, where that aim is to explore and develop ontological qualities in fashion design. To me, this perspective on clothing – connected to artistic expressions but not necessary to business fashion – is something that education and research in fashion design needs to be much more concerned with, in order to develop fashion as a well-grounded area. As we have been working with this for a long time, I'm therefore very encouraged to hear such statements by other fashion institutions.
- DD Is fashion really a way of expressing our individuality?
- CT Unfortunately, I think no, although, of course, fashion as a socio-economic phenomenon is beyond any reasonable doubt driven and promoted by the myth of individuality and personal expression as well as vague promises of personalisation. Still, at its root, to dress as the definition of giving form to ourselves through what we wear still has the potential for difference and individualization.
- DD A lot has been said and written about fashion and identity, while you seem to focus more on fashion and integrity. What does this relation implicate for you?
- CT It is true that fashion is often regarded as a cultural expression of something, and yes, often it is in terms of identity, in the sense of something expressing a similarity or affinity with something already existing outside of our self. In this sense, fashion – through clothing – is about expressing something, anwhing, affects the body and wearer and how this inward interaction constitutes in itself an expression that afterwards may be conceptualised as an idea. Put differently, it means that my interest lies as much in the foundation for embodied expression wherein the act of wearing constitutes the wearer, as how the wearer constitutes what they wear.
- DD It strikes me to notice how certain formal principles pervade both your visual work, as well as the work of some of your collaborators and students I invited to take part in the "Transfashional" project. These are very different in an aesthetic and conceptual sense, yet somehow similar in composition: in your photos which I saw, there is a recurrent motif of a single figure, in an empty and slightly abstracted space, looking quite self-absorbed either in their thoughts, or in some manual work, or some other activity. Sometimes the photographed figure seems to "belong" to the space it inhabits, sometimes it looks displaced. Sometimes it seems that you establish a relation with your subject, but in most of the cases it looks like you act as a voyeur (or a scientist), observing and capturing the scene from a distance.

But what appears as a common denominator is an interplay between two basic elements - a body and a space. I found the same thing - a figure occupying the center of an "empty" and relatively neutral scene - in works by Ulrik Martin Larsen, Saina Koohnavard and Linnea Bågander... Body and space - two terms which have both physical and metaphysical connotations... What role does material (the "garment") play in relation to these two points?

- CT A way to describe the role of the material in much of this research is to make a distinction between the difference in materials exploration and materials selection. In this kind of research, the material – garment or wearable thing – is explored through the body, or the body and space relationships. As a process it is about discovering and finding garments and materials through the body in relation to space. In more programmatic terms, one can for example say that the Body, Dress, Space research program (bodyandspace.com) explores new expressions and functions in clothing and fashion through approaching garments as a material connecting body and space. This is for example different to a traditional design process where materials are selected at a later stage based on already defined criteria, or different to Barthes' notions of fashion where 'to dress' in a certain way is not to act but to display the meaning of doing. Instead, 'to dress' is here primarily 'to act', and where the act of being is constituted through body-material-space interactions in a priori meaning. Nothing but to act with the material is intended, and meaning is not conveyed or acquired through the act, but where wearing as an explorative process in turn allows for an infusion of meaning.

B-04 Ulrik Martin Larsen

B-04-01
B-04-02
B-04-03 "Dressing Wearing",
2014/15
B-04-04 "Gestures", 2018

DD You have been trained as a fashion designer, but very early on you shifted your interests and engagements towards costume design. Where would you locate your current practice in disciplinary terms?

UML The shift towards costume design was pretty random at the time; I was asked to make a tuxedo for a friend of a friend's wedding, and that friend turned out to be a dancer/choreographer at The Royal Danish Ballet. We quickly became friends and he asked if I was interested in doing some costume work for two modern pieces he was choreographing at the time. I had just graduated and was quite undecided about what I wanted to do, so I jumped at the opportunity of trying to work within a slightly different field. It was a very fruitful collaboration and to me there wasn't any fundamental difference - I was dressing the body, and in this case, highly skilled and trained bodies that could do amazing stuff with garments in movement - which in turn of course opened up a lot of new ideas and approaches. Along the way there have been several other collaborations, within costume design, fashion design and photography/sculpture, and I feel at home working in all those disciplines. I guess over time I have discovered that I'm more interested in the idea, and in finding the right context or medium to suit that idea.

DD There are many examples of collaborations between fashion designers and choreographers engaged in contemporary dance. Are there any among those that you feel are particularly inspirational/referential to your way of dealing with the choreographers and dancers you collaborate with?



B-04-01



B-04-02

UML It's difficult to get insight into how other collaborations work as we are normally only faced with the final result. Purely based on the visual output and the concept there are many works that are visually arresting and I have a soft spot for Sasha Waltz and her seminal work "Körper" in which bodies, scenography and objects all interact with movement. To me this was one of the first pieces where I experienced a different sort of synergy on stage, where a narrative was allowed to unfold through the relationship between the body, movement and object.

DD In the experimental sessions you conducted and filmed, it seems to me that the "garment" is a subject and an object of choreography. But then this "garment" is not really a garment in a conventional sense of the term. What is this "garment" for you?

UML The garment is an object that facilitates certain movements or movement patterns and directs the body. It could be seen as a kind of implicit choreography held within the form of the garment. To a certain extent the "garments" are speculative as they are formed with the intention of instigating movement without knowing exactly what those movement will be before the wearer takes over. Generally speaking the "garment" in my view could be anything and everything that relates to the body.

DD Is a "garment" determining the movement, or it is a negotiation in which also you and the performer play a role?

UML It's a triangulation of performer, garment and myself as a sort of instructor; in some cases I leave it open for the performer to discover what to do with the garment, at other times I give simple instructions and a way to start the bodily conversation between the performer and "garment". Improvisation plays a big part in this process and it's often a question of starting over many times, each time with a new focus, a new placement of the "garment", involving more performers and trying to exhaust the possibilities or the potential of the "garment".



B-04-03

DD Are your experimental filmed sessions a "work" in their own right or do they have some other, maybe even practical, end/aim?

UML They are both result and process, open and finished. I hope that they are also a kind of manual, a way to start working with or think about garments, bodies and movement in a different way.

DD Do you see films as mere documents of experimental exercises you conducted, or do they have a status of an "art work" to be shown within exhibitions?

UML In most of the films there has been an editing process to ensure a flow of

sequences, there has been tampering with the speed and flow to pinpoint or obscure certain elements, so in this respect there have been some artistic choices made. I guess you could say that they are artistic documentations.

DD What is in your opinion the distinction between dressing and wearing?



B-04-04

UML Wearing and dressing are of course closely related, and in analysing and conducting my practical work I get quite confused at times. Dressing to me represents all the in-between stages of a garment, the garment in movement whilst being put on or taken off the body. The scope in dressing is somehow much wider as actions such as holding the garment, picking it up from a chair, or unfolding, unbuttoning or unzipping all point towards an impending action that involves the garment. Wearing, on the other hand, implies that the garment "follows" the body.

DD Laying the attention on "wearing" (as it seems that you are doing) - does this indicate some new way to make/understand what fashion is or might become?

UML I find it quite fascinating that the making of form in fashion is such a static endeavor; in most cases garments are based on flat pattern constructions or draping on a dress stand (mostly just a torso without a head, neck, arms, legs, feet, or hands). I suspect that there might be a huge potential in involving the moving, active or performing body much more in the development of garments and form in general.

B-05 Naomi Filmer

- B-05-01 "Mouth" for Hussein Chalayan, 1995
- B-05-02 "Earlobe light" for Hussein Chalayan, 1995
- B-05-03 "Ball in the Small of my Back" for Alexander McQueen, 2001
- B-05-04 "Ball Lenses", 2008
- B-05-05 "Heel and Toe Ball Lenses", 2008

DD You are trained in jewellery design, but your work was always about pushing the boundaries of what an adornment or an accessory can be. Conventionally it stands for preciousness and durability. How have you interpreted these qualities through your work?

NF I studied 3D design originally, but went on to the jewellery MA at the RCA in the 90s. It was there that I learned more about contemporary jewellery and the dialogue and debate that defined it. At college the traditions and definitions of jewellery were shifted, tested, challenged, and I was free to explore this tension between jewellery, the body and object without any commercial concern. My approach to jewellery as a medium was far from the traditional conventions of precious jewellery and luxury accessories. Instead my focus was on representing the human body as a physical subject, as form and space, using jewellery as the vehicle to do so. Over years of working through various projects on a broad spectrum of jewellery, I came to the conclusion that what is important, dominant and precious is us. Our flesh, our form, sensation, and experience. Details of ourselves can be interpreted as adornment and abstracted as an object. I work with bodies to inform shape, manipulate material, direct process and even provide

material with which to make. It's a long time since I made work to be worn on the body, yet this thinking continues in my work.



B-05-01



B-05-02

DD More than adornments in the conventional sense, you speak about your works as "body-related-objects". What is the nature of this relation between the body

and the object? Is body only the site or something more?

NF The body is SO much more than site for placement. It is also a site for sensation and experience. The body can feature in an object as the representation of ourselves ... as metaphor, sculpture, or a reminder where we can afford to be reminded (mannequin prosthetics)... The body interacts as the director and facilitator of process and of crafting the work. Objects have the power to manifest our bodies as physical and material...



B-05-03

DD What aspects of body or existence are the most interesting and challenging for you to explore and translate into something material and potentially even wearable?

NF Volume and mass of flesh. Form and definition of anatomy. Body temperature. The act of breathing. The sound of ourselves....breathing, clearing the throat, stroking hair and skin. The manifestation of our material existence, such as the moisture from exhalation, sweat, saliva...

DD What status do or should productions have which are on the edge between functional/usable and speculative?

NF Status? Is it an issue of status or an issue of context to communicate these works? I find this is much spoken of in an educational and academic context. Status should vary according to the originality and quality of the work. In that way I remain rather traditional.

DD What is the most challenging for an artist/ design practitioner whose work is not commercially oriented, to maintain its creative practice?

NF Socio-economic issues - earning money to fund more work and to fund one's living. For me this has been the biggest challenge. Teaching is a consistent vocation for me and supports my living, but is not enough to fund other projects, so it is necessary to either work on otherwise funded projects/ commissions, or search for funding from a different source.



B-05-04

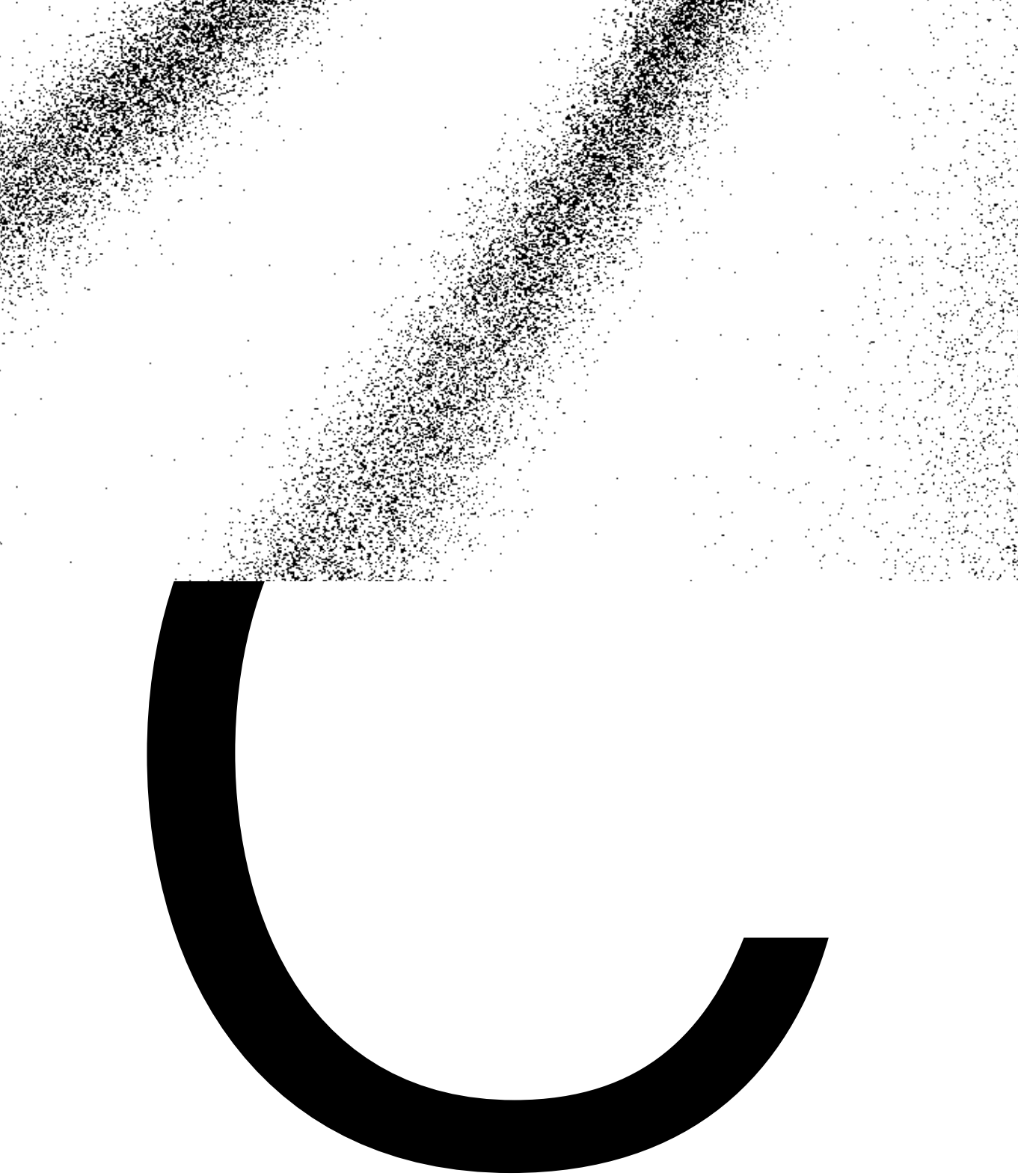
DD What position does collaboration have in your work and what type of collaborations do you value the most?

NF a) Physical development of my work. Collaborations have been imperative to the development in my work. Having collaborated with curators, designers, craftsmen, filmmakers and sound artists I have fallen into conversations and occasions that I would not have otherwise encountered. My work has grown in scale and expanded in material choice. Mostly I am no longer the maker of my work, so collaborating with other makers provides the opportunity to continue to explore and learn - to achieve a quality and difference that I otherwise could not reach if working alone.

This way my understanding of materials, process and craft continues to grow. For example, working with the glass blowers in Leerdam, in the Netherlands, was both informative and motivating. The conditions of glass blowing and working within their time remit required me to work in a very different way to other projects. I had to make decisions on the spur of the moment and direct them within their rhythm of making. The collaborations stretch me. b) Professional networking. Of course collaborations also bring opportunities to exhibit and display my work in galleries and museums internationally, which expands my audience, and broadens my professional networking by meeting and working with experienced exhibition facilitators and fellow exhibitors. c) Concept development - thinking through my developments. One collaboration that has been important to me is with the curator Judith Clark. Our conversation over 20 years often returns to particular themes of gesture and pose alluding to movement, and the significance of this in fashion exhibitions as display and bodily representation. This ongoing conversation teaches me that returning to an idea with changes of material, context and positioning may seem small but there are new conversations to be had each time and that one ongoing conversation in one pathway can inform other lines of thought. d) Organisation. Finally, collaborations compel me to move faster and respond respectfully. It organises me. I am not productive alone - I need conversation, shared objectives and deadlines to get me going.



B-05-05



C-01 Collective Interview

QUESTIONS

GB Golshan Bahrami
 LD Lorraine Dsouza
 MG Matteo Gandolfi
 RK Rajat Kumar
 FP Flavia Piancazzo
 GT Gazelle Tari
 MZ Mengran Zhang
 DZ Danyusang Zhang
 YZ Yingtao Zhong

ANSWERS

LB Linnea Bågander
 NBC Naomi Bailey-Cooper
 AK Afra Kirchdorfer
 SK Saina Koohnavard
 MM Maximilian Mauracher
 AR Ana Rajčević
 LT Lara Torres
 BG Barbara Graf

HOW WOULD YOU DEFINE YOUR ARTWORK IN THE CREATIVE INDUSTRY?

AK My work reflects on how we can shape things for the upcoming future in an ecological and sustainable manner, bypassing all possible differentiations and categorisations of people, starting with class, economical status, gender, etc. My work should function as a trigger for a debate, a reflection and a rethinking of the whole clothing manufacturing process as well as the wearing of clothing and its disposal.

WHAT ARE YOUR MAJOR INSPIRATIONS?

LT I like to think of inspiration as 'an act of breathing in' what is going on in the world, and how that translates in the work produced.
 NBC Nature is probably my biggest inspiration. I am particularly fascinated by degradation and ecosystems, as well as the aesthetic of nature.

HOW DO YOU FEEL ABOUT ETHICS IN YOUR WORK AND IN FASHION?

SK I believe that we have a great responsibility in terms of the way we design, produce and consume. I always feel that there are things that I can do within my practice and daily life to push this further, and especially within education where I currently spend almost all

of my time. With that being said, we have to acknowledge that ethical issues within fashion are something that it is difficult for many to get their head around, whether you are a design student, a consumer or a designer. Many are still unable to make that ethical choice due to the abundance of information that is sometimes disguised as hype and sometimes pure fact. There is a shift, however, as there are more ethical companies now than just five years ago, acting as role models for young designers. But we have to collectively understand that if we demand more ethical responsibility from companies, designers and producers, it also means that we need to forgo some of our own personal needs. This is currently where we are stuck at the moment.

DO YOU CONSIDER SUSTAINABILITY IN YOUR WORK?

LB Being a designer working with materials, I am obligated to reflect upon sustainability. An important part of the work process is to reuse materials and to reduce waste. This is done through small-scale prototyping, and prototyping in old prototypes or previous projects until I know enough to make a final version. And never throwing anything away since it can always be used for a workshop. The sustainable aspect however reflects poorly in my choice of materials since they often are chosen due to aesthetic qualities in the absence of equally expressive sustainable options.

HOW DO YOU RELATE DESIGN WITH TECHNOLOGY NOWADAYS?

SK I believe that knowledge of the craft incorporated with design software is highly significant. I see a tendency today where clothing design has evolved into styling. It does not necessarily

have to be a negative thing, but I would like to see a greater focus on design solutions. Looking at our current global situation, with less demand for textile production, I believe that cross-border thinking is a valuable tool where knowledge of the craft together with new ways of doing can generate ideas. Instead of the fashioned garment we can gaze more towards the engineered garment. We have had 3D modelling softwares for garments for a couple of years now that can be used for decreasing the amount of prototypes at one end, and act as a communication tool uniting designers, engineers and technicians at the other end. So technology has a great impact, but also uniting professions and the technology thereof through cross-border thinking, allowing for alternative and more intelligent design solutions.

NBC I think that the idea of the modern craftsman is really interesting, and how people are adapting or modifying technology to create something unique. Design and technology have become totally intertwined, and this is often a good thing. However, I think it is important to maintain handcraft so that we are not completely disengaged with what we are making. The space which is created when you work on something by hand is also so valuable, that time to slow down, learn and reflect through doing something tactile.

AR "Taurus" is an ongoing exploration of the idea of separation and conjunction between human and animal in my work. As a continuation of the "Animal – The Other Side of Evolution" series, it symbolises an imagined evolution where humans have developed more in tune with their natural habitat. It suggests a world where mankind is not obsessed with overcoming nature for its own benefits, but instead allows himself to be shaped and transformed by novel natural processes. I was specifically drawn to trophy horns, as a symbol of mankind's display of power and dominance over nature. "Taurus" upsets this hierarchy, the

COULD YOU PLEASE TALK ABOUT YOUR PROJECT FOR THE TRANSFASHIONAL EXHIBITION? HOW YOU CAME UP WITH THIS IDEA?

WHAT KEY WORDS WOULD YOU USE FOR DESCRIBING YOUR WORK USING TRANSFASHIONAL LEXICON?

- AK Unmaking, co-creation, materialised movement, speculative garments, body object interaction, garment as idea.
- NBC Materialised movement, body object interaction, fabric treatment, and traceability.
- LB Materialised movement, material choreography or material reflection would be some keywords that would describe my work.
- BG Materialised movement, speculative garments, body object interaction, deconstruction, garment as idea, hybridisation, un-functionality.
- LT Unmaking and deconstruction.
- MM Co-creating and co-design.

DO YOU THINK THAT YOUR WORK CAN BE CONSIDERED SOMEHOW AS FASHION BY THE GENERAL AUDIENCE?

- AR Maybe. And maybe not. My work has been perceived as sculpture, as art objects, as contemporary jewellery, contemporary design, and also as new fashion in the past, always with two words placed next to it: experimental and futuristic. The work performs a double role. Once on the body, the sculpture becomes fused with the person, existing as artefact attached to the body. Once on its own, it becomes an independent artwork exhibited in galleries. I guess this gives people a lot of space to choose, that is why you shouldn't be asking me this question, but the audience themselves.

IN WHICH WAYS DO YOU THINK THE AUDIENCE'S PERCEPTION TOWARDS EXHIBITING FASHION IS CHANGING NOWADAYS?

BG Exhibiting fashion sometimes brings up aspects that have always been inherent in fashion, but which have not been so much reflected in formats traditionally attributed to fashion. Exhibitions with or about fashion often focus on the margins of fashion or the relationship to other disciplines. This may change the fashion itself or how fashion is received and perceived.

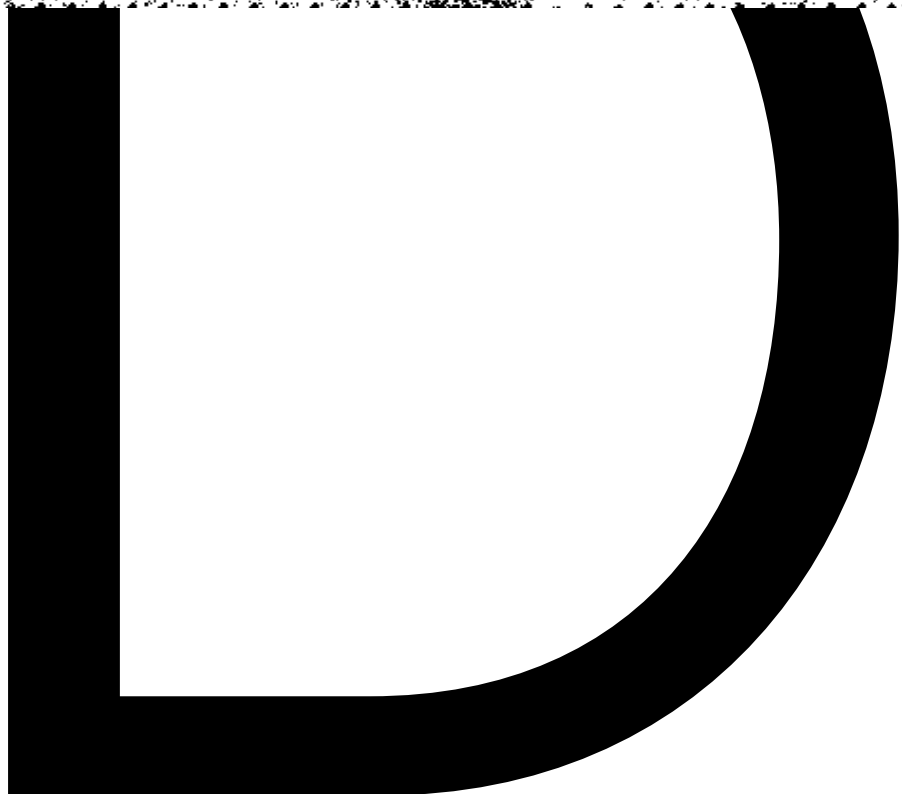
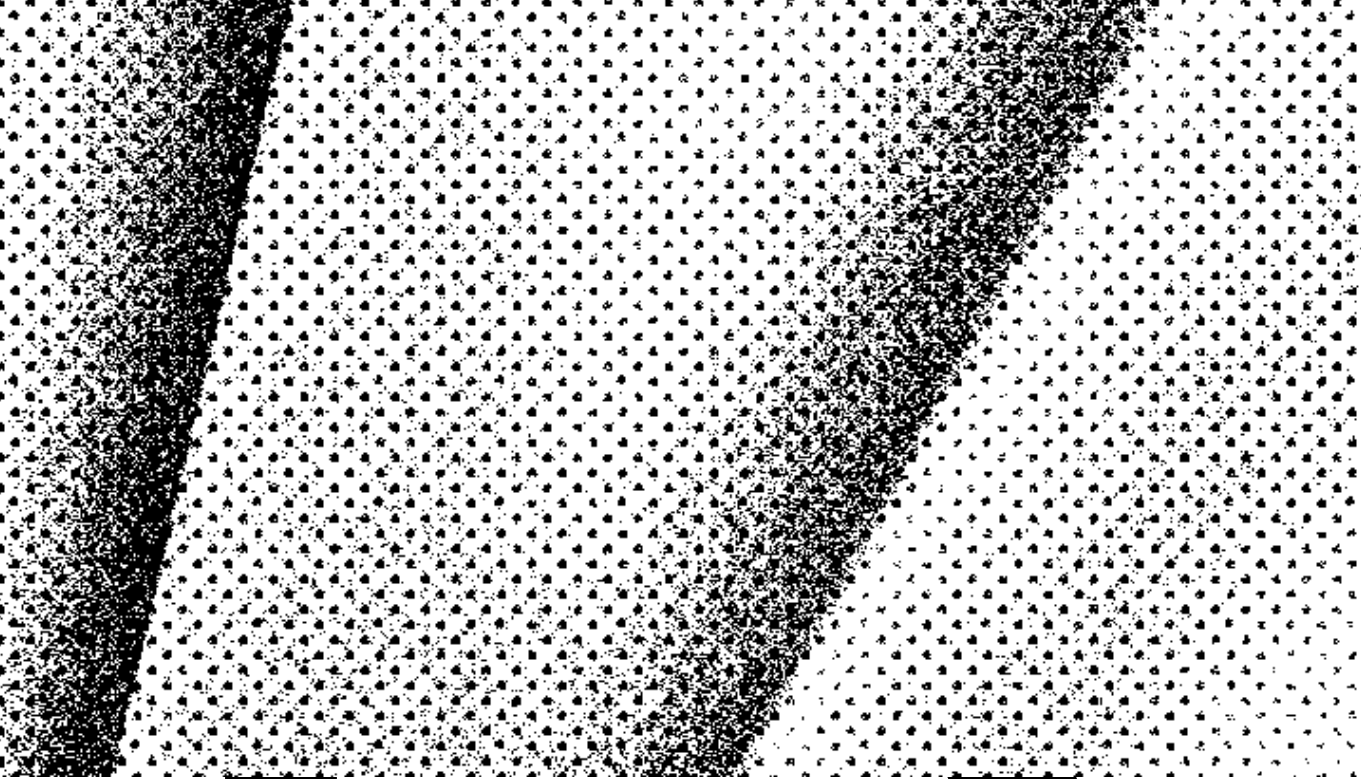
AR Not every fashion exhibition is exhibiting fashion. I believe that there should be a new title or a new art/design field name for artists and designers working in experimental fashion. I don't think that the perception of the audience has changed but rather that a new field emerged where artists are using the body and fashion as a means of expression.

WOULD YOU HAVE SOME SUGGESTIONS FOR THE NEXT GENERATION OF CREATIVES?

BG I propose to locate innovation as artistic and not to let the technological challenge become dominant, but rather to interweave it with socio-political and philosophical questions about human existence and to allow oneself the freedom of useless inventions - artistically 'fabulating' into the future.

MM Collaborate and experiment. Being creative is rarely about "inventing" or coming up with something from scratch - that's science. Creativity is rather finding new solutions usually based on already existing things for so far unsolved problems. It's about seeing - or making visible - things or phenomena others haven't seen before, by drawing new connections or building bridges. Therefore, collaboration is key, especially in our fast-paced times: interdisciplinary work becomes more and more important and I usually collaborate with either photographers, illustrators, developers or thinkers on projects to come up with new visual findings. It's easier to question things having a counterpart in a way that is not only approving but also criticising. A GAN and its two networks function in a similar way actually: the generative network creates so-called

candidates while the discriminative network evaluates them. By working against each other the GAN as a whole gets better and better. Creatives should do the same: challenge each other!



D-01 Dobrila Denegri

"Transfashional" was initially just a word - an invented word. It was a floating signifier, as Claude Lévi-Strauss defined the term, "in itself void of meaning and thus apt to receive any meaning." It was coined combining the prefix "trans", meaning across, beyond, through; and the word "fashion", transformed into an adjective, so that the allusion to something relational, processual and "in-the-state-of-becoming" would be emphasised even more. As a term without a fixed meaning, it was ideal as a title of an exhibit project which was conceived as research-oriented, processual and open-ended. In curatorial terms, "Transfashional" was a decision to make an exhibition about something without exactly knowing what it is. Yet, naming it "Transfashional" meant situating its content in the liminal zone between different disciplinary categories, where fashion and fashion-related practices meet with art, design, architecture or performing arts.

Curatorial research started, following this loose guideline, and after numerous studio visits, encounters with teaching staff, alumni, and students of three partnering institutions (The University of Applied Arts, Vienna; London College of Fashion, University of the Arts London; and The Academy of Fine Arts, Warsaw), a heterogeneous group of creatives was formed. The fact that they worked in a cross-disciplinary manner was no guarantee that a coherent exhibition would be the result, so the first step in developing a common project was to organise a workshop addressing the theme of showing fashion within a contemporary art museum.

Sessions of talks and workshops took place at The University of Applied Arts in Vienna, and they began with the conversation with Hussein Chalayan, certainly the most accomplished artist among fashion-designers. Chalayan was the one who truly made shifts

1 "Afterwords" A/W 2000 and "Kinship Journeys" A/W 2003 are the most epitomic among a vast number of fashion shows whose visual narrative and choreography were created using the language of art and artistic display.

2 "Sakoku" S/S 2011, presented during the Paris Fashion week at the Galerie Deborah Zafman, 1/7.10.2010.

in-between contexts, introducing the conceptualised language of installation and performance onto the catwalk¹, and using an art gallery² as the ideal space for showing a collection, critically addressing the tendency of presenting fashion in hyper-accelerated, sensationalist and opulently spectacular ways.



D-01-01 Anna-Sophie Berger "Concrete Coat (abstract brown)", 2016

D-01-01

3 e.g. "Kinship Journeys" showed at the Paris Fashion Week "was initially conceived as an installation, to be presented within the exhibition curated by José Teunissen at the Centraal Museum in Utrecht. The piece became part of museum's collection after the exhibition" stated Chalayan during the talk in Vienna.

Chalayan spoke from the position of a practitioner and pioneer in pushing the boundaries of making and presenting fashion, noting that for a designer who wants to remain independent, autonomous and keep high levels of creative integrity, it is becoming almost impossible to survive in the present state of the fashion industry. Museums, galleries and art biennials, as well as theatres, represented a parallel world which allowed him to exercise creative freedom and introduce a higher degree of reflexivity. Through his work he continuously shifted display codes from one context to another, introducing narrative elements onto the catwalk which seemed to be more appropriate for an art space. Some of his presentations were actually conceived for the static space of a museum, and transposed later to the catwalk.³ Chalayan's fashion shows were described as 'reinvented rituals' by Emily King, who testified how these rituals could be received with ecstatic applause, but also with "nervous muttering and confused outbursts" (King, 2011), since they were considered too ambiguous in their meaning, overly intellectualistic and conceptual.



D-01-02

Following this line, "Transfashional" began questioning how an art institution can be used as a platform for creating and presenting fashion-related work. 'What kind of semantic resonances would fashion acquire within the frame of a contemporary art museum?' was asked, implying that context always affects reading and interpretation. It is obviously not taboo to exhibit fashion, and especially experimental fashion, within an art institution anymore, but it isn't that frequent either. Looking back into the history of fashion exhibitions, the very first one was actually the most analytical and critical, already implying through its title, "Are Clothes Modern?", that fashion bypassed most of the modernist imperatives which design and architecture embraced instead. The exhibition was conceived and installed by visionary Austrian architect Bernard Rudofsky, who was at the time engaged by Alfred Barr to direct the Apparel Research department at MoMA in New York. Under the guidance of its first director, MoMA was elevated to an international model of what a museum of modern art should be, shaping the canon of modern art, too. In the mid-'40s Barr was still pondering if fashion should have a place in the 'temple of modernity'. Up to the present day MoMA is not including fashion in its collections, and recently it

D-01-02 Minna Palmqvist
"No Body / Never Ending", 2015

returned to its history of exhibiting fashion, after seventy-three years and with a tribute paid to the past show of Rudofsky, through the exhibition "Items: Is Fashion Modern?", organised by Paola Antonelli, Senior Curator, and Michelle Millar Fisher, Curatorial Assistant of the Department of Architecture and Design.



D-01-03 Christina Dörfler-Raab
"Wandering Tribe",
2013 / "Suit, Excuse
My Dust Series",
2016/17

D-01-03

Within the kick-starter "Transfashional" event focused on the theme of fashion exhibited in an art context, two curators, José Teunissen and Susanne Neuburger, shared their curatorial approaches and experiences. José Teunissen co-curated the exhibition "The Art of Fashion: Installing Allusions" with Judith Clark, which draw parallels between avant-garde fashion and contemporary art, addressing the theme of the permeability of disciplinary boundaries between the two. Yet,

she admitted, even if the exhibition took place in the Museum Boijmans Van Beuningen, which has on various occasions exhibited fashion⁴, polemics would be raised about the 'rightness' of showing fashion next to art, one being the expression of 'low' and the other of 'high' culture.



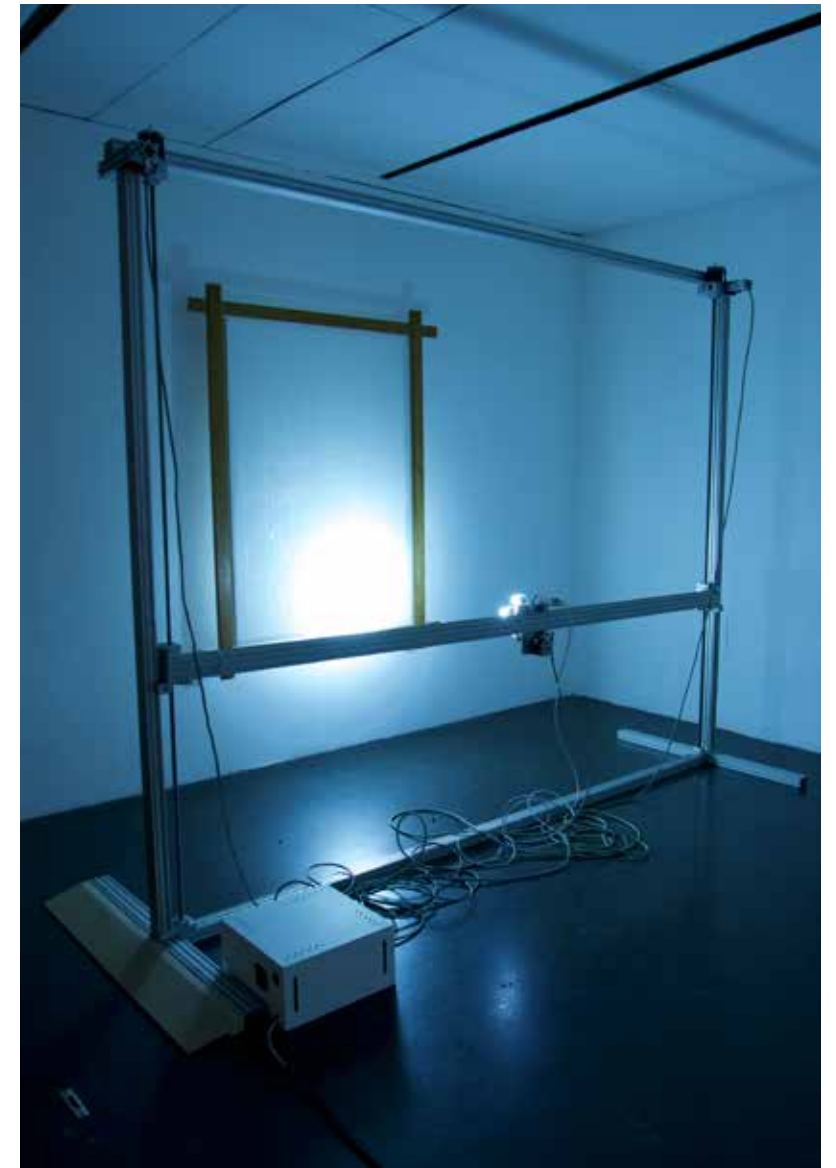
D-01-04

Susanne Neuburger, Chief of Collections at mumok - Museum of Modern Art, Vienna, curated the exhibition "Reflecting Fashion - Art and Fashion since Modernism" with Barbara Rüdiger in 2012. The exhibition focused on artists who, as protagonists of historical or neo avant-garde movements of the twentieth century, created clothes as a part of their artistic program. So, even if the exhibition was showing apparel-related works made by artists, Susanne Neuburger revealed that this type of exhibition entered the program of mumok only when a woman, Karola Kraus, became a director.

4 Particularly memorable is the exhibition "Martin Margiela (9/4/1615)" curated by Thimote Duits, held in the Museum Boijmans-Van Beuningen (June 11 - August 17, 1997), for which Maison Martin Margiela collaborated with Dr. A.W.S.M van Egeraat, a prominent Dutch microbiologist. The show was held in the "glass pavilion" of the museum and it presented 18 outfits from the Martin Margiela Collections (Spring/Summer 1989 up to Autumn/Winter 1997/98). Each outfit shown had been treated with a different strain of bacteria, yeast and mould, which had been isolated from the air and nurtured to provide varying colours and textures.

D-01-04 Martin Bergström "Pixie Mixie", 2016

D-01-05 Manora Auersperg, Konrad Strutz "Transcription - Untitled and Orthogonal Projector", 2017



D-01-05

This set of lectures was concluded with Beatrice Jaschke and Barbara Putz-Plecko's presentation of the exhibition "No Liability for the Wardrobe - Resistance and Production in Fashion", which dealt with fashion and social responsibility, realised as a part of the Master program in art curating. The workshop was also the first encounter between some of the artists/designers invited to take part in "Transfashional": Manora Auersperg, Christina Dörfler-Raab, Lisa Edi, Jan Kardas, Afra Kirchdorfer, Kate Langrish Smith, Maximilian

Mauracher, Janusz Noniewicz, Ana Rajčević, Anna Schwarz, Radek Smędzik, Lara Torres, and Daria Wierzbicka. What would become the content of the project was presented and discussed in a comprehensive way, conceived as an 'exhibition-in-progress', a format which would engage the same group of participants in several exhibitiv events, inviting them to work collaboratively or to show work which would acquire new aspects, in content or in display, in each of the subsequent presentations. The exhibition itself would function as a laboratory, a kind of open space in which articulation of both single artistic positions, and their presentation as a whole, would occur progressively. The exhibition, as a result of collective and collaborative effort, would be a tool for producing the meaning of the term "Transfashional".

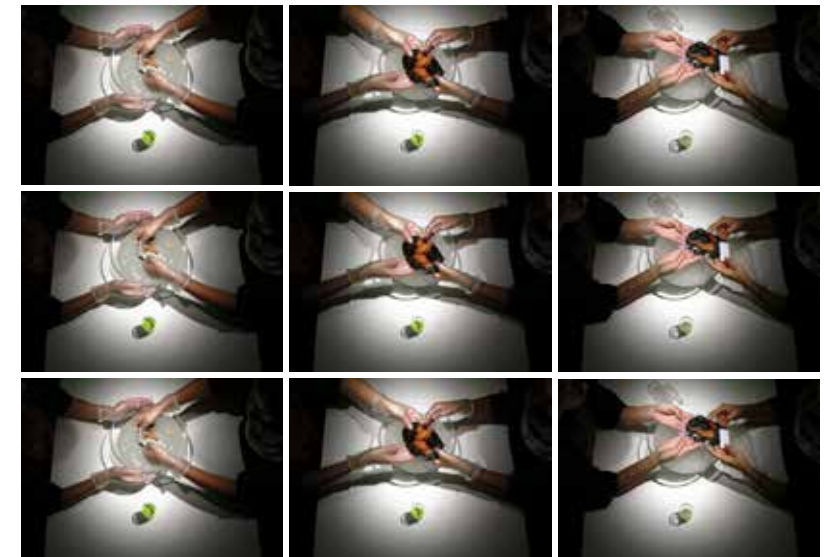


D-01-06

After a year-long journey and three exhibitions realised in 2017, a term which initially appeared as a floating signifier started to outline its potential meanings.

D-01-06 Christina Dörfler-Raab, Jasmin Schaitl
"Excuse My Dust Series - Extended", 2016/17

It related mainly to practices which address the notion of fashion from conceptual and ontological viewpoints; practices which aim to remark on discursive, critical and engaged positions, using different forms of visual language including film, performance, photography, graphic design and sculpture. Traditionally, fashion and design, as forms of applied art, would be focused on the production of something that is not only material and palpable, but also functional and usable. Materiality and functionality were categories that were questioned, if not completely bypassed here. Thus, the "Transfashional" approach shares the same prerogatives attributed to art: a questioning and raising of awareness, producing knowledge and discussing values, particularly those that are environmental and ethical.



D-01-07 Christina Dörfler-Raab, Jasmin Schaitl
"Excuse My Dust Series - Extended", 2017/18

D-01-07

Conceived primarily as a research platform embodied through the form of exhibition, it kept its frame open over time, changing the group of artists/designers involved and including new ones for two subsequent presentations realised in 2018 and 2019. "Transfashional" up to this point had included Manora Auersperg, Linnea Bångander, Naomi Bailey Cooper, Sonja Bäuml, Anna-Sophie Berger, Martin Bergström, Christina Dörfler-Raab, Lisa Edi, Naomi Filmer, Barbara Graf, Shan He, Milena Heussler, Afra Kirchdorfer, Saina Koohnavard, Kate Langrish Smith, Ulrik Martin Larsen, Maximilian Mauracher, Janusz Noniewicz & Dominika Wirkowska, Minna Palmqvist, Robert Pludra, Ana Rajčević, Jasmin Schaitl, Anna Schwarz,

Konrad Strutz, Lara Torres, and Aliko van der Kruijs in its exhibitive events, while in the discursive events the participants were Leah Armstrong, Hussein Chalayan, Shaun Cole, Frances Corner, Naomi Filmer, Beatrice Jaschke, Ulrik Martin Larsen, Galina Mihaleva, Ute Neuber, Susanne Neuburger, Lucy Orta, Robert Pludra, Barbara Putz-Plecko, Marcin Różyk, Simona Segre Reinach, José Teunissen, Monica Tilton, Clemens Thornquist, Lara Torres and myself. In a set of collaborative and propaedeutic sessions it also involved students from the fashion and product design departments of the Academy of Fine Arts in Warsaw, and students of the Masters course in Fashion Studies at the University of Bologna. "Trans" in itself stands for movement, both across and beyond, and "fashion" is the epitome of change, alternation, and fluctuation. This "rendez-vous of words" (Thornquist, 2010) intended to indicate transformativity and process, in both the format of the exhibition and in the singular works presented within it.



D-01-08

Lara Torres' film "An Impossible Wardrobe for the Invisible" is a video-essay about disappearance in six acts: each shows a scene of a body being revealed, denuded, as garments undergo the process of dissolution in contact with water. The garment, fashion's subject and object, almost disappears. What remains is a residue, a relic, unique and irreproducible since it is a result of a process beyond the author's full control.

Anna-Sophie Berger's piece "She Vanished" is simultaneously a sculpture and a shirt: when wet, it gains the formal quality of a sculpture, while when dry, it resembles a piece of cloth forgotten on the ground, as if it were a trace of someone's lost presence. As it

D-01-08 Lara Torres
"An Impossible Wardrobe for the Invisible", 2011 / "Unmaking", 2016

dries, "She Vanished" is in the constant process of a slow, but perceptible, alternation which speaks about the instability of categories to which it belongs.



D-01-09

D-01-09 Anna-Sophie Berger
"She Vanished 1", 2015
Maximilian Mauracher
"Form Follows Flags", 2017
Anna Schwarz & Lisa Edi
"Things Will Change", 2017

Transformative and processual aspects were common to almost all works presented in the exhibition, which also shared another, more content-based feature: a critical stand towards the current state of fashion - seen as a system and an industry - and towards its mechanisms of overproduction and overconsumption.

Shifting expressive categories from something material (garments, collections) to something immaterial (film, discourse, artistic activism) was a reaction by some of the creatives involved in "Trans-fashional" to the same problem Chalayan pointed out: the (un)sustainability of independent and interdisciplinary fashion-based practices in the long run. Using proper creative potential to produce critical discourse about fashion as a form of fashion practice is becoming increasingly frequent among the younger generation of practitioners. This approach echoes what is known in contemporary art as "institutional critique", a practice based on the critical analysis of institutions, discussing or revealing political, economic or other agendas incoherent with their declared cultural agenda. Here this term might be paraphrased in "system critique", a position anticipated already in the late '80s by Franco Moschino's ironic campaigns which culminated with "Stop the fashion system" in 1990. Throughout the '90s other critical positions emerged, thematising how demanding, both creatively and economically, it is to become a part of the system. Viktor & Rolf, the Dutch duo who initially labeled themselves as fashion "outsiders", approached this theme, as did

Maurizio Cattelan in the art world: taking the role of the jester. With humorous and conceptually brilliant operations they addressed the inner contradictions, ambiguities and shams of the fashion system, rapidly gaining visibility and recognition. At the same time, Alexander McQueen also launched bold and provocative statements about fashion's Pantagruelian appetite for profit, excess and newness which devour everything, creativity and creatives included. Criticality as an attitude and creative mark was addressed in the book "Critical Fashion Practice", where authors Adam Geczy and Vicki Karaminas examined the work of Westwood, Kawakubo, Pugh, Prada, Throup, Hourani, Owens, and Van Beirendonck - all established brands and designers capable of challenging norms from within and using fashion as a tool for making social statements.



D-01-10

Yet what "Transfashional" recognised as referential for the articulation of its meaning was a growing number of younger practitioners who came from a fashion formative background, but oriented their practice towards forms of production of discourse about fashion, using expressive means belonging to contemporary

D-01-10 Kate Langrish Smith
"Embody", 2014/2016
Afra Kirchdorfer
"Modular Clothing System", 2016

D-01-11 Kate Langrish Smith
"Embody", 2014/2016

art. These are practitioners who define themselves with terms like "editor", as in the case of Elisa Van Joolen, cultural post producer; "Tenant of Culture", as in the case of Hendrickje Schimmel; or "fashion experience" creator, as in the case of Adele Varcoe. The place where they position their work is slightly beyond fashion, or in the intersection between fashion and art, the outcome of their research often being more in the realm of concepts than commodities. Terms like "post-productivist fashion" have been introduced, as well as "critical fashion", "speculative fashion" (Torres, 2017), "fashion in the expanded field" or "unfashion" (Bigolin, 2012), in order to demarcate this, still slightly vague, creative ground. Also, the term "fashion without industry" was proposed and debated within the "Fashion Matters" master course led by Christophe Coppens at the Sandberg Instituut in Amsterdam. All these studies and debates assert the growing need for platform(s) which would enable fashion to re-examine and reimagine itself beyond promotional and purely commercial imperatives. This 'space', understood as both physical and mental, would expand the possibilities for up-and-coming designers eager to innovate, and trace alternative ways of conceiving and producing in tune with environmental and ethical concerns.



D-01-11

“Transfashional” represented an attempt to create this kind of temporary platform within the context of art museums and to highlight approaches which lay attention on immateriality, process and performativity.



D-01-12

Performative characters were present in both singular works and the exhibition as a whole. Christina Dörfler-Raab's "Excuse My Dust - Extended" is a piece which thematises processes of destruction and creation through the set of performative acts whose final outcome was a fabric with a design-motif resembling an ancestral landscape, shaped by the action of drying geysers, eruptions of mud volcanoes and strange forms of crystallisations. Her work is all about unorthodox dyeing procedures in which randomness and chance play an important role. In "Excuse My

D-01-12 Afra Kirchdorfer
"Modular Clothing System", 2016

Dust - Extended", dyeing was performed, experienced and visualised through several actions conceived and choreographed by, or in collaboration with, artist Jasmin Schaitl. One of these consisted of a creation of sculptural forms, bent and broken during the performance and then treated with chemical substances which "made" the pattern - unique and unrepeatable, since the result of processes beyond author's full control.



D-01-13 Christina Dörfler-Raab,
Jasmin Schaitl
"Excuse My Dust
Series - Extended",
2016/17

D-01-13

Aliki van der Kruijs also incorporates chance and randomness in her practice. She uses atmospheric elements to dye textiles or other surfaces, and creates designs on them. In "Made by Rain" she does so by literally capturing transient moment: the fall of a raindrop which leaves its 'imprint' on the surface. It is a technique she called "pluviography", as it would be photography in which water takes the place of light.

Performance and the performative character of certain techniques invented by designers, as well as their tendency to partially leave things to chance, was one of the common features of what "Transfashional" was focusing on, leading to the further consideration of something Lucy Orta calls "circumstantial aesthetics", quoting from Nicolas Bourriaud's writings. Lucy Orta, who is an established artist working collaboratively with her partner Jorge, began her formative path in fashion and textile studies. Very early on her interest shifted away from high-end fashion, entering the sphere which was conventionally still seen as a

part of social work. Engaged in collaboration with the Salvation Army homeless shelter in Paris in 1995, together with residents of Cité de Refuge and a group of fashion students, she realised a wardrobe for imaginary wearers using worn and abandoned clothes. She called this operation "Co-creation", laying attention to the process of making in which the creative inputs of several subjects, artistic and non-artistic, were interwoven.



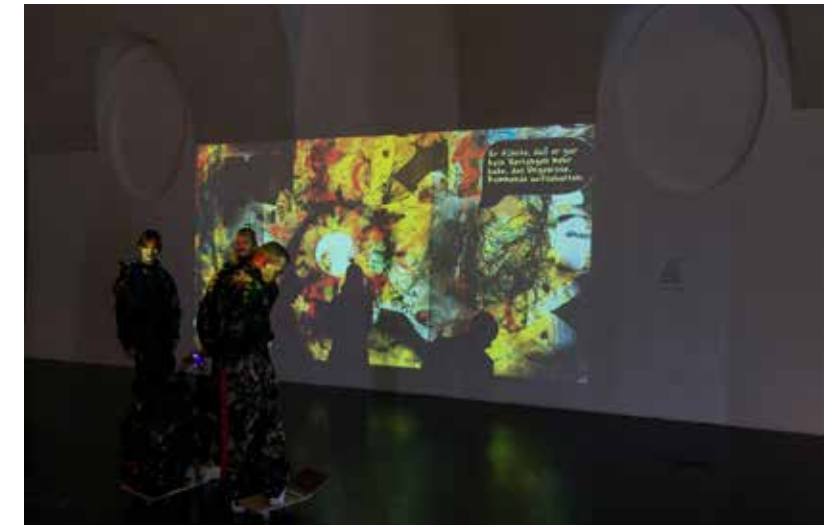
D-01-14

Initially "Transfashional" meant situating the project's content in the liminal zone between different disciplinary categories and exploring what is already considered to be a space with loose and permeable boundaries. Therefore its thematic focus inevitably fell on creative approaches which share this same aspect of the permeability of boundaries in terms of authorship, or in terms of factors which play a role in the design process. Co-creation and co-design, understood as practices which incorporate agency of several elements (both human and non-human) beside the author's, are terms which can be attributed to the work of almost all the participants of "Transfashional". These elements can include technology, artificial intelligence (as in the work of Maximilian Mauracher), science and biological process in Sonja Bäuml's work, or simply the agency of other subjects involved in the creative act. Afra Kirchdorfer's "Clothing System" puts the wearer at the centre of the process of creation/ construction of the garments, stimulating her/his awareness of the proper body and body movement, as well as her/his inventiveness and willingness to interact with modular clothing-elements provided by the designer. Thus the act of wearing remains just a symbolic

D-01-14 Janusz Noniewicz, Dominika Wirkowska, "Die Verwirrungen: How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017

D-01-15 Janusz Noniewicz, Dominika Wirkowska, "Die Verwirrungen: How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017

conclusion of a much more complex process in which the relation between body and dress is negotiated, and reflection about personalisation and emotional attachment to the created item is triggered. Here the wearer becomes a constitutive part of the co-design principle. Afra Kirchdorfer's "Clothing System" is a set of proto-garments, geometrically cut pieces of fabric which can be endlessly combined and recombined, and its function is predominately didactic. Her work was born out of an interest in the body in movement as a starting point for the construction of the garment. This is an interest shared by Rickard Lindqvist which led him to theorise "Kinetic Garment Construction" principles, formulating innovative way of cutting, making and producing clothes. Together with Jimmy Herdberg he funded Atacac studio, whose radical rethinking of design principles is grounded on concerns about the comfort of wearing and the decrease of wasted material coming out from cutting and producing processes. Lindqvist's experimentations and innovations were triggered and encouraged by a formative program conceived by Clemens Thornquist for the Fashion Design department at the Swedish School of Textiles, Borås University.



D-01-15

The program is based on an interdisciplinary approach which channels theoretical concepts through highly experimental design practice. What motivates Thornquist, as he states, is "to identify new methods and ways of working within art and design, and to demonstrate theoretical principles both materially and visually." Rickard Lindqvist's work testifies to how rethinking the fundamentals of fashion design can bring both innovative and functional solutions, which also find their way in the market. Yet what in the context of "Transfashional" emerged as topical were the experimentations of

several other researchers from the Swedish School of Textiles, like Ulrik Martin Larsen and Linnea Bågander, who explore movement, its effects on what is worn and how it shapes space between the body and garment. Linnea Bågander explores how movement becomes materialised and how this materialisation produces aesthetic effects, transforming materials which enwrap and encapsulate the body in live and animated entities. Formally these experimentations evoke Oskar Schlemmer's costumed, masked dancers who are transformed into "art figures", as well as Nick Cave's performative "Soundsuits" or even Vito Acconci Studio's wearable architectures. But in Linnea's work the level of abstraction of the body and the form which encapsulates it is brought to the extreme, as extreme as her notion of what fashion is or could be.



D-01-16

Being a research-oriented project, "Transfashional" attempted to map these kinds of practices which are able to challenge or radically subvert prevailing assumptions of what fashion is. These practices couldn't thrive except for in the context of an academy where creative freedom, experimentation, criticality and the search for innovation are stimulated, as the programs of Clemens Thornquist, Naomi Filmer, Lucy Orta, Ute Neuber, Robert Pludra and other professors involved testify. Through exhibitive and discursive events which took place within universities, art institutions such as the Centre of Contemporary Art Ujazdowski Castle in Warsaw, Museums Quarter in Vienna, Art Museum in Kalmar, or within manifestations like "Searching for

D-01-16 Lara Torres
"Unmaking", 2016/18

the New Luxury" organised by the State of Fashion in Arnheim, "Transfashional" aimed to connect artists/designers whose work adds new layers to the notion of fashion, not only through visual productions, but also through verbal and theoretical articulations. So, if the first part of the project treated the exhibition as a tool for the formulation of what "Transfashional" might mean, the second laid major attention on the specific terminology used for defining and describing the fashion-related practices shown. Proposed as a signifier which had to articulate its meaning and potential field of references, the term "Transfashional" acted as a trigger for questioning the existing vocabulary, which often appears limited or inaccurate in front of fashion/design productions which intentionally challenge the notion of functionality, wearability, or even categorisation and recognisability. These productions sometimes appear as enigmatic, body-related objects, or as visualisations of fashion-related concepts, and which share a way of thinking inherent to art, architecture or performing arts, but don't fit into any of these categories alone. Being somewhere "out of" conventional disciplinary boundaries, these productions not only require contextualisation, naming and defining, but also support, in order to thrive not only within but also beyond the academic frame.



D-01-17 Maximilian Mauracher
"NOUS002", 2017/18

D-01-17

Contextualisation and lexical articulation represent the significant precondition for expanding the range of platforms and sources of support for these forms of expression and research. Thus, a collaborative and collective effort was made to initiate the creation of a

lexicon of terms used by the participants of the project to describe/define core aspects of their work. This tentative lexicon included terms which relate to the context within which certain practice is positioned, as well as methodological and conceptual principles behind this research. Of course, it is just an initial step in a potentially wider attempt to invent more accurate terminology for post/inter/disciplinary practices and their specific fields/subjects of research. Therefore this book is both an archive of what "Transfashional" has been, and the nucleus of a future lexicon of what it could become.



D-01-18

From its beginning up to the final stages, "Transfashional" unfolded as a rhizomatous structure around several interrelated points, firstly outlining what "beyond fashion" might mean. In the works of Naomi Filmer, Lara Torres, Anna-Sophie Berger, Lisa Edi & Anna Schwarz, that which symbolically represents "fashion" - understood as both a material object or an image - is presented in the state of dissolution, disappearance, and transformation into something else, triggering reflections about notions such as dematerialisation, deconstruction, undoing, and unmaking. Some of these notions were addressed in the writings about art of the '60s and '70s by Lucy Lippard and Rosalind Krauss, which provided a referential field in the process of the theoretical articulation of their practices, along with connections with the tradition of social design (Victor Papanek) and critical and speculative design (Dunne & Raby). Transposing Dunne & Raby's reflections on design which produces ideas and affects behaviour, terms like "Critical fashion" and "Speculative fashion" were intro-

D-01-18 Anna Schwarz,
Lisa Edi
"Things Will Change",
2017

duced, differing from terms like "Radical Fashion" (Wilcox, 2001), "Experimental Fashion" (Granata, 2016), "Critical Fashion" (Geczy and Karaminas, 2017), used in writings by curators and scholars who addressed work by designers like Rei Kawakubo, Junya Watanabe, Martin Margiela, Alexander McQueen, Hussein Chalayan, Helmut Lang, Yohji Yamamoto, Jean Paul Gaultier, Issey Miyake, Azzedine Alaia and others. Here the main accent is on the shift towards the "immaterial" or productions which challenge the notion of functionality and wearability, both in fashion and adornment design. They also implicitly take a critical stand towards accelerated rhythms of fashion production, promotion and consumption. To move "beyond" doesn't mean negation, but rather the need for revisiting and reimagining what fashion is or should be, starting from its values and rethinking the system as a whole.



D-01-19

D-01-19 Christina Dörfler-Raab,
Jasmin Schaitl
"Excuse My Dust
Series - Extended",
2016/17
Afra Kirchdorfer
"Modular Clothing
System", 2016

The question of values was a second point, highlighted through the works of Lara Torres, Christina Dörfler-Raab, and Alike van der Kruijs. Even if conceptually and technically different, their work shares a component of uniqueness and irreproducibility, a quality which can be interpreted as a supreme value in the age of the fast and easy reproduction of almost anything. The third point focused on the methods of making, which would incorporate the agency of elements slightly beyond the author's control. This brought in terms such as "co-creation" and "co-design", which in this context were connected with the early work of Lucy Orta and its inclusive and participatory character.



D-01-20

These terms themselves originate from strategies of participatory or co-operative design practiced in Scandinavian countries in the '70s, but since then have been used in a wide range of areas, from business to digital communities. Yet "co-creation" here acquired a more specific meaning, leaning on Sandy Black's writings about approaches in which science, technology and fashion interact. Generally these terms indicate a sense of community and a more egalitarian, open and ethical approach to making, as well as to using/consuming. It also puts a person in the centre of the creative process, and this position was emphasised through a variety of works which were revolving around the body as a central and catalytic element. Body and movement, or the body in move-

D-01-20 Janusz Noniewicz & Dominika Wirkowska in collaboration with Fashion Department Academy of Fine Arts in Warsaw
"Die Verwirrungen: How to be a young fashion designer and (not) stick your dick in a glory hole?", 2017

ment, is one of the fundamental points of the research carried out by Ute Neuber, Linnea Bågander, Naomi Filmer, Barbara Graf, Milena Heussler, Afra Kirchner, Kate Langrish Smith, and Ulrik Martin Larsen, which stress the very basics of the relation between the clothes and the wearer. This generated set of terms try to articulate the methodological and conceptual outlines of a proper practice, addressing the act of wearing (as different from dressing), implying that fashion should be less about imposed ideals of self-image and more about the physical and emotional relation with what is worn.



D-01-21 "Transfashional" Exhibition view, Kalmar Konstmuseum

D-01-21

All these points correspond to the present moment when technological shift, a crisis of capitalistic paradigms and environmental urgencies are dictating social and cultural agendas - to be a practitioner in any creative discipline pushes you to ask what should be new, the "whys" and "hows" of creating and producing. Among this "Transfashional" group of artists/fashion designers is a present high consciousness that new paradigms are needed. The condition of our contemporary world, with its climatic, energetic and economic urgencies, requires not only reflection, but also profound revision of the principles on which processes of production are grounded, and the social relations which derive from them. The condition of the fashion industry and mainstream fashion system is such that for an increasing number of creatives the main priority is to search for alternative ways of conceiving, creating and producing fashion. It's

this need for revision and quest for alternatives that became a creative drive which inspires new productions - not of commodities but of ideas. Indeed, more than wearable and functional, most of these productions are critical, engaged and conceptual, and as such they can be seen as symbols and symptoms of the present zeitgeist. It is the moment when we can ask, together with Madeline Schwartzman: "Can we also do fashion without knowing what it is?"

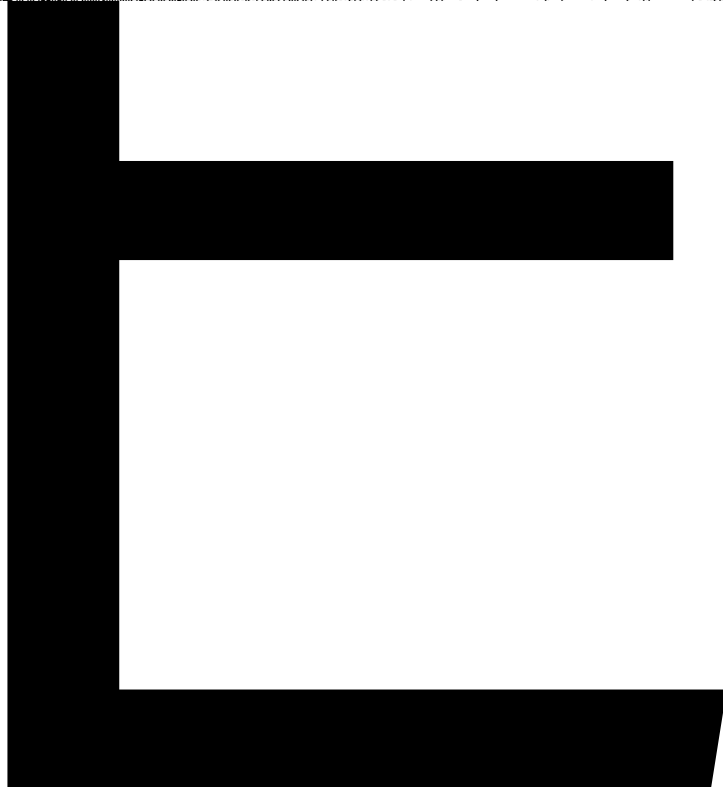
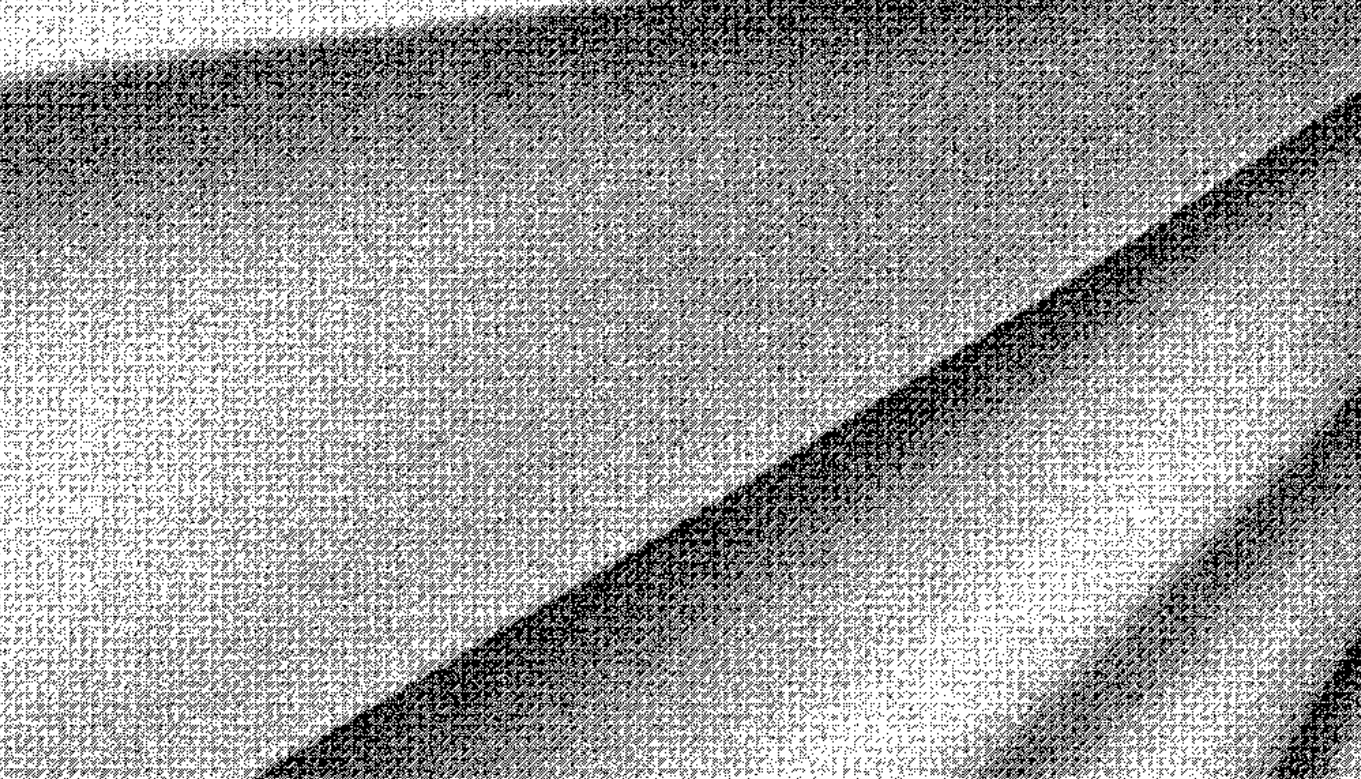
D-01-22 "Transfashional"
Exhibition view,
Kalmar Konstmuseum



D-01-22

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Transfashional II

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E-01



E-01-01

- E-01-01 "Chocolate Mask", 2001
- E-01-02 "Collective Breath", 2017
- E-01-03 "Collective Breath (Frozen)", 2017
- E-01-04
- E-01-05
- E-01-06 "Breathing Volumes", 2009
- E-01-07 "Ice Shoulder Disc", 1999
- E-01-08 "Ice Ear-Behind Disc", 1999

Naomi Filmer is a contemporary designer/artist, who describes her work as "objects about the body" rather than jewellery. By combining craftsmanship with new media and exploring recurrent themes such as fragmentation and isolation of the body, Filmer pushes the boundaries between sculpture and accessories, creating objects that occupy a middle ground between art and design. She redefines the very notion of the preciousness and permanency of jewellery through the use of materials like ice or chocolate. Ice bracelets and earrings, not only to allude to impermanency and changeability, but when worn they require a certain degree of endurance, thus thematizing the very act of wearing. More than just adorning the body, they emphasise the experience, sensibility and movement of the body. In more recent work she pushes further boundaries of decorative objects/adornments towards sculpted elements that again take the body as the subject, but in a more abstract sense, investigating the ways in which it can be evoked. As she states, "the jewellery and accessories become interesting when they visualise life", explaining further that her "approach to jewellery as a medium was far from the traditional conventions of precious jewellery and luxury accessories. Instead my focus was on representing the human body as a physical subject, as form and space using jewellery as the vehicle to do so. Over

years of working through various projects on a broad spectrum of jewellery, I came to the conclusion that what is important, dominant and precious is us. Our flesh, our form, sensation, experience. Details of ourselves can be interpreted as adornment and abstracted as object. I work with bodies to inform shape, manipulate material, direct process and even provide material with which to make. It is a long time since I made work to be worn on the body, yet this thinking continues in my work."

Naomi Filmer



E-01-02



E-01-03



E-01-04



E-01-05



E-01-06



E-01-07



E-01-08

E-02



E-02-01

- E-02-01 "Unmaking", 2017
- E-02-02
- E-02-03
- E-02-04
- E-02-05 "Fac-Simile", 2008
- E-02-06
- E-02-07 "An Impossible Wardrobe for the Invisible", 2011

Several years after launching her label in Portugal, Lara Torres began to orient her work towards theory and art, two fields which allowed her to articulate reflections on conditions that independent, sustainable and ethically responsible brands are facing within current system and industry of fashion. These reflections spanned from questions such as, 'if stopping to produce can also be considered a design decision?', up to 'how immaterial productions can substitute material ones, and still represent an act of resistance?' Her short films "An Impossible Wardrobe for the Invisible" from 2011 and "Unmaking" from 2017 are attempts to come to terms with these doubts. Poetic, yet very poignant, her work is a personal response to what a fashion designer can do if she/he cannot create fashion. What a designer, like Lara, can actually do is create space for criticality, reflection and debate. This 'space' can take multiple forms and, as in her case, can be evoked through visual narratives which speak about destruction, dissolution, transformation, and ultimately redemption and rebirth. Her films trace this kind of trajectory in an abstract, yet visually and emotionally compelling way. Not only within her films, but also the sculptural works in which she "freezes" garments impregnating them with a porcelain glaze, bounding them to crack and break if worn. Her work addresses the theme of transformability, performativi-

ty and passage from one stage to another. When garments start breaking, vanishing, dissolving we get faced with the process of destruction, which is just a passage towards another stage, though: the moment of creation of something potentially unrepeatable, unique. In a time when copying and reproducing became so common and easy, making something that is no more but a trace, yet impossible to replicate, calls for reflection. It calls for addressing the issue of values, and to what we attribute value in a system based on materialistic, profit-driven logics and unceasing production and consumption. It poses the question of how and what should be produced in the future, and most of all, why we are making what we are.

Lara Torres



E-02-02



E-02-03



E-02-04



E-02-05



E-02-06



E-02-07

E-03



E-03-01

E-03-01
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E-03-04
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E-03-06
E-03-07 "Reconstruction",
2018

Graduating in 2016 from London College of Fashion, UAL's MA Fashion Artefact', Shan He debuted with the collection "Reconstructions", which merges principles of fashion and accessory design, exploring co-relations between different materials, such as leather, fabric and metal. Departing from the association of the basic function of the handbag and the pocket, Shan created a true hybrid between a garment and an accessory. A garment, or rather a gentleman's suit, shirt, vest and trousers are rendered in the form of their basic outline, brought back to a state which shows their inner structure, and this "skeleton" is "drawn" with the fine golden metal frame. The "construction" of the garment is presented here as a jewel, an element of an adornment. And what would be the accessory, in this case a handbag, is actually a piece of clothing, a piece of fabric left where usually a pocket is placed in the custom mail suit. Shan He starts with deconstructing, unmaking, bringing back to the basic and then reconstructs again, merging elements which belong to two different formal and functional vocabularies. In this sense, it is truly a trans-disciplinary and "transfashional" approach, but it remains faithful to the fundamental instance of fashion, to be wearable and usable. So it doesn't only work with instances of deconstruction, which were a principal guideline of the architecture of the post-modern period and its legacies

in art, design, fashion and other disciplines. It brings back in focus the idea of contracting, reconstructing, remaking, putting together fragments which create a new entity, which is not purely conceptual but also concrete.

Shan He



E-03-02



E-03-03



E-03-04



E-03-05



E-03-06



E-03-07

E-04



E-04-01

- E-04-01 "Mode Metonym", 2014
- E-04-02 "Artefact V", 2014
- E-04-03 "Mode Metonym / Artefact V", 2014
- E-04-04 "Mode Metonym", 2014
- E-04-05 "Artefact III", 2014
- E-04-06 "Artefact II", 2014
- E-05-07 "Mode Metonym / Artefact II", 2014

Kate Langrish Smith started as a milliner, studied jewellery and fashion artefact, and currently carries on creative practice which can be associated with contemporary fashion object, ceramics and sculpture. Her work truly reflects this disciplinary crossover, addressing one of the key questions when it comes to the differentiation between fashion, design, applied arts and visual arts. It is the question of function, use and wearability which determines the difference between a product and an artistic object.

With her collection entitled "Embodiment," Kate Langrish Smith implicitly addresses this assertion, questioning if it still has relevance in the time of post-inter-disciplinary or post-disciplinary practices.

"Embodiment" might be understood as an investigation of what adornment means and what is its symbolic function. Adorning, embellishing, ornamenting the body is a practice present in every culture and it has to do with differentiation of gender, age, status or social roles. What happens when the focus is laid on the relation between the adornment and the body of a wearer? When the body becomes determinant in giving shape and aesthetics of the object? "Embodiment" seems to be posing this question, mapping negative space around the body and ways how it can be materialised. It consists of a series of

finely crafted objects resembling small-size abstract sculptures, whose tactile and formal qualities evoke the body and its features. In fact, "Embodiment" is re-presentation of sculptural pieces that the body can fit into or onto, attempting to negotiate the necessity to wear these adornments or appendages. This series of (un)wearable sculptures reflects Langrish Smith's fascination with the abstract notion of body-imprint and function. Solid and tangible objects are actually a material trace of synthesised and experiential memory of the performative elements involved in the process of making and engagement. Furthermore, they are triggers for engagement in interactive, choreographed, performative process between different subjects, activators of communication which is focusing on touch and tactility.

Kate Langrish Smith



E-04-02



E-04-03



E-04-04



E-04-05



E-04-06



E-04-07

E-05



E-05-01

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E-05-07
"Made You Look",
2017

Saina Koohnavard's "Made You Look" collection explores disturbances in pattern and colour and how these elements can deceive the eye. Playing with elements such as opacity, layers and transparency, the nine outfits presented an attempt to explore the principles of Gestalt psychology to create disorder and confusion. Significantly, the collection discusses our perception of pattern and colour and how with small measures these components can outsmart our senses, highlighting the importance of psychological (rather than scientific or mathematical) methods and techniques in design.

"How we perceive our surroundings is something that has always interested me" states Saina, continuing: "In design, there are so many aspects at play that affect how we categorise and make assumptions and decisions. Principles within Gestalt psychology are used in other design fields, such as interaction design and industrial design, but it is not so common that we speak of or use these elements in the field of fashion. I started incorporating these elements, working with the plaid pattern, a pattern that is known to most people, and used principles such as the law of figure-ground to play with layers. The law of figure-ground basically means that we have difficulties in separating figure from background due to the fact that it is not exactly evident

which is which. My aim was to use this aspect but with garments, playing with layers so that the differentiation between undergarment and outerwear would appear unclear. The overall process was just about trial and error. It was about going back and forth between printing and draping, testing contrasts and saturations, having test audiences. I could have continued with it for a longer period of time because there wasn't really a method for stopping. But in the end this technique was used in multiple garment types such as dresses, coats and shirts."

Saina Koohnavard



E-05-02



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E-06



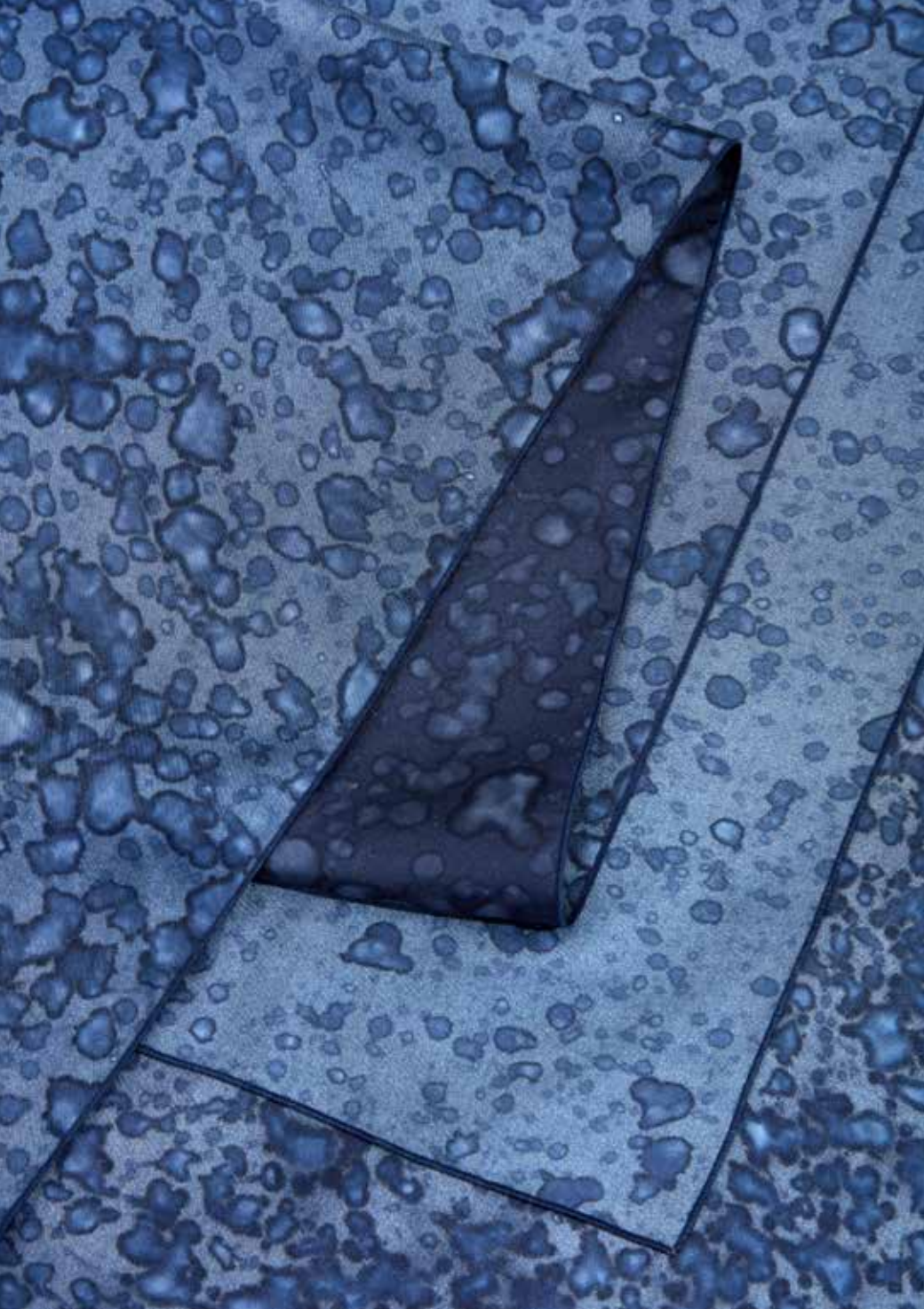
E-06-01

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- E-06-02
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- E-06-04 "Made by Rain", 2014
- E-06-05 "Spirit from the Sky", 2014
- E-06-06
- E-06-07 "Aftersession", 2019

Atmospheric conditions are central to Aliko van der Kruijs' design practice. Temperature, wind, clouds and precipitation are not only part of her artistic narrative which resonates with weather conditions and climatic changes our planet is facing. Some of these conditions are the very material her designs are made of, like in the case of the on-going project "Made by Rain", in which a series of surfaces, like textile, paper or pottery, are 'painted' with the rain. Aliko defines this technique 'pluviography', using a term borrowed from meteorology which refers to the recording of precipitations. Having studied photography, graphic and fashion design, she makes use of an entirely personal technique to create unique, unrepeatable patterns. These "patterns" are made with the dots and dashes of raindrops falling on surfaces previously treated with ink. These singular drawings can be seen as "crystallisations" of weather, both in an environmental and temporal sense. In fact, on every piece of fabric of the "Made by Rain" series is annotated exact data about the place, time and quantity of precipitation at the moment of its creation. Yet, co-designing with something so ephemeral as the weather is only a part of her research in dying techniques and fabric treatments. She is also involved in the project which investigates possibilities of using residual ink from the textile printing industry which is now considered chemical waste.

In "After season – Raw material per linear meter" she analyses various shades of purple, derived from shellfish, sandalwood and residual ink with the aim to find new textile techniques and materials to build a library. Collaborating with professionals and practitioners from different disciplines, she seeks to find applications for the newly developed techniques and materials. With this project, she contributes to the vastly growing community of artists and designers who are concerned with residual and waste materials and ways to turn them into a primary matter for new productions.

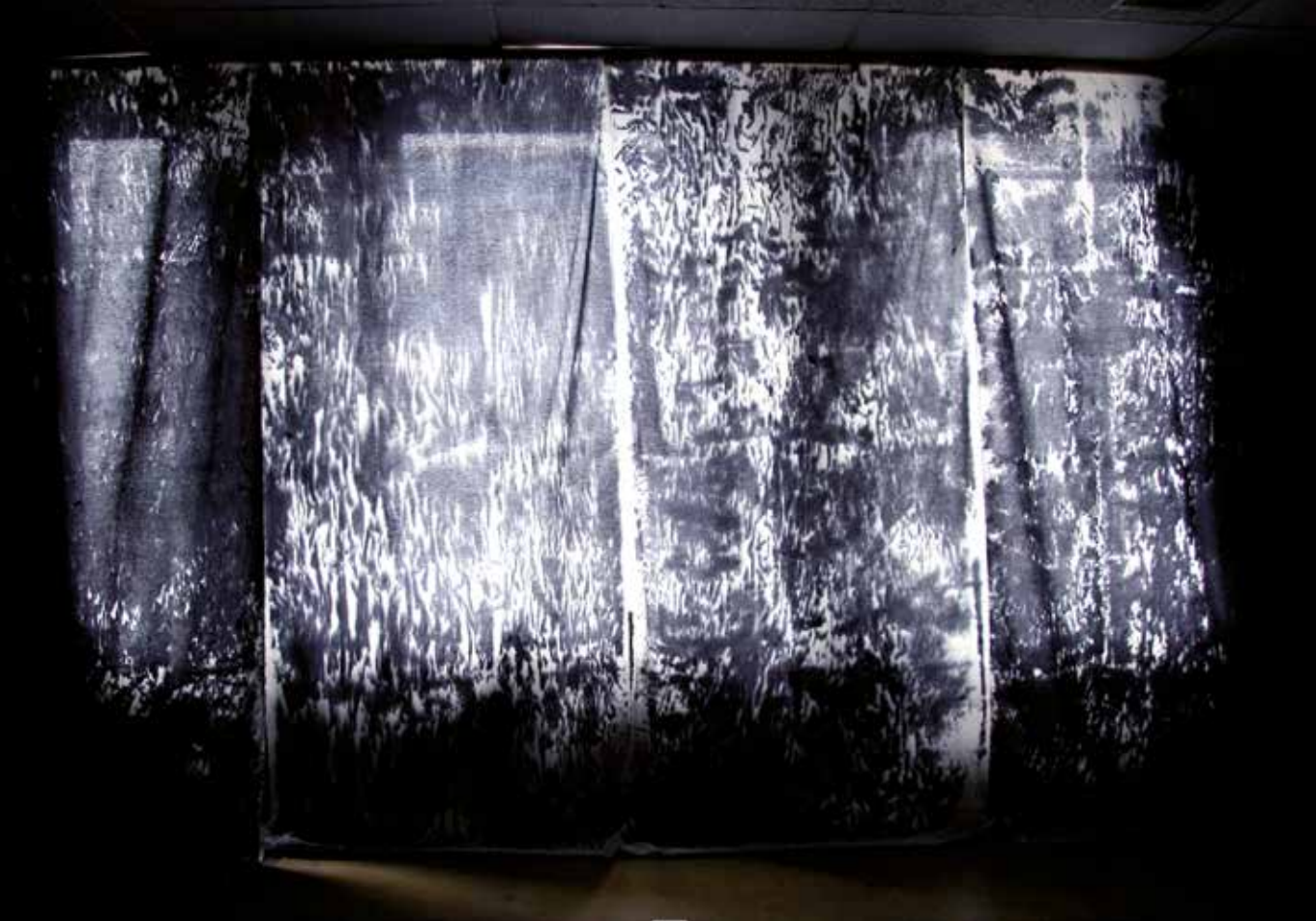
Aliko van der Kruijs



E-06-02



E-06-03



E-06-04



E-06-05



E-06-06



E-06-07

E-07



E-07-01

- E-07-01 "Suit, Excuse My Dust Series", 2016/17
- E-07-02 "Shirt - Loam Iron Oxide Dye", 2016/17
- E-07-03 "Workwear Jacket", 2016/17
- E-07-04
- E-07-05
- E-07-06
- E-07-07 "Excuse My Dust Extended", 2017

Christina Dörfler-Raab graduated from Textiles – Free, Applied and Experimental Artistic Design department at Viennese University of Applied Arts, focusing her practice on textile treatment and dyeing techniques. Concerned with the impact of groundwater pollution by dyeing and bleaching techniques of large textile industries, she began to work in an experimental, often collaborative and performative way, inventing quite unorthodox methods for transforming colours and surfaces. Her experimental approach to dyeing started with her first collection, "Wandering Tribe" (2012), in which she used experimental indigo vats in collaboration with Joseph Koó and hand-woven materials exposed to processes of rusting. In her next project entitled "Excuse My Dust Series", initiated in 2016 and on-going, she engaged in collaborations with the artists Manuel Wandl and Jasmin Schaitl. Treating textiles with materials found in nature, like earth, sand, metal, or in a domestic context, like a mixture of flour, water and bleach, she triggered chemical reactions and processes which are beyond the designer's direct control. Using case as a creative element, she obtains unpredictable and irreproducible results: unique patterns which appear as traces of destructive, corrosive, erosive processes. These processes are additionally charged by artistic inputs, like in the case of performances realised in collaboration with Jasmin Schaitl in Warsaw

and Vienna. At first, Schaitl interacted directly with fabric impregnated with dough and transformed into a sculptural piece, on which she impressed her body, breaking it slowly and inscribing in it the memory of this violent yet gentle corporeal movement. In Vienna, the performance was transformed into one to one sessions, where persons from the audience were involved in the gestural and tactile dialogue with the artist. Both the process and the outcomes, performances, dyed garments and textiles appear as something unique, determined by reactions and dynamics which partially slip the designer's control. In this, they echo experiments undertaken by Maison Martin Margiela in 1997 in the occasion of Rotterdam's retrospective or Hussein Chalayan's debut collection "Tangent Flows" from 1993. Yet, in the present context, a practice which problematises processes of degradation and decay inevitably resonate with highly urgent questions of pollution and necessarily turn towards zero-impact, traceable, sustainable and co-creative modes of production.

Christina Dörfler-Raab



E-07-02



E-07-03



E-07-04



E-07-05



E-07-06

E-07-07



E-08-01

- E-08-01 "Pixie Mixie", 2016
- E-08-02
- E-08-03
- E-08-04 "Toxic Yum Yum", 2017
- E-08-05
- E-08-06 "Pixie Mixie", 2016

There is something both scientific and romantic in the fascination with herbariums. On the one hand there is the urge to collect, classify, and archive samples with scientific rigour; on the other, a desire to freeze in time something that is a part of the perpetual cyclic motion of nature: the life of a plant. Herbariums, especially those from the late nineteenth or early twentieth century, are particularly interesting and important for Martin Bergström. That's where most of his inspiration comes: from a myriad of carefully folded and pressed flowers, enthralling with their allure of fragility, as well as their longevity. Trained as a fashion designer, Martin Bergström is creatively polyhedral and versatile, since he creates garments, but also costumes, textile prints, wallpapers, interior design objects and projects. For all these different yet correlated works, there is one common point: print. Designing prints is central to Martin Bergström's practice and his hand-painted designs always have the same point of departure: plants and flowers selected from his large collection of antique herbariums. Polychromatic palettes and virtuously combined and juxtaposed plant-samples create fascinating effects, in which one can recognise a great deal of creative freedom which never flaunts into chaos. Like memories, his prints seem to take shape through layering, sedimenting, and the merging of images and colours, sounds and

scents. More than fashionable garments, his creations are one-of-a-kind paintings and prints rendered in a form that can be also worn.

Martin Bergström



E-08-02



E-08-03



E-08-04



E-08-05



E-08-06



E-09-01

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 E-09-05
 E-09-06
 "Skinning/True
 Mesh/16:9/full time
 texture", 2019

Experimentation and research are key words for understanding the work of Linnea Bågander. Since she is trained in fashion design another key word is fashion, even if it is probably not the very first to come in mind when confronted with her videos which show a figure in motion, entangled, enwrapped, cloaked with wide variety of materials which can be soft or hard, shapeless or geometrically structured. But in all this variation the body is always central, both visually and conceptually, because Linnea Bågander's research is focused on the body or, more precisely, on the space between the body and the garment. This space exists as a physical, as well as a conceptual notion. Exploration of this space means exploration of the notion of wearing, which is fundamental when it comes to fashion. Extending and shrinking this space, outlining it with hard-edged sculptural forms or with soft and transparent fabrics, are all variations of this experimental process which Linnea Bågander carries on with scrupulous meticulousness and lot of curiosity and playfulness with one central aim: to expand the range of what a garment is or can become. Her recent work pushes even further this investigation through the collaboration with choreographer Nicole Neidert, with whom she focuses on the performative aspects of materials, animated through the presence of the body in motion. The body though is almost unrecognisable

as such, being completely absorbed within "costumes", the main protagonists of each of six sets/scenes of the video. What creates visual narration here is the performativity of "costumes", their ability to morph and transform, to materialise the movement of the body beneath. In the base of the word choreography lies ancient greek term "khoros", which stands for dance in unison, alluding to synchronicity and correlation of bodies in motion. Here synchronicity and correlation are explored through the body and what covers it: soft, malleable, transformative structures created by Linnea Bågander.

Linnea Bågander





E-09-03



E-09-04



E-09-05



E-09-06

E-10



E-10-01

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E-10-04 "Dressing Wearing",
2014/15

With a background in fashion design, Ulrik Martin Larsen works at the intersection between different fields which include choreography, film, photography, and most of all, research through practice. As a part of his PhD thesis entitled "Dressing/Wearing" (2016), he carried out a series of experimental sessions where a body, a piece of cloth (or a garment) and a space are three basic protagonists. Space is actually a rehearsal room, empty but not entirely neutral, and this gives a specific accent to a brief films in black and white, which seem to be somewhere in between a documentary and an artistic video. This space is a "stage" for a set of minimal actions which have to do with draping, enveloping or covering the body; actions which allude to the process of making a garment depart from what is the very base, the fundament: the body and the cloth. As in a series of slapstick scenes, body and cloth get entangled, twisted, involved one with another so much that they become a shape in the movement, a shape that becomes a space: a sort of "body-space". It is actually an empirical approach to analysing and studying the potential of movement of the entire, living body in the dress-design process. In the background of this experiment lies Ulrik Martin Larsen's interest in what garments would look like, how would they be constructed, if the departure point were to change - not anymore static and standardised bust, but a body

in the movement. His is a kind of preparatory and propaedeutic work, which questions the very basis of how and for whom garments are made, and how clothes should follow the body instead of framing and constraining it. Therefore, implicitly, it is also an investigation of what fashion could be or become if foundational, basic points of its conceiving and making were to change.

Ulrik Martin Larsen







E-11



E-11-01

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E-11-07

"Modular System
Clothing", 2017

Afra Kirchdorfer

The combination of methodologies of the lecturers Ute Neuber and Barbara Graf who teach at the department of Textiles – Free, Applied and Experimental Artistic Design at Viennese University of Applied Arts resulted in a unique synthesis in Afra Kirchdorfer's practice. The belief that the "Lavigne bust" is obsolete and restrictive pushed Afra to focus her design process on the living body, thus changing radically the perspective and the conventional principle of the design process. A body of a wearer is in the centre of her practice, ideally thus, it is a body set free from fashion imperatives about shape and fit. Furthermore, it is a body in motion, active and engaged in a creative process which ultimately should result in "getting dressed". What Afra offers is a set of modular items, cut in simple geometric shapes which can be endlessly combined and recombined, depending on the wearer's imagination and readiness to play during the dressing process. Imagination is certainly a primary element of her work which drives inspiration mainly from nature, and in particular from micro-geometry which can be found in it. She points out that a major source of inspiration for her is "fractal objects and regulatory structures" explaining that "a fractal object is an object that has self-similarity at lower scales. Multiplication of two fractal objects results in a new fractal object that has the same shape as the original ones. As well as other objects that

repeat themselves over and over again in their building components or who are following other regulatory structures." Based on the idea of replication of similar shapes she developed "Modular System Clothing" which is a creative tool for reimagining the way of making clothes. Beside DIY principle, this approach is offering an alternative for rethinking the entire cycle of production and consumption. A theme creatively addressed by designers like Yamamoto and Chalay-an who proposed "transformative" garments in collections from 1999 and 2013 respectively. A step further went Yuima Nakazato with his interpretation of modular fashion initiated in 2018 with "Unit Constructed Textile" system which aims to extend the life of a garment over generations by enabling the fabric to be replaced by parts. Tendencies which younger generations, like Afra, started to explore in a more radical way, fusing creative and educational approaches in order to change consumers habits, stressing the need for responsibility, but also an imaginative way of fashioning ourselves.



E-11-02



E-11-03



E-11-04



E-11-05



E-11-06



E-11-07



E-12-01

- E-12-01 "No Body, Mannequin, Out of Control", 2015
- E-12-02 "No Body, Mannequin, Never Ending", 2015
- E-12-03 "No Body, Mannequin, The Impossible and The Collapse", 2015
- E-12-04 "No Body, Mannequin, The Impossible", 2015
- E-12-05 "No Body, Garment, sketch, The Collapse", 2016
- E-12-06 "No Body, Garment, The Impossible", 2016
- E-12-07 "No Body, Garment, The Impossible", 2016

"Never Ending" is part of a larger project entitled "No Body", through which Minna Palmqvist addresses some of the basic questions of contemporary fashion design. She starts where most fashion designers start: from the tailor's bust. In the real sense of the word. She de-constructs and re-constructs that slender and static body-form which has been one of a fashion designer's most basic tools. Its idealised proportions and perfect shape have influenced fashionable silhouettes for centuries. Moreover, they greatly determined the very notion of our self-image and yearn to conform to fashion's body-imperatives.

For Minna Palmqvist and her homonymous fashion label, the main motto is: the female body is not yours to judge! With this bold, provocative, but also highly emancipatory position Minna Palmqvist challenges fashion and its pretensions to conform us with artificial and capricious ideals of beauty and novelty. No matter how hard one tries, it's impossible to fit to what is constantly launched and relaunched as a perfect look or perfect fit. To comment upon this, Minna created "Never Ending": a twelve-piece puzzle made of the parts of both male and female mannequins. All these pieces can be assembled together into various combinations, but they never will get "right". In humorous and playful way, through this work Minna poses the question if our chase for perfection is use-

less? At the same time she also raises the question who has the right to define what is a female or a male body. Most of all, who has the right to define what is a beautiful body.

Minna Palmqvist



E-12-02



E-12-03



E-12-04



E-12-05



E-12-06



E-12-07



E-13-01

- E-13-01 "Faceless", 2013
- E-13-02
- E-13-03 "Taurus", 2016

Ana Rajčević

"Skin+Bones" was a title of an exhibition which explored parallelisms between fashion and architecture, stressing the importance of the relation between surface and structure, outside and inside. These same terms come to mind also in front of the work of Ana Rajčević, a designer trained in architecture prior to her engagement with the fashion artefact. What she creates can be defined as prosthetic-body-sculpture: a hybrid between adornment and sculpture, which can be both, exhibited and worn. Exhibited, these sculptural objects appear slightly enigmatic, although their abstracted, horn or bone-like shapes evoke the presence of the body. When worn, they become something more than mere adornment or mask: they are extensions which radically redesign the shape of the body. Horn-like elements from her "Animal: Another Side of Evolution" series, "Taurus" and other works, transform the body into something still to be defined, a hybrid in which human and animal features are fused. Fashion history, especially recent ones, shows how alterations of the silhouette have complex symbolic and semantic connotations. When Georgina Godley started to apply curvy additions underneath her garments from the "Bump and Lump" collection, she aimed to challenge ideals of femininity imposed by the "power dressing" of the 80s. Similarly, as Rei Kawakubo did a decade later with the "Body

Meets Dress" collection, Godley asked why body-shapes which glorify maternity and fertility are excluded from dominating ideals of the fashionable body. They both addressed the question of what is considered a normal and aesthetically acceptable body, a concern in which Ana Rajčević recognises herself, too. She adorns the body with horn-like wearable sculptures, alluding to the question of the border between human and animalesque. A border explored by Alexander McQueen, too (also in his collaborations with Shaun Leane, Naomi Filmer or Philip Treacy), in order to launch a critique towards the fashion system and its irrepressible appetite for the novelty and amazement. Rajčević's collections add another layer to these discussions, in the context of the present time, anthropocene, when culture overpowered nature. Evolution, about which she speaks, is the one that didn't happen yet: the one in which no hierarchy exists between the species.



E-13-02



E-13-03



E-14-01

- E-14-01
- E-14-02 "Active Specimens / Puss caterpillar embellishment", 2018
- E-14-03
- E-14-04 "Active Specimens / Leafhopper nymph 1 embellishment", 2018
- E-14-05
- E-14-06 "Active Specimens / Leafhopper nymph 1 embellishment", 2018

Trained in fashion design, Naomi Bailey-Cooper currently orients her practice towards textile design and the development of embellishments that ethically test more responsible materials and methods. Her interest resides in finding out how fur and exotic animal materials can be substituted with alternative materials, which are equally appealing on an aesthetic and tactile level, but produced in a sustainable and cruelty-free way. Furthermore, she explores how the principle of learning from nature can be implemented within the creative practice of a designer or an artist. Her project "Active Specimens" is inspired by the way in which scientists record life in the Amazon rainforest and how they work with live specimens. Her aim, in her own words, was "to explore the recording of animal species by using a more poetic approach through textiles, which offer the qualities of movement and tactility lost in current physical samples." She recorded the activity of three different insect species from the family of Puss caterpillars and Leafhopper nymphs, and transposed their movements and behaviour into the structure of textile artefacts which, when handled, start to move, too. For example - as Naomi indicates - "a leafhopper nymph jumps away when touched, and is represented through the application of magnets sewn into each embellishment which jump to and away from each other when handled."

The textiles themselves are handmade, with materials such as organic cotton, manila hemp, waste silk, waste beads, banana fibre, wax, spun glass, latex, Tencel and alike, all produced in a responsible and sustainable way. Thus, these textile artefacts, and their intrinsic characteristics, speak about the values which designers and practitioners like Naomi Bailey-Cooper stand for: studying the principles on which nature builds itself and finding analog ways to do the same, but without damaging, and rather "mothering" Nature, in the words of Neri Oxman.

Naomi Bailey-Cooper





E-14-03



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E-15-01

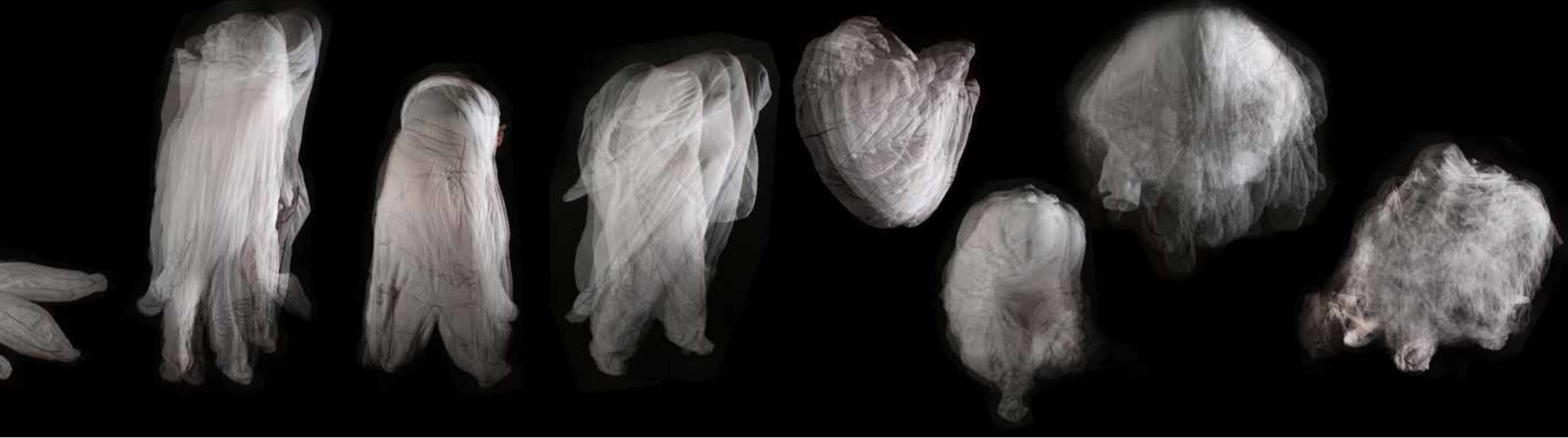
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"Large Glove in Motion (Glove as a Garment)", 2016-2019

The work of Barbara Graf revolves around "Anatomical Garments", which might be described as body coverings made of textile or cardboard, which seem to turn the body inside out. They replicate in a stylised and abstracted way parts of the inner anatomy of the body and transform them into something that can be placed on the body, like a second skin or a dress. It is an artistic object which can be worn and animated through the movement of the body. In the words of Cathrin Pichler, who wrote extensively about Graf's work, it is "conceptual art based on an investigation of the human body, interjecting corporeality into the investigation, while continually imagining new representations and forms". With these imagined representations and forms, Barbara Graf created an entire atlas of body parts, rendering their inner structure, their anatomic construction, their functionality. She makes them with profound knowledge of the human anatomy and fascination for scientific and medical depictions, such as famous drawings and prints by French anatomist Jacques Fabien Gautier d'Agoty from the 18th century. Not by chance, Cathrin Pichler describes them as forms of "mimesis of real corporeality in an imagined or fantasised materiality". Within a larger project "Performing Surgery" Barbara realised a wearable piece "Large Glove (Glove as a Garment)", photo series and a short film "Large Glove in Motion (Glove as a

Garment)". About this work, the artists states: "The glove is enlarged to the size that a finger corresponds to an arm or a leg. The quality of the fabric is slightly transparent. When unsupported it collapses, forming a pile of folds. Those material qualities are used in the following enactments. The "Large Glove" set in motion and photographed with a stroboscopic apparatus, operating hands and the body to be operated upon fuse into one. The entire body becomes a movement or completely transforms itself into an internal organ. It is a movement that can be evanescent, but also a movement that can penetrate deeply. By veiling, overlaying, transparency, opacity and motion it was possible to generate a corporeal expression without showing the real body. The body appears only in few moments, but it is always present in the performative movement of the textile glove. The fabric envelops the body, but at the same time it creates a body on its own: a drapery in motion."

Barbara Graf



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E-15-03





E-16-01

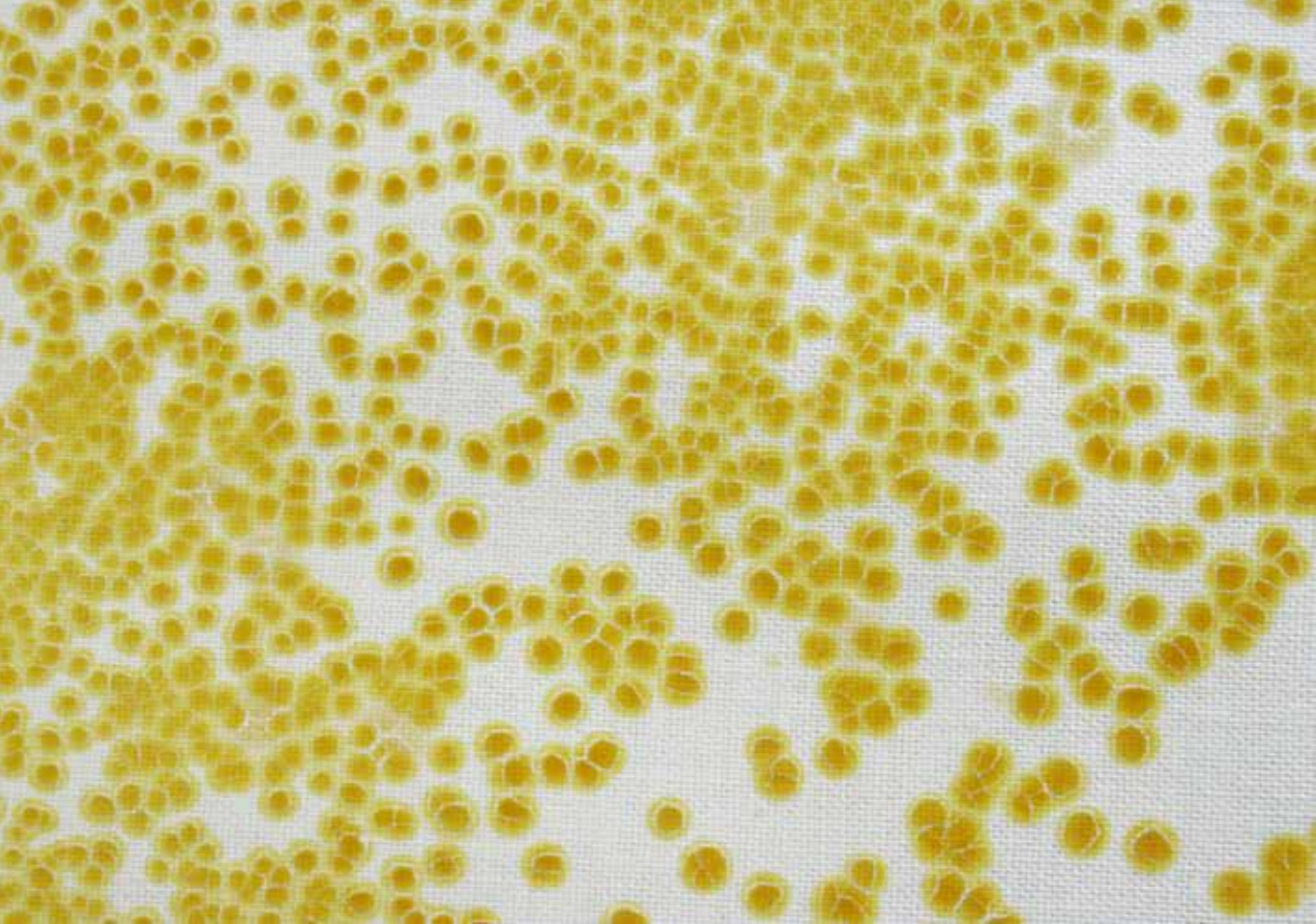
- E-16-01 "The Textured Self", 2011
- E-16-02
- E-16-03
- E-16-04
- E-16-05 "Cartography of the Human Body", 2010/11
- E-16-06
- E-16-07 "Crocheted Membrane", 2008/09

Sonja Bäümel's interest lies in the microbial layer, a second layer that can be found on top of all bodies. It is an in-between layer, full of life, which serves as a fluid layer for exchange. The human body does not end with skin, but is continually, invisibly expanding into this fluid in-between. The in-between is full of entanglements, and our human body is just a tiny part of these microbial relations. For more than ten years she has been collaborating with scientists, artists, designers, cultural historians, anthropologists, philosophers and filmmakers to find out more about this 'in-between'.

Her artistic research also explores the subsequent evolving perception of what bodies are made of. She is investigating the influences scientific knowledge has had on the way we have perceived and interpreted the human body historically and how this affects our current society and the cultural contexts in which we act. Sonja is particularly interested in how our understanding of what it means 'to be human' is fundamentally changing in the 21st century. The critique of human exceptionalism and the democratisation of scientific knowledge are at the core of her work and its investigations into the curious relationship between (human) bodies and microbes. Based on current scientific theories and discoveries, her work stages encounters with these beings living inside and on us to explore

possible futures for further coexistence. "Cartography of the Human Body" explores skin bacteria on a human body and the bacteria absorbed on November 11, 2010 in a specific area of Vienna, Austria. In a period of eight months the skin bacteria of one specific day were collected, analysed and documented. The bacteria were bred, partially reanimated and kept alive at -70°C. In the framework of an interaction study, experiments were made to study the bacteria's hierarchies. Weak bacteria were applied first on the body to guarantee their unhindered growth and to achieve the desired colours on the bacteria image. The natural layer of bacteria on the protagonist's skin was removed and then, with an especially developed technique, replaced by the studied layer of bacteria. After applying the invisible bacteria colour on her body, the body was imprinted on the textile and agar, the nutritious substance for encouraging bacteria to grow. As soon as the bacteria visibly grew, their growth was stopped and the actual state was documented with a body print. Every visible point on the bacteria image has special significance and represents a thought process or experiment. Through this work Sonja Bäümel in collaboration with Erich Schopf creates an image of a real, invisible moment and wants to highlight the existing invisible infrastructure surrounding all of us.

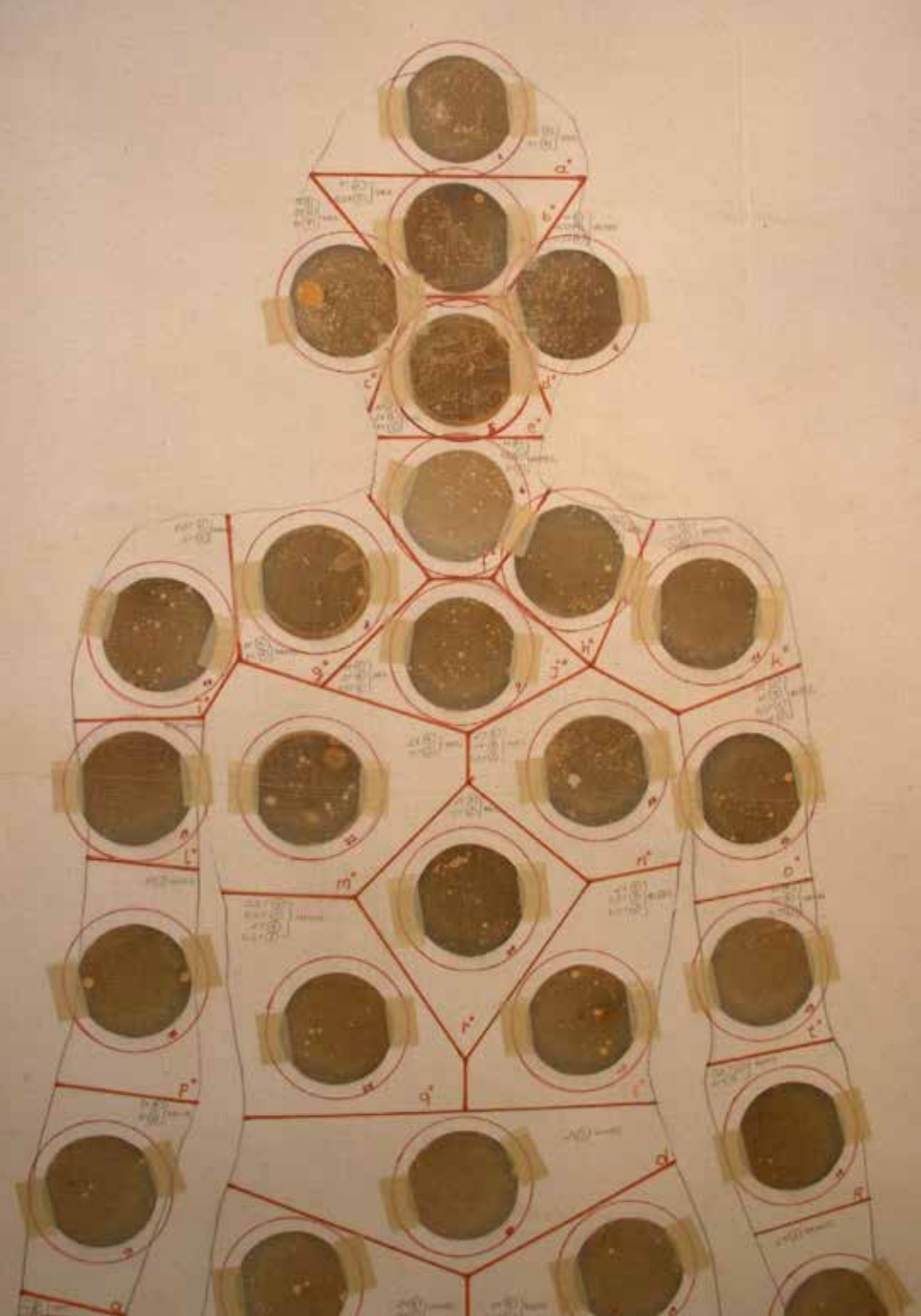
Sonja Bäümel



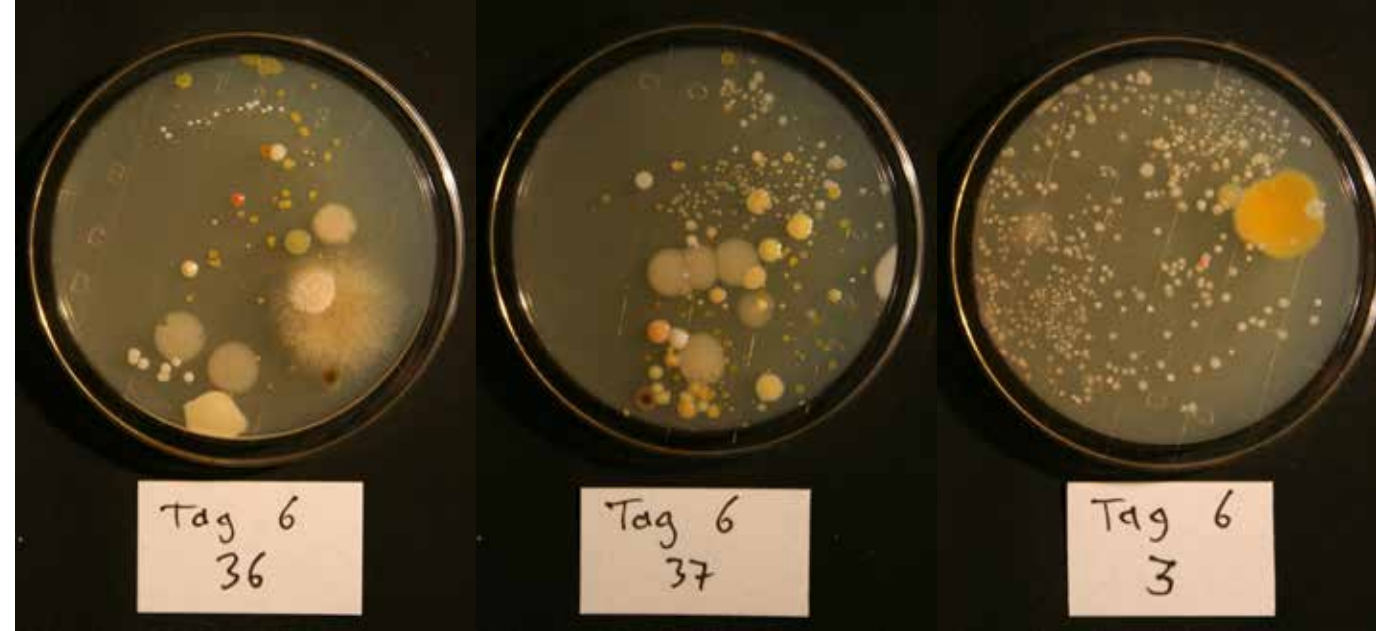
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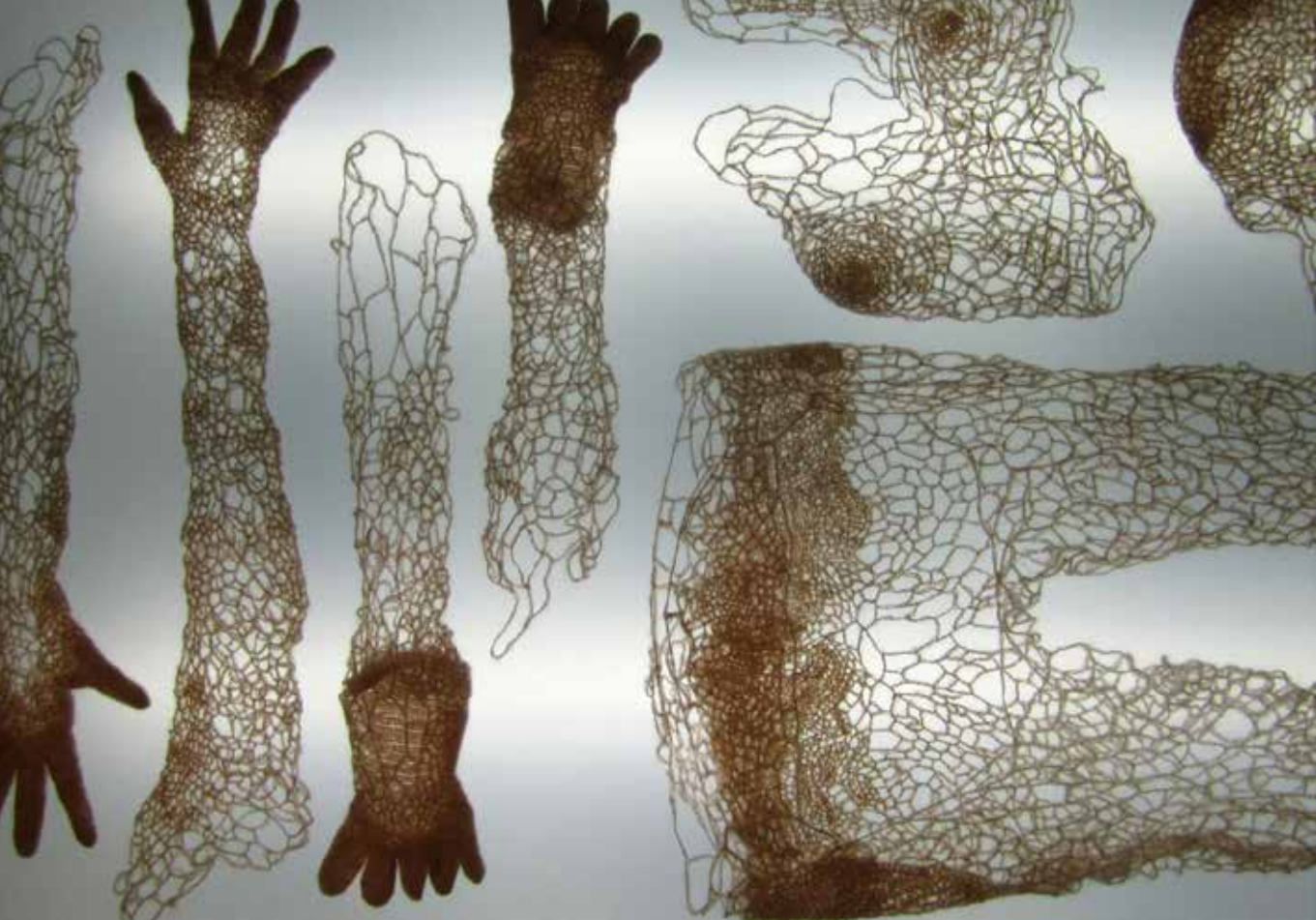
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E-17-06
E-17-07 "NOUS002", 2017/18

Maximilian Mauracher

Maximilian Mauracher is a graphic designer and art director who occasionally ventures into collaborations with other creatives, realising projects in which design, fashion and art meet. Within the "Transfashional" project he contributed both as a graphic designer and an artist, developing works presented at the exhibitions and designing both books and the website of the project. Through all his contributions runs, like an undercurrent, his interest in patterns and textures, all rigorously developed in black and white, elements on which he builds his entire graphic vocabulary. He started to develop patterns and textures initially as graphic elements which would give a visual ID to the project, and then moved towards creating a work which would relate to the question of how AI software can be used in generating patterns. Together with Bernhard Eiling, an information artist and software engineer, he started to work on the project entitled "NOUS001", installed in the exhibition in London as a kind of scanner which would capture and memorise patterns of clothes worn by the audience. The idea was to create a database of patterns which would be subsequently processed and out of which a computer would generate new ones. "NOUS001" was imagined as a form of intelligence which would grow and develop through different phases of the exhibition, first observing the world and learning, then processing and elaborating,

and finally creating something without being fully controlled by its very creators, Mauracher and Eiling. Thus "NOUS002" was presented in the exhibition in Vienna, a sculptural piece made out of prints on PVC of some of the generated patterns, and the outcomes of this artistic experiment.

One of the main motivations to present "Transfashional" in Kalmar Konstmuseum was to also engage with the huge Design Archive which is under the museum's competences and which preserves the textiles of some of the most renowned Swedish designers. From sketches and studies up to textile samples, this archive provided a fascinating and valuable source of research, and finally "NOUS002" came to the next level, when it "assimilated" new information, processed it and generated new versions of patterns. Additional PVC sheets were printed and became a part of a display dispositive designed by Maximilian Mauracher.

We are in the moment when AI seems to be the "next big thing", and this artistic experiment represented a way to engage with the different possibilities and implications of this technological turn we are undertaking. Here co-creative process involved human and non-human intelligence, questioning the line of control which each has in it. Taking back this prerogative of "creator", Maximilian developed a final (for now) stage of the



E-17-02

piece, elaborating on the generative process and morphing of graphic shapes which constitute some of the patterns made through a symbiosis of different formats of "us", which is what the title "NOUS002" implies.



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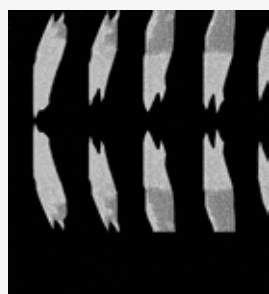
Input



Layer L1



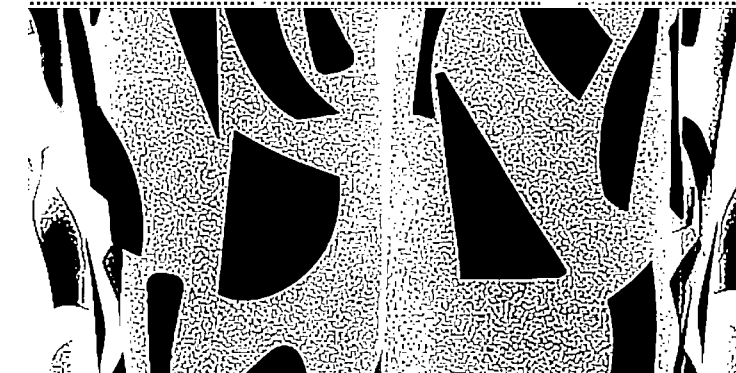
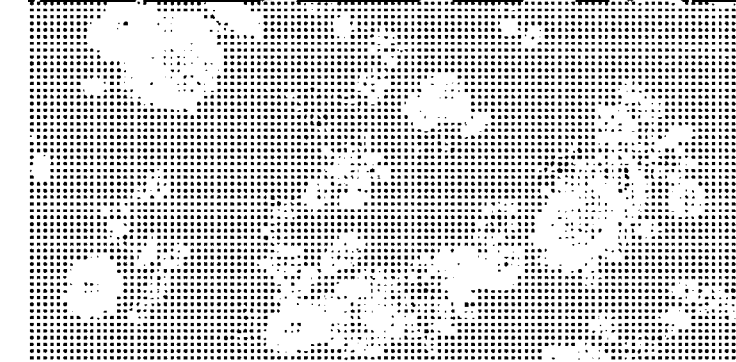
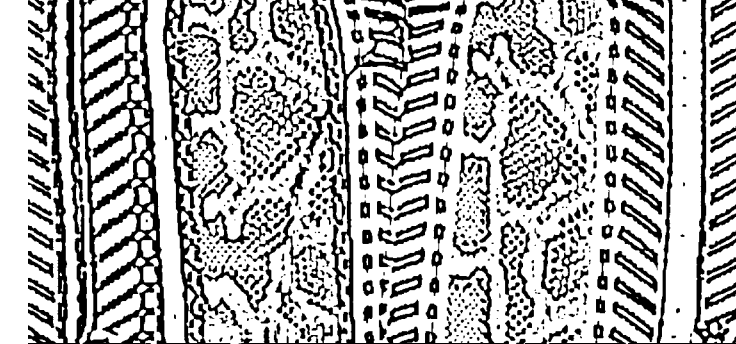
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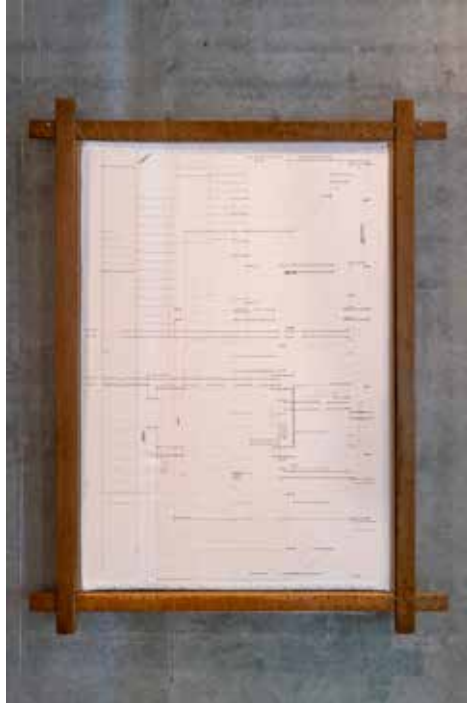
Output



E-17-06



E-17-07



E-18-01

Manora Auersperg

- E-18-01 "Transcription – Untitled", 2017
- E-18-02 "Ilja writes Friedrich", 2015
- E-18-03 "Texture in Translation", 2017
- E-18-04 "Communion", 2011
- E-18-05 "Transcription – Untitled", 2017
- E-18-06
- E-18-07 "Supersuit", 2014

Like texts, textiles function as a medium for the transmission of concepts, metaphors, and cultural constructs. The words "text" and "textile" are etymologically related, sharing the Latin root "textus", meaning woven fabric, cloth, structure, and framework. Similarly text and textile substrates are inherently related. Relations between these two types of manual and creative activities - writing and weaving - and possible interconnections between their outcomes - text, texture and textile - pervade the work of Manora Auersperg.

In the occasion of the "Transfashional" exhibition-in-progress presented in several venues, Manora developed processual work which incorporated new elements, "signs" and "traces" of each new display which took place in London, Warsaw and Vienna. The work, entitled "Transcription – untitled" initially related to the exhibitivite site and exhibition display. It was created as a blueprint of the floorpan of the exhibition, designed on the surface of linen textile through the application of embroidery technique called "bordure", which consists in taking away threads. Bordure here underlines the sense of a border, a demarcation line to be crossed, transcended, trespassed, in order to reach what is beyond. In the context of the exhibition, it can be interpreted as a field beyond disciplinary boundaries, but also the zone of artistic interaction and collaboration which

go in the direction of collective creativity, which was fostered through this project.

"Transcription – untitled" consisted in a subtle action of taking away threads in order to create a design with the void, outlining the floorpan of the London show, followed by the action of sewing and annotating of how Warsaw display looked, overlapping in this way two spacial structures on the same piece of textile. Thus, this surface started to function as a layered spacial memory of the exhibition in its progressing and changing. This abstract map gained a new "layer" with the exhibition in Vienna when she involved artist Konrad Strutz, who is working with photography and the notion of time inherent to it. Konrad constructed a device called "Orthogonal Projector" which creates a photographic image in an extended time-lapse, thus incorporating the passage of time as a part of image construction.

Manora's gestures of unweaving and sewing, already were like temporal layers "inscribed" in the texture of the surface of the fabric. Now, together with Konrad, she added another layer to the work through the process of slow scanning of the surface of the textile with a micro-camera, and transferring this process on the screen. The texture of the textile would appear on the screen, line after line, as if it would be a text in the moment of writing.

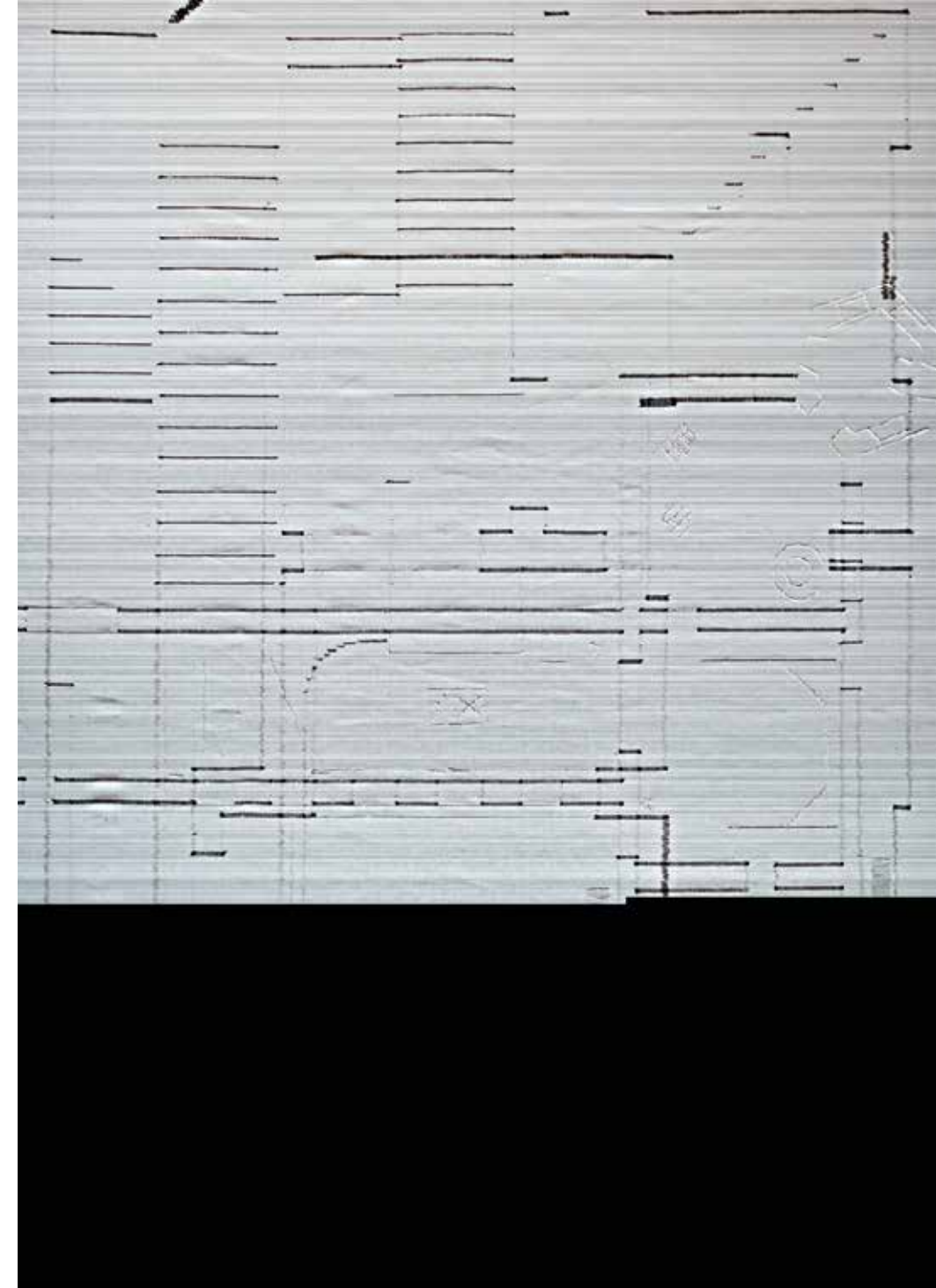


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Photographic transposition of the textile on the screen, entitled "Texture in Translation" functioned as a transposition of what was a manual operation into another one, digital and dematerialised.

Text is one of recurrent elements of Manora's work, as much as texture and textile. The meaning of these terms which implicate joining and connecting, resonate through Manora's general attitude to work collectively and relationally. Texture which

she crated with her "Translation" piece is not only related to the materiality of the work, it is a symbolic transposition of different state of time and space through which artists, participants of "Transfashional" became interwoven.



E-18-03



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E-18-06



E-18-07



E-19-01

E-19-01
E-19-02
E-19-03 "Matter of Impact",
2018

Milena Rosa Heussler

"Matter of Impact" is the title of a project which Milena Heussler started to develop in 2017 within the program of the art education department at the University of Applied Arts in Vienna. After several years of practicing as a fashion designer and working under her label Mandlwear, which was producing unique workwear pieces, she decided to take a course which would enable her practice to grow in a different direction, aside of commercial commitments. It is a direction which privileges experimentation, collaboration and reflexivity; direction which is simultaneously propaedeutic and artistic. With "Matter of Impact" she started to explore expressive potential of body-object interaction, creating a set of soft sculptural devices which are meant to be used, as if they make part of some futuristic gym-gear. They are meant to be used although their function remains opaque. In this sense they echo Franz West's "Adaptives", wearable sculptures whose only function was to trigger the wearer to perform and move in a manner which slips away from conventional behaviours and accepted body-languages. Milena's knotted wearable sculptures are instruments which subvert the very notion of instrumentality. They are instruments for triggering unusual interactions and narratives.

Following this, she created the next generation of this strange gear, which she calls

"DIGAART", a device which serves to detect and neutralise "social bias lurking in every algorithm." In the manual which goes along, "DIGAART" is a wearable which has "a highly sensitive detecting apparatus, which finds the exact coding that implements the social bias (beta 1.3 version is focusing on gender bias, more advanced models are being worked on). In only milliseconds the DIGAART rewrites the code using the revolutionary technique chimer, all developed by our team." What effectively "DIGAART" is might be called a sculpture and a story, which both make us think about hypertechnologised reality we are and will be living in. Need for this reflection is expressed in the manual which accompanies this futuristic "product": "When being in contact with any digital device, algorithms do a lot of problem solving and data analysis, and promise to make our lives easier. But recently the awareness for new problems actually caused by the structure of some algorithms is rising. It seems as if a lot of algorithms have a structural problem which make them act sexist, racist, leaving out minorities, the old, the disabled, short, everyone and everything that doesn't comply with the hegemonic standards of the ruling western capitalist system." So Milena proposes "DIGAART" - a shield and an antidote.



E-19-02



E-19-03



E-20-01

- E-20-01
- E-20-02
- E-20-03 "The Dynamic Balance", 2017
- E-20-04 "The Ministry of Silly Walks", 2011
- E-20-05 "The Reverse Dive", 2011

Robert Pludra & Wojciech Małolepszy

Robert Pludra's work and teaching moves in the sphere of social design, a vision of design practice which seeks to be instrumental in bringing about social change, and the improvement of social and environmental conditions of communities, especially those of the marginalised and underprivileged. It resides in the conviction that users should be part of a co-creative process and that not only the product, but also the quality of relations which designed products can generate between people and the environment, are central to design. Thus, it is critical to the logics of planned obsolescence and the pure market-orientation of conventional design practice. Pioneering figures of this ethically charged vision of design practice are Victor Papanek with his seminal book "Design for the Real World: Human Ecology and Social Change" published in 1971; and Victor Margolin, who wrote extensively about similar issues in the academic design journal "Design Issues" and his other numerous books. These, together with Buckminster Fuller, Krzysztof Wodiczko, IDEO studio, the Bauhaus curriculum, the anthropomorphic shapes of Henry Dreyfuss, the educational program of the Ulm School, the work of the A&E Design studio and Ergonomi Design Gruppen are fundamental references for Pludra's design practice and teaching programs. He is co-leader, together with professor Wojciech Małolepszy, of PP2 (Design Studio 2), the second

year curriculum at the Faculty of Design, Academy of Fine Arts in Warsaw. Within this program he engages in creative and collaborative work with students which has as an end-result realisation of devices which trigger body movement and interaction, which discuss relations between the body and the object in a playful manner.



E-20-02



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E-20-05



E-21-01

Janusz Noniewicz & Dominika Wirkowska

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E-21-03
E-21-04

"How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017

The project "Die Verwirrungen: How to Be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?" has been developed and realised in collaboration with students of the Fashion Department of the Academy of Fine Arts in Warsaw: Julia Kościeńska, Przemysław Falarz, Paulina Szczepańska, Alicja Konarska, Daria Wierzbicka, Jan Kardas, Maria Olszewska, Emil Litwiniec, Radek Smędzik.

The video piece is featured with a music/sound project released for the occasion by "Das Rezi-tativ" (Margarita Slepakova and Clemens Flechter), and a song called "Alerta Antifascista" was performed by Malik Sharif and Christina Lessiak (Circle A).

Three video-collages and various sets of co-related wearable and performative devices were created during the research programme which aimed to address how fashion can be part of broader range of socially engaged practices. They are results of the seminar "Could fashion designers be happy?" realised by Janusz Noniewicz and Dominika Wirkowska, leaders of the Fashion Department with cooperation of Wojciech Małolepszy, Robert Pludra, professors of the Product Design department and their students: Helena Wierzbowska, Anna Gwiazda, Antonina Bylinka, Aleksandra Jankowska, Kacper Kunicki, Adam Szpil, Agnieszka Cieszanowska, Dorota Chwedonuk, Ada Krenz, Katarzyna Brągiel,

Agnieszka Renes, Olga Darwaj, Julia Sulikowska, Natalia Gil and Brunon Kowalski.

The Video-collage is composed of photos, drawings, movie features, samples of textiles, sounds and objects made by designers, students and artists who took part in the seminar which questioned the problem of "being active" and "being passive" as both, creative individual and member of contemporary society. The initial inspiration for this collaborative work was driven from Robert Musil's novel "Die Verwirrungen des Zöglings Törless" and Volker Schlöndorff's movie "Der junge Törless". It is conceived as process-based work which changes through different phases of the "Trans-fashional" project, starting in London, evolving in Warsaw and getting into a finalised form shown in Vienna.

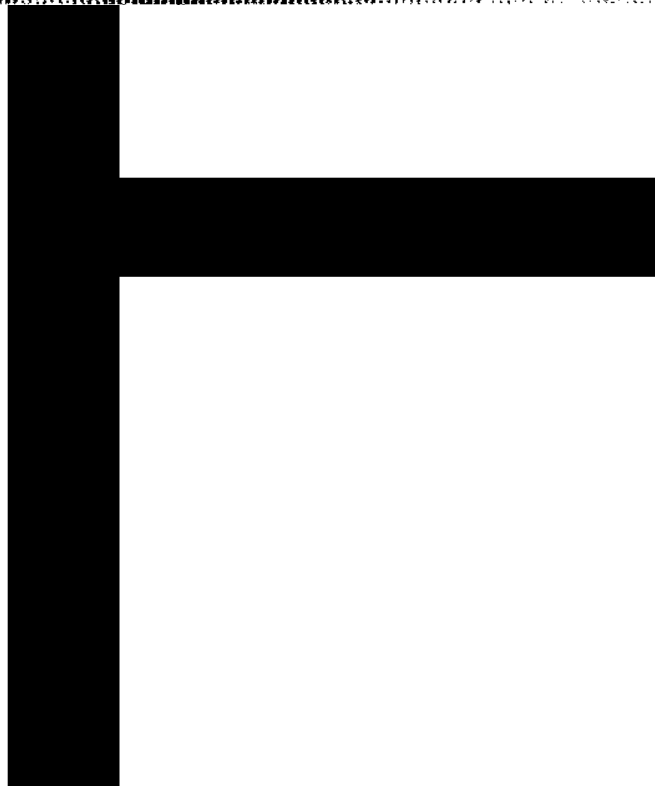


**Die Verwirrungen.
How to be a young fashion
designer and (not) stick
your dick in a glory hole?**

E-21-02



E-21-03



Tentative Lexicon

WITHIN "TRANSFASHIONAL" CREATIVE APPROACHES AND PRACTICES

LARA TORRES

Expanded fashion practice

is a term used to indicate and identify those practices which replace the commonly used medium of clothing with other media (such as film, sculpture or installation), or which use clothing itself but deprived of its functionality and explored as metaphor or symbol.

Fashion in the expanded field

(paraphrasing Rosalind Krauss's term "Sculpture in the expanded field", introduced in 1979) is used as a term to facilitate the understanding of what might be a post-disciplinary approach to fashion.

LARA TORRES

Critical fashion / Speculative fashion

describes an approach to fashion practice with the goal of pushing fashion research beyond an agenda of simply reinforcing the values of consumer culture, and instead to embody cultural critique in the practice itself.

Critical fashion (paraphrasing Anthony Dunne's term "critical design" introduced in 1999) shares Dunn's definition of the critical design assumption that object/garment does not necessarily need to be made; immaterial or unfunctional/unwearable forms have a purpose to encourage reflection.

LARA TORRES

Unmaking

stands for questioning the boundaries of fashion by displacing the role of the fashion designer from the production of fashion to its negation, and to the development of a 'de-materialized' practice, in both a metaphorical and a literal sense. Since the etymology of the word 'fashion' relates it to the Latin factio, meaning 'making' or 'doing', to 'unmake' fashion carries in itself a paradox: it is both a metaphorical undoing and a methodological one, a practice of fashion resistance by not producing clothing, a de-construction of fashion in order to understand what it is made of – like unpicking the seams of a jacket in order to analyse its construction.

NAOMI FILMER

Adornment as speculation (adornment as idea)

Adornment is not treated as an accessory, but rather as an object which triggers reflection about the body, its morphology or the act of wearing. The body is the central element which informs the process and the act of making and crafting (i.e. moulds taken from the human figure collide with material and process to create the object). "Physical collision" between material, process and anatomy "creates" the adornment. It places the focus on the shifting idea of wearing. The body wears the object, it also wears out/away the material of the object. It underlines extracted corporal details, and the corporal functions or space around/between body parts as precious (as if a jewel).

ULRIK MARTIN LARSEN

Speculative garment

a term that focuses on a garment as an object that directs the body's movement and movement-patterns. This movement can be seen as an implicit choreography held within the form of the garment. "Garments" could be called speculative as they are formed with the intention of instigating movement without knowing exactly what those movements will be before the wearer takes over. Generally speaking, "(speculative or deciding) garment" here could be anything and everything that relates to the body.

Similar meanings could be attributed to the term Garment as idea (paraphrasing Robert Stadler's and Alexis Vaillant's term introduced in "On Things as Ideas" in 2016).

BARBARA GRAF

Anatomical garment

is a concept of clothing that refers explicitly to internal and external anatomical structures of the body, but also to the process of dis-assembling and assembling, either in the method of the cutting pattern or in the method of the photographic staging, or both. Clothing refers to the position of flexible sculpture.

BARBARA GRAF

Performative photographic transformation

is a way of photographic staging and visualisation that forms the body and clothing into a new embodiment. The body is not simply the wearer of the clothes, but they form an inseparable unit.

BARBARA GRAF

Expressive textile embodiment

refers essentially to the forms of expression of the body with its textile wrapping.

LINNEA BÅGANDER

Materialised movement

exploration of how movement, material and the body co-exist and create expressions and experiences. The body has an abstract aspect of its movement that expands in space. Materialising movement is

interpretation and visualisation of this abstract aspect into material. It is based on the conviction that dress has the potential to be a performative element and work in dialogue with the body as a co-creator of movements and forms suggesting other types of bodily morphologies. It also serves for exploring and understanding the space between the body and the garment, in a physical and metaphorical sense.

ULRIK MARTIN LARSEN

Body-Site

an indication that the body can be used as a "location" for the site-specific work, or a site for experiment through material and movement.

AFRA KIRCHDORFER

Clothing system

Experimenting with clothing systems allows for a temporary suspension of gender-specific clothing codes. With the clothing system, the wearer can create garments without any sewing skills, knowledge of patterns or dressmaker's dummies. These garments are not disposable but can be repeatedly reused and recombined.

AFRA KIRCHDORFER

Body-object-interaction

The experimenting sessions with the clothing system have shown that direct interaction with the clothing modules gives the wearer a new understanding as to which parts of their body they want to cover. Or, in other words, which areas of their bodies should be in contact with textile materials to create the sensation of feeling dressed. This feeling of being dressed is achieved by applying pressure to some parts of the body while removing pressure from other areas. The research notes show that every wearer reflects upon which areas of their bodies are important to them, which raises their awareness of the moment when the modules actually turn into garments. These crucial areas can be altered and redefined whenever the wearer feels like it.

ANA RAJČEVIĆ

Prothetic-body-sculpture

a hybrid between adornment and sculpture, which can be both exhibited and worn.

KATE LANGRISH SMITH

BodyWear

The term identifies the pieces as wearable/(un)wearable sculptural objects - objects that the body can fit into or onto. Elements that look like body parts that fit within hollows can be grasped or held by or to the body. The works pose the contemporary fashion artefact as an agent in merging boundaries between art and fashion, referring to the body as subject and object in its absence. Simultaneously a sense of craftsmanship and materiality embrace craft traditions with respect to quality of finish, bypassing the traditions of function. Working outwards from the body, there is an exploration of why we desire certain things, materials and surfaces, the tactile and inviting nature of playing with

CHRISTINA DÖRFLER-RAAB

Dyeing alchemy

can be seen as an experimental laboratory and research praxis, using various unorthodox dyeing techniques which involve corrosive, toxic materials and surface-treatments which allude to the process of destruction and decay. Emphasising these aspects of fabric-treatment, Christina Dörfler-Raab aims to raise questions about the impact of groundwater pollution by the dyeing and bleaching techniques of large textile industries. Her work can be seen as a quest for alternative forms of collective gathering, producing, creating and generally living in a more sustainable and zero-impact manner.

CHRISTINA DÖRFLER-RAAB

Environmental impact

the textile industry is one of the most damaging industries to our waterways and our planet. The leftovers from a commercial dye-bath contain ammonia, alkali salts, and heavy metals along with much of the original pigment, of which many are exceptionally toxic with health impacts on both ourselves and our environment. The effluent caused by this yearning for pretty colours is damaging beyond the current measure, causing illness to people and further polluting our planet.

SAINA KOHNAVARD

Figure-Ground

the principle that deals with the mind wanting to make the easiest interpretation possible of an image that portrays different motifs, seeing what we perceive at first glance.

SAINA KOHNAVARD

Closure

the principle that deals with the mind wanting to perceive an incomplete figure as complete to attain symmetry in the configuration.

LUCY ORTA /
SANDY BLACK /
KATE FLETCHER

Co-creation / Co-design

Co-creation within the practice of Lucy Orta stands for methods of inclusiveness, cooperative processes and participative actions when working with different (unprivileged) communities.

To this, Lucy Orta connects the term circumstantial aesthetics (introduced by Nicolas Bourriaud), to indicate outcomes produced during co-creation processes, which are related to the context and circumstances in which they are produced. The outcomes take on an aesthetic that we are less attuned to, or familiar with, and therefore not so comfortable with, yet. Kate Fletcher used the term Co-design to speak of models of making shaped by the goal of collaboratively designing products together with

the people who will use them. Co-design principles of inclusiveness, cooperativeness and participation aim to disrupt hierarchical power relations (as exemplified in most fashion brands) and offer users of clothes more control over their garments' design and production.

Sandy Black used the term Co-creation to describe collaborative practices between researchers and practitioners from different disciplinary fields (such as fashion, science, tech, etc.).

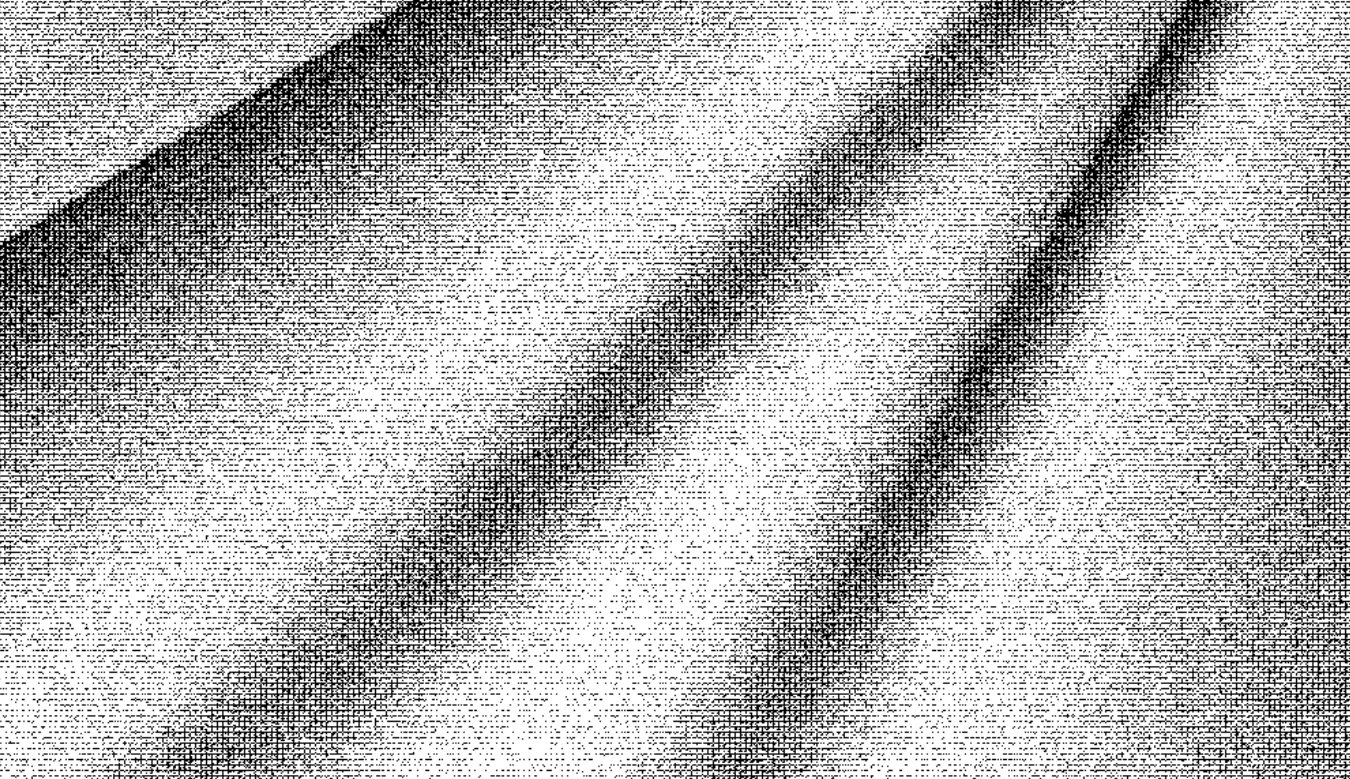


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B-01-01	Lucy + Jorge Orta "Identity + Refuge II", 1996 Catwalk from Salvation Army Spring Street to Dietch Projects, New York	B-04-02	performer: Andreas Eklöf, 2014/15, Video still	D-01-02	Photo by Konrad Strutz, 2018 Minna Palmqvist "No Body / Never Ending", 2015 Installation view, "Transfashional", Kalmar Konstmuseum	D-01-08	Lara Torres "An Impossible Wardrobe for the Invisible", 2011 / "Unmaking", 2016 Installation view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-13	Contemporary Art, Warsaw Photo by Bartosz Górka, 2017 Christina Dörfler-Raab, Jasmin Schaitl "Excuse My Dust Series – Extended", 2016/17 Installation view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw		Lisa Edi "Things Will Change", 2017 Installation view, "Transfashional", Q21, MQ Wien Photo by Konrad Strutz, 2018 Christina Dörfler Raab, Jasmin Schaitl "Excuse My Dust Series – Extended", 2016/17 Installation view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw
B-01-02	Lucy + Jorge Orta "Identity + Refuge - Glove bolero", 1995 24 pairs of leather gloves, 45 x 80 cm Photo by Marie Clerin	B-04-03	Ulrik Martin Larsen "Dressing Wearing", performer: Andreas Eklöf, 2014/15, Video still	D-01-03	Photo by Michelangelo Miskulin, 2018 Christina Dörfler-Raab "Wandering Tribe", 2013 / "Suit, Excuse My Dust Series", 2016/17 (collaboration with Manuel Wand) Installation view, "Transfashional", Kalmar Konstmuseum	D-01-09	Anna-Sophie Berger "She Vanished 1", 2015 Maximilian Mauracher "Form Follows Flags", 2017 Anna Schwarz & Lisa Edi "Things Will Change", 2017 Exhibition view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-14	Contemporary Art, Warsaw Photo by Bartosz Górka, 2017 Janusz Noniewicz, Dominika Wirkowska, "Die Verwirrungen: How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017 Installation view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-19	Afra Kirchdorfer "Modular Clothing System", 2016 Installation view, "Transfashional", Q21, MQ Wien Photo by Konrad Strutz, 2018 Janusz Noniewicz & Dominika Wirkowska in collaboration with Fashion Department Academy of Fine Arts in Warsaw "Die Verwirrungen: How to be a young fashion designer and (not) stick your dick in a glory hole?", 2017 Installation view (detail), "Transfashional", Kalmar Konstmuseum
B-01-03	Lucy + Jorge Orta "Identity + Refuge - Cocktail dress", 1995 Cotton jabot circa 1910, 1170's silk ties 130 x 65 cm Photo by Marie Clerin	B-04-04	PUTPUT (Stephan Friedli and Ulrik Martin Larsen), "Gestures", 2018		Martin Bergström "Pixie Mixie", 2016 Installation view, "Transfashional", Kalmar Konstmuseum Photo by Michelangelo Miskulin, 2018	D-01-10	Kate Langrish Smith "Embody", 2014/2016 Afra Kirchdorfer "Modular Clothing System", 2016 Exhibition view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-15	Contemporary Art, Warsaw Photo by Bartosz Górka, 2017 Kate Langrish Smith "Embody", 2014/2016 Afra Kirchdorfer "Modular Clothing System", 2016 Exhibition view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-21	Photo by Michelangelo Miskulin, 2018 "Transfashional", 2018 exhibition view, Kalmar Konstmuseum Photo by Michelangelo Miskulin, 2018
B-01-04	Lucy + Jorge Orta "Nexus Architecture Interventions", 1993/1998 Original Lambda color photographs, 4 Modules 130 x 190 cm (60 x 90 cm each)	B-05-01	Naomi Filmer "Mouth" for Hussein Chalayan, 1995 Photo by Gavin Fernandes	D-01-04	Manora Auersperg, Konrad Strutz "Transcription – Untitled and Orthogonal Projector", 2017 Installation view, "Transfashional", Q21, MQ Wien Photo by Konrad Strutz, 2018	D-01-11	Kate Langrish Smith "Embody", 2014/2016 Performance view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-16	Contemporary Art, Warsaw Photo by Bartosz Górka, 2017 Kate Langrish Smith "Embody", 2014/2016 Performance view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-22	Photo by Bastian Schwind, 2018 Lara Torres "Unmaking", 2016 Performance view, "Transfashional", Q21, MQ Wien Photo by Bastian Schwind, 2018 Maximilian Mauracher "NOUS002", 2017/18 Installation view, "Transfashional", Q21, MQ Wien Photo by Bastian Schwind, 2018
B-01-05	Lucy + Jorge Orta "Procession Banner 1918-2018", 2018 Various textiles, embroidery, pompoms 130 x 190 cm Photo by Lance Tabraham & Michelle Marshall	B-05-03	Naomi Filmer "Ball in the Small of my Back" for Alexander McQueen, 2001 Photo by BluLoop	D-01-05	Christina Dörfler-Raab, Jasmin Schaitl "Excuse My Dust Series – Extended", 2016/17 Performance view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw	D-01-12	Afra Kirchdorfer "Modular Clothing System", 2016 Installation view, "Transfashional", Ujazdowski Castle Centre for	D-01-18	Contemporary Art, Warsaw Photo by Bartosz Górka, 2017 Afra Kirchdorfer "Modular Clothing System", 2016 Installation view, "Transfashional", Ujazdowski Castle Centre for	E-01-01	Naomi Filmer "Chocolate Mask", 2001 for Another Magazine Photo by Richard Burbidge Naomi Filmer "Collective Breath", 2017 for "Some Like it Hot" exhibition, The Lethaby Gallery at Central Saint Martins,
B-02-01	Ute Neuber "Walking Wall", 1991 Photo by Angela Althaler	B-05-04	Naomi Filmer "Ball Lenses", 2008 freeze frames from Lenticulars for "Out of the Ordinary - Spectacular Craft" exhibition, V&A, London	D-01-06	Christina Dörfler-Raab, Jasmin Schaitl "Excuse My Dust Series – Extended", 2016/17 Performance view, "Transfashional", Ujazdowski Castle Centre for Contemporary Art, Warsaw						
B-02-02	Ute Neuber "Walking Wall", 1991 Photo by Angela Althaler	B-05-05	Naomi Filmer "Heel and Toe Ball Lenses", 2008 for "Out of the Ordinary - Spectacular Craft" exhibition, V&A, London		Photo by Bartosz Górka, 2017 Christina Dörfler Raab, Jasmin Schaitl "Excuse My Dust Series – Extended", 2017/18 Video stills "Transfashional", Q21, MQ Wien						
B-02-03	Ute Neuber "Daily News", 2013 Photo by Gisela Erlacher										
B-02-04	Ute Neuber "Daily News", 2013 Photo by Gisela Erlacher	D-01-01	Anna-Sophie Berger "Concrete Coat (abstract brown)", 2016 Installation view, "Transfashional", Q21, MQ Wien	D-01-07							
B-02-05	Ute Neuber "Daily News", 2013 Photo by Gisela Erlacher										
B-04-01	Ulrik Martin Larsen "Dressing Wearing",										

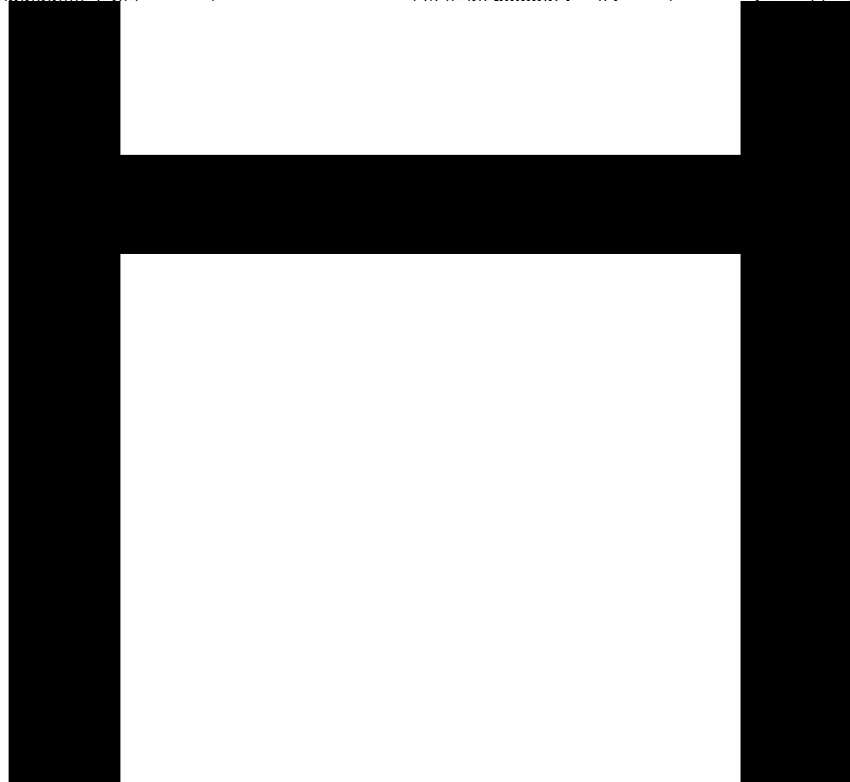
E-01-03	London Photo by Naomi Filmer Naomi Filmer "Collective Breath (Frozen)", 2017 for "Some Like it Hot" exhibition, The Lethaby Gallery at Central Saint Martins, London	E-02-02	Lara Torres "Fac-simile" (detail), 2008	Artefact III", 2014 Photo by Stephanie Potter Corwin	E-06-02	Photo by Pim Leenen Aliko van der Kruijs "Made by Rain", 2014 / ongoing	"Excuse My Dust Extended", 2017 Performance view, "Transfashional", Q21, MQ Wien	E-09-03	Linnea Bågander in collaboration with choreographer Nicole Neidert
		E-02-03	Photo by Simão Dias Lara Torres "Fac-simile" (detail), 2008	Model: aerial artist Beatrice Perini					
E-01-04	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-02-04	Photo by Simão Dias Lara Torres "Fac-simile" (detail), 2008	E-04-05	Kate Langrish Smith "Artefact III", 2014	E-06-03	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-07-07	Christina Dörfler-Raab in collaboration with Jasmin Schaitl
		E-02-05	Photo by Simão Dias "Fac-Simile", 2008, Video still	E-04-06	Kate Langrish Smith "Artefact II", 2014				
E-01-05	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-02-06	"An Impossible Wardrobe for the Invisible", 2011 Video still	E-05-01	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-06-04	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-09-04	Linnea Bågander in collaboration with choreographer Nicole Neidert
		E-02-07	"An Impossible Wardrobe for the Invisible", 2011 Video still						
E-01-06	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-03-01	Shan He "Reconstruction", 2018 Blazer with brass frame	E-05-02	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-06-05	Aliko van der Kruijs in collaboration with Studio Elsie Gringhuis "Spirit from the Sky", F/W 2014	E-09-05	Linnea Bågander in collaboration with choreographer Nicole Neidert
		E-03-02	Shan He "Reconstruction", 2018 Blazer with brass frame						
E-01-07	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-03-03	Shan He "Reconstruction", 2018 Blazer with brass frame	E-05-03	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-06-06	Aliko van der Kruijs in collaboration with Schueller de Waal "Aftersession", 2019	E-08-01	Martin Bergström "Pixie Mixie", 2016 Photo by Thomas Klementsson
		E-03-04	Shan He "Reconstruction", 2018 Vest with brass frame						
E-01-08	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-03-05	Shan He "Reconstruction", 2018 Vest with brass frame	E-05-04	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-06-07	Aliko van der Kruijs in collaboration with Schueller de Waal "Aftersession", 2019	E-08-02	Martin Bergström "Toxic Yum Yum", 2017 Photo by Thomas Klementsson
		E-03-06	Shan He "Reconstruction", 2018 Pants with brass frame						
E-01-09	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-03-07	Shan He "Reconstruction", 2018 Pants with brass frame	E-05-05	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-07-01	Christina Dörfler-Raab in collaboration with Manuel Wandl "Suit, Excuse My Dust Series", 2016/17 Photo by Christina Dörfler-Raab	E-08-03	Martin Bergström "Toxic Yum Yum", 2017 Photo by Thomas Klementsson
		E-04-01	Kate Langrish Smith "Mode Metonym", 2014 Photo by Stephanie Potter Corwin						
E-02-01	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-02	Kate Langrish Smith "Artefact V", 2014	E-05-06	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-07-02	Christina Dörfler-Raab in collaboration with Manuel Wandl "Shirt - Loam Iron Oxide Dye", 2016/17 Photo by Christina Dörfler-Raab	E-08-04	Martin Bergström "Toxic Yum Yum", 2017 Photo by Thomas Klementsson
		E-04-03	Kate Langrish Smith "Mode Metonym / Artefact V", 2014 Photo by Stephanie Potter Corwin						
E-02-02	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-04	Kate Langrish Smith "Mode Metonym /	E-06-01	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-07-03	Christina Dörfler-Raab "Workwear Jacket", 2016/17 Photo by Christina Dörfler-Raab	E-08-05	Martin Bergström "Pixie Mixie", 2016 Installation view, "Transfashional", Kalmar Konstmuseum
		E-04-05	Photo by Stephanie Potter Corwin Model: aerial artist Beatrice Perini						
E-02-03	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-06	Kate Langrish Smith "Mode Metonym / Artefact V", 2014 Photo by Stephanie Potter Corwin	E-05-07	Saina Koohnavard "Made You Look", 2017 Photo by Theresa Marx	E-07-04	Christina Dörfler-Raab in collaboration with Mirjam Papouschek "Excuse My Dust Extended", 2017 Photo by Mirjam Papouschek, 2019	E-09-01	Linnea Bågander in collaboration with choreographer Nicole Neidert
		E-04-07	Kate Langrish Smith "Mode Metonym / Artefact II", 2014 Photo by Stephanie Potter Corwin						
E-02-04	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-08	Kate Langrish Smith "Mode Metonym /	E-06-02	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-07-05	Christina Dörfler-Raab in collaboration with Mirjam Papouschek, 2019 Models: Luise Böcker, Lola Fuchs	E-09-02	Linnea Bågander in collaboration with choreographer Nicole Neidert
		E-04-09	Photo by Stephanie Potter Corwin Model: aerial artist Beatrice Perini						
E-02-05	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-10	Kate Langrish Smith "Mode Metonym /	E-06-03	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-07-06	Christina Dörfler-Raab in collaboration with Jasmin Schaitl	E-11-01	Afra Kirchdorfer "Modular Clothing System", 2016 Video still
		E-04-11	Photo by Stephanie Potter Corwin Model: aerial artist Beatrice Perini						
E-02-06	Photo by Naomi Filmer Naomi Filmer "Breathing Volumes", 2009 for "The Art of Fashion - Installing Allusions" exhibition, Museum Boijmans Van Beuningen, Rotterdam	E-04-12	Kate Langrish Smith "Mode Metonym /	E-06-04	Aliko van der Kruijs "Made by Rain", 2014 / ongoing	E-07-07	Christina Dörfler-Raab in collaboration with Jasmin Schaitl	E-11-02	Afra Kirchdorfer
		E-04-13	Photo by Stephanie Potter Corwin Model: aerial artist Beatrice Perini						

	"Modular Clothing System", 2016 Video still	E-13-02	Clinton Hayden Ana Rajčević "Taurus", 2016	E-15-02	Barbara Graf "Large Glove in Motion (Glove as a Garment)", 2016-2019	E-16-07	Montalti Sonja Bäümel "Crocheted Membrane", 2008/09	2015 Performance	E-20-03	Maciej Głowacki, Dominika Bielecka, Joanna Krzysiaak	
E-11-03	Afra Kirchdorfer "Modular Clothing System", 2016 Video still		Polyurethane, wax, leather		Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund		Photo by Maurizio Montalti	E-18-03	Manora Auersperg in collaboration with Konrad Strutz	"The Dynamic Balance", 2017 Photo by Magdalena Morawik & Jonasz Chlebowski	
E-11-04	Afra Kirchdorfer "Modular Clothing System", 2016 Video still	E-13-03	Model: Otti Reynolds Ana Rajčević "Taurus", 2016		Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund	E-17-01	Maximilian Mauracher "NOUS002", 2017/18		HD-Video, Still frame	E-20-04	Karolina Kamoda, Maja Szczypek, Joanna Żaboklicka
E-11-05	Afra Kirchdorfer "Modular Clothing System", 2016 Video still	E-14-01	Model: Otti Reynolds Naomi Bailey-Cooper "Active Specimens/ Puss caterpillar embellishment", 2018	E-15-03	Barbara Graf "Large Glove in Motion (Glove as a Garment)", 2016-2019		Photo by Michelangelo Miskulin, 2018	E-18-04	Manora Auersperg "Communion", 2011 Performance		
E-11-06	Afra Kirchdorfer "Modular Clothing System", 2016 Video still		Organic cotton, manila hemp, waste silk, waste beads		Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund	E-17-02	Maximilian Mauracher "NOUS002", 2017/18		Installation view, "Transfashional", Q21, MQ Wien	E-20-05	Karolina Kamoda, Maja Szczypek, Joanna Żaboklicka
E-11-07	Afra Kirchdorfer "Modular Clothing System", 2016 Video still	E-14-02	Naomi Bailey-Cooper "Active Specimens/ Puss caterpillar embellishment", 2018	E-15-04	Barbara Graf "Large Glove in Motion (Glove as a Garment)", 2016-2019	E-17-03	Maximilian Mauracher "NOUS002", 2017/18	E-18-05	Photo by Bastian Schwind, 2018		"The Reverse Dive", 2011 Photo by Cezary Koczwarski
E-12-01	Minna Palmqvist "No Body, Mannequin, Out of Control", 2015 Photo by Petter Cohen	E-14-03	Organic cotton, manila hemp, waste silk, waste beads		Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund	E-17-04	Maximilian Mauracher "NOUS002", 2017/18	E-18-06	Photo by Bastian Schwind, 2018	E-21-01	Janusz Noniewicz and Dominika Wirkowska, "How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017
E-12-02	Minna Palmqvist "No Body, Mannequin, Never Ending", 2015 Photo by Petter Cohen		Waste silk, spun glass, latex	E-16-01	Sonja Bäümel "The Textured Self", 2011		Installation view, "Transfashional", Q21, MQ Wien	E-18-07	Manora Auersperg, Daniel Aschwanden, Michael Wallraff "Supersuit", 2014		HD video animation, Still frame
E-12-03	Minna Palmqvist "No Body, Mannequin, Never Ending", 2015 Photo by Petter Cohen	E-14-04	Naomi Bailey-Cooper "Active Specimens / Leafhopper nymph 1 embellishment", 2018	E-16-02	Sonja Bäümel in collaboration with Erich Schopf	E-17-05	Maximilian Mauracher "NOUS002", 2017/18	E-19-01	Photo by Bastian Schwind, 2018	E-21-02	Janusz Noniewicz and Dominika Wirkowska, "How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017
E-12-04	Minna Palmqvist "No Body, Mannequin, The Impossible and The Collapse", 2015 Photo by Petter Cohen	E-14-05	Waste silk, spun glass, latex		"Cartography of the Human Body", 2010/11		Installation view, "Transfashional", Q21, MQ Wien	E-19-02	Milena Rosa Heussler "Matter of Impact", 2018		HD video animation, Still frame
E-12-05	Minna Palmqvist "No Body, Mannequin, The Impossible", 2015 Photo by Petter Cohen		Tencel, organic cotton, banana fibre, wax, magnets	E-16-03	Sonja Bäümel in collaboration with Erich Schopf	E-17-06	Maximilian Mauracher "NOUS002", 2017/18	E-19-03	Photo by Bastian Schwind, 2018	E-21-03	Janusz Noniewicz and Dominika Wirkowska, "How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017
E-12-06	Minna Palmqvist "No Body, Garment, sketch, The Collapse", 2016 Photo by Minna Palmqvist	E-14-06	Naomi Bailey-Cooper "Active Specimens / Leafhopper nymph 1 embellishment", 2018	E-16-04	Sonja Bäümel in collaboration with Erich Schopf		Example of AI setup Pattern: Kalmar Konstmuseum	E-20-01	Milena Rosa Heussler "Matter of Impact", 2018		HD video animation, Still frame
E-12-07	Minna Palmqvist "No Body, Garment, The Impossible", 2016 Photo by Minna Palmqvist		Tencel, organic cotton, banana fibre, wax, magnets		"Cartography of the Human Body", 2010/11	E-18-01	Manora Auersperg "Transcription – Untitled", 2017	E-20-02	Selected AI output Manora Auersperg "The Dynamic Balance", 2017	E-21-04	Janusz Noniewicz and Dominika Wirkowska, "How to be a Young Fashion Designer and (not) Stick Your Dick in a Glory Hole?", 2017
E-13-01	Ana Rajčević "Faceless", 2013 Bio-resin, fiberglass, silicon Photo collaboration with Lisa Carletta and	E-15-01	Barbara Graf "Large Glove in Motion (Glove as a Garment)", 2016-2019	E-16-05	Sonja Bäümel in collaboration with Erich Schopf		Manora Auersperg "Transcription – Untitled", 2017		Wooden embroidery frame, linen, white- work embroidery/ drawn thread work 160 x 125 cm		HD video animation, Still frame
			Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund	E-16-06	Sonja Bäümel in collaboration with Erich Schopf	E-18-02	Manora Auersperg "Ilja writes Friedrich",		Photo by Michelangelo Miskulin		
			Film still		Part of the project "Performing Surgery", supported by the FWF-Austrian Science Fund		Photo by Maurizio Montalti		Photo by Magdalena Morawik & Jonasz Chlebowski		



Appendix

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H-01 Biographies

Leah Armstrong is Senior Scientist at the department Theory and History of Design, University of Applied Arts Vienna. She has previously held research and teaching positions at the Victoria and Albert Museum, London, the Glasgow School of Art and the University of Brighton, UK. Her research focuses on questions of self-image, representation and identity in the design professions.

Manora Auersperg is Senior Lecturer at the University of Applied Arts, Institute of Art Sciences and Art Education. She studied Art Education and Textiles at the University of Applied Arts, Psychoanalytic Pedagogy, University of Vienna and Stage Costume Design, HdK Berlin. In her work experiences as a researcher, teacher, costume designer and artist she often works in an interdisciplinary way and in various collaborations.

Linnea Bågander is a PhD student in Artistic Research, Fashion Design, at the University of Borås. Through collaborations within the field of dance she is exploring dress as a performative element. She works with movement, materials and bodies, exploring how they co-exist and together create expressions and experiences. Her work ranges from how materials interpret and express the body's movements, how materials give impressions, inspiration and movements to the body, and how both these interactions create new bodies in interaction with the material. Before starting her PhD program, she was working with dance, performative art and film as a costume and set designer.

Naomi Bailey-Cooper is a fashion textiles designer and researcher working on a slower and more conceptual artifact-based approach to fabric manipulation and embellishment outside of the traditional fashion system. She is currently developing decorative alternatives to fur and exotic animal materials through PhD study at London College of Fashion, University of the Arts London. Her work featured in the "Fashioned from Nature" exhibition at the Victoria & Albert Museum. Previously graduating from Central Saint Martins in 2012, Naomi worked on a range of research and design development-based projects, including projects for Burberry and Gucci, and within a start-up capacity.

Sonja Bäuml studied Fashion Design at the Fashion Institute of Vienna, and holds a Bachelor in Arts from the University of Arts of Linz, as well as a Master in Conceptual Design in Context from the Design Academy Eindhoven. In 2012 she was awarded the Outstanding Artist Award in Experimental Design, for the project Textile Anatomy, from the BMUKK Federal Ministry for Education, Art and Culture of Vienna. Currently Sonja is heading the Jewellery-Linking Bodies Department at the Gerrit Rietveld Academie in Amsterdam, as well as lecturing and giving workshops in different national and international academies and universities.

Like traditional fairytales, ominous storylines collide with delicious illusions in the work of Martin Bergström. Educated in Stockholm at Konstfack University College of Arts, Crafts and Design, and at Universität der Künste, Berlin, his MA in textiles has turned his compass towards fashion, but his first love has always been fiction - bringing mesmerising stories to life through creative direction, set design, costume and illustration.

Dobriła Denegri is an art historian and curator. She has been the Artistic Director of nKA / ICA, an independent cultural association based in Belgrade, since 2002. From 2002-08 she was curator at the Museum of Contemporary Art of Rome (MACRO). From 2007-09 she lectured at "La Sapienza" University in Rome, and since 2011 she has lectured at Polimoda in Florence. Between 2010-2015 she was artistic director of the Centre of Contemporary Art in Torun (Poland). Her activity as a curator and writer began in the 1990s; she has curated numerous group and solo exhibitions, workshops, panels, and lectures for public and private institutions internationally.

Christina Dörfler-Raab lives and works in Vienna. She studied Art Education at the University of Applied Arts Vienna. She works in the field of fashion, textile art and performance, and has taught fashion at Fashion College Herbststrasse, Vienna, since 2013.

Naomi Filmer teaches at London College of Fashion and Central Saint Martins, University of the Arts London, and HEAD Geneva. After completing a master's degree in Metalwork and Jewellery at the Royal College of Art, Naomi built her reputation through catwalk collaborations with designers Alexander McQueen, Hussein Chalayan, Anne Valerie Hash and others. Naomi's work challenges the boundaries of what defines jewellery, focusing on the relationship between the body, object and the absence of an object. Her work has featured in international fashion and applied art exhibitions, noted for her sculptural forms and experimental use of materials (including ice, chocolate, glass, and rubber).

Barbara Graf is an artist and Senior Lecturer at the University of Applied Arts Vienna, in the Department of Textiles-Free, Applied and Experimental Artistic Design. Between 1985-90 she studied Experimental Art and Painting with Professor Maria Lassnig at the University of Applied Arts Vienna. Since 1989, she has been working on the Anatomical Garments she invented. In her work she investigates body representations, medical visualisations, and develops flexible sculptures as a second skin and garments as living sculpture. From 2003-09 she was a guest lecturer at the Academy of Art and Design - Fashion Design, Basel, Switzerland. She is currently developing her artistic doctoral thesis Stitches and Structures on the visualisation of body perception.

Shan He studied accessory design at the Nottingham Trent University, and graduated from MA Fashion Artefact at London College of Fashion, University of the Arts London, in 2016. In 2018 she launched her accessory brand "Triple Topsy" in Shanghai.

Milena Rosa Heussler is a fashion designer, born in 1983 in Zurich, Switzerland, and living in Vienna since 2006. In 2012 she got her diploma from the fashion department of the University of Applied Arts Vienna, where she studied under Veronique Branquinho and Bernhard Willhelm. In 2014 she co-founded the label Mandlwear, creating unique workwear for restaurants. The challenge of designing for everyday use and managing production extended her experience in the field of fashion. Besides graphic design work for a Viennese publishing house, since 2017 she has returned to an artistic practice through her studies in the art education department of the Angewandte.

Afra Kirchdorfer became a master tailor in 2009 and devoted herself to her own fashion label from 2008-11. In 2010 she started her studies in the Art Education programme of the University of Applied Arts Vienna with the subjects Textiles – Free and Contextual Artistic Practice and Material Culture, Art and Communication Practices, as well as Design, Architecture and the Environment, graduating in 2016. Since then she has been active in art teaching at post-secondary level. Her artistic practice and research is mainly concerned with the processes of work and form-finding as well as autonomous production structures.

The designer Saina Koohnavard graduated with an MFA in Fashion Design from The Swedish School of Textiles in Spring 2015. Her collections have been presented at shows such as Mercedes Benz Fashion Week Stockholm, London Fashion Week, Fashion Scout and Shanghai Fashion Week. Her works have been featured in magazines such as Vogue IT, MFF Magazine and Beton, as well as being displayed at

Stockholm-based art gallery Liljevalchs' exhibition Utopian Bodies - Fashion Looks Forward, highlighting the creativity and technology of fashion. Currently, she works in the Swedish School of Textiles' Design Department where she is the Director of Studies.

Kate Langrish Smith studied on the innovative MA Fashion Artefact at London College of Fashion, University of the Arts London, under Dai Rees and Naomi Filmer, graduating in 2014. She furthered her material interests in ceramics and polymers at the Haute École d'Art et Design in Geneva, in The Centre for Experimentation and Realisation in Contemporary Ceramics. Slipping between the notions of fashion and art, her practice crosses the disciplines of contemporary fashion object, ceramics and sculpture. Currently based in Sheffield, she is Associate Lecturer on the MA Design at Sheffield Hallam University. Her studio is at the Yorkshire Art Space, where she is part of their Ceramics Starter Programme until 2020.

Ulrik Martin Larsen is Senior Lecturer/ Researcher in Fashion Design, at The Swedish School of Textiles. Since receiving his MA degree in Fashion Design from the Royal Danish Academy of Fine Arts' School of Design in 2008, Ulrik has been working in a number of fields connected to fashion and art. Collaborations are at the very core of Ulrik's artistic practice, and this cross-disciplinary and collaborative approach also informed his PhD thesis "Dressing/Wearing", which was published in 2016. Ulrik is also part of the Swiss/Danish artist duo PUTPUT and has exhibited widely with individual and collaborative work.

Wojciech Matolepszy is Design Professor at the Academy of Fine Arts in Warsaw, and Deputy Dean of the Faculty of Design. He is well known as a designer of medical equipment, electronic devices, and domestic appliances. He is a winner of the Prize of the Institute of Industrial Design for designing a juicer for ZELMER SA. He is focused on simple forms, timeless design and high quality materials.

Maximilian Mauracher graduated from Graphic Design at the University of Applied Arts Vienna, and works as an art director with a strong focus on typography and simplicity. He is "part of a wave of remarkable European designers of late" (It's Nice That), but his creative range also spans to collaborative projects which involve art and fashion, related particularly to interest in our self-perception (or "self-construction") through digital photography and social media.

Galina Mihaleva is a fashion designer and owner of the label "Galina Couture." Her recent interests and explorations are in the area of Fashionable Technology, which refers to the intersection of design, fashion, science and technology. Her latest projects revolve around "New Applications in

Health, Fashion and Performance Using Wearable Technology and Traditional Textile Techniques in Southeast Asia." She is Associate Professor at the Nanyang Technological University / School of Art, Design and Media in Singapore.

Ute Neuber was trained as a goldsmith and hat-maker before she studied Product Design focusing on metal products. Since 1989 she has worked as an artist and researcher, developing further her artwork on various parallel levels in what she calls her "long-term projects." As a lecturer at the Textiles Department focused on free, applied and experimental design at the University of Applied Arts Vienna, she explores and develops further the potentiality of open learning environments and participatory and collaborative practices.

Janusz Noniewicz & Dominika Wirkowska have worked together as an artistic duo since 2014; Noniewicz is a writer, curator, and visual artist; he is director of the Fashion Department at the Academy of Fine Arts in Warsaw. Wirkowska is an artist and graphic designer. They are leaders of the artistic and education programme *Could a fashion designer be happy?* focused on body, gender, politics, fashion, art, and literature. As artists they are working on collaborative projects with performers, musicians, artists, filmmakers, and non-professionals.

Lucy Orta is Chair of Art in the Environment, University of the Arts London. Her practice as an artist focuses on social and ecological issues, employing a diversity of media including drawing, sculpture, installation, couture, photography, video and performance. She often works with communities to create large-scale public projects and exhibits objects resulting from her research in major museums internationally.

Minna Palmqvist's work has its starting point in the somewhat complicated clashes between the socially accepted female body, and the real, physical bodies we actually inhabit. It can be read as a conflict between what we wish for, and what we are trying to hide. No matter whether the end result is a ready-to-wear collection or an art installation, the roots of the work are always found in the problematics around the female body being seen as an object there to please others, in the world of fashion as well as in society at large.

Robert Pludra is an industrial designer and Deputy Head of the Faculty of Design at the Academy of Fine Arts in Warsaw. He runs his own studio focused on product, social and exhibition design, as well as leading design workshops. Robert graduated from the Faculty of Design of the ASP in Warsaw in 2010. In 2013 he wrote his PhD thesis in social design, and in 2016 became a Deputy Dean. He is a co-leader of the

Fundamentals of Design Course (PP2) and coordinator of research and development projects.

Barbara Putz-Plecko is an artist and professor at the University of Applied Arts Vienna. Since 2007 she has been Vice-Rector of the University, responsible for Research and Diversity. She is also Head of the Department of Art and Communication Practices and Head of the Department of Textiles – Free, Applied and Experimental Artistic Design. The study of textiles as an academic discipline at the University of Applied Arts focuses both on versatile artistic practices and on textile analysis, new applications and the transmission of knowledge concerning textiles in relation to fashion, art, design, architecture and technology.

Simona Segre Reinach is Associate Professor of Fashion Studies at Bologna University and is also involved in fashion curation studies. She has written extensively on fashion from a global perspective. She sits on the editorial boards of many academic journals such as *Fashion Theory*, *Critical Studies in Fashion and Beauty*, *The International Journal of Fashion Studies*, *Dress Cultures*, *Fashion in Process*, *Anthem Studies in Fashion*, and *Dress and Visual Culture*. She is Scientific Director of Fashion Projects in the Masters course Design and Technology for Fashion Communication (Bologna), and editor of *Zonemoda Journal*.

Ana Rajčević is an award-winning artist working in the intersection of sculpture, fine art and design, focusing on different ways of altering the body through complex pieces of adornment called 'prosthetic body-sculptures.' Her artistic practice confronts the question of how the ever-shifting material forms and substances in which human subjects are embodied configure understandings of 'humanity' itself. Her approach to multi-disciplinary inquiry combines experimental art and design with research in biomedicine, history, materials science, and psychology. In 2015 she was elected a member of the Royal Society of Arts, and she regularly works and collaborates within the performing arts field.

Jasmin Schaitl is an artist and performer, and graduated from the University of Applied Arts Vienna. Since 2011 she has worked internationally, as a solo performer, visual artist, and artistic director of group performances; she also leads workshops and interdisciplinary projects, curates, and teaches.

José Teunissen is Dean of the School of Design and Technology at London College of Fashion, University of the Arts London, and Professor of Fashion Theory. She is a board member of the Dutch Creative Industries Council in the Netherlands. From 2002-16 she held a Professorship in Fashion

Theory at ArtEZ where she established the Centre of Expertise Future Makers, a centre dedicated to new making processes in fashion and design. José previously worked as a journalist and was curator of Fashion and Costume at the Centraal Museum in Utrecht (1998-2006). Her latest exhibition "Searching for the New Luxury" took place in Arnhem, organised by the "State of Fashion".

Clemens Thornquist is Professor in Fashion Design at The Swedish School of Textiles, University of Borås, Sweden. Thornquist has a background in fashion design and arts management. His research spans fashion, art and philosophy with the aim of developing fashion design through experimental research methods. The main focus of the research is on developing new foundations for fashion design through methodological developments, and explorations of foundational definitions in areas related to matters at the intersection between body and space.

Lara Torres, has been a Senior Lecturer in the Fashion and Textiles Department since 2016, and a Course Leader for the MA Fashion and Textiles at the University of Portsmouth. She holds a doctorate from London College of Fashion, University of Arts London, with the thesis 'Towards a practice of unmaking: the essay film as critical discourse for fashion in the expanded field.' Lara's research sits at the intersection of fashion, fine arts and film practice and theory, and explores notions of an expanded field of fashion, critical fashion and fashion film practices in the 21st century.

Since graduating with a Master's in Applied Art from the Sandberg Instituut (Amsterdam), Aliki van der Kruijs has run a studio in The Hague in the Netherlands, and principally focuses on self-initiated research projects, collaborations, and commission-based work. Her inspiration originates from context and material research and operates at the intersection of art and design. During her study, she juxtaposed her background in graphic design, photography and fashion design to do research into the way textiles can be a means of communication and a meaningful framework to highlight the relationship between man and nature.

H-02 Summary

CURATED BY	Dobriła Denegri
IN COLLABORATION WITH	University of Applied Arts Vienna, Fashion Department and Textiles - Free, Applied and Experimental Artistic Design Department London College of Fashion, UAL, Fashion Artefact and Art and the Environment colleagues Academy of Fine Arts in Warsaw, Faculty of Design University of Borås, Swedish School of Textiles, Fashion Design Department University of Bologna, Rimini Campus, Department for Life Quality Studies
2016	<p>WORKSHOP "Transfashional - Exhibiting Fashion" University of Applied Arts - University Gallery, Heiligenkreuzer Hof, Vienna</p> <p>PARTICIPANTS Manora Auersperg, Hussein Chalayan, Dobriła Denegri, Christina Dörfler-Raab, Lisa Edi, Beatrice Jaschke, Jan Kardas, Afra Kirchdorfer, Kate Langrish Smith, Maximilian Mauracher, Susanne Neuburger, Janusz Noniewicz, Barbara Putz-Plecko, Ana Rajčević, Anna Schwarz, Radek Smędzik, Bojana Stamenković, José Teunissen, Monica Titton, Lara Torres, Daria Wierzbicka</p>
2017	<p>EXHIBITION "Transfashional Lab" Austrian Cultural Forum London</p> <p>PARTICIPANTS Manora Auersperg, Anna-Sophie Berger, Christina Dörfler-Raab, Lisa Edi & Anna Schwarz, Afra Kirchdorfer, Kate Langrish Smith, Maximilian Mauracher & Bernhard Eiling, Janusz Noniewicz & Dominika Wirkowska, Wojciech Małolepszy & Robert Pludra, Ana Rajčević, Lara Torres</p> <p>PANEL "Cultural Perspectives" London College of Fashion, UAL</p> <p>PARTICIPANTS Frances Corner, Shaun Cole, Marcin Różyk, José Teunissen, Monica Titton</p> <p>EXHIBITION "Transfashional" Ujazdowski Castle Centre for Contemporary Art, Warsaw</p> <p>PARTICIPANTS Manora Auersperg, Anna-Sophie Berger, Christina Dörfler-Raab &</p>

Jasmin Schaitl, Lisa Edi & Anna Schwarz, Afra Kirchdorfer, Kate Langrish Smith, Maximilian Mauracher, Janusz Noniewicz & Dominika Wirkowska, Wojciech Małolepszy & Robert Pludra, Ana Rajčević, Lara Torres

2018	<p>EXHIBITION "Transfashional" Q21 MuseumsQuartier Wien</p> <p>PARTICIPANTS Manora Auersperg & Konrad Strutz, Anna-Sophie Berger, Christina Dörfler-Raab & Jasmin Schaitl, Lisa Edi & Anna Schwarz, Afra Kirchdorfer, Kate Langrish Smith, Maximilian Mauracher, Janusz Noniewicz & Dominika Wirkowska, Wojciech Małolepszy & Robert Pludra, Ana Rajčević, Lara Torres</p> <p>EXHIBITION "Transfashional" Kalmar Konstmuseum</p> <p>PARTICIPANTS Manora Auersperg, Linnea Bågander, Anna-Sophie Berger, Martin Bergström, Christina Dörfler-Raab, Afra Kirchdorfer, Kate Langrish Smith, Maximilian Mauracher, Janusz Noniewicz & Dominika Wirkowska, Wojciech Małolepszy & Robert Pludra, Minna Palmqvist, Ana Rajčević, Lara Torres</p> <p>PANEL "Towards Non-Materialistic Understanding of Fashion" Whataboutery event, "State of Fashion 2018 - Searching for the New Luxury", Arnhem</p> <p>PARTICIPANTS Naomi Filmer, Dobriła Denegri, José Teunissen, Lara Torres</p> <p>PANEL "Fashion Utopias" Closing event, "State of Fashion 2018 - Searching for the New Luxury", Arnhem</p> <p>PARTICIPANTS Leah Armstrong, Dobriła Denegri, Galina Mihaleva, Simona Segre Reinach, José Teunissen, Clemens Thornquist, Lara Torres</p>
2019	<p>PANEL "Transfashional / Post-interdisciplinary Lexicon" London College of Fashion, UAL</p> <p>PARTICIPANTS Naomi Filmer, Dobriła Denegri, Ulrik Martin Larsen, Ute Neuber, Lucy Orta, Robert Pludra, Simona Segre Reinach, José Teunissen</p> <p>EXHIBITION "Transfashional" Rimini City Museum</p> <p>PARTICIPANTS Manora Auersperg, Linnea Bågander, Naomi Bailey Cooper, Sonja Bäumel, Christina Dörfler-Raab, Naomi Filmer, Barbara Graf, Shan He, Milena Heussler, Afra Kirchdorfer, Saina Kooonavard, Kate Langrish Smith, Ulrik Martin Larsen, Maximilian Mauracher, Wojciech Małolepszy & Robert Pludra, Ana Rajčević, Clemens Thornquist, Lara Torres, Alike van der Kruijs</p>
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H-03 Colophon

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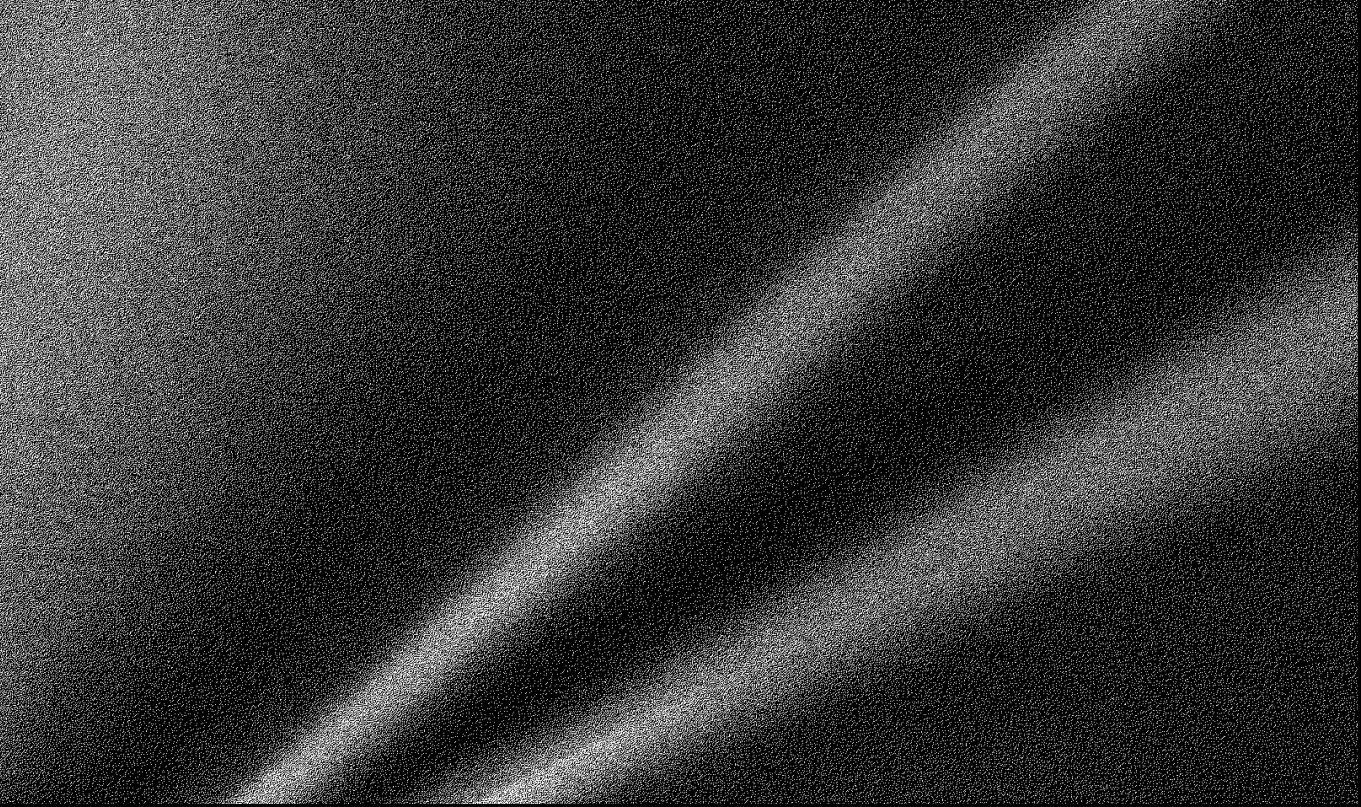


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