

Information Sheet

LOVE & LOSS

Fashion and Mortality

13 March to 7 June 2015

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Exhibition Facts

Exhibition Title	LOVE & LOSS. Fashion and Mortality
Exhibition Period	13 March to 7 June 2015
Opening	Thursday, 12 March 2015, 7 pm
Press Conference	Thursday, 12 March 2015, 11 am
Exhibition Venue	LENTOS Kunstmuseum Linz, exhibition hall, first floor
Curator	Ursula Guttman
Exhibits	About 160 works of art, under it High and Street Fashion, photographs, videos, sculptures, paintings, graphic works and installations by 52 artists and artist groups
Catalogue	<p>The exhibition is accompanied by the publication <i>LOVE & LOSS</i>. Edited in Verlag für moderne Kunst. With texts by Ursula Guttman, Thomas Macho, Stella Rollig and Barbara Vinken as well as two interviews with Cooper & Gorfer and between Nick Knight/SHOWstudio and Kristen McMenamy.</p> <p>160 pages, price: € 22</p>
Saaltex	A free exhibition booklet with information on the exhibits is available in German and English language.
Supported by	
Contact	Ernst-Koref-Promenade 1, 4020 Linz, Tel. +43(0)732/7070-3600; info@lentos.at, www.lentos.at
Opening Hours	Tue–Sun 10am to 6pm, Thur 10am to 9pm, Mon closed
Admission	€ 8, concessions € 6,50
Press Contact	Nina Kirsch, Tel. +43(0)732/7070-3603, nina.kirsch@lentos.at

Available at the Press Conference:

Bernhard Baier, Deputy Mayor and Head of Municipal Department of Culture

Stella Rollig, Director LENTOS Kunstmuseum Linz

Ursula Guttman, Curator

Several artists are present.

Exhibition Text

In the 1980s new content and a revolutionary new aesthetic made their first appearance in the world of Western fashion. Features such as the search for authenticity, melancholy as a pervasive attitude, and bold formal experiments had been exclusively reserved to the fine arts until then. Now they were taken up by fashion. Martin Margiela, Rei Kawakubo and other outstanding designers subjected the concept of beauty in fashion to a radical makeover, where deformation and wear and tear become exciting stylistic devices. The torn jeans that are a staple of mainstream fashion these days first saw the light of day in designs by Maison Martin Margiela and Comme des Garçons. Fashion becomes a mirror in which we come face to face with our own mortality. It emphasizes the traces of time, praises transience and flirts with death.

A great number of exhibits on loan from international museums and studios substantiate moments between the 1980s and today, in which fashion and the art inspired each other. The exhibition celebrates beauty and the abyss, poetical moments and black humour. It presents fashion designers together with exponents of the visual arts, High Fashion and Street Fashion, photographs, videos, sculptures and installations.

The majority of exhibits has never before been seen in Austria.

Artists

Apparatus 22
Cloed Priscilla Baumgartner
Alexander Blank
BLESS
Célio Braga
Beatrice Brovia
Úna Burke
COOP HIMMELB(L)AU
Cooper & Gorfer
Corinne Day
A K Dolven
Fantich & Young
Franzthomaspeter
Jean Paul Gaultier
Bob Goedewaagen
Meg Grant / Anja Hertenberger
Luise Gypser
Yoshiki Hishinuma
Joanna Hogg
Barbara í Gongini
Robert Jelinek / Sabotage
Birgit Jürgenssen
Rei Kawakubo / Comme des Garçons
Kora Keller
SHOWstudio/Nick Knight
Kobakant

Manon Kündig
Kirstin Lamb
Maskull Lasserre
Delaine Le Bas
Martin Margiela / Maison Martin Margiela
Märta Mattsson
Alexander McQueen
Issey Miyake
NOKI (aka Dr NOKI)
Micha Payer + Martin Gabriel
Michael Petri
CAROL CHRISTIAN POELL
Q Hisashi Shibata
Ute Rakob
Louise Richardson
Daniele Tamagni
Juergen Teller
Ivonne Thein
Katja Then
Walter Van Beirendonck
Imme van der Haak
Iris van Herpen
Viktor&Rolf
Käthe Wenzel
Bernhard Willhelm
Heimo Zobernig

Exhibition Booklet Texts

This booklet offers a selection of works by artists and designers represented in the exhibition. The artists and designers are listed alphabetically in this booklet, which is intended to support an individual approach to the exhibition pieces.

CHAPTERS

The Uncanny

Distorted corporeality sometimes appears uncanny to us as clothing that seems to penetrate the body or merge with it. Or to put it differently: clothing here becomes part of the body, just as the body becomes part of clothing that turns into armor.

Memento mori 1 (Remembering death)

Conveyed through symbols and materials – skeleton, skull, depictions of the insides of bodies, black feathers, butterflies, human hair and bones – death is present and makes us shudder as we are confronted with our own mortality. Mystical, melancholic and poetic.

Decay. Deterioration and Transience

White paint flakes off from trousers, jackets and shoes; the beauty of decay is found in tattered fabrics and dangling threads, the bodies knit loosely in, as though they were woven in. In 1997 Martin Margiela injected eighteen articles of clothing from past collections with bacteria that reacts to oxygen, thus staining the fabric. Slowly – documented by the photographer Bob Goedewaagen – the clothes began to decay and dissolve.

Signs of the Time

In Japanese notions of aesthetics the traces of time and use are not ignored, but rather appreciated – an approach that has influenced a number of western designers since the late 1980s. In addition, the process that the article of clothing goes through is privileged over the finished product. This also includes trends since the 1980s such as acid- and stonewashed jeans. The traces of being worn arouse feelings of melancholy in us. Delaine Le Bas takes a different approach by visibly mending her own clothing and thus celebrating the signs of time.

Memento mori 2

Roughly since the turn of the millennium there has been a noticeable increase among artists and fashion designers with an affinity to dark moods and the theme of memento mori (Latin for remembering death).

Skullmania

From the subcultures of punk and metal, the symbol and depictions of the skull first arrived in high-end fashion and then in the mainstream, where they have remained for years. Wearing this symbol signifies fearlessness and protest, but also a warning. Death often comes unexpectedly, so let us live in the moment!

Deconstruction and Destroy

The arrival of Japanese designers on the catwalks of the western world in the late eighties, early nineties crucially influenced a number of fashion designers: through completely different notions of ideals and the deconstruction of bodies and form, they effected a new understanding of aesthetics. In 1981 Rei Kawakubo caused a scandal in Paris with her first collection, which was called at the time “post-atomic rag look”.

Punk Fashion

We defy the status quo, we are anarchistic. Most of all, punk fashion is antimaterialistic. Torn clothing held together with safety pins, second-hand clothes, slogans on T-shirts, and dark colors characterize this style, which began in the 1970s and still influences street fashion today. The icon Vivienne Westwood was one of the first to bring punk to the catwalk. The 1980s gave us acid- and stonewashed jeans – and even in 2015 we still wear torn jeans as though time had stood still. But is this statement of protest enough, or is this just superficial, meaningless posing?

Death and Humor

There are artists and designers who confront the fact of mortality with sarcasm, earthly existence with fantastical irony, celebrating it or making fun of it. Some create a parallel world, a world of comics with many strong colors, forms and symbols.

Clothing and Remembrance

*When I am dead and in my grave,
And all my bones are rotten.
When this you see remember me,
That I won't be forgotten.*

This poem from the 17th/18th century is embroidered into one of the Lace Sensor Dresses by Meg Grant and Anja Hertenberger. When someone dies, their clothes are often highly charged with stories and emotions, since they were closest to them. Working on second-hand clothing can also evoke similarly intimate moments.

New Fashion Photography

The upheaval was initiated by media like *i-D*, *Purple Prose* and *The Face*. Pioneers of this new “style” were Corinne Day, David Sims and a little later Wolfgang Tillmans, Mario Sorrenti and Juergen Teller. In the early nineties they showed a fashion photography, based on trash aesthetics, of radical normality, as well as images dealing with dark dreams as controlling the chaos of life. Their grimy honesty is irritating in a medium that was previously reserved for distraction and was not supposed to move us to reflect on our own circumstances. Fashion images thus attained the potential to not only show us what we want to be, but also what we are. Heroin chic developed out of this. Today the ideal of a thin body is an expression of self-control and abstemiousness.

Gothic Fashion

Mysterious, dark and morbid elements mark the gothic style. This subculture fashion arose out of protest against so-called slick fashion, the disco style of the 1970s and the fashion of the 1980s marked by pastel colors. Black lace dresses, purple corsages and hats, net gloves, the luxury of suits made of velvet are borrowed from the mourning clothes of the Victorian age. They are interpreted with black lipstick and black fingernails, hair dyed black and faces made pale with make-up.

Abysmal Depths of the Fashion Business

More than we like to think, the fashion business also has its dark side. The audience rummages in abundance, while thousands of workers produce the fashion of the west under the most precarious conditions. What is new is replaced by what is newer, which is disposed of only a little later, just like all its predecessors. The models thus also become interchangeable, the business is short-lived and superficial. We are all running after a dream. But what kind of dream is it really?

ARTISTS AND DESIGNERS

Apparatus 22

Erika Olea, born 1982, Bucharest; Maria Farcas, born 1977, Targu Mures; Dragos Olea, born 1979, Bucharest (all in Romania); live in Bucharest, Romania

1000 questions on fashion, since 2011

Fitting Not [Room Two], 2012

Courtesy of the artists, Kilobase Bucharest and Christine König Gallery Vienna The Romanian artists collective Apparatus 22 critiques the fashion business and raises questions about its abysmal depths. *1000 questions on fashion* is an ongoing project over the course of several years, which finds expression in various media. This may be in large letters on walls, postcards, or a confetti explosion that took place in Vienna in 2012. Confetti in the form of notes addressed ambiguous questions to the party-fashion audience on the back. The collective was also active in the fashion world under the label *Rozalb de Mura*. They use irony and combine different realities with poetry.

BLESS

Desiree Heiss, born 1971, Freiburg, Germany; lives in Paris, France

Ines Kaag, born 1970, Fürth, Germany; lives in Berlin, Germany

Hairbrush, 2003

Wooden Shirt, 2004

From the series N° 24 Retrospective Homewear

Loans from the artists

“BLESS is a visionary substitute to make the near future worth living for”. Heiss and Kaag founded their label BLESS in 1997 and their first shop in Berlin and later in Paris. BLESS belong to the non-conformists among the studios. They are known for unusual installations and for shifting perception. In 2010 they transformed the Kunsthauus Graz into a *Retrospective Home*. The presentation of their collections does not take place on the catwalk, but in private living rooms and studios, on a football field or in a gym. Their “models” are old and young friends and acquaintances. Their T-shirt in the exhibition, casually hung over the edge of a table, is carved out of wood. The moment seems to be frozen in time, so that it does not pass.

Célio Braga

born 1965, Guimarães, Brazil; lives in São Paulo, Brazil, and in Amsterdam, Netherlands

White Shirts, 2001/2002

Loan from the artist

Untitled, 2002

Untitled, 2002

Untitled, 2003

Lung, 2004

Untitled, 2005

Brancos, 2003/2004

Deliriously [Anthony], 2005

Untitled, 2003

All courtesy Célio Braga and Hein Elferink Gallery

The adjectives melancholy and poetic apply to Braga's work. For years he has been dealing with the theme of transience. A seriously ill friend gave him a white shirt, which he folded again and

again and elaborately embroidered, until a hard, corporeal structure was left in the end. In this way Braga devoted his thoughts to his friend, bore the pain with him, and engaged with a possible farewell. A series of sculptures thus developed over the course of time, the *White Shirts*. Another series are the *Cuts on Paper*, countless small cuts on photographs of bare skin or on black and white paper, which look like cuts on skin. At a closer look the lines and surfaces bifurcate and become organs. The grease, cream and perfume works were created at about the same time.

COOP HIMMELB(L)AU

Wolf D. Prix, born 1942, Vienna, Austria, and Team, office ibid.

CHBL Jammer Coat, 2014

Loan from COOP HIMMELB(L)AU

Wearing the *Jammer Coat* by COOP HIMMELB(L)AU allows you to vanish from the picture. It is made of radiopaque material. Radio waves that normally serve the broadcast of information cannot penetrate inside the coat and make a connection to electronic devices. Locating the coat – and thus also the person wearing it – is impossible. The pattern and the three-dimensional surface create the illusion of parts and points of the body.

Cooper & Gorfer

Sarah Cooper, born 1974, Frankfurt, Germany, Nina Gorfer, born 1979, Vienna, Austria; live in Göteborg, Sweden

Juanita with Black Hands, 2014

From the series *The Weather Diaries*

Designer: Barbara í Gongini (Faroe Islands, Denmark)

Mundi Sinking, 2014

From the series *The Weather Diaries*

Designer: Mundi (Iceland)

Ena Holds the Sea, 2014

From the series *The Weather Diaries*

Designer: Bibi Chemnitz (Greenland)

All loans from the artists

Fabulous image worlds: this is how the photographs by the artist duo Cooper & Gorfer are described. They both see themselves as storytellers. Their photographs are processed layer by layer, lined and scored, and recall the mood of paintings from the 18th or 19th century. Cooper & Gorfer are fascinated by the sparse and rough countries of the north with their people and their clothing. And they are fascinated by books. In 2012 Cooper & Gorfer were invited to curate the Nordic Fashion Biennale. They set out in search of designers from Iceland, the Faroe Islands, from Sweden and Norway, and with the help of their mobile studio, they photographed the work of these designers; often under the most extreme weather conditions. The model in *Juanita with Black Hands*, for instance, is wrapped in one of the fringed knitted pieces by the designer Barbara í Gongini. The series of *Weather Diaries* has also been published as a book.

Corinne Day

born 1965, London, Great Britain; died 2010, ibid.

Kate 1990, 2006

Georgina with cat 1997, 2014

Kirsten Owen 2000, 2014

All courtesy The Estate of Corinne Day and Gimpel Fils, London

Day's photo series *The 3rd Summer of Love* from 1990 for the magazine *The Face* is legendary. She photographed her friend Kate Moss on the beach, natural and without make-up, thus starting her career. The photographer was accused of inventing so-called heroin chic in this way. So much naturalness and directness was unthinkable in fashion photography at that time. Many further photo series, such as *Under Exposed* for the British *Vogue*, also with Kate Moss, became scandals. Day was suspected of exploitation and child pornography. Her photographs are personal, documentary, and often autobiographically influenced. *For Sale* is a later series with Kirsten Owen in a grubby, neglected apartment.

A K Dolven

born 1953, Oslo, Norway; lives on the Lofoten, Norway, and in London, Great Britain

tilts only [his shirts], 2007

Loop 2:22 Min.

Courtesy Wilkinson Gallery, London

When someone dies, their clothes often remain untouched in the closet for a long time, as they were always closest to the person. If one touches them then later, this can be very soothing and beautiful. The artist A K Dolven glides across her husband's shirts with the camera, slowly and meditatively. It seems as though one could touch the clothing. Abstract images emerge. Along with some of Dolven's other works, the film is an expression of her mourning the loss of her husband.

franzthomaspeter

born 1969, Bad Ischl, Austria; lives in Vienna, Austria

handmolten polyamid skirt, 2014

gunshot black linen dress, 2014

handcut linen dress, 2014

dirty skin, 2015

moth eroded pullover, 2007

handburnt rayon sleeveless ovalshirt with handburnt white skirt, 2015

wastebag invaded silk dress, 2015

Loans from the artist

Blemishes, defects and mistakes form the cornerstones of this micro-collection (a very small collection), which franzthomaspeter has developed especially for this exhibition. If an article of clothing is torn or has a burn mark, it is usually thrown away. The artist and fashion designer works specifically with these defects, creating new surfaces and structures from them. "I like to play with the small mishaps of life," he says. The collection includes the *handmolten polyamid skirt*, which was melted with a lighter. The skirt is reminiscent of the unpleasant surprise, when one discovers cigarette holes after a long night in one's favorite article of clothing. *Gunshot black linen dress* is a black linen dress with red lining, which franzthomaspeter had someone shoot a gun at. The *handburnt rayon sleeveless ovalshirt* is a rayon shirt with hand-made burn marks in polka-dot style.

Bob Goedewaagen for Martin Margiela

lives in Rotterdam, Netherlands

Bacteria Dress by Martin Margiela, 1997

Loan from the artist

Margiela shows decay in his collections. 18 articles of clothing were injected with bacteria (in collaboration with the microbiologist A.W.S.M van Egeraat) and exhibited in the Boijmans van Beuningen Museum in Rotterdam. After the first five days of being exposed to air, the bacteria

cultures began to thrive on the fabric. They changed consistency and color, depending on the stage of development. Over the course of the exhibition, the articles of clothing increasingly decayed. The remains left over were subsequently destroyed. The photographer Goedewaagen accompanied the process of destruction with his camera.

Iris van Herpen

born 1984, Wamel, Netherlands; lives in Amsterdam, Netherlands

***Snake Dress* from the collection *Capriole Couture*, 2011**

Museum for Art and Craft Hamburg

Property of the Foundation for the Hamburg Art Collections

Van Herpen is one of the first to use 3D printing techniques and laser cutting for her unusual sculptural dresses. Her incomparable language of forms quickly made her famous. She was accepted into the prestigious Chambre Syndicale de la Haute Couture. On her *Biophilia* tour, Björk also wore this dress, among others: *Snake Dress (nicknamed)* from the collection *Capriole* from 2011. Van Herpen refers with this title to a parachute jump that she does once a year to liberate body and mind, as she says. The dress can be considered as a reflection of the excited state just before the jump. It recalls extreme emotions and the fear of the proverbial leap into the unknown and the leap into the abyss.

Joanna Hogg

born 1960, London, Great Britain; lives ibid.

***Caprice*, 1986**

Film 26 Min.

Courtesy of National Film and Television School

To one day be on the cover of a fashion magazine: that is the dream of the protagonist in Joanna Hogg's film *Caprice*. Gradually, though, the world of pastel colors begins to reveal its dark interior. The young woman – played by Tilda Swinton – can barely free herself from its pull and find her way back to freedom.

Birgit Jürgenssen

born 1949 in Vienna, Austria; died 2003 ibid.

***Ohne Titel (Untitled)*, 1978/79**

Estate Birgit Jürgenssen, Courtesy Galerie Hubert Winter

An interplay between death and vitality: in a Polaroid series the artist explores her own mortality. She plays with a mask, taken from her own face. This recalls a skull. In this staging Jürgenssen hides behind the mask, looks out from behind it, kisses it, or presents herself in make-up and with closed eyes next to it. In the early days of the history of photography, the death masks of famous men were frequently reproduced, making them even more famous. The self-portrait of the (male) artist with death has always been a familiar motif in art history as well. It is interpreted as an allegory of the creative artist overcoming death through posthumous fame. Jürgenssen also places herself in this tradition: she photographs herself with death, thus also reflecting on her status as a female artist.

Rei Kawakubo / Comme des Garçons

born 1942, Tokyo, Japan; lives in Tokyo, Japan and in Paris, France

Gown from the collection White Drama, Spring/Summer 2012

Property of the Foundation for Hamburg Art Collections

Women's Jacket, Autumn/Winter 1999/2000

both Museum for Art and Craft Hamburg

Hardly another designer had as strong an influence on the perception of fashion in the late 1980s. Rei Kawakubo purposely gave her label the French name *Comme des Garçons* (French: like the boys) and presented her collection for the first time in Paris in 1981, following years of success in Japan. This caused a scandal and was called "post-atomic rag look". Her concept of deconstruction, such as making hems and seams visible, had a crucial influence on a number of western designers. Typical for Kawakubo are multiple layers of fabric, loose threads, and asymmetry. Ideal notions of bodies are mixed up, the female silhouette is revealed to be artificial. She also brought an appreciation for the traces of time, rooted in Japanese tradition, to the catwalk. This completely contradicted western aesthetics, in which a perfect appearance was expected. Kawakubo studied art in Japan and published her own magazine *Six* in the 1980s. She said she was dissatisfied with collections that people immediately liked. This challenged them insufficiently. Up to the present she is the sole owner of her label. Since the 1990s Junya Watanabe and Tao Kurihara design collections for the main line.

Kobakant

Mika Satomi, born 1975, Nagasaki, Japan; Hannah Perner-Wilson, born 1983, Brighton, Great Britain; live in Berlin, Germany

The Crying Dress, 2012

Loan from Kobakant

One story from the artists collective Kobakant from Berlin centers around a dress in the style of Victorian mourning fashion. This dress is brought to life with elaborate embroidery work with conductive thread and sensors, and it starts to cry.

Mika Satomi and Perner-Wilson have been working together for several years. They investigate the possibilities of textile crafts and electronics: in society and also in the field of so-called wearable technologies. They see themselves as activists in the DIY (Do-It-Yourself) movement and organize workshops and actions. They regularly publish experiments and instructions in the database *How to get what you want*. A further collective with a similar way of working and attitude in the exhibition are Meg Grant and Anja Hertenberger with *Sian*, a Lace Sensor Dress.

Kora Keller

born 1980, Starnberg, Germany; lives in Berlin, Germany

Being Dead, 2012

Loan from the artist

Keller approaches the theme of her own mortality very sensitively. *Being dead* is the title of a collection with wide, clear sections of white cotton – intended as the concept of grave-clothes conveying dignity and a sense of security and easing the "transition".

Manon Kündig

born 1983, Biel / Bienne, Switzerland; lives in Antwerp, Belgium

The Skull, 2011

Loan from the artist

Kündig, who studied in Antwerp with Walter Van Beirendonck, evinces a sense of humor. She designed a dress that can be inflated into an over-sized skull. Monster eyes glare out of the platform shoes that go with it. The entire collection consists of inflated jackets and trousers. She belongs to a young generation of fashion designers now working on building up their careers. In 2013 Kündig was awarded the Swiss Design Prize.

Delaine Le Bas

born 1965, Worthing, Great Britain; lives primarily in London, Great Britain

Denim Jacket, early 1970s – ongoing

Boots, 2000 – ongoing

Chinese Jacket, 2005 – ongoing

Embroidered Dress, 2000 – ongoing

Jean Michel Basquiat Cassius Clay work t-shirt [with Helmut Lang undershirt]

by Paul Smith for Jean-Michel Basquiat at the Serpentine, 1996

Socks, 2006 – ongoing

Work Trousers, 2005 – ongoing

Work Trousers, 2008 – ongoing

Loan from the artist

In her work Le Bas counters always trading what is new for what is even newer. In her art she expresses herself on social themes like differentness, exclusion, and about the poetry of the Roma. No new clothes have been added to her closet for years. She repairs the old ones again and again, designing the holes and stains with bright colors and materials in multiple levels. The denim jacket and all the other works in the exhibition are actually part of her wardrobe. This is how Le Bas celebrates decay.

Maison Martin Margiela

Martin Margiela, born 1957 in Genk, Belgium

Evening gown, from the collection 0 Artisanal, Paris, Autumn/Winter 2005/2006

Museum for Art and Crafts Hamburg

Property of the Foundation for the Hamburg Art Collections

Semi Couture, 1997

Glove Top, 2001

Tabi Shoes, 2004

Sweater, 2001

All MoMu - Fashion Museum Province of Antwerp

For the *Evening Gown* from the collection *0 Artisanal* Margiela uses three used bridal gowns. They are interconnected in the corsage and hold the gown together. The skirts are loose, the previously opened seam remains open. The original seams are turned to the outside. He dates and marks the used clothing with information about the place where it was found and notes the duration of production when it is finished. In the 1980s the designer already gave preference to the process that clothing goes through over the finished product. He does not exclude the old, it remains alive as part of the new. For him this also includes makes the traces of time visible. In his conceptional fashion Margiela also addresses numerous further themes, such as the “deconstruction of the form” or “female and fetish”. In his Stockman Collection the women slip into the mannequins and present them. In 1988 he founded his label Maison Martin Margiela in Paris, which he left in 2009 without a successor. Margiela never shows himself in public and replies to all enquiries only ever by fax.

Alexander McQueen

born 1969, London, Great Britain; died 2010, *ibid.*

The Horn of Plenty, Autumn/Winter 2009

Video 14:30 Min.

Voss, Spring/Summer 2001

Video 14 Min.

both Courtesy Alexander McQueen

Ladies' Evening Cloak from the collection ***The Horn of Plenty, Autumn/Winter 2009***

Evening Gown, from the collection ***Angels and Demons, Autumn/Winter 2010***

Evening Gown, London, Early Autumn 2009

Ladies' Jacket and Tights from the collection ***NATURAL Dis-Tinction,***

Un-Natural Selection, 2009

all Museum for Art and Crafts Hamburg

Hardly any other designer has explored death to the same extent as McQueen. In his shows and collections there are white clowns, giant moths, golden skeletons, clothing made of human hair and black feathers: all symbols of transience in the sense of a *memento mori*. Drawn by the imposing depiction of human abysses, here we gaze into pale faces with bright red mouths (*The Horn of Plenty*). Or into a glass cube, in which giant moths settle on a naked body in the midst of models (*Voss*). In his last collection, which is gentler than most of the previous ones, there is a dress made of Jacquard woven fabric with the motif of two angels. Their pairs of wings completely cover the back of the model. McQueen himself no longer experienced the show. He chose to end his life shortly before it in 2010.

Symbols of death such as the depiction of skeleton and skull – long reserved to subcultures like metal and punk – were brought to the catwalk in McQueen's work. And they still remain up to the present, especially in the mainstream. Although the content may have been hollowed out in the meantime, there still remains a feeling of fearlessness in the face of mortality, when you put on a T-shirt with a skull on it.

NOKI (aka Dr NOKI)

(Jonathan Hudson)

born 1971 Aberdeen, Scotland; lives primarily in Brighton and London, Great Britain; on Bali, Indonesia and in Los Angeles, USA

Outfits from the collection Dr4BP Dr NOKI for Buddhist Punk, Spring/Summer 2015

Kollektion Dr4BP Dr NOKI for Buddhist Punk, Spring/Summer 2015

Courtesy of the artist and Buddhist Punk

SOB MSk, 1997

Dr NOKI for Adidas, since 1999

B-St-UK, 2015

Loan from the artist

Collection, Spring/Summer 2009

Photographs by Morgan White

Courtesy of the artist

Dr NOKI (Hudson formed the anagram from the word "IKON") is the punk of today. The designer founded his label House of Sustainability in 2007 and sewed exclusively second-hand clothing into fantastic outfits, including for pop stars such as Lady Gaga, M.I.A. and Kylie Minogue. A collaboration with Adidas has existed since 1999. The company calls Dr NOKI a second-hand dadaist. He is currently designing a collection for the label Buddhist Punk: *Dr4BP*. The British singer FKA Twigs will be on tour in this collection. Dr NOKI regards the fabric as a canvas and writes messages in graffiti style on the clothes.

Michael Petri

born 1979 Vöcklabruck, Austria; lives in Leipzig, Germany

Panic, 2007

Video 6:14 min.

Loan from the artist

Petri succeeds in bringing together two worlds, this world and that of the underworld, in his literally “deep” film *Panic*. The film is located between the cemetery in Linz-Urfahr and the amusement park at the Urfahr fairgrounds. A gondola rises seemingly out of a grave and repeatedly falls back into it. A cross in the distance is unfolded, only to be immediately folded up again. The oppressive theme of death is recounted through the filmic means with humorous lightness.

CAROL CHRISTIAN POELL

born 1966 in Linz, Austria; lives in Milan, Italy

Best Friend, Fe-Male Collection , Autumn/Winter 2001/2002

From the collection FE-MALE Fall/Winter 01/02: A PECULIAR FEMININITY

Special Archive Carol Christian Poell GK 326

Human Hair Sleeveless Coat , 1999

From the collection FE-MALE Fall/ Winter 00/01: TRILOGY OF

MONOTYPOLOGIES, Part 3

both MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna

Poell deals both poetically and radically with death. In 2003, for example, he let his collection drift past on apparently lifeless floating bodies in the Milan canal. This made them unusable. Or he returned trousers made of leather to the animal’s blood by soaking them in it. A stuffed piglet was decorated and transformed – entitled *Best Friend* – with a handle into a bag object. Poell grew up with the smell of his grandfather’s tannery and the adjacent slaughterhouse. The designer, who founded his label in 1997, calls himself a researcher devoted with hide and hair to the material of leather. At the same time, he tests his limits and uncompromisingly pursues his concepts, which also include critique of the fashion business.

Sabotage

Robert Jelinek, born 1970, Pilsen, Czech Republic; lives in Vienna, Austria

One Million Cash, 1999

Sabotage Communications

Loan from the artist

Cash, the perfume by Sabotage, is the smell of money. From the odorous substances of a hundred dollar bill, such as printing ink, metal, paper, and mahogany, in 1999 he brewed this precious drop, so that everyone can “stink of money”. Since the 1990s Jelinek has been active under the name Sabotage in the fields of concept art, action, music production, and political activism. In 1994 he founded the label *Sabotage Recordings*, which became a platform for young bands: Texta, Richard Dorfmeister and Patrick Pulsinger released their LP’s there.

From 1998 to 2002 there were numerous interventions in public space, including olfactory interventions. Smell was intended to serve as a carrier of information. In addition to *Cash*, Jelinek also developed the perfume *€ de Toilette* for the introduction of the Euro. Here he had the smell of the Austrian schilling sprayed onto ten-Euro bills. Further actions related to public places and facilities of civil surveillance, which were used privately for a brief period. In 2003 Jelinek founded the *State of Sabotage (SoS)*, which was publicly proclaimed on the island of Harakka by Helsinki. The *SoS* national coat of arms was designed by Franz Graf, the *SoS* passport by Heimo Zobernig. In 2013 the action was declared ended.

Q Hisashi Shibata

born 1972, Osaka, Japan; lives in Amsterdam, Netherlands

Human Dress Code, 2011

Applause and warning for civilization, 2010

Loan from the artist

A broken porcelain skirt lies on the floor. Before the act of liberation, a wooden ring with screws surrounded the waist. The single parts look like bluish white scales. They recall a coat of armor disintegrating. Q Hisashi Shibata takes the strict etiquette regarding hierarchy and clothing in Japan and often shifts it ironically to the center of his works. In a second work, a tie is eaten by a Japanese dragon.

Daniele Tamagni

born 1975, Milan, Italy; lives in Milan

Chalereux Abbot, 2008

Lalhande in Front of a Photostudio, 2007

Mayembo, 2008

The Piccadilly Group, 2008

The Playboys of Bacongo, 2008

Vive la sape #2, 2008

Courtesy Kristin Hjellegjerde, London

For the dandies in Brazzaville time seems to stand still. Tamagni photographs the *Gentlemen of Bacongo* in an empathetic, colorful, and humorous photo series. The Sapeurs, as they are also called, assemble in the club La SAPE (Société des Ambianceurs et des Personnes Élégantes). They are admired and honored by society. The Gentlemen imitate and live the elegant fashion style of the French and Belgian colonial lords from 1880 and spend what little money they have on tailored suits, silk ties and shoes of "great" brands. Against the background of the misery of their surroundings, their self-reliant sense of style and their unusual color combinations seem intoxicating and disturbing at the same time.

Juergen Teller

born 1964 in Erlangen, Germany; lives in London, Great Britain

Kristen McMenemy, Hydra, No. 12, 2013

Kristen McMenemy, Casa Mollino No. 2, 4, 5, 13, 14, 15, 17, 18, Turin 2011

Judy Blame No. 8, No. 21, London 2009

Jigsaw Men's Campaign Autumn Winter 1997, No. 1

Loan from the artist, Courtesy Christine König Gallery, Vienna

No one is perfect. Teller's aspiration is to show models the way they really look. The imperfect is the photographer's trademark, using flash is typical for him. His spontaneous style is immediately recognizable. He became known for portraits of musicians, such as Kurt Cobain, the singer from the grunge band Nirvana. His fashion photography in the 1990s was completely different from anything previously seen: for example, he showed the model Kristen McMenemy not beautified, but with all her physical blemishes. An entire photo series was created with McMenemy in the Carlo Mollino Museum in Turin, in which she showed her naked body the way it really looks. The stylist Judy Blame was also portrayed unsparingly true to reality. The photo with a burning jacket was created in 1997 for a campaign for Jigsaw Men. For this campaign Teller shot an entire series with well dressed stunt men in life-threatening situations.

Ivonne Thein

born 1979, Meiningen, Germany; lives in Berlin, Germany

Zweiunddreißig Kilo (Thirty-two Kilos), 2008

Courtesy Ivonne Thein

Today a thin body is an expression of mental control and not the product of emaciating drug consumption like the heroin chic of the 1990s. Those who are thin have achieved this through an ascetic attitude and abstemiousness. Both are values considered extremely important in today's society. We are living in a time when eating disorders are becoming more and more common and the thin body has been given a new, unhealthy significance. Thein addresses this phenomenon of western society in the photographs of her series *Zweiunddreißig Kilo (Thirty-two Kilos)* from 2008. The photo artist has been working for years on the theme of the body and its expected correspondence in society.

Viktor&Rolf

Viktor Horsting, born 1969, Geldrop, Netherlands; Rolf Snoeren, born 1969, Dongen, Netherlands;
live in Amsterdam, Netherlands

The Coral Dress, Spring/Summer 2010

Museum Boijmans van Beuningen

Viktor&Rolf tell modern, conceptual and visual fairy-tales. The presentations of their collections are the most important part of their work. Viktor Horsting and Rolf Snoeren founded their label in 1993 and went to Paris. *The Coral Dress*, a voluminous tulle dress, and other pieces of the *Cutting Edge Couture Collection* from 2010 were cut into and cut up with chain saws.

Walter Van Beirendonck

born 1957, Brecht, Netherlands; lives in Antwerp, Belgium

Outfit N° 26, Miss Amazon from the collection Stop Terrorising Our World, Autumn/Winter 2006/07

Outfit from the collection Gender?, Sommer 2000

Outfit N° 25, Mother Earth from the collection Stop Terrorising Our World, Autumn/Winter 2006/07

Outfit N° 22, from the collection Skin King, Autumn/Winter 2008/09

Outfit N° 30, from the collection Hand on Heart, Autumn/Winter 2011/12

MoMu - Fashion Museum Province of Antwerp

Sarcophagus aus 2357 [The sequel], 2006

Courtesy Museum Boijmans van Beuningen

SHOWstudio

Nick Knight

born 1958, London, Great Britain; lives primarily ibid.

Film Dream the World Awake, 2011

for Walter Van Beirendonck

Courtesy SHOWstudio und Walter Van Beirendonck

With *Miss Amazon* and several other looks from this collection, such as *Mother Earth*, among others, Van Beirendonck criticizes western capitalism. Each figure represents a different feature, as though one could look into them: in this case Madonna, whose face, body and skeleton are embroidered on the back of the outfit.

His collections usually consist of strong colors and symbols. He invites us to escape into a parallel comic world, in which he himself repeatedly appears, expressing himself humorously about the

world: *Dream the World Awake*. The sarcophagus is part of the installation 2357, to which a shrine also belongs. Van Beirendonck designed it for himself in a brightly colored, symbolic language of comics, which also distinguishes his fashion collections. He can be recognized in the depicted figure. 400 years after his birth, in the year 2357, this is how Van Beirendonck wants to be found. Van Beirendonck belongs to the legendary group of the Antwerp Six, a loose assembly of several graduates from the Royal College of Fine Arts/Fashion Department in Antwerp, which created a sensation in 1988 at the London Fashion Week. At the time, the group was greatly celebrated by the press, the professional audience and by clients. The group also includes Ann Demeulemeester, Dirk van Saene, Marina Yee, Dirk Bikkenbergs and Dries van Noten, who are all working successfully up to today. He already founded his own label in 1983. Along with numerous other projects, in 1997 Van Beirendonck outfitted the pop group U2 for the PopMart Tour. Together with Erwin Wurm he designed the *Walking Sculptures* for Wurm's solo exhibition and for his collection *CLOUD #9*, Spring/Summer 2012. Since 2007 Van Beirendonck is head of the fashion department of the Royal Academy of Fine Arts in Antwerp.

Bernhard Willhelm

born 1975, Ulm, Germany; lives in Paris, France, and Los Angeles, USA

***Dress Twaddle*, Spring/Summer 2013**

***Dress Winker*, Spring/Summer 2013**

***Jacket Avenue Foche+Cr*, *Dress Gilt+Pl*, Spring/Summer 2013**

***Jacket Sue Ann*, *T-Shirts Cubed ++P+Acid*, *Trousers Niggahood*, Spring/Summer 2013**

Loan from the artist

Geoffrey Lillemon

born 1981, USA

***Video Animation of the Collection Women*, Spring/Summer 2013**

Courtesy Bernhard Willhelm and Geoffrey Lillemon

Attitudes of trash are the defiant response to all expectations in Willhelm's fashion language. Willhelm says his design process has to do with accidents and playing. He uninhibitedly mixes colors, patterns and textures. Some pieces appear halffinished, are cut and unraveling. Willhelm studied in Antwerp and was head of the fashion class at the University of Applied Art in Vienna from 2009 to 2014. His shows are excessive and situated in the field of performance. He collaborates with artists from other fields, such as with the video artist Geoffrey Lillemon for the Spring-Summer collection 2013: the models wear eerie grimaces.

Press Images

Press Images available for download at www.lentos.at.



1. Juergen Teller

Kristen McMenamy, Hydra, No.12, 2013
Loan from the artist
Courtesy Christine König Galerie, Vienna
© Juergen Teller



2. Corinne Day

Kate 1990, 2006
Courtesy The Estate of Corinne Day and Gimpel Fils



3. Bernhard Willhelm

Collection Women S/S 2013
3D Animation: Geoffrey Lillemor
Photo: Petrovsky&Ramone
© Bernhard Willhelm



4. Daniele Tamagni

Vive la sape #2, 2008
Courtesy Kristin Hjellegjerde, London
© daniele tamagni



5. Alexander McQueen

Dress, London, Pre Fall 2009
Museum für Kunst und Gewerbe Hamburg
Photo: firstVIEW.com



6. Martin Margiela

Dress, from the collection Artisanal 0, Paris, H/W 2005/06
Courtesy Maison Martin Margiela
Photo: Marina Faust



7. Mariana Fantich and Dominic Young

Apex Predator male shoes, 2010
Loan from the artists
© Fantich & Young



8. Kobakant

The Crying Dress, 2012
Model: Annette Zlatarits
Courtesy and photo: Kobakant



9. Alexander Blank

Memento Juniori (Bugs), 2011
Courtesy Alexander Blank
Photo: Mirei Takeuchi. © Alexander Blank



10. Walter Van Beirendonck
Outfit N°30, from the collection *Hand on Heart*, A/W 2011–2012
 MoMu - Fashion Museum
 Province of Antwerp
 Photo: Dan Lecca
 Courtesy Walter Van Beirendonck



11. COOP HIMMELB(L)AU
CHBL Jammer Coat, 2014
 Loan COOP HIMMELB(L)AU
 Photo: Delfino Sisto Legnani



12. Käthe Wenzel
Knochenkleid, 2009
 Loan from the artist
 © Käthe Wenzel
 Photo: Saskia-Yves Trommler



13. Micha Payer + Martin Gabriel
Geschlossene Gesellschaft, 2013/14
 Courtesy Christine König Galerie, Vienna



14. Juergen Teller
Jigsaw Men's Campaign Autumn Winter 1997, No.1
 Loan from the artist
 Courtesy Christine König Galerie, Vienna



15. Kirstin Lamb
Ennui, 2010
 Loan from the artist
 Courtesy Darger HQ Gallery



16. NOKI (aka Dr NOKI)
 From the collection S/S 2009
 Courtesy of the artist
 Photo: Morgan White



17. Birgit Jürgenssen
 Untitled, 1978/79
 © Estate Birgit Jürgenssen / Bildrecht, Vienna 2015
 Courtesy Galerie Hubert Winter



18. Célio Braga
White Shirts, 2001/2002
 Courtesy of Célio Braga and Hein Elferink Gallery
 © Célio Braga



19.-23. Love & Loss. Fashion and Mortality
Installation view LENTOS Kunstmuseum Linz
 Photo: Reinhard Haider

