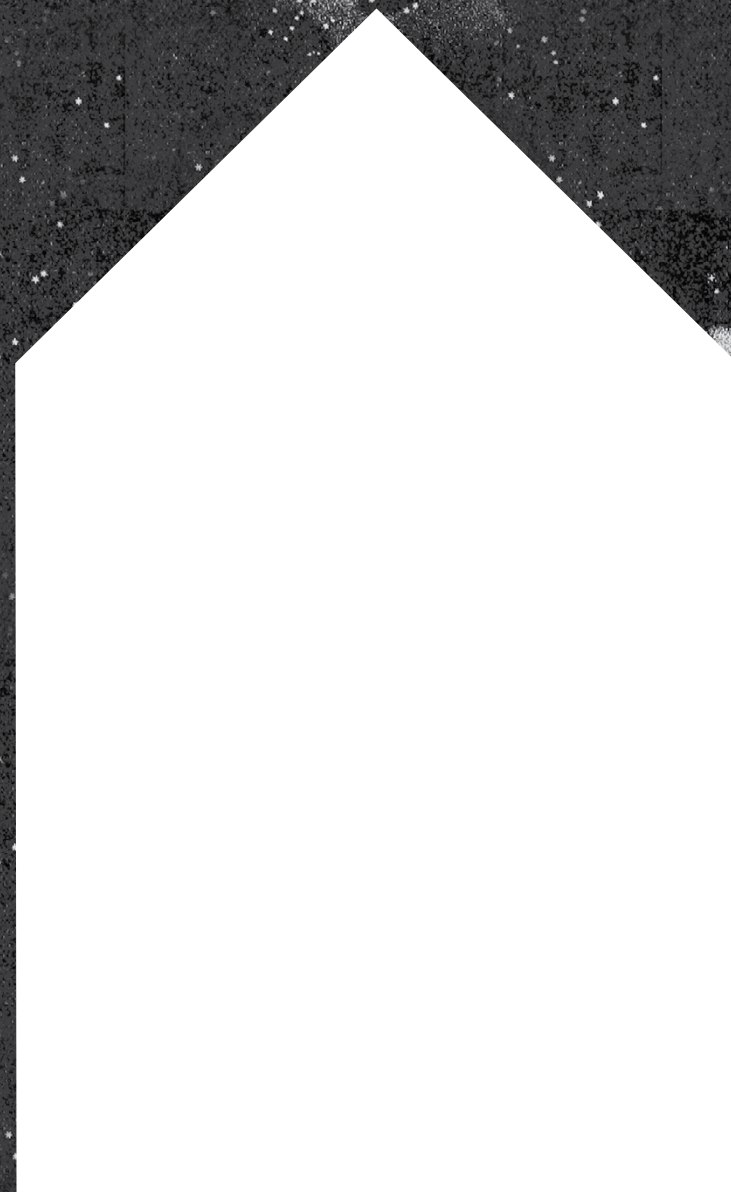


UTOPIA



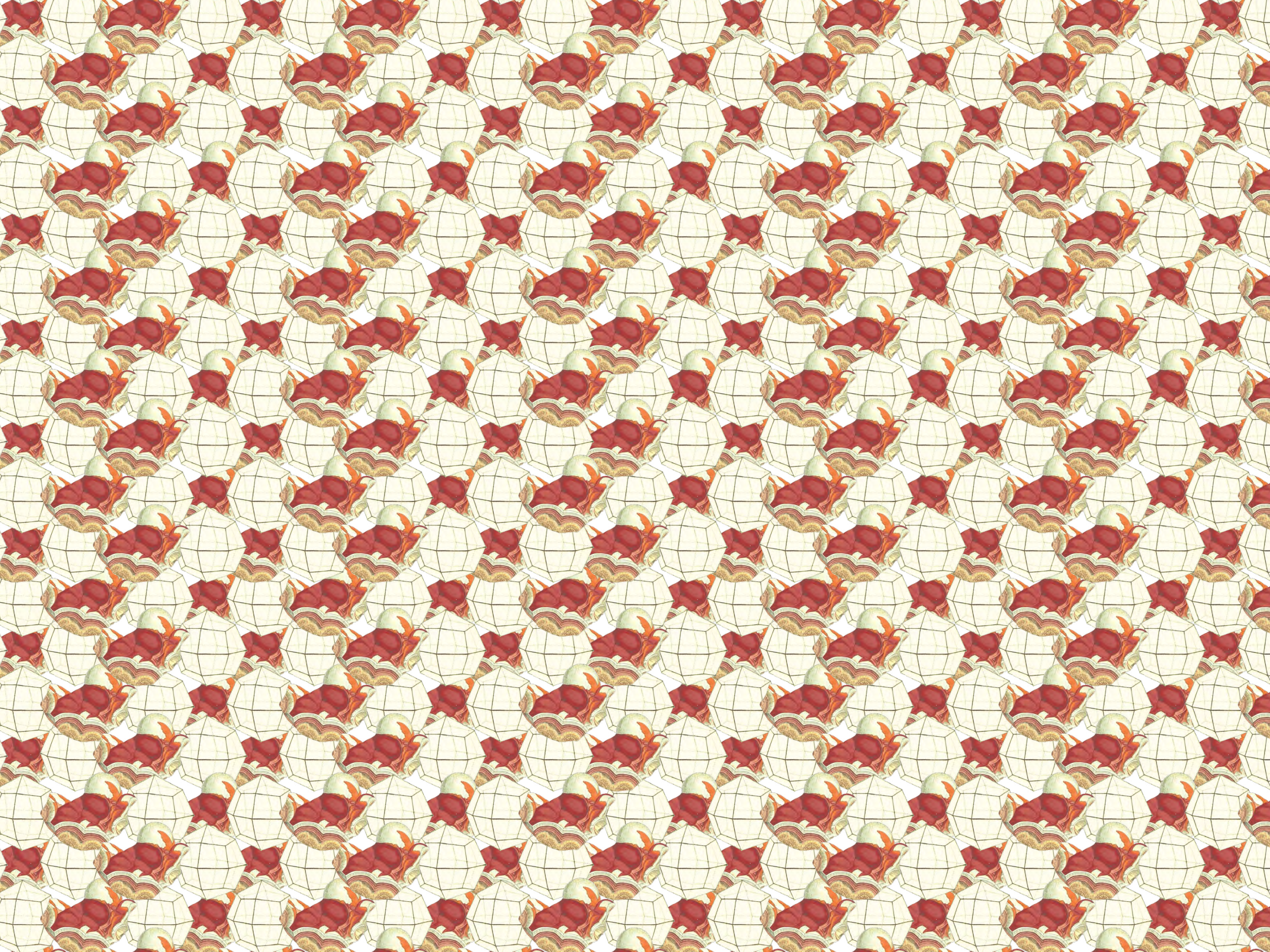
UTOPIA

Another Austria
International Fashion Showcase
London 2016

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Another Austria

Fashion Utopias: International Fashion Showcase London 2016





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CURATORIAL STATEMENT

This year's International Fashion Showcase, organised by the British Council and the British Fashion Council in cooperation with embassies and cultural institutions during London Fashion Week, brings together the visionary ideas of an emerging generation of designers and curators from twenty-five countries under the title 'Fashion Utopias'. The public will be invited into the heart of London, in times of great change, to join young fashion designers in exploring a world of new opportunities and ideas in the social and environmental realm.

As part of UTOPIA 2016: A Year of Imagination and Possibility at Somerset House, Another Austria brings insight into the diverse creative spectrum of the Austrian fashion scene on an international level for the fourth year. With Another Austria: UTOPIA I look forward to once again presenting an exhibition concept that is not only a platform for fashion, but also an experimental field for neighbouring creative areas. A place where commercial and non-commercial appear with equal importance and the concept of cultural exchange acts as a foundation. The works of the selected fashion designers show a number of different aesthetic approaches. In addition to impressive designs and processes, new ideas and ways of life and mobility are at their centre. Designs have not been developed for the masses, but are rather individual solutions developed to support personal idiosyncrasies and diverse forms of life, free of unnecessary embellishments. The perfect timeless clothing for a fast-paced world? Utopia?

Another Austria: UTOPIA playfully shows a world that embraces diversity and crosses borders, and in which time is of no consequence; it describes developments, the change of language, location and medium. To convey this vision to a wide audience, we let ourselves be inspired by the recently freely available – and re-accessible – British Library database, which is home to over 1 million images. The principle of Open Access is itself a kind of utopia that's already in motion.

The Austrian Cultural Forum London, which is celebrating its 60th anniversary in 2016, presents the exhibition 'Basic Structures of ...' for the next few months, which focuses on fashion design. Textile art is used here to scrutinise trends, serial production processes and technological developments.

Another Austria once again surprises as an experimental, exciting future-facing concept with unusual ideas and fresh perspectives, which shows Austria as an emerging innovative country with high potential and international networks.

My special thanks go to all creative participants as well as The Arts and Culture Division of the Federal Chancellery of Austria, the Austrian Cultural Forum London, the Vienna Business Agency, Austria Wirtschafts-service and Advantage Austria.

A big thank you to my entire team in Vienna and in London, and the project coordinators of the British Council and the British Fashion Council.

Claudia Rosa Lukas

DESIGNING UTOPIA

All beginnings are difficult, and this is also true for fashion. When Emilie Flöge posed in her 'hanging dresses' in the summer of 1906 on the Attersee for Gustav Klimt's camera, Klimt didn't only photograph ten simple items of clothing he had developed with Flöge. The pictures of these airy dresses that appeared in the magazine *German Art and Decoration*, with their neck ruffles and disc-shaped flounces running down the arms, weren't merely fashionable reform dresses. They document a vision of fashion founded on social upheaval and declare women's freedom of movement as a concern for fashion.

Today, in the era of 'anything goes', fashion visions may look very different but they remain incredibly close to Flöge and Klimt's commitment to loose silhouettes and clear forms, like *Pia Bauernberger's* designs for instance. Her concept of a 'Character's Coat' formally seems reminiscent of 'tuta', those simple overalls by the Italian Futurist Ernesto Michahelles (also known as Thayaht) from 1919. His focus a hundred years ago was also convenience, which he wanted to make available to people from all walks of life by means of patterns. The idea of making fashion cuts accessible to everyone was just as visionary, though it had already been credited to Ebenezer Butterick. He printed the portioning of a man's suit onto paper in Massachusetts in the nineteenth century. The patterns were all the rage in the US, and before long Butterick set up shop on Broadway. And today? Designer patterns can be searched for and downloaded free from the internet.

For *Pia Bauernberger* however individual solutions are foregrounded in the formal severity of her designs. She wonders: what would it be like if our clothes were tailored to us, our jobs, our personality, our identity? Soulless retailers would soon be out of a job. *Pia Bauernberger* designs jackets that suit people because they have been born from their careers. Bauernberger designed the 'Character's Coat' for nine Austrian creatives: a graphic designer, an artist, a restaurateur, a jewellery-maker, a design duo. These modern uniforms fit precisely to both their personal lives and their working lives. The coat for the graphic designer Fabienne from Vienna is based on quadratic elements that suit the linear work of a graphic artist that can be worn both sitting at the computer and in meetings too: notepaper and pen fit in the small, square breast pocket and working tools like an iPad can fit in the larger flap pockets.

Isabel Helf's visionary accessories made from wood and leather also react to the needs of the modern cosmopolitan. Her collection 'Portable Compulsion' translates the demands of city dwellers in cramped living conditions for space-saving objects into accessories. Even if the wooden components nestle and clamp themselves to your tables, chairs and storage containers, these bags with angular handles and leather pouches have little in common with the Ikea principle 'create space where there is none'. They are handmade and manufactured from wenge, rosewood, American walnut, brass and leather. On closer inspection, they contain clever storage options for iPads, cables, smartphones and pens. In the future, Helf's bags will be casts and witnesses of the technological status quo.

Categorising *Roshi Porkar's* fashion is not so easy. Naming individual inspirations isn't her thing and if you're looking for one story behind her collection, you won't find it. Porkar's mixing and matching – this juxtaposition of various silhouettes, materials, references, the long floral dresses and the fake fur coats – is perhaps precisely what makes her work so contemporary: in the time of social media channels like Instagram where the fashion world is fed with the same never-ending stream of images, no one knows where things originate from. Are the hands opening a bra that *Roshi Porkar* depicts on her yellow shirt a reference to Schiaparelli? Sometimes we don't need to know the answer. Ambiguity can be a lot more exciting.

Dimitrije Gojkovic is similarly difficult to categorise; he chooses against detailed explanations of his work. He plays with a material whose function everyone knows: wool keeps you warm and is ultimately

a winter material – this is the assumption anyway. Dimitrije reinvents it. He layers knitwear, mousseline and organza on top of one another; his collection *New Wool* thrives on the unfussy coexistence of materials, layers and slits.

Flora Miranda's aggressively futuristic designs, which seem to have sprung straight out of a classic science fiction fantasy, are something completely different; like Kasimir Malewitsch's square-edged and angular costumes designed over a hundred years ago for the futuristic opera 'Victory over the Sun'. Most of fashion's visions of the future are associated with a shiny metallic surface. There are many examples: Marty McFly's silver-grey Nike High-Tops with illuminated text ribbon in *Back to the Future*. Or Maria's costume in *Metropolis*. Or Jane Fonda as the astronaut Barbarella. There's also André Courrège's Space Look that he designed in the sixties – inspired by the period's space exploration – while often using materials like varnish, plastic and PVC in the manufacturing of his retro-futuristic collection. In contrast, Flora Miranda's utopia seems quite tangible. Her collection '_sidereal_ _ethereal_ _immaterial_' is comprised of horizontally layered, interwoven leather straps. The 3D effect doesn't detract from her designs: it appears to segment the body of the wearer into stripes.

The clothing of the Utopians, as Thomas More exemplified, contents itself with modesty and is, by the way, pretty closely related to Klimt and Flöge's visions of fashion:

'[...] Throughout the island they wear the same sort of clothes without any other distinction, except what is necessary to distinguish the two sexes, and the married and unmarried; these clothes are pleasing to the eye, comfortable for body movements, and particularly suitable for cold and heat' .

Utopia, Thomas More, 1516

Anne Feldkamp
Journalist, *Der Standard*

Kris Hofmann

The Vienna-born animation director and designer has called London her home for quite some time, studying at the Royal College of Art, and working on her many projects there, as well as abroad. Kris's 2010 graduation film 'Breakfast' screened at numerous international film festivals, taking her gifted work around the globe and allowing her to explore her interests and talents further.

Since then she has developed a number of personal projects and continues to work on commissions for clients such as the New York Times, the V&A, Granta Magazine, Madrid Fashion Week, Tricky Women Festival, the Austrian Cultural Forum London, The Guardian and most recently Wildlife Aid.


In 2013 Kris Hofmann and Nexus Productions collaborated to create an interactive animation – 'Fashion Remix' – as part of the International Fashion Showcase in London.

Kris Hofmann takes up the challenge to present the concept of Utopia through illuminating the designers' pieces with thoughtful and visually striking series of vines. Making use of The British Library's new open and free database of images, Kris weaves together stories and imageries stemming from the thousands of images online with pieces of Austrian design.

As a vital part of our Utopia approach, these animation artworks represent the development of a creative process through sharing, open resources, and interaction. They project a new utopian world, reflecting its idealistic hope for an environment of endless inspiration, freedom to explore, and border-crossing. Presented on a large screen within the showcase, they further encourage an interdisciplinary approach to presenting the topic.

www.krishofmann.co.uk





Pia Bauernberger

Dimitrije Gojkovic

Isabel Helf

Flora Miranda

Roshi Porkar

Pia Bauernberger

Pia Bauernberger established her own label in 2015, and she's already forging a career in the fashion industry with her clear-cut vision. A graduate of the University for Art and Design, Pia studied under the professorship of Fabrics Interseason and Ute Ploier, who moulded her striking flair for design. Most recently, she completed an internship with Marios Schwab in London, and was also awarded the 2015 scholarship by the Federal Chancellery of Austria.

Pia has a keen interest in the wants and needs of the future wearer, developing a conceptually interesting body of work. She explores the topic of work wear from different angles, playing with its reality, mundaneness, but also its unlimited possibility and freedom.

Her current project, A Character's Coat, is inspired by Austrian personalities from the creative industries, ranging from graphic designers and jewellers, to other artists. Pia has set out to design bespoke work coats for nine professionals, catering to their requirements and the needs of their jobs. Her vision of creating pieces, which do not only reflect the personality and occupation of the wearer, but also inspire him/her further, is what distinguishes Pia as one of the upcoming talents on the Austrian fashion map.

www.acharacterscoat.com

Collection: Friday, 13th, 2013; Model: Kira, Tempo Models
Collection: Stack of clothes, 2012; Model: Angelina, Wiener Models
Collection: A Character's Coat; Model: Fabienne Feltus

Photographs: Marlena König







For things will never be perfect,
until human beings are perfect –
which I don't expect them
to be for quite a number of years!

Thomas More

Dimitrije Gojkovic

After completing his studies and apprenticeships in Serbia and Switzerland, Croatian born Dimitrije Gojkovic moved to Austria to attend Vienna's University of Applied Arts. Learning under the tutorage of not one, but three legendary professors – Véronique Branquinho, Bernhard Willhelm and Hussein Chalayan – meant that Gojkovic was exposed to diversity, inspiration, and great talents, all aspects sharpening his already precise eye for design.

His 2015 graduate collection New Wool came out with a bang, clearly establishing his potential on the international fashion scene. Delving into the state of sleepiness, the moment when the portal to the subconscious opens, Gojkovic uproots the conventional idea of dreaminess, in its place infusing this human state with lushness and purpose.

He manages to turn wool into a completely versatile material, far from its heavy winter connotations. Transforming it into elegant, flowing, and innovative designs, he plays with the muted colours, precise shapes and outlines to create a heavy-headed world on the border of the real.

www.dimitrijegojkovic.com

Collection: New Wool, 2015; Photographs: Yasmina Haddad
Model: Sophie Rechtberger







I think that there is always
a part of utopia
in any romantic relationship.

Pedro Almodovar

Isabel Helf

Isabel's Austrian heritage and her time spent at the Womenswear course at Schloss Hetzendorf in Vienna are complimented by her studies in London, where she graduated from the London College of Fashion with an MA in Fashion Artefact. Success followed soon after, and in 2015 she received the Accessories award in partnership with YKK from the International Talent Support in Italy.

Coupling traditional craftsmanship with new, digital and self-developed methods, Isabel creates accessories that sit between furniture, product and fashion design. Her curiosity towards the variety of human characteristics and behavioural patterns is evident in her work, but also her passion for woodwork, particularly for high-end materials.

Her collections reflect urbanism seeped through contemporary individuals, but also show off their playful and whimsical side. Her uplifting works portray a desire to understand the world by deconstructing it, and adopting a different angle. Her designs are the epitome of architecture turned fun, whilst maintaining elegance and utility.

www.isabelhelf.com

Collection: Portable Compulsion; Photographs: Iringo Demeter







Every utopia –
let's just stick with the literary ones –
faces the same problem:
What do you do with
the people who don't fit in?

Margaret Atwood

Flora Miranda

Salzburg-born Flora Miranda attained the top degree in Fashion Design from the prestigious Royal Academy of Fine Arts in Antwerp. She also gained valuable work experience at Iris Van Herpen's studio in Amsterdam. Her unique take on fashion has been winning her numerous prizes both in Austria and abroad, including the Special Prize for use of technology, awarded by Mittelmoda in Italy.

Flora's interest in the otherworldly is evident, and her exploration of teleportation, the disintegration of physical borders, and transcendence of time and space are directly translated into her pieces. Her futuristic silhouettes, pay no respect to nature or limits, and are entirely stripped of emotion: Flora is carving her own path, paying no attention to mainstream demands.

Her designs are taken from the future, and applied to the present. Her technological influences, explorations of space/time travel, and her unique vision filled with sculptural 3D effect pieces striking on the eye, create a sci-fi spectacle underlined with true talent.

www.floramiranda.com

Collection: *_sidereal_ethereal_immatereal_*; Photographs: Goekay Catak
Model: Christina Lovelace; Make up: Adelen De Puyseleyr







Progress is
the realisation of Utopias.

Oscar Wilde

Roshi Porkar

As a graduate of Vienna's University of Applied Arts, Roshi Porkar was able to study under Véronique Branquinho and Bernhard Willhelm. After landing an assistantship with Willhelm right after school, she soon moved on to a design internship with Lanvin. In April 2014 she participated at the 29th edition of the International Festival of Fashion and Photography in Hyères where she won the Chloé Prize.

The undeniable tour de force of Roshi has catapulted her career over the past year, with her refined and utterly modern take on clothing being recognised as star-worthy. Roshi utilizes her cultural influences to develop a melting pot of materials, textures, and purposes, turning out collections and sweeping up the best reviews. Each of her pieces tells its own story, informed by an inspired and educated mind, and created by a gifted hand, never afraid of unusual tailoring, bold prints, or strange shapes. Roshi's eye-catching designs are a seamless unity of her experiences, whether in Paris or LA, merged with a truly unique aesthetic.

roshiporkar.com

Collection: Fall / Winter, 2015; Photographs: Irina Gavrich;
Model: Placida, Tempo Models

Collection: Spring / Summer, 2015; Photographs: Lukas Gansterer;
Model: Lisi Zeininger







No, do the best you can to make
the present production a success –
don't spoil the entire play
just because you happen to think
of another one that
you'd enjoy rather more.

Thomas More

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Special thanks
to the British Library
image database

Print:
Healeys Print Group

ISBN 978-0-9576846-7-6

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a Another
Austria

ANOTHER AUSTRIA engages
broadly with the theme of fashion,
which is approached from different
thematic angles.

Austrian Cultural Forum London

The Austrian Cultural Forum London promotes cultural contacts between the UK and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science. We provide a venue in central London for recitals, lectures, readings, film screenings, conferences and exhibitions, while also cooperating with various partners throughout the UK.

The ACF London is the Cultural Section of the Austrian Embassy in London and offers free admission to all of its events, which are organised in cooperation with Austrian and Austrian-based artists. The ACF London arranges, initiates, facilitates and supports about 150 events per year, half of which take place at the ACF's own premises at 28 Rutland Gate, in the heart of Knightsbridge.

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The British Council and British Fashion
Council's International Fashion Showcase 2016
in association with London Fashion Week.

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Thank you

We would like to give a very special thanks to the following people for their generous support. This exhibition would not have been possible without your help and hard work: Michaela Amort, Liane Baal, Cecilia Cadman, Jen Calleja, Gudrun Dewhurst, Theodora Danek, Anne Feldkamp, Vanessa Fewster, Tazeena M. Firth, Mark Garside, Joe Giacomet, Kris Hofmann, Elisabeth Kögler, Joseph Kohlmaier, Stefan Kraus, Wolfgang Langeder, Eugenia Lapteva, Debbie Leane, Reanne Leuning, Anna Lukas, Herbert Lukas, Marilyn Minns, Manuela Mitevova, Elisabeth Noever-Ginthör, Olga Okunev, Lisa Stephanides, Anna Orsini, Niamh Tuft, Markus Wolfsteiner, Johanna Zimmerer, Anne Zimmermann.