



**UTOPIAN
BODIES
FASHION
LOOKS
FORWARD**

Organised by Liljevalchs, Musea and Barrett Barrera Projects

"PROGRESS IS THE REALISATION OF UTOPIAS."

- OSCAR WILDE

129 DESIGNERS AND
ARTISTS FROM AROUND
THE WORLD

230 OBJECTS – FASHION,
PHOTOGRAPHY, FILMS
AND ARTWORK



"UTOPIAN BODIES PRESENTS OVER 200 OF THE
WORLD'S MOST EXCITING, INNOVATIVE AND
THOUGHT PROVOKING IDEAS AND OBJECTS."

- THE CURATORS

"ALL THOSE INTERESTED IN THE PRESENT AND FUTURE OF FASHION SHOULD TAKE THE NEXT PLANE TO STOCKHOLM [...] THERE HAS BEEN NO FASHION EXHIBITION AS ORIGINAL AS THIS FOR A LONG TIME; ANY INDIVIDUAL SERIOUSLY INTERESTED IN THE FIELD WOULD BE MAD NOT TO MAKE THE EFFORT TO VISIT IT. THE CATALOGUE IS A VALUABLE MONUMENT TO CREATIVE FASHION IN SWEDEN, AND INTERNATIONALLY, AND IS ON ITS OWN WORTH THE TRIP."

- PROFESSOR ELIZABETH WILSON'S REVIEW OF UTOPIAN BODIES FOR DISEGNO

www.disegnodaily.com/article/utopian-bodies-fashion-looks-forward#slide-1

DAZED & CONFUSED SELECTS UTOPIAN BODIES
AS ONE OF THE FASHION EXHIBITIONS IN THE
WORLD "YOU DON'T WANT TO MISS IN 2016".

www.dazeddigital.com/fashion/article/28562/1/fashion-exhibitions-you-don-t-want-to-miss-in-2016

"WHAT IS PARTICULARLY INTERESTING IS THAT THE EXHIBITION HAS A DIFFERENT PERSPECTIVE ON FASHION, IT IS NOT JUST ABOUT SHAPES, COLOUR AND GLAMOUR. BUT RATHER HOW FASHION IS ALSO AN ART FORM THAT CAN AFFECT THE WORLD IN SOCIAL AND POLITICAL WAYS."

- SVT (SWEDEN'S NO. 1 TELEVISION BROADCASTER)

GLOWING REVIEWS BY SWEDEN'S THREE BIGGEST NEWSPAPERS

"Creative explosion."

"It's great that visitors do not feel naked when experiencing Utopian Bodies. The exhibition requires no prior knowledge, it does not patronise, and does not shut anyone out."

"Utopian Bodies - Fashion Looks Forward is an interdisciplinary study of body-related creations, forward-looking experiments and sustainable solutions for future generations..."

"The curators have created an experimental utopia. They have rebuilt and enveloped the whole of Liljevachs in wearable art."

Svenska Dagbladet

24 September 2015



<http://www.svd.se/lustfylld-promenad-genom-utopisk-modevarld>

"Utopian Bodies at Liljevalchs is entirely on par with productions at the Victoria & Albert Museum in London..."

"A fashion party with political depth."

"Liljevalch's new exhibition is visually sumptuous and quietly analytical."

"...amazing exhibition design, where craftsmanship and high technology is interweaved."

"Here we find the spectacular and the opulent, as well as the understated, the material-efficient and the reflective in contemporary fashion. Here are the international fashion houses and the young Swedish designers."

DN

28 September 2015



<http://www.dn.se/kultur-noje/spraket/utopian-bodies-fashion-looks-forward-pa-liljevalchs/>

"Incredible exhibition design..."

"The museum is unrecognisable, you move through it in a different way here - it makes me think about how it feels to browse a good fashion magazine. It is a beautiful and imaginative exhibition that lives up to its high assertions, and really does look forward. It is a luxury to get to see something like this in Stockholm."

Expressen

15 October 2015



<http://www.expressen.se/kultur/utmarkta-utopier-och-mode-pa-museum/>

ICONIC OBJECTS BY

- Alexander McQueen
- Walter van Beirendonck
- Gucci
- Prada
- Viktor&Rolf
- Hussein Chalayan
- Issey Miyake
- Dries van Noten
- KENZO
- Rick Owens
- Jólán van der Wiel x Iris van Herpen
- Stephen Jones Millinery
- ACNE
- Bless
- Nick Knight/SHOWstudio
- Bernhard Willhelm
- Sonia Rykiel
- Chloé
- Schiaparelli Haute Couture
- Anrealage
- Massaro
- Versace, Maison Martin Margiela and Comme des Garçons for H&M
- many more



Viktor&Rolf, *Hana, Bedtime Story*, 2005 Photo: Team Peter Stigter

PERSONAL CELEBRITY GARMENTS & MEMORIES

- Participants include:
- Hamish Bowles, editor;
- Susanne Ljung, journalist;
- Roy Andersson, film director;
- Diane Pernet, fashion icon;
- Twiggy, model;
- Lykke Li, musician;
- Sven Wollter, actor;
- Anni-Frid Lyngstad (ABBA), musician;
- Christian Lacroix, designer



Hamish Bowles, Editor, Waistcoat by John Galliano

AIM OF THE EXHIBITION

- Appeal and introduce fashion (exhibitions) to a wide audience
- Underline fashion's interdisciplinary nature and importance
- Present local and international designers
- Engage children



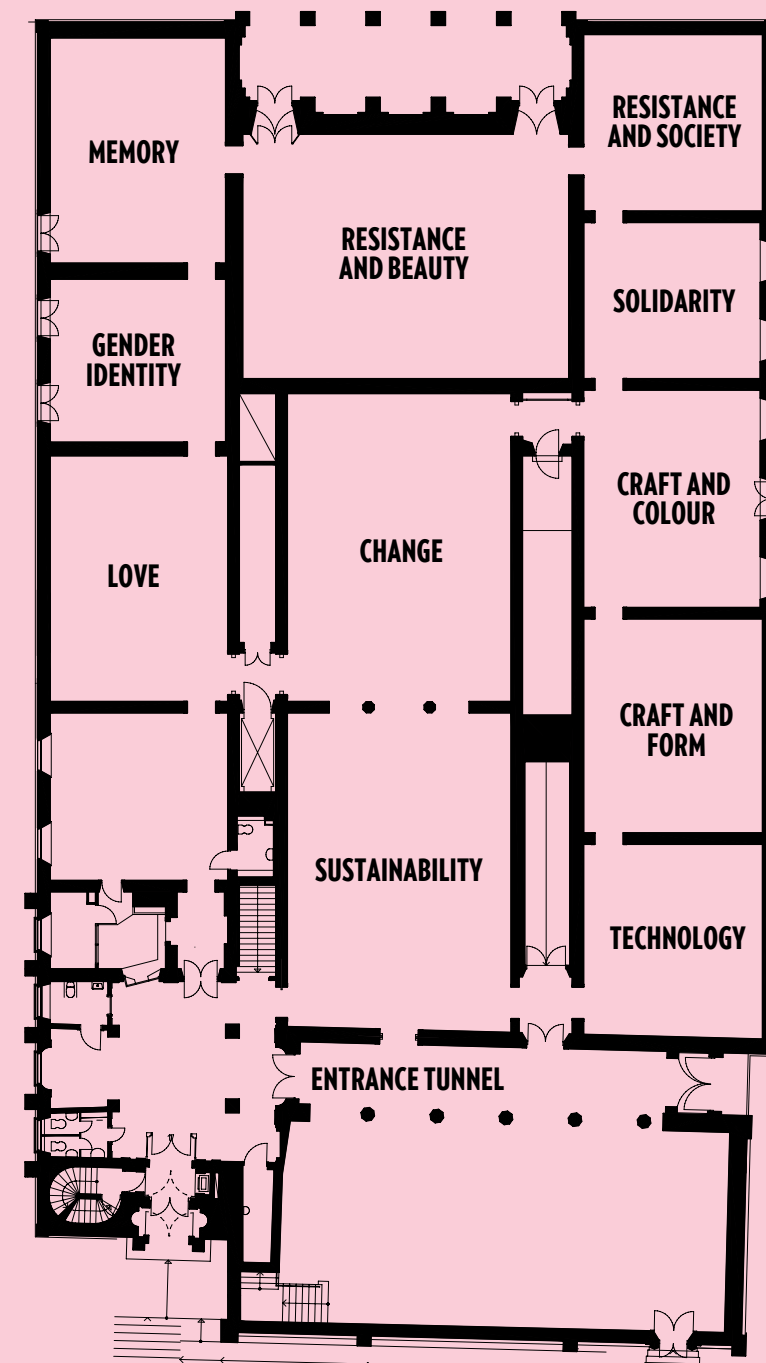
KENZO, *Day Clouds* ensemble, 2013 Photo: Toilet Paper

EXHIBITION CONCEPT

.....
An exhibition that maps out imaginable futures
for the adorned body

Eleven - Galleries
Eleven - Themes
Eleven - Worlds

Total Size: 1,500 square meters (appx. 15,000
square feet). Note: Utopian Bodies can be easily
adapted to fit museum/venue requirements.



THE EXHIBITION
PRESENTS A
SNAPSHOT OF
WHAT IS POSSIBLE
TODAY AND WHERE
WE CAN GO IN THE
FUTURE



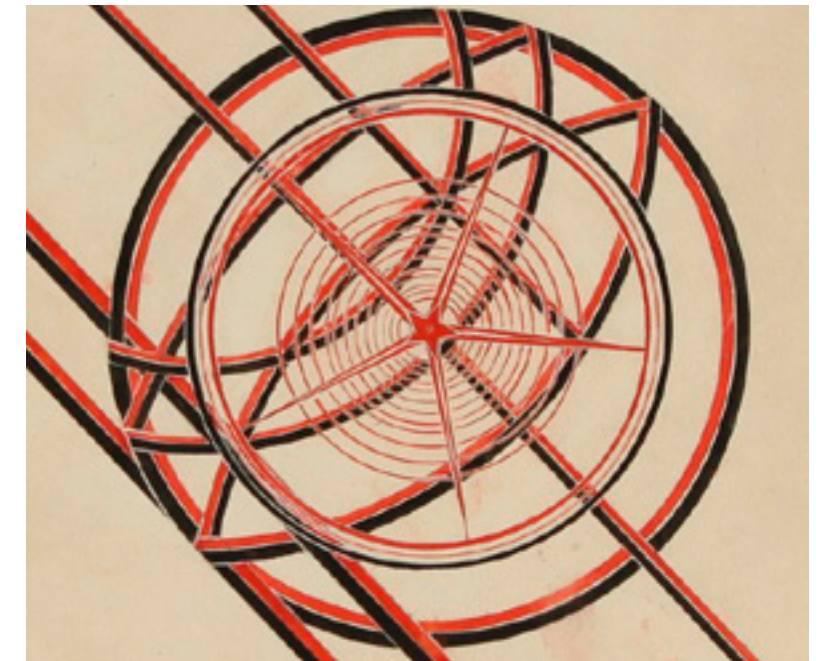
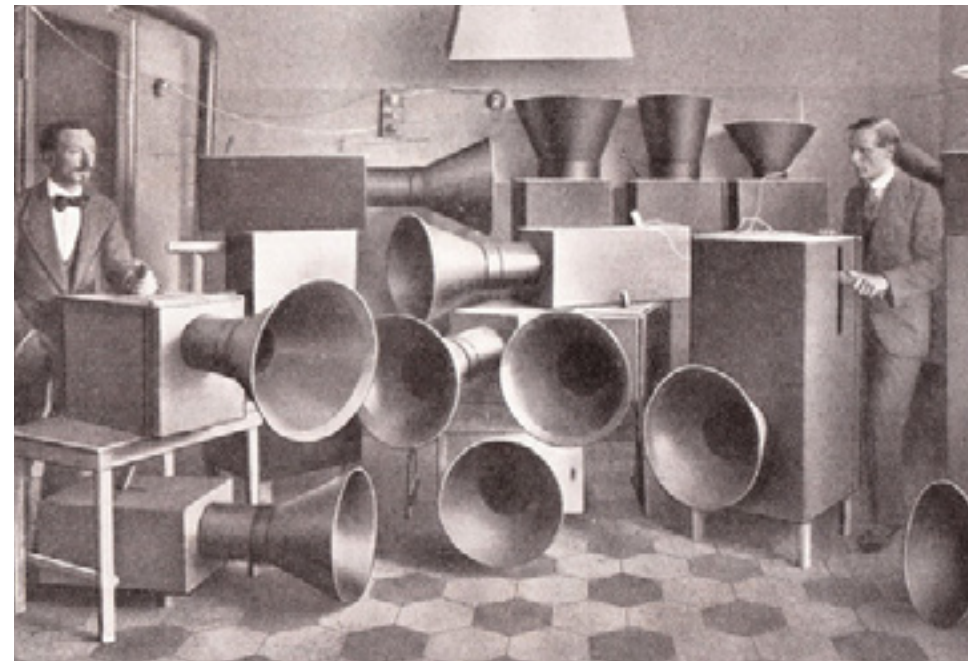
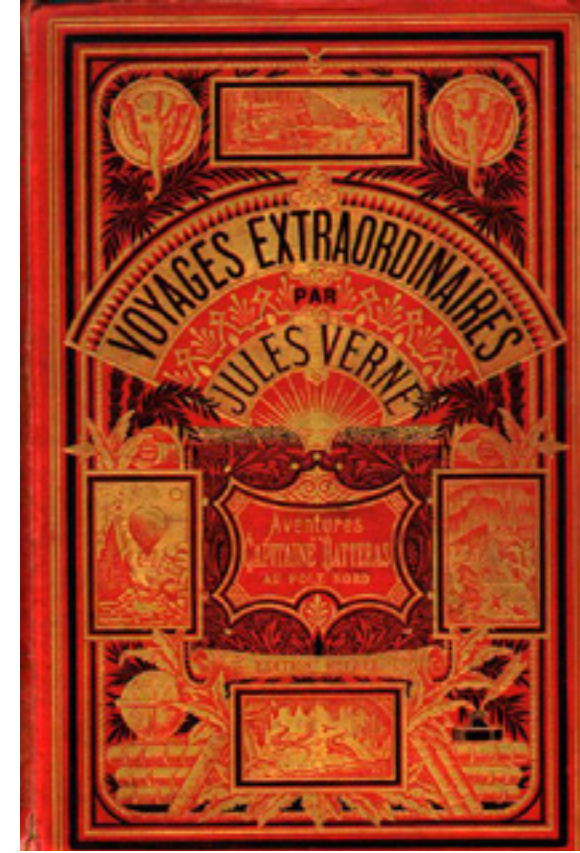
Bernhard Willhelm x Geoffrey Lillemon,
Anrealage

Maiko Takeda,
Nadine Goepfert

Sarah Williams Handmade,
Grace Wales Bonner

EXHIBITION DESIGN

The individually designed galleries are inspired by various utopian ideas - some realised and others not. But above all, they highlight the social promise of technology and creativity.



SPECIALLY COMMISSIONED MANNEQUINS AND HEADPIECES



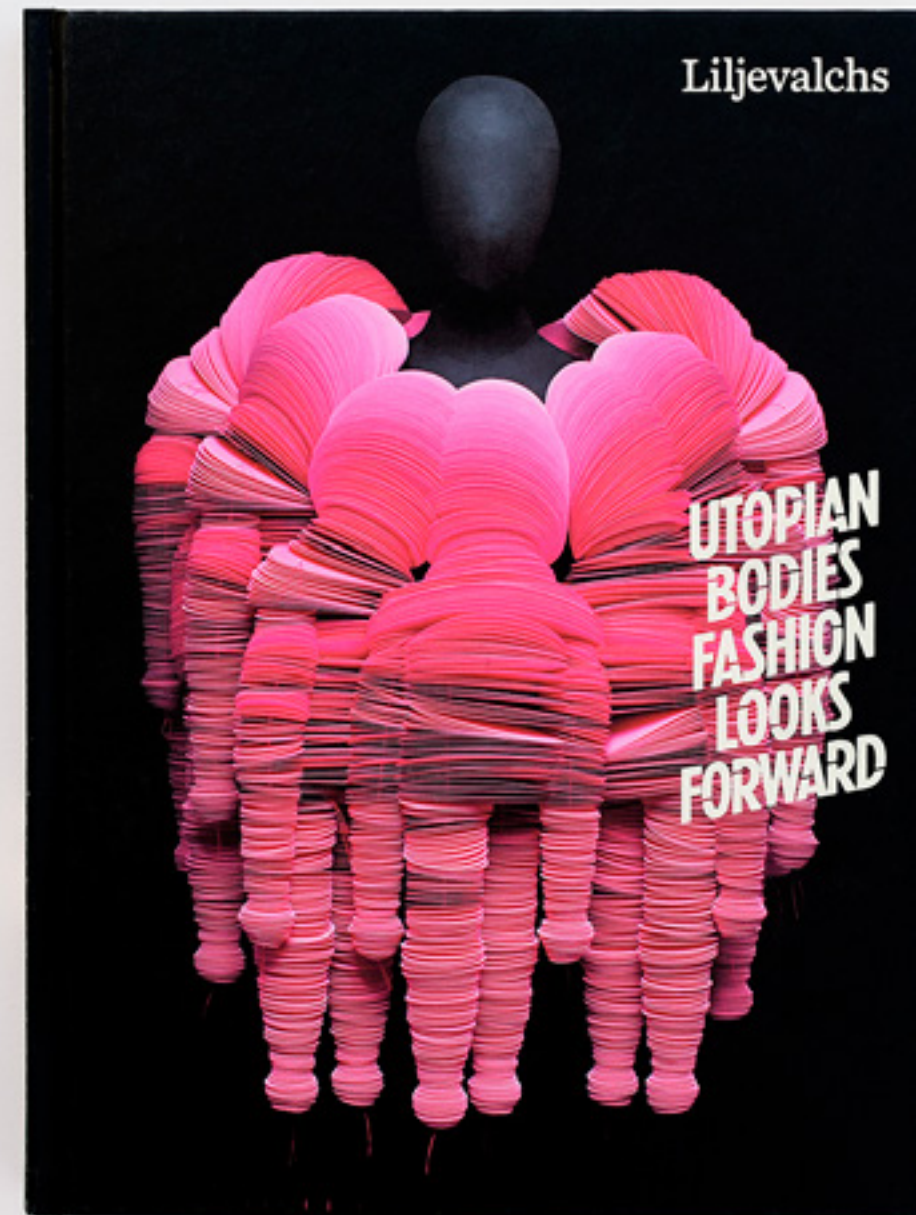
Commissioned wigs by Perry Patraszewski

Commissioned wood carved mannequin arms
by Anastasya Martynova,
Commissioned wigs by Charlie Le Mindu

EXHIBITION CATALOGUE

The accompanying 300-page exhibition catalogue includes contributions from internationally renowned writers and academics such as:

- Professor Elizabeth Wilson, Cultural Historian and Writer
- Professor Christopher Breward, Principal of Edinburgh College of Art
- Susanne Madsen, Editor at Dazed & Confused
- Dr. Shaun Cole, Fashion Historian, Curator and Writer
- Kaat Debo, Director of MoMu
- Professor Kate Fletcher, London College of Fashion
- Ingrid Giertz-Mårtenson, Fashion Historian, Curator, and Senior Advisor of Association of Swedish Fashion Brands
- Professor Barbara Vinken, Ludwig Maximilian University of Munich
- Anja Aronowsky Cronberg, Editor-in-Chief at Vestoj
- Bradley Quinn, Fashion Historian and Writer





[Click HERE for catalogue download](#)

STRONG FOCUS ON CHILDREN'S ACTIVITIES

- A dedicated catalogue for children with commissioned illustrations and tailored content by children's author Anna-Klara Mehlich
- Audio-guide for children
- Adapted wall texts for a younger audience
- A children's workshop area created together with students from Konstfack University College of Arts, Crafts and Design
- A range of activities such as sewing, drawing and sculpture tasks
- Mini exhibition of children's work
- Exhibition treasure hunt
- Special classes with local exhibiting designers



“Through well-crafted wall texts, one longer for adults and a more concise at a lower height for children, the content of the exhibition is made available and put into context. The exhibition’s ambition to not only show but also pass on its content shows respect for its wide audience.

Utopian Bodies - Fashion Looks Forward is a generous and high-quality exhibition that caters to a wide audience without losing its sting. Highly recommended.”

Cora

17 October 2015



<http://www.cora.se/2015/10/17/teknisk-high-fashion/>

LOCALLY ADAPTED

For the exhibition in Stockholm, we collaborated with three of the biggest art and design schools in Sweden:

- Konstfack University College of Arts, Crafts and Design
- Beckmans College of Design
- The Swedish School of Textiles University of Borås



Emma Dahlqvist, Student of The Swedish School of Textiles University of Borås, Textile, It's Now or Näver, 2015

SPECIAL COMMISSIONED GARMENTS FOR EACH GALLERY BY LOCAL DESIGNERS

16 Swedish designers were commissioned to create unique garments for the exhibition:

- Ann-Sofie Back
- Anna-Sara Dåvik
- Bea Szenfeld
- CMMN SWDN
- Diana Orving
- Gudrun Sjödén
- H&M
- Ida Klamborn
- Ida Sjöstedt
- Lamija Suljevic
- Maja Gunn
- New Black
- Patrik Söderstam
- Sandra Backlund
- This is Sweden
- Ulrika Elovsson



Ida Sjöstedt, *Eternal Feminine*, 2015



This is Sweden, *A Ship Comes Loaded*, 2015



Ann-Sofie Back Ateljé, *Porn*, S/S 2011

PROMOTIONAL FILMS

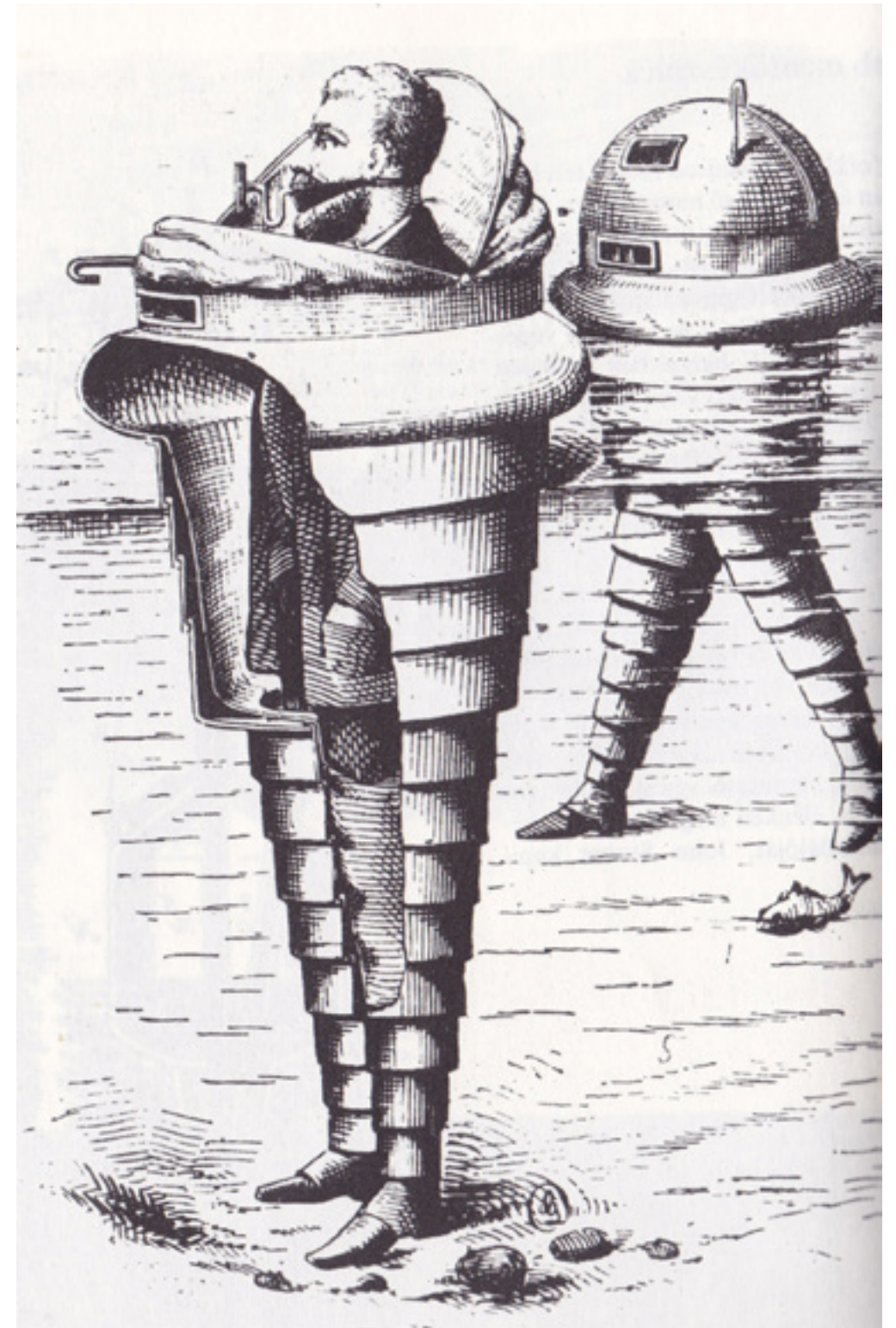
A digital communication platform by Biospheric
Pictures in the form of:

- 30 second film by Johan Söderberg
[Click here to watch](#)
- 8 minute documentary
[Click here to watch](#)
- 7 exhibition teaser films
[Click here to watch](#)



SEMINARS

A series of seminars organised by the Association of Swedish Fashion Brands and Ingrid Giertz-Mårtenson relating to the themes of the exhibition. Featuring Swedish and international speakers such as Professor Elizabeth Wilson, who has written the foreword of the exhibition catalogue.



THE EXHIBITION THEMES AND EXAMPLES OF OBJECTS

INTRODUCTION

"[...] I make an argument here. In its broadest outline, that argument is that utopianism is essential for the improvement of the human condition, and in this sense opponents of utopianism are both wrong and potentially dangerous. But I also argue that if used wrongly, and it has been, utopianism is itself dangerous, and in this sense supporters of utopianism are both wrong and potentially dangerous."

- **Professor Lyman Tower Sargent**

Utopias are by their nature oppositional. A product of the ideologies, discourses and technologies circulating in society, they have been used in various ways and for various purposes throughout history.

People have always fantasised about ideal worlds. The notion of what an ideal world would look like is fluid and continually evolving. Throughout Europe's age of exploration, especially from the 16th to the early 18th centuries, utopian literature described voyages to undiscovered islands, encounters with sea monsters and inhabitants of distant lands. A famous example is Jonathan Swift's *Gulliver's Travels* from 1726. The 17th century saw the genesis of a continuing tradition of feminist utopias. In the 19th century, science fiction literature gained popularity and new peoples were found on distant planets rather than uncharted islands, as in Jules Verne's *From the*

Earth to the Moon (1865). Over the course of the 20th century, utopian literature came to envisage equal rights for the poor and women, as well as sexual and ethnic minorities.

At times of uncertainty and conflict, it is perhaps more important than ever to articulate alternative realities. *Utopian Bodies - Fashion Looks Forward* explores fashion's possibilities and human creativity. It maps out imaginable futures for the adorned body and focuses on the positive aspects of fashion, rather than expatiate on the problems. How can fashion be harnessed to create a better future? How does fashion relate to the human body, to us as individuals and groups, and the world around us as a whole? Rather than attempt to offer a complete truth, the exhibition strives to inspire, create a discussion and question the status quo. We invite you to search for your own utopian vision.

Arranged over eleven galleries - Sustainability, Change, Technology, Craft and Form, Craft and Colour, Solidarity, Resistance and Society, Resistance and Beauty, Memory, Gender Identity and Love - the exhibition presents a snapshot of what is possible today and where we can go in the future.



SUSTAINABILITY

"I think people are more careful about what they put in their bodies than about what they wear. There is a lot more going on in organic food than in textiles."

- Hussein Chalayan

A sustainable society is a utopia that must be realised. This gallery explores the concept of sustainability in relation to fashion production and consumption by looking at a garment's life cycle: production, distribution, use, re-use and how it can eventually decay organically into nature.

Dualism has long been a component of Western thought and society. Many philosophers, including René Descartes in the 17th century, have spoken of a separation between mind and body, as well as humanity and nature. Arguably, this separation has helped justify extractive ways to use natural resources and labour. But what would happen if we adopted a non-linear, circular outlook on the world?

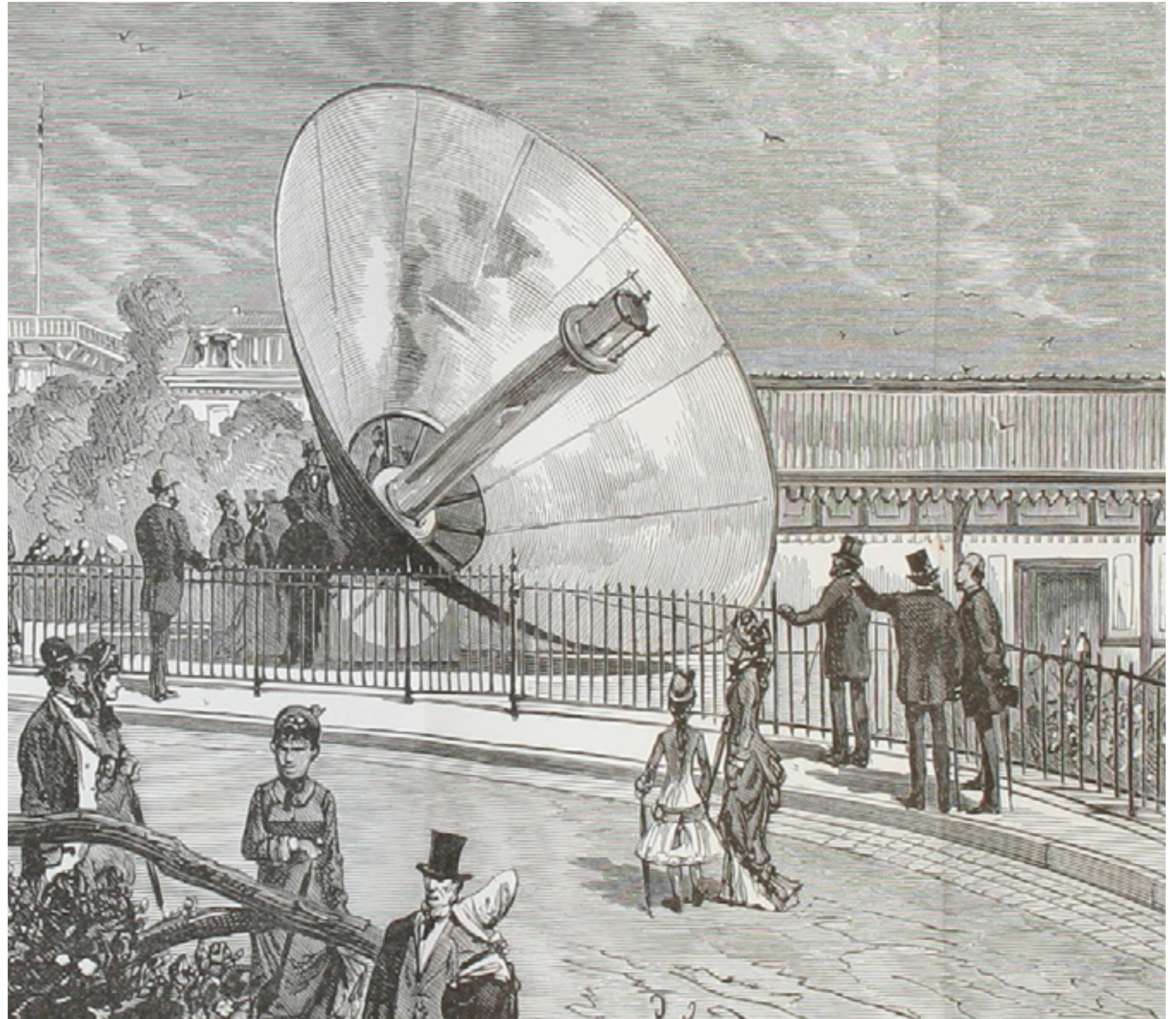
This gallery presents designers who are working towards a sustainable future. Forward-thinking prototypes, such as Jólán van der Wiel and Iris van Herpen's magnet shoes illustrate the importance of new thinking, designs and manufacturing processes for fashion to become sustainable. Recently, Smart Textiles launched the first completely recycled cotton textile in the

world, potentially revolutionising the industry. The idea of reuse is also central to Kosuke Tsumura's coat, which incorporates pockets filled with old newspapers to keep the body warm. Other designs, like Hussein Chalayan's moulded dress or Francis Bitonti's 3D printed shoes, affirm that it is possible to create a sustainable future with zero waste. To close the cycle, Helen Storey and Tony Ryan's disappearing dresses symbolise how clothing can dissolve into nature without leaving a permanent footprint. As the objects in this room suggest, sustainability should be integral to fashion - from idea to final product and back again.



EXHIBITION DESIGN

The late nineteenth century was a time characterised by new ideas and inventions, some of which related to sustainability issues. Research was, for example, conducted on how to bleach textiles by electrolysis in order to save chemicals and how to create yarns made of paper and old fabrics. The installation in this gallery was built using reusable wooden pallets. Artist Orlando Campbell's rendering of Augustin Mouchot's prototype for a Solar Concentrator, first shown at the Great Exhibition in Paris, 1878, is suspended from the ceiling. The original could produce ice by utilising the power of the sun, and was awarded a Gold Medal. But due to cheap coal prices, and later the dominance of fossil fuels, it would take more than a hundred years for this innovation to be implemented as a major source of renewable energy. This sustainable prototype resonates with the promise of great ideas and good intentions.



Augustin Mouchot's solar-powered engine, The Great Exhibition, Paris, 1878





STUDIO SWINE

Hair accessory and film

Hair Highway, 2014

Photo: Studio Swine

China is both the largest importer of tropical hard-wood and the biggest exporter of human hair. By combining hair with a natural resin, Studio Swine has created a composite material that provides a sustainable alternative to the planet's diminishing natural resources. The result is a collection of objects inspired by the 1930s Shanghai-deco style. As the world's population rises, human hair is one natural resource that is increasing.



MIGUEL MESA POSADA

Musica dress

Altiplano,

2014

Photo: Estudio Silva/Moreno

This dress uses a single piece of rectangular textile, made of recycled tyres, wrapped around the body.



VALERIE LAMONTAGNE

Dress

Peau d'Âne,
2008

Photo: Valerie Lamontagne

This sky-blue dress is imbued with 14 vibrating air pockets. It is one of a series of interactive dresses that change form based on weather patterns. Temperature, UV and solar radiation, wind speed and velocity, humidity and rainfall data is collected and sent wirelessly to the dresses, where micro-controllers relay information to internal circuitry.

The collection opened up the idea that a single garment can be used for all seasons. Its shape, material, colour and heat retention adapt to weather conditions, and time of the day - and when night falls, the garment lights up!



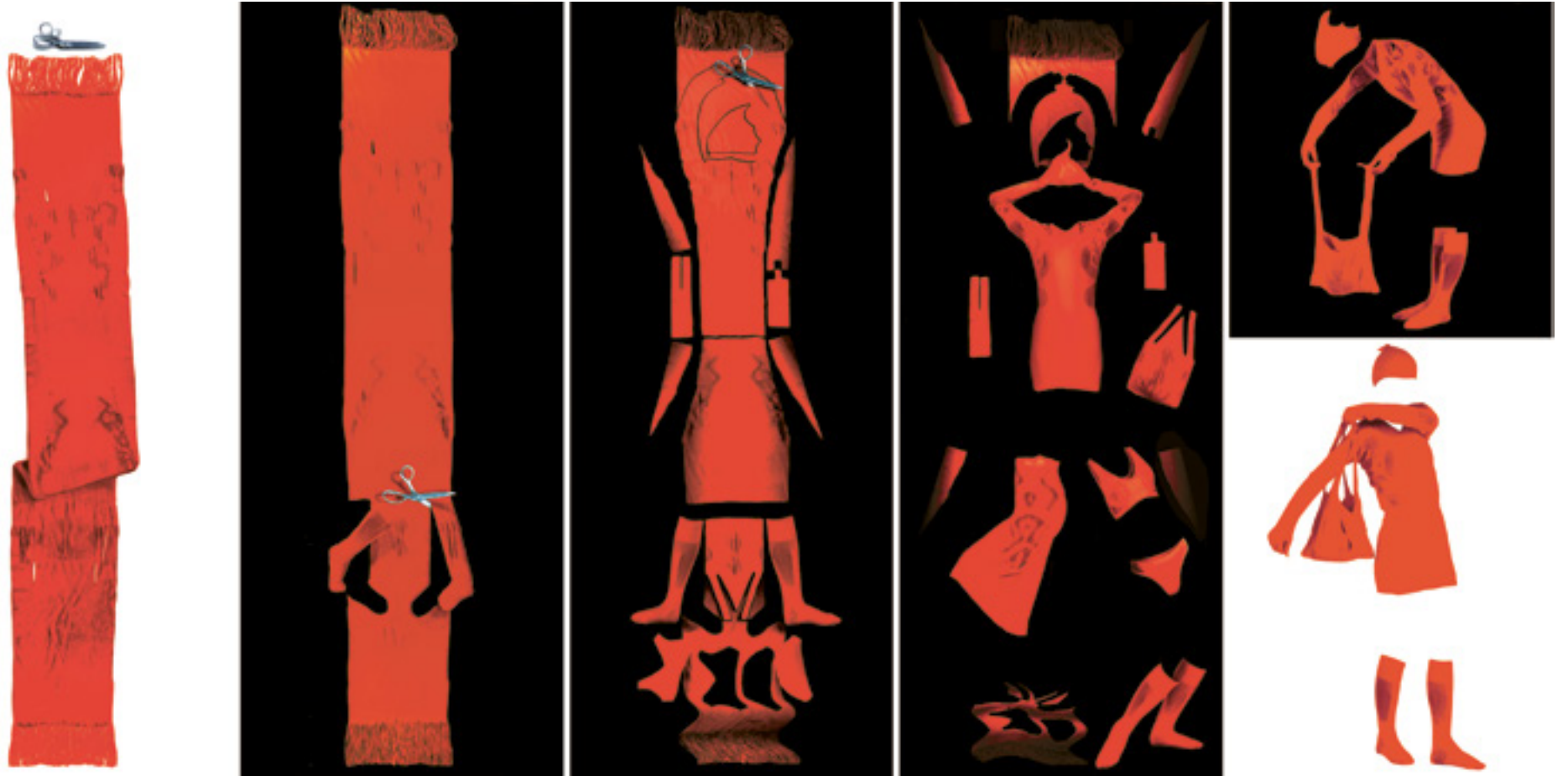
ISSEY MIYAKE X DAI FUJIWARA

Ensembles

A-POC King and Queen, Spring/Summer 1999

Photo: Pascal Roulin

Issey Miyake has explored new concepts and production methodologies since the 1970s, pushing the boundaries of what a designer can do with a single piece of cloth. In 1998, together with Dai Fujiwara, Miyake created clothing that could be customised using a warp-knitting process. Harnessing computer technology, this process produced a fully finished garment embedded within a tube, without the need for sewing. It is a single-step manufacturing process that does not create any waste fabric. The wearer extrudes their clothing from the tube by simply cutting along the lines of demarcation.



HELEN STOREY

Say Goodbye dress
Wonderland, 2010
Photo: Francis Ware

Building on the idea of garments' life cycles and highlighting the world's dwindling material resources, Professor Helen Storey and Professor Tony Ryan have explored biodegradable materials in several projects. The Disappearing Dresses were chemically fabricated specifically to disappear over time in water. They symbolise how clothing could potentially dissolve into nature without leaving a permanent footprint.



TECHNOLOGY

"Anything one man can imagine, other men can make real."

- Jules Verne

In utopian and dystopian literature, technology and fashion often play a key role. Not only as a means of instilling conformity and controlling people, as in Aldous Huxley's dystopian novel *Brave New World* (1932), but also as a means of empowering people to do new things. In Jules Verne's *From the Earth to the Moon* (1865), clothing and technology enable the characters to go beyond the human condition and reach the moon.

Technology can extend the human body, and fashion is often said to be a second skin. This gallery explores the relationship between fashion and science and looks into how technological innovations in fashion can alter and improve our lives. Pauline van Dongen's solar panel shirt stores natural energy. Wearable Technologies' jacket has vibrating mechanisms embedded in the shoulder padding, allowing wearers to find their way without looking at a map.

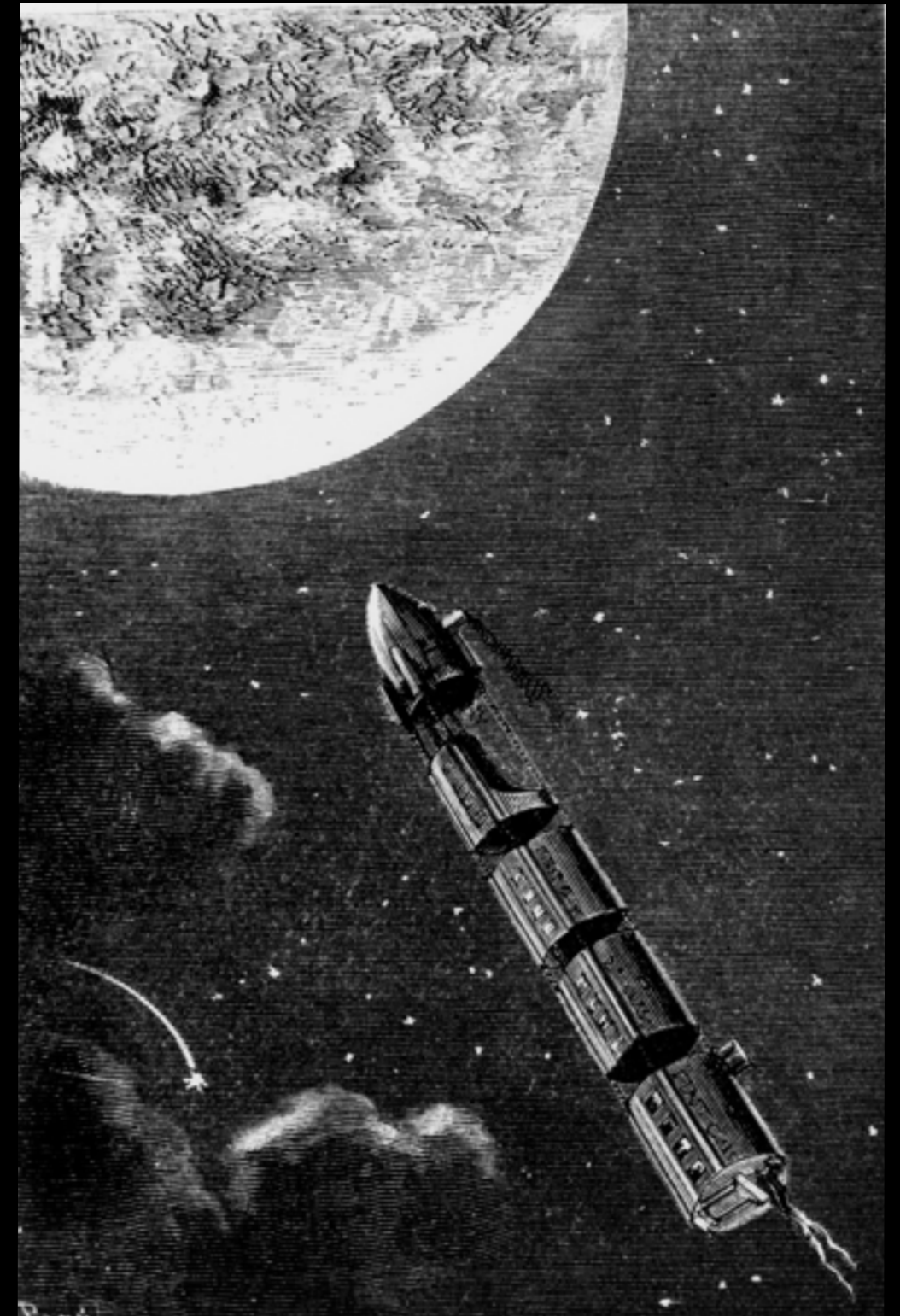
"[In the future] everybody could have their own body scanned and just order clothes that fit perfectly," says Iris van Herpen, one of the first fashion designers to use CAD and 3D printing. Online, avatars allow another way to consume fashion. By creating an internet persona and anonymous expression, people can liberate themselves from the constraints of their genetic appearance.



EXHIBITION DESIGN

Scientific Romance novels of the nineteenth century, as well as early sci-fi cinema are the inspiration behind this gallery's interactive space laboratory.

Characters in comics and films of the 1930s often had glass helmets and oxygen tank space suits that were remarkably similar to the real ones designed for space flight decades later. Their radio transmitters can also be viewed as a forerunner of the mobile phone. The fashion historian Bradley Quinn notes, "The principle of a spacesuit suggested that clothing could perform tasks and penetrate environments previously unthinkable, and that humans could even survive in a portable microcosm that would carry them through unexplored worlds."



Jules Verne, *From the Earth to the Moon*, 1874



BYBORRE

BBsuit 0.2

2014

Photo: byBorre

Initiated by byBorre, the BBsuit 0.2, is a wearable platform that uses cold plasma air purification and filtering technologies to clean the air surrounding it. WIFI and GPS are integrated into electrical threads in the suit's fabric and a tracking sensor records the number of polluting particles in the atmosphere.

The BBsuit 0.2 is still a prototype and the team behind it are continuing to investigate the wellbeing of people living in polluted urban environments.



SATSUKI OHATA

Fondue Slipper shoes

2014

Photo: Satsuki Ohana

"I have named it Fondue Slipper because the production process is similar to cheese fondue. It's very easy to make. You just dip your foot and dry it," says the designer Satsuki Ohata. This prototype was created using a foot mould dipped in liquid PVC and then heated in a 200°C oven. Ohata is currently experimenting with safer materials to develop a self-dipping kit that allows users to create their own shoes at home. The idea is to create a shoe that fits its wearer perfectly, is cheap to make and gives the feeling of walking barefoot.



WEARABLE EXPERIMENTS

Vest and film

Alert Shirt,

2014

Photo: Wearable Experiments

Made in collaboration with TV channel Foxtel and Che Proximity, The Alert Shirt is a sports fan jersey that uses wearable technology to take the experience into the physical realm, allowing fans to feel what the players feel live as it happens during the game.

Real-time sports data is transmitted via a smartphone app to the electronics within the jersey. The Alert Shirt then converts the data into powerful sensations that simulate live sports action.



YING GAO

Dress and film

Incertitudes,

2013

Photo: Mathieu Fortin

The garment is activated by the spectator's voice.



CRAFT AND FORM

This gallery explores how craftsmanship in fashion can help us understand and value the work that has gone into a garment. Craftsmanship is about learning with the hands, eyes and ears; about experience and knowledge being passed on from one generation to the next.

Today, typically only the established couture houses have the resources to execute and distribute exquisite craftsmanship to an elite clientele. However, in recent years, new consumer groups have been discovering the craft of everything from beer to bicycles. As craftsmanship becomes more visible in Western society, discussion grows about production, value and skills. Designer and Professor Otto von Busch argues “[this] is important, as handicrafts can change society. Handcrafting brings greater freedom and greater autonomy. The person who can repair his bike has more freedom than someone who cannot. [...] the power gets redistributed.”

In this gallery, the work of “post-digital artisans,” such as Maiko Takeda and Rachel Jui Chi Chang who are as comfortable using cutting-edge

digital technologies as traditional methods and materials, is presented alongside heritage jewellers W.A. Bolin, shoemakers Massaro and tailors Gieves & Hawkes. For centuries, such institutions have been where generations of craftspeople learned, developed and perfected their skills through a system of apprenticeship. Often the makers remain unknown and their skills are seldom documented. However, in this gallery, we gain an insight into the working process of Sarah Williams, an artisan of leather goods. In two unedited films, the focus is on the form, texture, and technique of making a single detail of a bag, revealing how time is a key component of any craft.



EXHIBITION DESIGN

The wood-carved mannequin arms in this gallery, created specially for the exhibition by artist Anastasya Martynova, are inspired by the Art and Crafts movement of the late nineteenth and early twentieth centuries. Concerned by the effects of industrialisation, these artists and designers were committed to traditional craftsmanship, and their objects were sometimes left appearing slightly unfinished and rough, ensuring that the qualities of the materials such as wood would be emphasised. References for the mannequin carvings are drawn from William Morris's pre-Raphaelite patterns in Britain, Karin and Carl Larsson's light simplicity in Sweden, Emilie Flöges and Gustav Klimt's geometric aesthetic in Austria and Henry van der Velde's Art Nouveau inspired reform dresses in the Netherlands.

"Grey. It makes no statement whatever; it evokes neither feelings nor associations: it is really neither visible nor invisible." Here the exhibition maker Judith Clark quotes artist Gerhard Richter from a letter to Edy de Wilde in 1975. When Clark created the Simone Handbag Museum in Seoul, South Korea, the idea of grey as an unbiased, neutral colour was her point of departure, and a section of the museum was rendered in this hue. In this gallery, grey is used to the same effect: to create a neutral space where only the exhibited pieces are in marked focus.



William Morris, block printed cotton, 1883, Victoria & Albert Museum, T.586-1919, Given by Morris & Co.





GIEVES & HAWKES BESPOKE

Bespoke White Tie ensemble

2015

Photo: Gieves & Hawkes

“This formal White Tie outfit was handmade in Gieves & Hawkes’ bespoke workshop at No.1 Savile Row.

Like all Gieves & Hawkes’ bespoke garments it was designed, cut and fitted to an individual customer and is therefore unique. The cloth used is woven in Huddersfield, England specifically for the bespoke tailoring trade. Fabrics are chosen for both style and function, and are composed of only natural wool and silk fibres.

The tailcoat, trousers and waistcoat have been hand-cut and sculpted by Head Cutter Davide Taub, then completely hand-sewn with cotton and silk threads by specialist coat and trouser makers. This time-honoured hand process can take between 80-120 hours.”



MAIKO TAKEDA

Headdress

Atmospheric Reentry,
2013,

Photo: Yuen Hsieh

"Firstly plastic films are coated with phosphorescent pigments before spikes are cut out. Then spikes, acrylic discs and metal jumprings are linked together to construct a structure around the head. There is no glue or stitching involved in this simple assembling process though it is extremely repetitive and has to be precise. It requires about 50 hours of handwork to make one piece."



CRAFT AND COLOUR

In Western art colour is often thought of as secondary to form. In Chromophobia, David Batchelor even suggests that colour has been sidelined in Western culture since antiquity, and "to this day there remains a belief, often unspoken perhaps but equally often unquestioned, that seriousness in art and culture is a black-and-white issue, that depth is measured in shades of grey."

At least since the nineteenth century, colourful clothing has frequently been labelled as primitive, feminine, queer, and even dangerous. When menswear became more colourful in the 1960s after a 150-year period of dark suits, it was tellingly labelled a "Peacock Revolution".

Historically, the colour palette, and the mixing of colours and textiles, relied on contemporary technologies, and the insect and plant dyes that were available. In the mid-nineteenth century, artificial colours were made available by the invention of aniline dye. This invention ushered in a number of intense colours, including aniline black, fuchsia, magenta and methyl blue. In the 1960s, synthetic materials made new, vivid and hard-wearing colours possible.

This gallery focuses on the art of mixing colours and the use of sparkle and shine in clothes.



EXHIBITION DESIGN

This gallery takes on the appearance of an explosion of colour, sparkle and shine. Here, artist Orlando Campbell has created a three-dimensional artwork, with a composition that is ultimately based on nature. A multitude of colour planes and points of contact enhance the rhythm, motion and depth of colour.

The use of colour in the work of artist and fashion designer Sonia Delaunay (1885-1979) provided the initial inspiration. Delaunay was fascinated by the technology, pace and movement of the early twentieth century, and explored how to recreate this dynamism in her work by juxtaposing vibrant colours, patterns and light.



Sonia Delaunay, *Electric Prisms*, 1913, Oil on canvas,
Davis Museum at Wellesley College, Wellesley, USA





MANON KÜNDIG

Ensemble
Bowerbird,
2012
Photo: Michaël Smits



NICK KNIGHT / SHOWSTUDIO

United Kingdom

Film

Fantasia,
V2008

Image courtesy of Nick Knight and SHOWstudio



SOLIDARITY

“The advance of individualism has brought many benefits, but change and advance often imply loss as well and today the idea of solidarity is in need of strengthening. Throughout most of history, societies and groups within societies have dressed in ways that signify allegiances of many different kinds. Clothes provide an unrivalled way of expressing solidarity and collectivity.”

- Elizabeth Wilson

Dressing collectively holds the promise of allowing people to relate to one another across national, ethnic and gender borders. Within sports and in working life, uniform clothing is employed as a way of reinforcing group identity, but also as a way to instill social control.

Collective dressing is a recurrent theme in various utopian visions. Thomas More’s novel *Utopia* (1516) proposed that in an ideal society everyone should wear identical clothes – distinctions should only be made between man and woman and married and unmarried. For the early Modernists, such as the Russian Constructivists, similar ideas had currency as they proposed mass-produced, functional, long-lasting, hygienic and classless styles of dress. Sweden adopted many Modernist ideals when constructing the so-called Folkhemmet.

In 2013, the term “normcore” was first used to describe a new fashion attitude, visually characterised by unpretentious, average-looking clothes. The normcore trend has been interpreted as a reaction to the over-saturated and relentless fast fashion of today.

Is a new generation of designers looking towards uniformity as a way of freeing people from the lure of consumer culture and stripping fashion of its ability to indicate status? Beyond normcore, is a union once again emerging between politics, art and design, representing collectivity between people?

This gallery presents white clothes from a selection of Swedish labels.

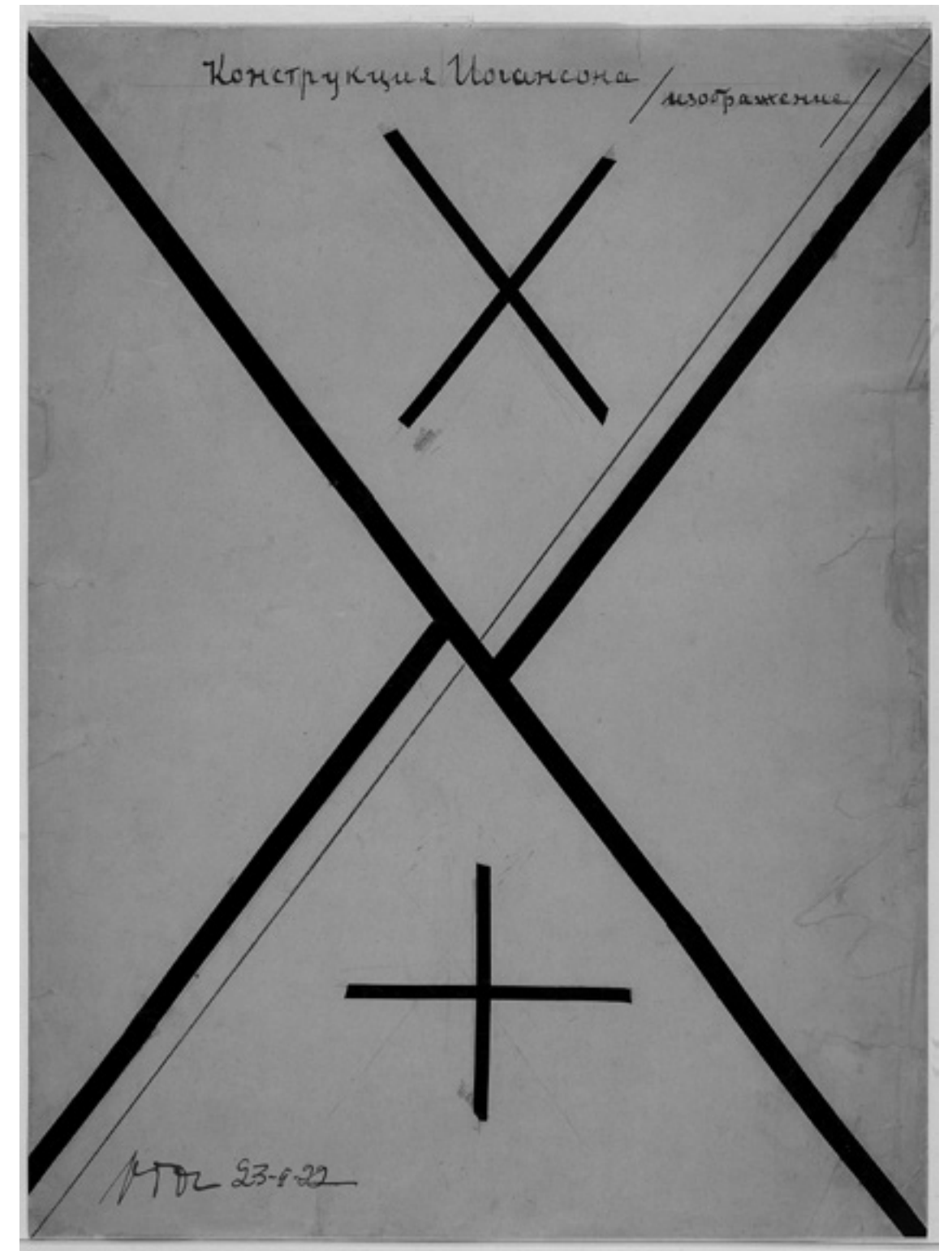


EXHIBITION DESIGN

To enhance the idea of collective dress and solidarity, this space is entirely white and has two utopian references - traditional Kurbits and the more modern Russian Constructivists.

Mannequins are placed in a grid within a Constructivist-inspired backdrop. Social unity was central for the Constructivists. They sought a more equal society, free from class, gender and ethnic divisions. In practice, their work, or "mass art", was underpinned by the idea of utilitarianism and solidarity. Their ideas had a profound influence on Modernism, and the future development of art and design in the twentieth century. Swedish fashion is still characterised by functionality, minimalism and simplicity.

Flowers are a prevalent feature of this gallery. Inspiration is taken from the traditional Swedish folk art, Kurbits. In Kurbits, rather than clothing the figures in opulent fabrics and applications, emphasis was placed on the surroundings, which were embellished with lush flowers. The idea of dressing collectively is also evident in these artworks. Many Kurbits paintings from the 1740s onwards depict a population dressed with implied equality. Almost everyone depicted wears the same, simple clothes - only a crown or a Gloria is used to distinguish kings, priests or even Jesus from the common people.



Karl Ioganson, *Construction (Depiction)*, 1922, State Museum of Contemporary Art-Costakis Collection, Thessaloniki



SANDRA BACKLUND

Top

Ink Blot Test, 2007

Photo: Frederik Lieberath



ANDERS HAAL

Ensemble

Spring/Summer 2015

Photo: Anders Haal



RESISTANCE AND SOCIETY

"Where there is power, there is resistance."

- **Michel Foucault**

Fashion provides ways for people to demonstrate their discontent with society or allegiance to particular causes.

In the 1970s, academia began to discuss "subcultural style", with reference to styles of clothes and music that expressed youth rebellion. But fashion and music have been united in an alliance of resistance long before the days of punks and mods. Indeed, the Suffragettes of the late nineteenth and early twentieth centuries made a "cover version" of a "hit" from the French Revolution, *The Women's Marseillaise*. As the feminists took to the streets, they wore carefully colour-coordinated outfits in green (give the), violet (vote to) and white (women), while singing: "Arise! ye daughters of a land. That vaunts its liberty! May restless rulers understand that women must be free. That women will be free."

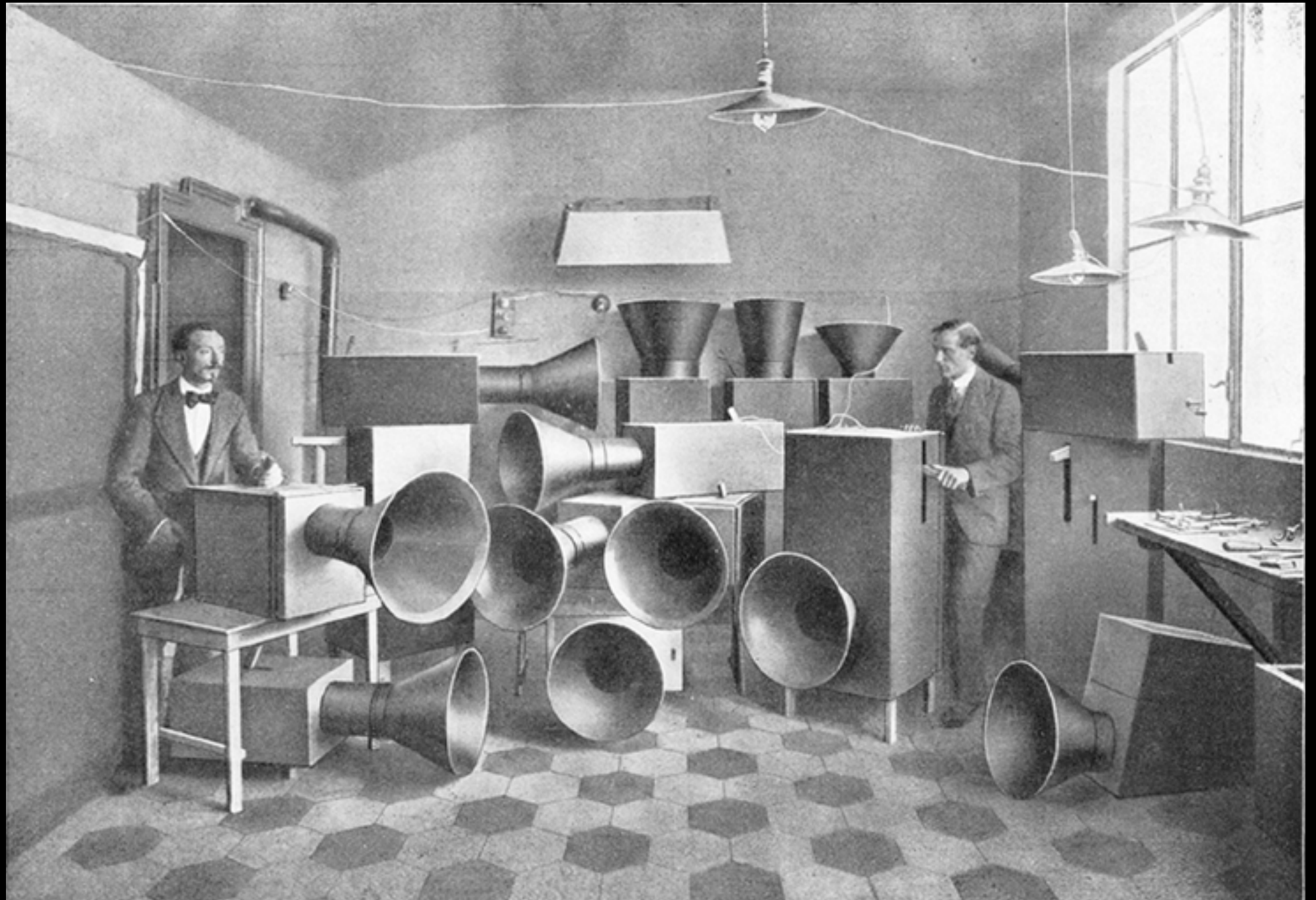
Nonconformists such as Gypsy Sport, Claire Barrow and Eckhaus Latta challenge Western notions of beauty and gender. This is Sweden confronts the recent wave of neo-fascism in Sweden by subverting some of its symbols. Resistance can also be seen on the Paris runway, as Walter Van Beirendonck's Stop Racism headdresses and Rick Owens' genital-revealing garments have shown. Today the potential of fashion as a political force is as important as ever.



EXHIBITION DESIGN

Making one's voice heard is fundamental to resistance. The exhibition design is inspired by the Italian Futurist's *The Art of Noise* manifesto (1913). Luigi Russolo, a composer and one of the first western sound artists, built a number of "noise machines" shortly before the outbreak of the First World War. Russolo's noise-generating devices were designed to produce such extreme amounts of sound that a human body would not be able to withstand the resonance they created. The music and the manifesto can be viewed as sonic warfare waged against traditionalism.

To symbolically make the subject matter of the exhibited objects louder, structures reminiscent of Russolo's machines are used as plinths. Films and political music videos are on show in the mini cinema as well as inside the noise machines' amplification tubes. The colour scheme is inspired by New Black's specially created garment, *Silence is never golden*.



Futurist Noise Machines, Luigi Russolo and Ugo Piatti, Milan, 1913



HUSSEIN CHALAYAN

Table skirt and film
Afterwards,
Autumn/Winter 2000
Photo: Chris Moore

Hussein Chalayan's Afterwards collection looks at the plight of refugees and the horror of being displaced in times of war. His own Turkish-Cypriot family were forced to leave their homes in Cyprus in the 1960s due to a programme of ethnic cleaning enacted prior to the partition of the island in 1974. In his show, Chalayan imagined scenarios where people are confronted with war, forced to flee, hide or bring with them all belongings they can carry.

This fashion performance was set in a schematic living room complete with coffee table, four covered chairs, and other domestic objects, and a family watching TV. Models enter the living room and begin to remove objects from the shelves, placing them into specially designed pockets in their clothes that fit each item. In the finale, models remove the chair covers, and transform them into wearable dresses that they put on. They then fold up the chair frames into suitcases. At the end of the performance, a model removes the centre of the coffee table and steps inside. She then pulls the structure upwards to her waist, transforming the table into a telescopic wooden skirt. By the end of the show, the living room is a completely empty space.



RICK OWENS

Film

Vicious,

Spring/Summer 2014

Photo: Valerio Mezzanotti

Film: Owenscorp

The presentation of this collection took a cue from "stepping", a hybrid of step dancing, cheerleading and military drill that evolved in African-American colleges. Forty professional stepping dancers pounded the runway, showing 'grit faces' instead of pouting lips. This collection can be interpreted as a comment on the culture of exclusion and racism that is prevalent in fashion.



GYPSY SPORT

Ensemble

Spring/Summer 2015

Photo: Jonathan Grassi

Gypsy Sport's clothes take their form and objectives from the street - the place where different cultures and social classes meet. This collection was presented through a staged guerrilla show in Washington Square Park in New York and open for anyone to attend. Designer Rio Uribe was inspired by the processes in which the global becomes localised: "I imagined some cool kids in South-East Asia receiving American sportswear and how they would re-interpret the wares for school.



RESISTANCE AND BEAUTY

In this gallery fashion is explored as a subversive practice that can challenge established and authoritarian beauty ideals through the use of humour.

Fashion shapes our perception of what beauty and non-beauty are, but it can also be an act of rebellion against such norms. Based on the idea of the Medieval carnival, where beggar becomes king and vice versa, the setting represents instances when the authority of mainstream society is turned up-side-down. Beauty is found in the unconventional, vulgar, ugly or grotesque. Here, humour challenges the powerful and makes a new social order temporarily visible.

The idea of the “grotesque body”, celebrated during Carnival and banned for the rest of the year, clashes with the traditional perception of beauty, characterized by proportion, symmetry and order.

Designers such as Anrealage, Bernhard Willhelm and Geoffrey Lillemon can be seen reworking silhouettes by turning to exaggerated proportions, distortion, asymmetry and chaos. And in Nadine Goepfert’s creation, rolls of

fat become a remarkable jacket. Objects are displaced and things inverted: clouds and raindrops appear as garments, foot soles turn into shoe soles, and the horrible is unexpectedly comforting. Through such masked symbols and witty designs, prohibited desires and feelings become externalised, revealing the construction of norms.



EXHIBITION DESIGN

This gallery is enclosed by a backdrop of sculptures influenced by the drawings of Dutch and Flemish Renaissance artists, such as Pieter Bruegel the Elder (c 1525-1569). In his work depicting peasantry, the earthly toil and religious rituals governing daily life mingle with gluttony, drunkenness and other sins of the flesh. Bruegel's work has often been described as carnivalesque. As an ode to such practices, this space contains body parts interspersed on the ceiling, walls and floor, which hold up a textile encircling this celebration of differences in beauty.



The Seven Deadly Sins or the Seven Vices - Pride, etching by Pieter van der Heyden, after Pieter Bruegel the Elder, 1558, Fondation Custodia, Collection Frits Lugt, Paris





ANREALAGE

Two ensembles
Wideshortslimlong,
Autumn/Winter 2010
Photo: Anrealage



MASKULL LASSERRE

Canada

Shoes

Outliers, 2012-2015

Photo: Maskull Lasserre



MEMORY

"The jacket fitted me perfectly. It was as if it had been made especially for me in a previous life."

- Christian Lacroix

This gallery explores how clothes commemorate time and space.

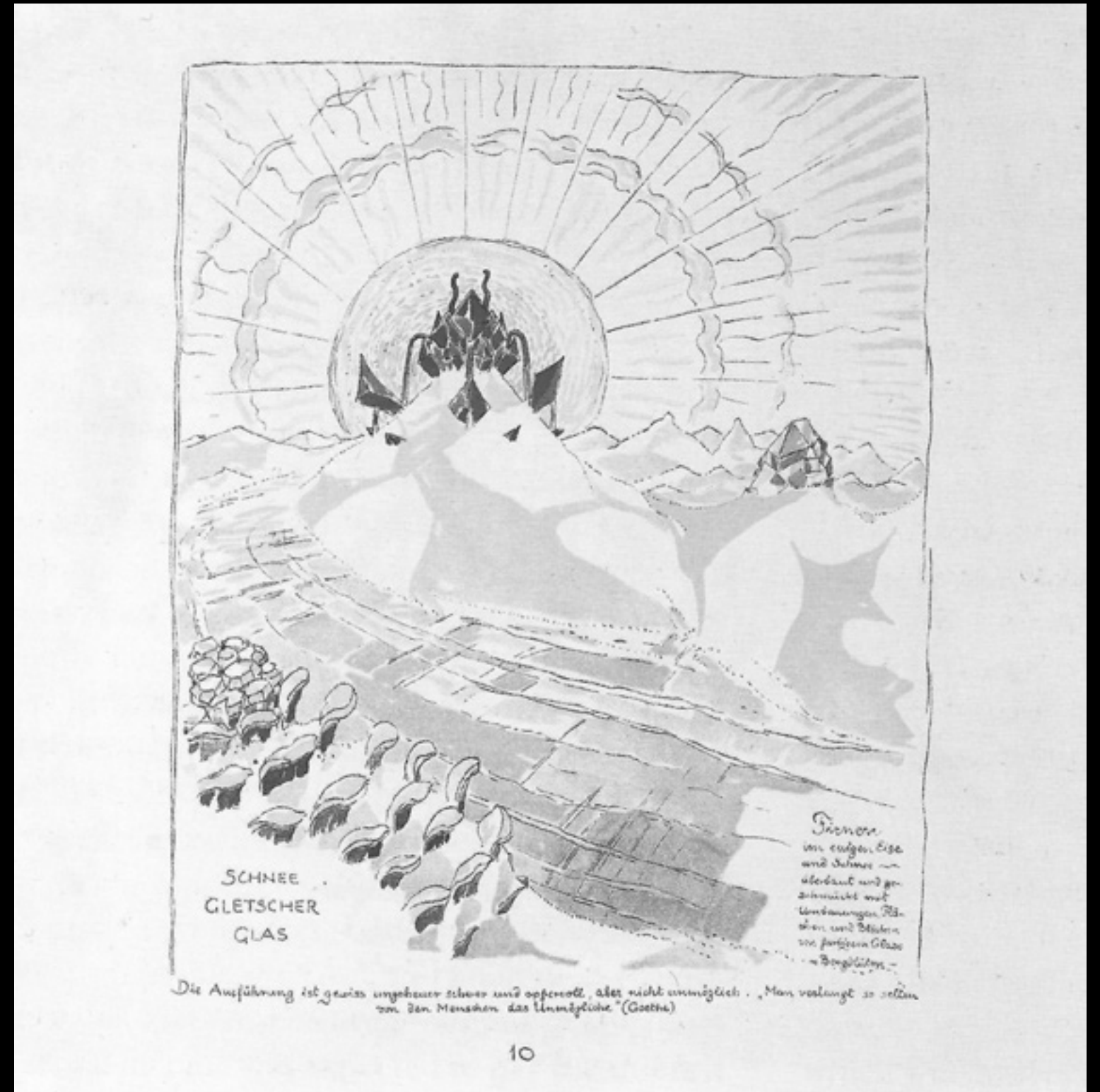
Throughout history garments have been cared for and mended. Limited resources often meant that this was necessary. Fabrics that had served a purpose elsewhere could obtain a new life in the form of patchwork clothing and quilts. Existing clothes were altered to conform to new needs, wearers and fashions. Consequently, clothing often survived for several decades: marking good and bad times, secular or religious ceremonies, births and deaths, wearer after wearer.

Industrialisation and mass production has changed our relationship to clothes. Today clothes no longer have to be cared for. At the same time, part of the popularity of vintage clothing lies in the fact that they do carry stories and memories. The objects in this gallery tell their wearers' stories. But they also resonate with a collective memory of the time in which they were made and worn.



EXHIBITION DESIGN

The ambient stained glass windows of "the pavilion of curiosities" in this gallery references the spiritual characteristics that the German architect Bruno Taut (1880-1938) believed coloured glass and crystal possess. In 1919, Taut drew up a proposal for Alpine Architecture, suggesting that glass cathedrals and houses should be erected atop the unsullied mountains. The transparency of glass, and the mystical qualities of the crystal, would encourage contemplation and unity between humankind, nature and the universe. Inside this gallery's glass pavilion, exhibited garments appear as three-dimensional paintings, capturing and commemorating precious moments in time.



Alpine Architecture, Bruno Taut, 1919, NYPL, Miriam and Ira D Wallach Division of Art, Prints and Photographs





CHRISTIAN LACROIX

Fashion Designer, jacket

"It was in the mid-1990s. I was preparing the costumes for the theatrical performance of *Children of Paradise* by Jacques Prévert, directed by Marcel Maréchal at the Théâtre du Rond-Point in Paris.

I had compiled a body of information of old environments that would reflect the poetic atmosphere of the era, but with a contemporary twist. In order to realise this, we needed a large amount of used clothing and fabrics from the 1930s, 1940s and 1950s: curtains, tapestries, carpets, tablecloths and old garments, which we would cut up, assemble, rework and dye. We also needed more old hats than we found at flea markets and vintage shops, so we had to manufacture them ourselves from recycled tweed fabrics.

One Monday morning, the team marched in with a treasure trove of terribly inspiring items. One of the guys picked out a brand new jacket from the pile of clothes. It was made of scraps of plush, wool and tweed, in green, bright yellow and blue tones. He was about to cut it up and convert it to a Gavroche-style cap. I immediately tore it from him and put it on myself. I had rescued it from the massacre.

The jacket fit me perfectly. It was as if it had been made especially for me in a previous life. It would have been a real shame if it had been torn into pieces. Besides, we had plenty of fabric left to manufacture hats and caps.

Gradually I developed an emotional bond with this jacket, much like one feels for an abandoned pet one has found and saved. I wore it on the evening of the premiere – it was a success – and at many other events, fashion shows and important meetings.

I always received a lot of praise when I wore the jacket. It was as if it made life easier. The jacket became a kind of uniform for me, a second self, my emblem.

People on the street would ask me if I had designed it myself, where I had bought it. I received letters from people who wanted to order one just like it. It was much admired by my friends, and when I did not wear it they were surprised.

One evening, I was invited to participate in a live interview on television. I was terrified because I'm very shy. I was wearing the jacket. *Apostrophes* was a weekly literary talk show and it was a must for every writer who wanted to present their new works to the public.

I am neither a writer nor a skilled orator, but Patrick Mauriès and I had written a book. Strangely enough its English title was *Pieces of a Pattern*, published by Thames & Hudson. When it was my turn to be 'grilled', suddenly, as if by magic, I became amusing, talkative and almost brilliant. I captured both the attention of the entire audience. Once again, I wondered if it had something to do with the jacket and its 'patchwork' effect. That evening the jacket received the auspicious honorary medal *ad vitam aeternam*."



WALTER VAN BEIRENDONCK

Fashion Designer, jacket

"In 1990, the magazine Sportswear International asked me to customise a denim look for them. Together with Raf Simons, who was then interning for me, I reworked this jacket by putting everything that was significant to me at the time on it. We used plastic, Velcro and Tyvek to create a modern look. I even signed it.

It so happened that Gianfranco Ferré spotted the photographs of this look in the magazine and invited me to his studio in Milan. He asked me to design a men's street wear collection for him. The brief was to make a collection that paid respect to the world and nature, but at the same time used new technology and looked towards the future. A proud rhino was the symbol of the collection. I called it Rhinosaurus Rex.

I kept working for Gianfranco for several years. He was a great mentor."



GENDER IDENTITY

The philosopher Judith Butler famously argued that we learn to “perform” gender – by repeating behaviour associated with our biological sex. Fashion both indicates and produces gender. However, it also possesses the ability to redefine gender. As the drag queen RuPaul puts it, “We’re all born naked and the rest is drag.”

Traditionally clothes and fashion have been divided along the female-male divide, and specific garments are culturally connected with being a man or a woman. This gallery raises questions concerning established perceptions of gender, and highlights how characteristics deemed feminine and masculine change over time, for example, the colour blue, corsets and uniforms. A contemporary garment illustrates each attribute.

Fashion is becoming increasingly aware that gender is not simply twofold, or indeed, innately linked to a particular gender, sexuality or type of dress. When Prada presented the look on display here, the show notes for the fashion press read, “Gender is a context and context is often gendered.”

These designers play with gender by working with silhouettes, colours, materials and styles that are coded as male or female or neutral. By mixing signifiers, such as Walter Van Beirendonck’s corset look, or making it easy for wearers to assume the bodily attributes of a specific gender, such as Maja Gunn’s prosthetic breasts and hairy arms, fashion can cause confusion and ultimately challenge strict gender boundaries.



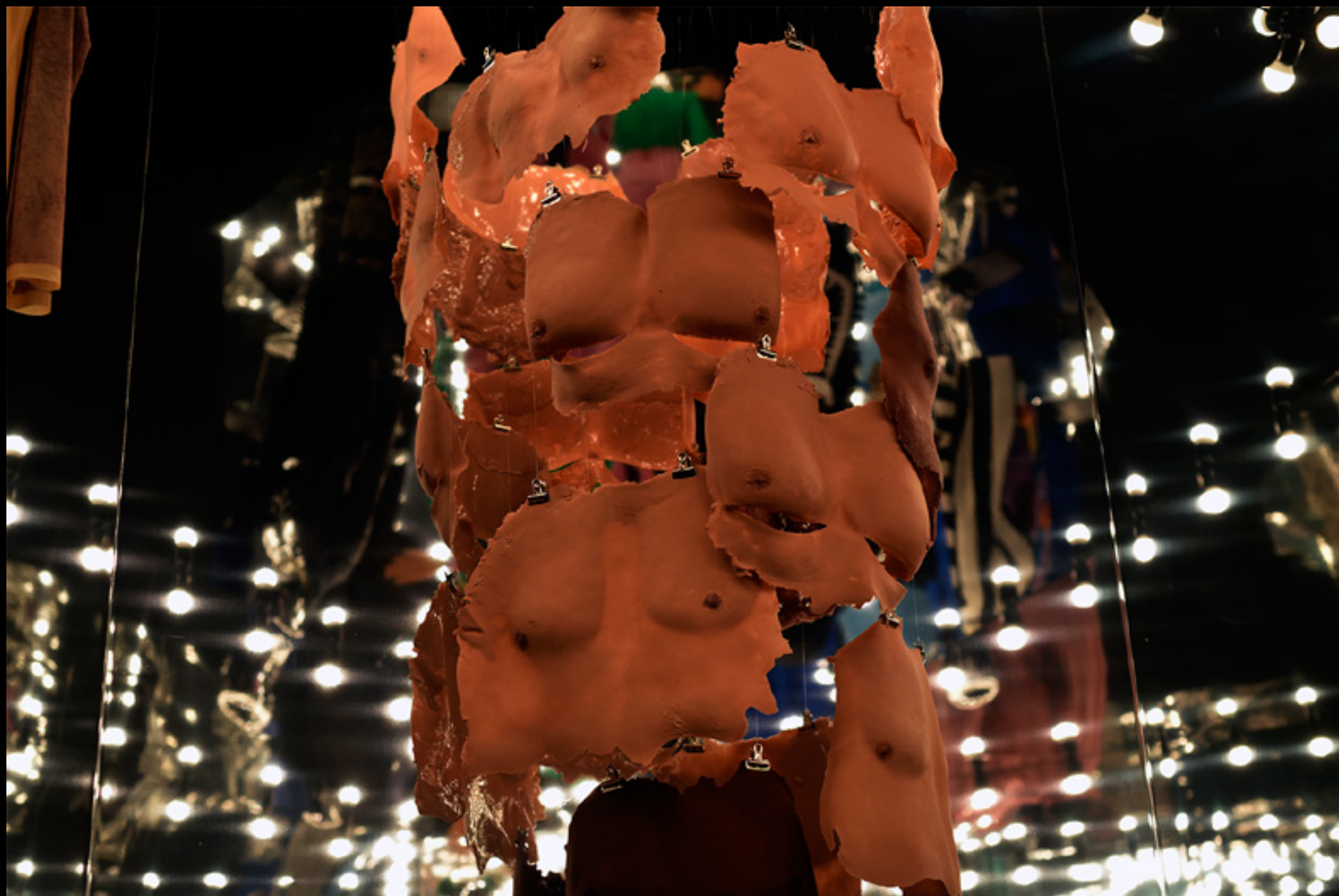
EXHIBITION DESIGN

The design of this gallery is inspired by Judith Butler's idea that we perform gender and takes the form of a backstage dressing room, where we clothe ourselves to 'perform' roles. Dozens of round light bulbs and an array of mirrors reflect the visitors.



Mirror Gallery, A Queen Within - Adorned Archetypes, Fashion & Chess, WCHOF, 2013





WALTER VAN BEIRENDONCK

Ensemble
Skin King,
Autumn/Winter 2008
Photo: Dan Lecca

CORSET

The corset was designed to shape the torso into fashionable silhouettes. Throughout history, corsets have been criticised as “instruments of torture,” as well as representing social status, femininity and erotic allure. It is probably safe to assume that corsetry was not one homogeneous experience, but a practice that meant different things to different people at different times.

An almost forgotten part of its history is male corsetry. Dandies and military officers, in particular, have at times worn corsets. In the early nineteenth century, the British Prince Regent began constricting himself into a wasp-waisted and broad shouldered style, which became fashionable among the elite. For men of ample physique, this masculine silhouette was achieved by using laced corsets.

More recently, the cultural emphasis on youth and body exposure has resulted in greater reliance on diet and exercise, and later plastic surgery, to achieve the ideal male and female bodies.



GRACE WALES BONNER

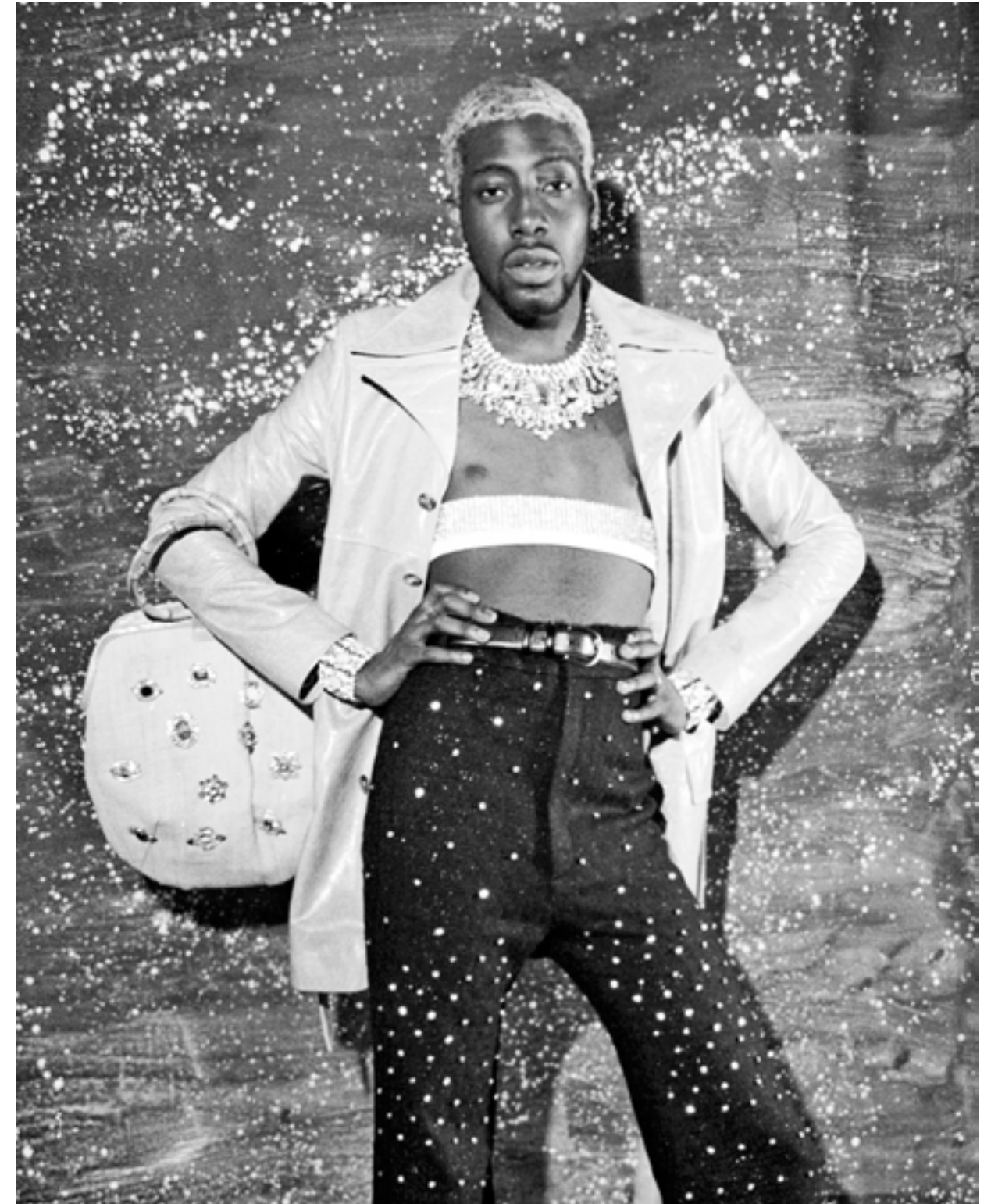
Ensemble

Spring/Summer 2015

Photo: Dexter Lander

DIAMONDS AND PEARLS

Historically, kings and princes were the group in society that wore the most jewels in Europe. But from the late Renaissance and onwards, women like Queen Isabella I of Castile, Queen Elizabeth I of England and Queen Christina of Sweden started to encrust their clothes with priceless gems and pearls. But other groups in society have also worn such glimmering adornments. Members of the charitable working-class tradition of Pearly Kings and Queens in London are recognised by their suits covered in mother-of-pearl buttons, and in countercultural style tribes such as the New Romantics of the late 70s and early 80s it was not uncommon for men to wear gems and pearls. However, today, diamonds and pearls are rather associated with female respectability, and potentially conservative values, embodied by the style of Margaret Thatcher.



LOVE

This gallery explores the potential of fashion to bring joy to people. It emphasises fashion's tactile qualities and examines how fashion can create attraction between lovers, friends and humanity as a whole.

A number of objects exhibited here, engage multiple senses. While Sonia Rykiel's delicate, ostrich-inspired dress reveals the tangible, soft, dreamy look that has historically been used to create romanticism, Lucy McRae's swallowable perfume suggests a new, biological future for fragrance. When drawing near H&M's interactive dress, its audible heartbeat begins to beat a little faster, bestowing upon it an almost human-like temperament. CuteCircuit's shirt enables wearers to send and receive hugs anywhere in the world, and Be Another Labs' virtual reality technology permits users to temporarily inhabit the body of another person.

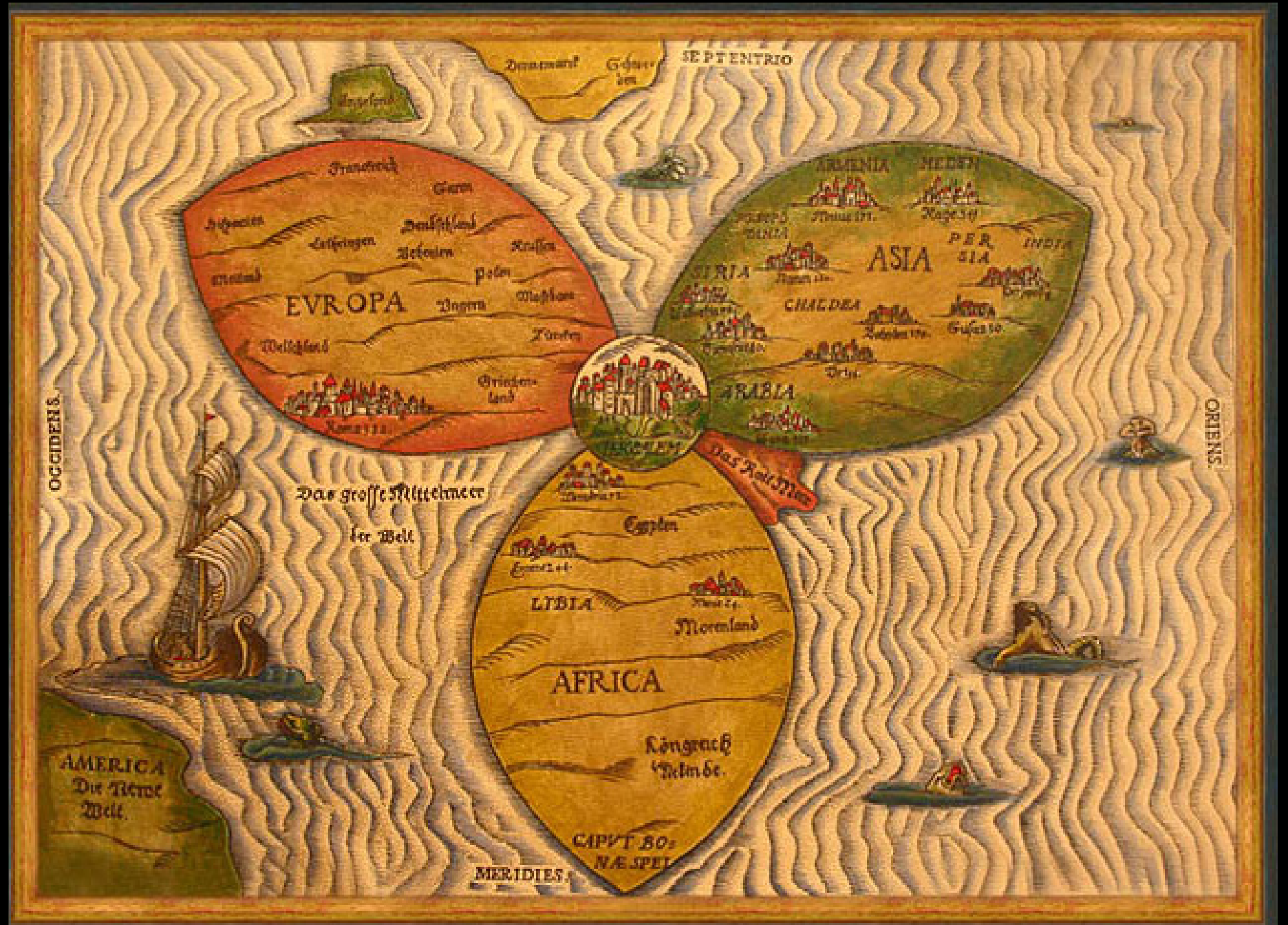
Objects in this gallery also negotiate between the private and public, the intimate and distant. In Ryota and Chiaki Murakami's process of making clothes, the mother-and-son duo create new designs based on old memories. Sonia

Rykiel's sweater creates an intimate space for two to share, Charlie Le Mindu touches upon the fetish obsession with lips, and finally in Viktor & Rolf's Hana duvet coat the intimacy and privacy associated with bedtime unexpectedly becomes alluring daywear.



EXHIBITION DESIGN

Combining science, aesthetics and technique, cartography builds on the premise that reality can be modelled in ways that communicate information effectively. In connection, the exhibition design is primarily based on elaborate sixteenth century maps, including those of imagined utopias. At that time, the world was a vast place with countless faraway lands yet to be discovered. And there was still an expectation that some of them might be utopian, filled with wonder, unfamiliar creatures and people. Dreamlike places full of hope, where anything is possible, where people could free their minds and accommodate all their desires. This gallery is comprised of three islands, made of wooden petals to wander between.



The Temple at the Navel of the World, J.L. Siebenburger, 1582, BNF, Reserve des Livres Rares





BE ANOTHER LAB

Film

The Machine To be Another

Photo: Be Another Lab

What would the world be like if one could see through the eyes of another? Would it help us to understand each other? Would it help us to understand ourselves? With the aid of a virtual reality head-mounted display, two people are temporarily able to swap bodies in real time. The full experience can be momentary, but is said to be extraordinarily intense. Be Another Lab collaborates closely with scientists, psychologists and conflict researchers. In experiments, parents have traded places with their children, therapists with patients, men and women of different races, and wheelchair users have danced ballet. The machine has also been used by the UN to create empathy and understanding for refugees.



CUTECIRCUIT

The Hug Shirt
2002

Photo: Fernanda Calfat

The Hug Shirt is a shirt that makes people send hugs over distances and is one of the world's first haptic telecommunication wearable. It records a hug like you would record a movie and delivers the data to your mobile via Bluetooth through a special app. The hug is then transmitted over the network to the recipient's phone. There are sensors embedded in The Hug Shirt that feel the strength, duration and location of the touch, the skin warmth and the heartbeat rate of the sender. The shirt has proven useful in the medical field with the elderly and children.



LUCY MCRAE

Film

Swallowable Parfum, 2011

Photo: Lucy McRae

Swallowable Parfum is an artistic provocation developed alongside synthetic biologist Sharef Mansy. This cosmetic capsule works from the inside out; fragrance molecules are excreted through the skin's surface during perspiration, leaving droplets on the skin that emit a unique odour.



CHANGE

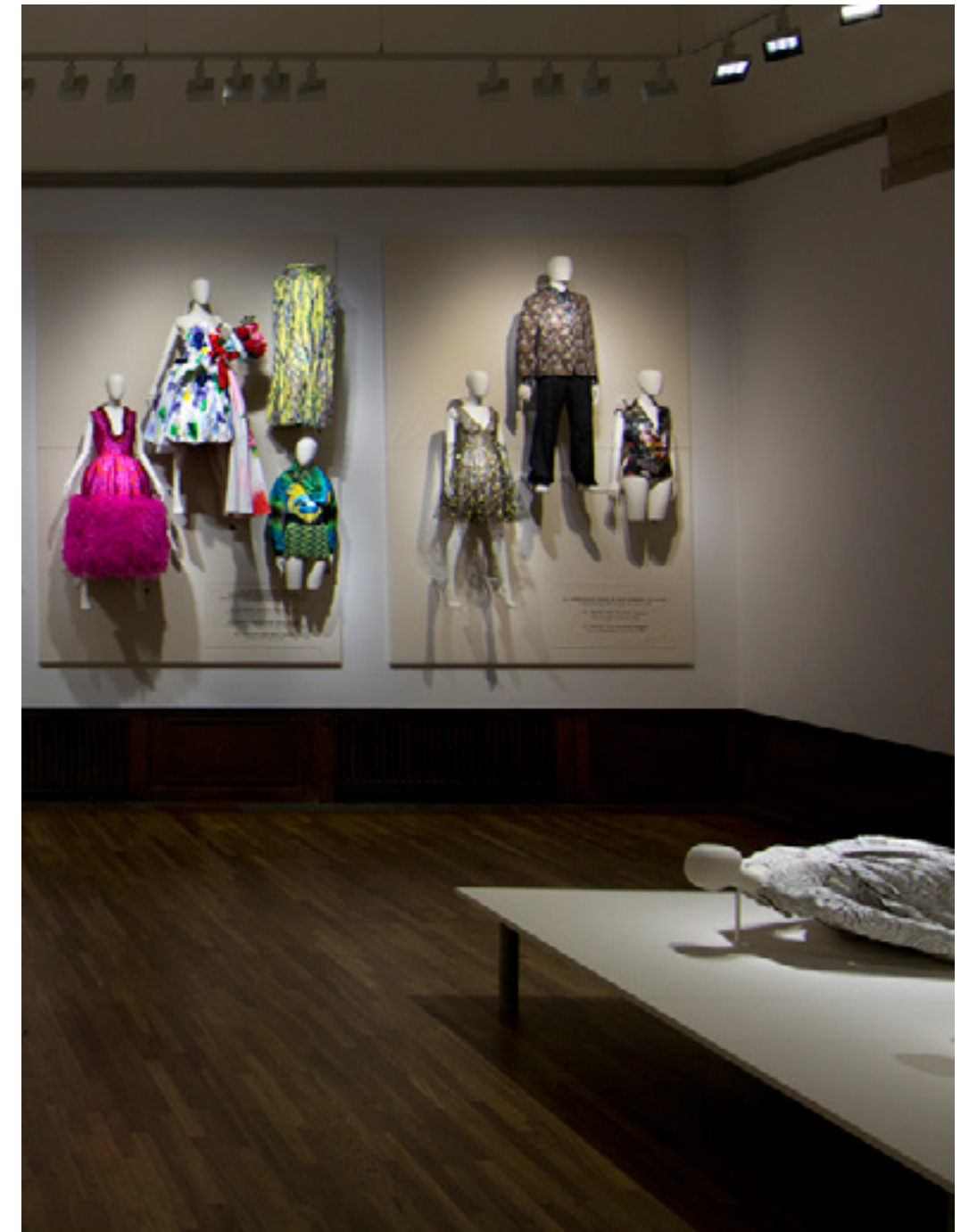
Fashion is always changing. It reflects contemporary cultural, social and economic life. This gallery can be seen as a snapshot of our contemporaneous relationships to birth, decay and rebirth.

Fashion historian Barbara Vinken suggests that before the 1980s high fashion rarely portrayed death or decay. However, a new breed of designers emerging from Tokyo and Antwerp helped challenge this, and we are now able to see the complete life cycle represented in fashion. At the same time, we are in a state of hyperrealism, where representations precede and determine real-life experiences. We are striving to find a version of life that matches the mediated images, a place where nature is more real than nature itself. Dior's floral patterns have three-dimensional petals that almost appear to come alive. The three-dimensionality of contemporary textiles is also present in many of the objects in this gallery, suggesting that innovations such as additive manufacturing have compelled us to imagine new possibilities for the body.

Towards the end of the twentieth century, designers produced realistic, even literal, executions of decay in their work. In 1996, Alexander McQueen filled a transparent plastic corset full of live worms for his The Hunger show.

A year later, Maison Martin Margiela sprayed garments with mould and bacteria, and left them to deteriorate during their exhibition at Boijmans Van Beuningen. A decade later, Ann-Sofie Back commented on how we relate to death in popular culture through her Ann-Sofie Back Burns in Hell collection. Its inspiration came from typical teen horror films, such as Carrie and Nightmare on Elm Street.

Ryohei Kawanishi's project with children from Fukushima illustrates the prospect of rebirth. After the tsunami in 2011, Kawanishi travelled to the stricken area to create his new collection together with the affected children, who in turn worked through their trauma.



EXHIBITION DESIGN

Taking inspiration from Swedish botanist Carl Linnaeus' taxonomy work in the eighteenth century, mannequins are pinned to the walls in a herbarium-like manner with short descriptive texts accompanying them. Linnaeus' innovative system of classifying all plants and animals on Earth, *Systema naturae*, is also honoured in the style of an old-fashioned almanac showing the annual birth to decay cycle. The year ends with rebirth - presenting the specially commissioned pieces.



Herbarium, Carl Linnaeus, *Systema Naturae*, first published 1735







10. ALINA BRANE, Sverige
 Evening dress, silk and sequins, feather, 2013

11. STEPHEN JONES MILLINERY, New York
 Hat with veil, 2013

12. NIKKIE BURTON, Australia
 Evening dress, silk and sequins, feather, 2013

13. RICHARD QUINN, Ireland
 Evening dress, silk and sequins, feather, 2013

14. EDDY AMEER FOR MEN, Belgium
 Evening dress, silk and sequins, feather, 2013

15. VERSACE FOR MEN, Italy
 Evening dress, silk and sequins, feather, 2013



DIOR

Cocktail dress

Couture Spring/Summer 2013

Photo: Dior



ALEXANDER MCQUEEN

Ensemble

Natural Dis-tinction,

Un-natural Selection,

Spring/Summer 2009

Photo: Mattias Lindbäck



VIKTOR&ROLF

Look 20, Annika ensemble

Van Gogh Girls,

Haute Couture Spring/Summer 2015

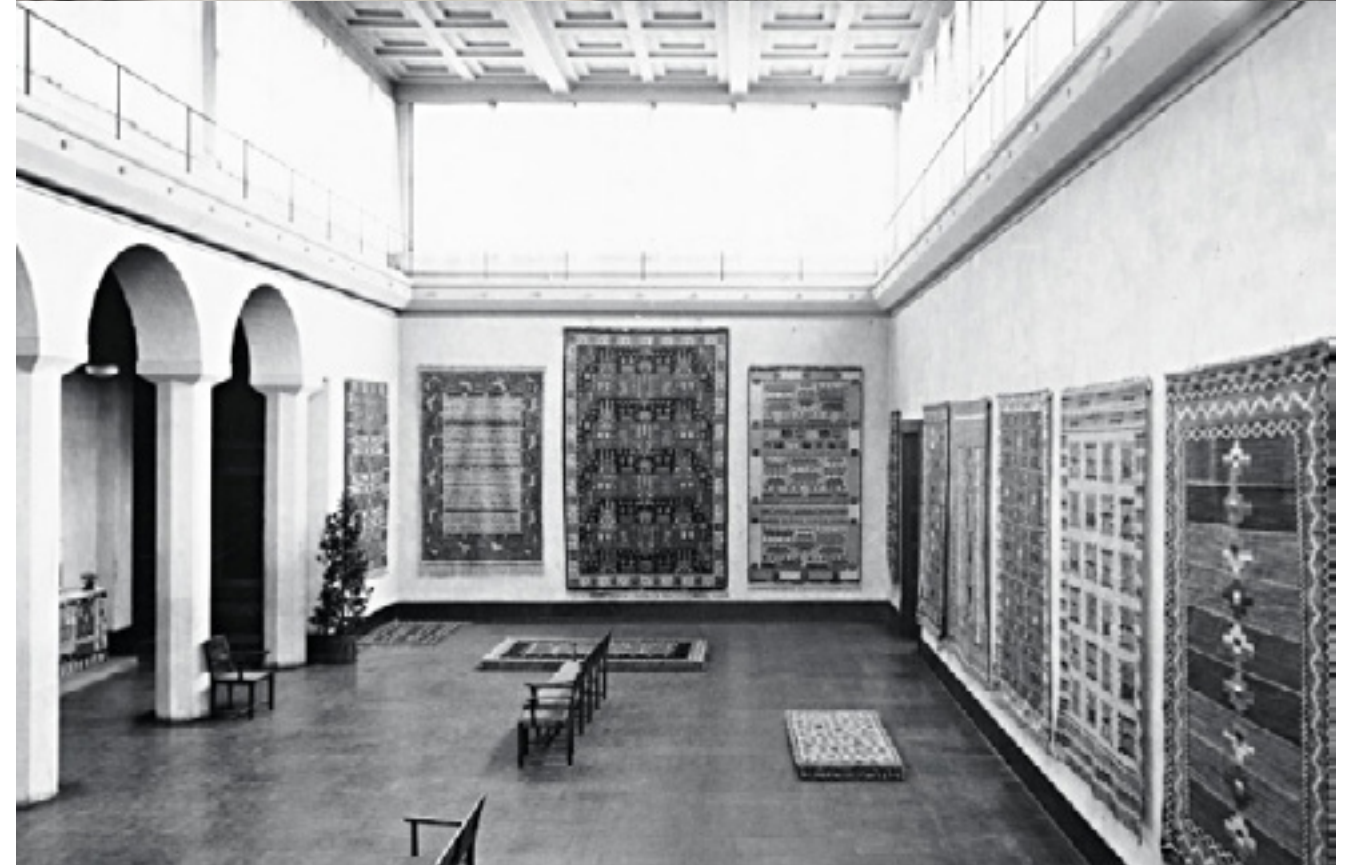
Photo: Team Peter Stigter



ABOUT LILJEVALCHS

The Liljevalchs public art gallery is under the authority of the City of Stockholm and was opened in 1916 as the first independent, public museum for contemporary art in Sweden.

Designed by Carl Bergsten, it is situated amidst the captivating natural surroundings of the island of Djurgården in Stockholm.



ABOUT MUSEEA

Curating and designing exhibitions around the world, Serge Martynov & Sofia Hedman have had the pleasure of collaborating with many of the most prominent and innovative designers, artists, curators, academics and writers of today. Understanding the value of creating an expanding collaborative workshop for exhibition making, Martynov & Hedman founded Museea in 2015, bringing together a network of like-minded creative individuals.

They have received a number of accolades including: *Utopian Bodies - Fashion Looks Forward* - awarded Exhibition of the Year 2015 by The Association of Swedish Museums, *A New Space Around the Body* - awarded Emerging Talent Award 2012 for Best Project by the British Council and British Fashion Council's International Fashion Showcase.

Their work has been covered by by *Harper's Bazaar, Vogue, Style.com, W Magazine, V Magazine, Interview Magazine, BBC News, Elle, Dazed & Confused, WWD, Designboom, Dezeen, Marie Claire, Cosmopolitan, The New York Times, NY Magazine / The Cut and The Wall Street Journal*, to name a few.

www.museea.com



A Queen Within, WCHOF, St. Louis, USA, 2013

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THANK YOU!



Ryohei Kawanishi. Five children ensembles Fairy Tales, 2012