

PAPER FASHION*

0. INTRODUCTION

Paper has been used in fashion in various cultures and historical periods, but it is still a little known and little studied phenomenon. With the exhibition, **PAPER FASHION**, the Fashion Museum of Antwerp, in collaboration with **Atopos Cultural Organization, Athens**, reveals this exceptional niche in the history of fashion. Beginning with a unique collection of 1960s' paper dresses from the Atopos collection, **PAPER FASHION** focuses on the use of paper and related materials in modern and contemporary fashion.

In 1966, Scott Paper Company of the United States introduced the first throwaway paper dress as a propaganda stunt for their products. Almost instantly, paper clothes became a much-hyped phenomenon that would entrance America and Europe for several years. Produced with conspicuous and colourful prints, paper clothing became promotional material for the most diverse of objectives. From Pop Art to political campaign slogans — everything was possible. The fragility of paper consequently stimulated the textiles industry to seek out alternative materials that looked like paper, but which offered more possibilities. Ultimately, Tyvek would prove to be the only one of these materials that would continue to be used in the textiles industry to the present day. By the end of the 1960s, the trend had passed its peak and 'paper fashion' gradually disappeared from the streets of the Western world.

Nonetheless, paper and paper-like materials continue to speak to the imagination as alternatives for textiles. Through to today, its fragility, or indeed, the sculptural quality of paper continue to inspire countless contemporary designers. **PAPER FASHION** brings together the most remarkable of these creations.

ATOPOS PAPER DRESS COLLECTION / ANNA PIAGGI / WALTER VAN BEIRENDONCK / DIRK VAN SAENE / A.F. VANDEVORST / HELMUT LANG / ISSEY MIYAKE / HUSSEIN CHALAYAN / JEAN-CHARLES DE CASTELBAJAC / CHRISTIAN DIOR COUTURE / CHANEL HAUTE COUTURE / SANDRA BACKLUND / NEL LINSSEN / ANNE KURRIS / PHILIP TREACY / JAMES ROSENQUIST - HUGO BOSS / YOSHIKI HISHINUMA / TRAVIS HUTCHISON / MARCUS TOMLINSON - GARETH PUGH / NUM JAKAO / HIROAKI OHYA / TAKASHI MURAKAMI - KARIM BONNET / BOB WILSON / HARRY GORDON / IRINI MIGA

CURATOR: VASSILIS ZIDIANAKIS
SCENOGRAPHY: BOB VERHELST

*Title wall: Titles and acknowledgements have been printed on a synthetic paper developed by the Belgian company, **AGFA Graphics**. This synthetic paper combines the qualities of polyester film and the look and feel of paper. Both sides are treated with an ink-absorbent layer, so that the material can be printed in the same way as paper. Thanks to its strength and water-resistant character, this synthetic paper is especially suited for outdoor applications, such as maps.

1. PAPER CAPER

In March, 1966, **Scott Paper Company** launched a paper dress to promote a new line of paper napkins, paper towels and toilet paper. Customers who purchased one of these products also received a mail-order coupon for a paper dress. The dresses were called *Paper Caper*, were available in a single style, two different prints and four sizes. By August of the same year, Scott Paper Company had filled 500,000 orders, many of which were reorders from coupons packaged with the dress.

The dresses were not actually made of paper, but of a material patented by Scott Paper Company, called *Dura Weve*, a mix of cellulose and rayon. The production process was exceptionally inexpensive because the traditional spinning and weaving used in textiles was replaced by a binding process similar to that used in paper or felt. The tremendous success of the dresses was in fact due to the prints, which played on two trends: Americana and modern art. The Paisley print recalled the working-class cotton bandanas associated with the frontiers of the Wild West and evoked nostalgia for the entrepreneurial and independent spirit of early America. The 'Op Art' dress, in contrast, was inspired by contemporary art. Together, the two dresses united the old and the new America.

1. OP ART

1966, USA

Scott Dura-Weve (cellulose & rayon mix)

Atopos 2005.02.168

2. BANDANA

1966, USA

Scott Dura-Weve (cellulose & rayon mix)

Atopos 2005.02.112

2. SWINGING 60s - PART 1

The success of Scott Paper Company's paper dresses was quickly noted by others. In only a couple of years the choices were enormous. Paper dresses were available in widely diverse prints, with or without sleeves, with matching hats, bags or slippers, and with the help of a pair of scissors, were adaptable to the wearer's own wishes. The demand was so great that by January of 1967, the United States was facing a paper shortage.

The disposable dresses were perfectly suited to the spirit of the 1960s and its obsession with modern technologies and materials. For the baby boom generation, innovation prevailed over durability and ecological awareness. Intended to be worn only once or twice, the paper dresses were never out of style. From now on, every woman could allow herself an extensive wardrobe on a democratic budget.

1.-35.: SELECTION OF DRESSES FROM THE ATOPOS COLLECTION

PHOTOS: ENLARGEMENTS OF PRINTS FROM THE ATOPOS COLLECTION

© Atopos Cultural Organization, Athens

3. LES PETITS PAPIERS - SERGE GAINSBOURG

SIDONIE 1965

Production: Jane Birkin and Françoise Hardy in outfits printed with newspaper articles.

4. SEXY PAPER

At the time, the popular press frequently alluded to the risks inherent to wearing paper clothing. In reality, the dresses were quite tough, but the inherent sexual overtone contributed to their success. The erotic tension lay primarily in the nature of the material. The chance of their being torn by a wrong move or by water at a party could indeed lead to social disaster. The woman who dared take that risk demonstrated her liberal attitude and progressive character.

WALL:

1. TEEPEE

Dress, beach bag and sun hat

Atopos 2008.02.340 a.b.c.

DISPLAY CASE:

1. PAPER BIKINI WITH FLOWER MOTIF AND MATCHING JACKET AND SUN HAT

Atopos 2007.02.064 a.b.c.

2. 'FANCY PANTS', PAPER UNDERWEAR IN A PACKAGE OF THREE

Atopos 011 a.b.

3. ADVERTISEMENT

Atopos 2005.06.005

4. BIKINI IN TYVEK WITH MATCHING LITTLE BAG

Print: 'James Bond 007. Solo Per I Tuoi Occhi' (For Your Eyes Only)

Atopos collection

PHOTO: ADVERTISEMENT FROM THE INTERNATIONAL PAPER CO.

Atopos 2005.06.004

5. ANNE KURRIS - POSTER (1998-2008)

Anne Kurriss began her career in 1985 as a graphic designer. In 1998, she shifted her working area to textiles, with collections for children. In the context of her first clothing collection for children she created several dresses in paper (*Poster*), as a wink of the eye to the 1968 'poster dresses' by the American graphic designer Harry Gordon. As her source of inspiration, she mentions the Pop Art movement, the work of French designer André Courrèges, and the film *Blow Up* by Italian filmmaker Michelangelo Antonioni.

Anne Kurriss enjoys enlarging clear, stereotypical images as these enlargements evoke a certain wonder. Humour and optimism are indispensable elements in her designs for children. For the 10th anniversary of her label she once again designed a number of paper dresses. The photo shoot, styled by Dirk Van Saene, features the same children who modelled for her first collection in 1998, now ten years older.

7 CHILDREN'S DRESSES IN PAPER, WITH SILKSCREENED DECORATIONS IN BLACK AND FLORESCENT COLOURS

Silkscreen by Paul Lettany

PHOTOS: RONALD STOOPS

HARRY GORDON, POSTER DRESS, 1968

A-line dress, printed with a close-up photograph of a woman's eye. Some sources suggest it is that of the American actress Audrey Hepburn.

Atopos 2008.02.381

6. PACKAGING

In addition to sales by mail order companies, the market for paper dresses quickly expanded to countless other sales points, from traditional retail establishments such as department stores to supermarkets and drugstores. The alternative sales channels led to the development of new packaging, which would fundamentally influence consumers of paper clothing. The dresses were sold flat, folded into a plastic or cardboard cover. Such two-dimensional packaging made a traditional store presentation, with racks, hangers and mannequins, completely redundant. Customers made their selections based on the design, colour and size and no longer wasted time trying them on.

WALL:

1. & 2. HARRY GORDON, POSTER DRESS

Cardboard package.

Atopos 2005.02.153b

3. HELMUT LANG, 1991

White Tyvek dress in cardboard package with viewing window.

On loan from Verena Formanek

4. FLOWER FANTASY

Cardboard package with viewing window.

Atopos 2007.02.268

5. CONFETTI

Cardboard package with viewing window.

Atopos 2007.02.295

6. ISLAND PARADISE

Cardboard package with viewing window.

Atopos 2006.02.238

7. FLORESCENCE

Cardboard package with viewing window.

Atopos 2007.02.292

DISPLAY CASES:

1. SHOULDER TIE TENT DRESS – FLING THINGS

Atopos 2008.02.332

2. THE PAPER CHILDREN'S DRESS

Atopos 2008.02.352

3. DISPOSABLE PAPER PARTY DRESS

Atopos 2007.02.287 – 2007.02.286

4. HERE'S YOUR APRON & KERCHIEF SET

Atopos 2008.02.348

5. DANDY WRAPPERS – MISSES DRESS

Atopos 2007.02.297

6. DANDY WRAPPERS – TENT DRESS

Atopos 2008.02.376

7. FASHION GO-GO PAPER SHIFT DRESS

Atopos 2007.02.303

8. THE PAPER KEYHOLE NECK DRESS + MATCHED PLACE MATS & MATCHED NAPKINS

Atopos 2007.02.305

9. PAPER DRESS

Atopos 2007.02.313

10. PAPER DRESS

Atopos 2007.02.314

11. PAPERDELIC PAPER DRESSES

Atopos 2008.02.373

12. THE DISPOSABLES

Atopos collection

13. THE SILVERFOIL FLOOR LENGTH DRESS

Atopos 2006.02.236

7. ADVERTISING

The potential of paper dresses was fully exploited for promotional purposes. The dresses provided a pleasing backdrop for surprising and colourful logos. In 1967, *Time* magazine produced a dress of its own, with the *Time* logo in graphic Op Art style. The dresses were produced in two sizes: 'too big' and 'too small'. They were packed in a box with an accompanying card that read, 'For Your ValenTIME... For every week in homes like yours across the country, some six million women slip into a little black-and-white print that just fits their taste and interests: TIME, The Weekly News Magazine.' An in-house *Time* newsletter from 1967 included a photograph of the entire female staff of the magazine's business and promotions department, all wearing the dress.

1. 'SEAGRAM'S WHISKEY', 1966–1968, ASHEVILLE, NORTH CAROLINA

Dress printed with the label of Seagram's 7 Crown Whiskey.

Atopos 2005.02.147a

2. 'BABY RUTH', 1969, ASHEVILLE, NORTH CAROLINA

Dress printed with the Baby Ruth candy bar logo.

Produced by Mars Manufacturing Co., 'Waste Basket Boutique Line'.

Atopos 2006.02.258

3. 'BUTTERFINGER', 1969, ASHEVILLE, NORTH CAROLINA

Dress printed with the Butterfinger candy bar logo.

Produced by Mars Manufacturing Co., 'Waste Basket Boutique Line'.

Atopos 2006.02.185

4. 'THE SOUPER DRESS', 1968, NEW JERSEY-USA

Dress printed with Campbell's Soup label.

Cellulose and cotton mix.

Atopos 2005.02.049

5. 'THE BIG ONES FOR '68', 1968, USA

Dress printed with portraits of popular Universal Studios movie stars.

Atopos 2006.02.253

6. 'THE BIG ONES FOR '68', 1968, USA

Dress printed with portraits of popular Universal Studios movie stars.

Atopos 2006.02.252

7. '20TH CENTURY FOX'

Dress printed with portraits of popular 20th Century Fox movie stars.

Atopos 2007.02.267

PHOTOS (LEFT TO RIGHT):

ADVERTISEMENT WITH COUPONS FOR A *BUTTERFINGER DRESS* AND A *BABY RUTH DRESS*

Atopos 2006.06.025

ADVERTISEMENT WITH COUPONS FOR A *BANDANA DRESS* AND AN *OP ART DRESS*

Atopos 2006.06.015

ADVERTISEMENT FOR PAPER PARTY SET

Atopos 2005.06.003

PROMOTION DRESS FOR TIME MAGAZINE, 1967

Royal Ontario Museum 976.77 © ROM

8. HUSSEIN CHALAYAN - 'AIRMAIL DRESS' DECEMBER 1999

The *Airmail Dress* by **Hussein Chalayan**, a British designer of Turkish Cypriot background, is inspired by airmail stationery, a very thin paper with blue and red stripes around the edges.

The bottom of the dress is finished in an envelope flap and can be folded so that it fits into the envelope and can be sent by post. The dress, bearing a handwritten message, can then be worn by the recipient. Although the sender is physically absent, he or she is present wherever the dress is worn.

1. A-LINE DRESS IN WHITE TYVEK: THERE IS AN ENVELOPE AT THE HEM AT THE BACK OF THE DRESS

On loan from Marie-Claude Beaud

2. ENVELOPE WITH THE FOLDED WHITE TYVEK DRESS INSIDE

On loan from Marcus Tomlinson

PHOTO: MARCUS TOMLINSON

9. A.F. VANDEVORST SPRING-SUMMER 2004

The stiffness of paper makes it an excellent material for studies in form. It is less unstable than cloth and easily holds a given shape. Moreover, paper is less expensive, making it an obvious material for designers to experiment with. Working directly with the final fabrics would be far more costly.

The 2004 Spring-Summer collection by the Antwerp design team of **A.F. Vandevorst** — An Vandevorst & Filip Aricx — included an asymmetrical pleated skirt in several layers. In the design process, the skirt was first developed in paper, in order to create a realistic picture of the volume of the pleats. 'Working with paper permits a more graphic way of working, making it possible to discover new forms,' according to An Vandevorst. The designers found their paper skirt such a strong design that they decided to produce several pieces in brown paper and present these silhouettes at their Paris fashion show. Each paper ensemble introduced a number of variations on this model, produced in different fabrics. The brown and beige tints of the paper reappeared in the collection, whose theme was birds of prey, with their warm colours, lightness of movement and graceful flight.

A.F. Vandevorst designs are often inspired by the beauty of so-called 'poor' materials, such as paper, cardboard and felt. Their 2003–2004 Fall-Winter collection included several jackets in different materials, which referred to the model of a vintage cardboard dressmakers' dummy that the designers discovered at a flea market. The cardboard sections of the dummy were held together by metal rivets. The rough form of the bust and riveted joints were adopted in the design of the jackets.

1. **CARDBOARD DRESSMAKERS' DUMMY**, Date unknown
2. **A.F. VANDEVORST, SPRING-SUMMER 2004**, Blouse and pleated skirt in Kraft paper
3. **A.F. VANDEVORST, SPRING-SUMMER 2004**, Blouse and pleated skirt in white cotton

DVD: A.F. VANDEVORST, SPRING-SUMMER 2004

10. 'DO IT YOURSELF'

In November of 1966, **Mars Manufacturing Co.** invited artist **Andy Warhol** to promote a new concept for paper dresses, in the form of a performance. Mars had put a paper dress on the market, delivered in a box that also included several colours of watercolour paint and a paintbrush. The concept was sold under the slogan 'Paint Your Own Dress'. Paper fashion was thus promoted as a creative and even artistic occupation.

During the performance, Nico, the singer for the *Velvet Underground*, wore the dress as Andy Warhol worked on it. Nico sat at a table while Warhol silkscreened the text 'Fragile' on the front. He signed the dress with 'Dali'. On a second dress Warhol stuck large, silkscreened paper bananas. Both dresses were donated to the Brooklyn Museum in New York.

PHOTOS:

NICO (VELVET UNDERGROUND), ANDY WARHOL & GERARD MALANGA

Abraham & Straus, New York, 9 Nov. 1966 © Photo: Fred W. McDarrah

ANDY WARHOL, 'BANANA DRESS', MANUFACTURED BY MARS, 1966

Brooklyn Museum 66.372.2, New York © Brooklyn Museum

ANDY WARHOL 'FRAGILE DRESS', MANUFACTURED BY MARS, 1966

Brooklyn Museum 66.237.1, New York © Brooklyn Museum

1. CARDBOARD 'FANCY COLOR' BOX WITH ONE WHITE PAPER DRESS TO BE PAINTED BY THE PURCHASER, PLUS THREE POTS OF PAINT IN BRIGHT COLOURS

West-Germany, the 1960s

Atopos collection

2. ROBERT WILSON – 'LISA', NEW YORK 2007

Atopos collected several unprinted dresses from Mars Manufacturing Co. and decided to distribute them to artists and designers, including the American set designer and director **Robert Wilson**. Atopos hoped to update and continue the do-it-yourself concept and the artistic practice of decorating paper dresses from the 1960s.

PHOTO: ROBERT WILSON © Robert Wilson & The Byrd Hoffman Watermill Foundation, 2007

3. KARIM BONNET / TAKASHI MURAKAMI, 2002

Flower-patterned paper dress from the Japanese artist Takashi Murakami, worn by Hélène Kelmachter at the opening of the Murakami solo exhibition in the Fondation Cartier in Paris.

On loan from Hélène Kelmachter

4. IRINI MIGA, 2006

Commissioned by Atopos.

Courtesy of The Breeder Gallery, Athens

11. DIRK VAN SAENE 'SNOW IN JUNE', SPRING-SUMMER 1999

Dirk Van Saene's Spring-Summer collection for 1999, entitled 'Snow in June', included several dresses, skirts and slacks made of crêpe paper. The source of inspiration for this collection was a photograph by the American photographer Diane Arbus, of several mentally handicapped adults dressed in crêpe paper Halloween costumes, on their way to a party.

During the fashion show, before going onto the catwalk, the models walked under a platform on which stood makeup artist **Inge Grognard**, who tossed tiny Styrofoam balls over their faces. The Styrofoam clung to the eyelids of the models and became their new makeup: random and playful, like fallen snowflakes. Articles of clothing made of paper were put into production and folded into plastic printed packaging for sale. These 'instant' dresses could be worn once or twice.

DIRK VAN SAENE, SPRING-SUMMER 1999, 10 SILHOUETTES IN CRÊPE PAPER

PHOTO: 'UNTITLED (4)', DIANE ARBUS, 1970–1971

DVD: DIRK VAN SAENE, SPRING-SUMMER 1999

12. TAPA

Tapa, sometimes also called *amate* or *amatl*, can be seen as a precursor of paper. It can be found primarily around the equator and is made from the fibres of the bark of certain trees. The fibres are first boiled and then pounded flat with a wooden hammer. The production process is comparable to that of papyrus. Unlike papyrus, as a material, *tapa* is very supple, making it better suited as a material for clothing.

LOIN CLOTHS

Pygmy tribes, Ituri, Congo

Before 1962

The *tapa* is painted by the women, who often carry out the task under the influence of hallucinogenic plants. This might help explain the irregularities in some of the patterns and the exuberant character of the motifs. On loan from Liban Pollet, Gallery Daroun, Antwerp

13. ISSEY MIYAKE

Japanese designer **Issey Miyake** became best known for his research into unconventional ways of making clothing. In 1999, he developed 'Pleats Please', a clothing concept that emphasizes flexibility and movability. For 'Pleats Please', Miyake developed a technique by which the finished garment is pleated. The garments are put between two sheets of paper in a heat press in order to apply the pleats. When the sheets of paper are subsequently removed, the pleats are permanent.

For the Atopos collection, Miyake recycled several sheets of paper from the pleating process for 'Pleats Please' and made them into eight new dresses.

ISSEY MIYAKE, 8 DRESSES IN PLEATED PAPER, 2008

Atopos Collection

14. JAPAN - CHINA

Paper was first produced about 2000 years ago in China. In the centuries that followed, it was further perfected in Japan. The *kamiko* process has been known since the 10th century. In it, very strong papers are made soft by being alternately crumpled and straightened, and are subsequently impregnated with vegetable starch juices. The ultimate result is a paper that feels like cloth and is water-resistant. These materials cannot be washed and consequently had a temporary character. *Kamikos* were used by Buddhist monks, among others, who made their own paper clothing from them and wore it as protection during outdoor meditations. When they returned to the temple, the paper apparel was burnt in large fires, thus purifying the thoughts that the monks had entrusted to the paper during their meditation.

Paper weaving, or *shifu*, was developed in 16th-century Japan. In this technique, thin strips of paper are twisted into compact threads that can be subsequently woven. Initially, *shifu* was used by poor farmers who had no access to other materials and tore their accounting books into thin strips of paper to produce yarn. The technique was later refined by the samurai, who primarily used *shifu* for ceremonial clothing. The paper was covered with prayers before being torn into strips and worked into thread.

IMAGE: ILLUSTRATION OF THE PRODUCTION PROCESS FOR *KAMIKO* CLOTHING
(from *Nihon Sankai Meibutsu Zukai*, 1754)

WALL:

1. KIMONO FOR WOMEN

Japan, Shifu technique, woven cotton and paper.

19th century

Atopos 2006.08.003

PLATFORM:

2. WOVEN PAPER AND COTTON, DESIGNED BY THE JAPANESE ARTIST REIKO SUDO

Nuno Corporation, ca. 2000

Atopos 2007.08.051

3. INDIGO KIMONO FOR MEN

Japan, Shifu technique, woven cotton and paper.

18th-19th century

Atopos 2006.08.010

4. PAPER JACKET

Japan, Kamiko technique.

18th-19th century

Atopos 2006.08.032

5. WATERPROOF RAIN JACKET AND COTTON BAG USED BY THE JAPANESE ARMY

Japan, Kamiko technique.

First half 20th century

Atopos 2006.08.036

6. PAPER (*KAMIKO*), THE BASIC MATERIAL FOR CLOTHING

Japan, 19th century

Atopos, 2006.08.30

7. PAPER (*KAMIKO*), THE BASIC MATERIAL FOR CLOTHING

Treated with persimmon juice to make it water-resistant.

Japan, 19th century

Atopos 2006.08.031

8. KNOTTED PAPER UNDERWEAR

China, 19th century

Atopos 2007.08.040

9. KNOTTED PAPER UNDERWEAR

China, 19th century

Atopos 2006.08.004

10. PAPER RAINCOAT

Japan, Kamiko technique

18th-19th century

Atopos 2007.08.011

11. PAPER WEAVE AND PAPER MATERIALS FOR WEAVING

Made by the Nepalese craftsman Deepak Shrestha,
with traditional Nepalese paper but following Japanese methods.

Nepal, ca. 2000

Atopos collection

DISPLAY CASES:

12. OBI OBI (BELT FOR A KIMONO) IN PAPER

Japan, 19th century

Atopos 2007.08.042

13. KOZO BARK FOR MAKING PAPER

Japan.

Atopos 2006.08.033

14. ACCOUNTING BOOKS AND DOCUMENTS

Japan, 19th century

Atopos 2006.08.28

15. KNOTTED PAPER UNDERWEAR FOR SAMURAI WARRIOR

Japan, Shifu technique.

19th century

Atopos 2007.08.046

16. KNOTTED PAPER UNDERWEAR FOR SAMURAI WARRIOR

Japan, Shifu technique.

19th century

Atopos 2007.08.047

17. PAPER YARN, MADE FROM SHEETS OF PAPER WITH WRITING ON IT

The black spots are from the ink left on the paper.

Korea, 19th century

Atopos 2007.08.041

18. ACCOUNTING BOOKS AND DOCUMENTS

Japan, 19th century

Atopos 2006.08.28

19. KNOTTED PAPER UNDERWEAR

Japan, 19th century

Atopos 2007.08.44

20. MONEY-BAG FROM WOVEN PAPER

Japan, Shifu technique.

19th century

Atopos 2007.08.039

21. ACCOUNTING BOOKS AND DOCUMENTS

Japan, 19th century

Atopos 2006.08.28

22. PAPER BELT

Japan, Shifu technique.

19th century

Atopos 2007.08.043

15. ORIGAMI

Several contemporary designers have been inspired by *origami*, the Japanese art of folding paper into three-dimensional objects. Origami techniques have proven to be excellently suited to transforming two-dimensional materials into three-dimensional articles of clothing.

1. HIROAKI OHYA – WIZARD OF JEANZ, 2000

The Japanese designer **Hiroaki Ohya** worked for several years for the Miyake Design Studio. In 1996, he began his own studio, under the name of 'Oh!ya Design Zoo Co Ltd'. His 'Wizard of Jeanz' series is comprised of 20 books made of cloth, which can be unfolded into apparel inspired by origami techniques. The name of the series refers to L. Frank Baum's tale of 'The Wizard of Oz'.

2. SANDRA BACKLUND – 'BLANK PAGE', 2005

Sandra Backlund entitled her second collection 'blank page'. A page can be empty because earlier work has been erased or because it has never been used. This is the way Backlund felt about this collection, both in terms of a continuing of her former work and it representing a whole new beginning.

On loan from Sandra Backlund

3. SANDRA BACKLUND – 'INK BLOT TEST', 2007

The starting point for this collection was the Rorschach, or ink blot test, a psychological method of asking patients to come up with associations based on inkblots. The drawings are made by dripping ink onto white paper and then folding the paper in half, doubling the image. Backlund describes these drawings as symmetrical 'accidents' with complex results and compares the method to the way she creates fashion.

On loan from Sandra Backlund

PHOTO: PETER FARAGO / STYLING: INGELA KLEMETZ / MODEL: ELSA HOSK

16. PHILIP TREACY COUTURE

'FULL HOUSE HAT'

Hat made of paper playing cards and metal wire.

On loan from Philip Treacy

17. YOSHIKI HISHINUMA SPRING-SUMMER 2008

'HOMMAGE TO ISABELLA BLOW'

Hat made of several layers of paper, in honour of **Isabella Blow**, the flamboyant British fashion editor, style icon and muse of hat maker **Philip Treacy**.

On loan from Yoshiki Hishinuma

18. JUM NAKAO

In April 2007, the Brazilian designer Jum Nakao produced a miniature version of his paper collection, *A costura do invisível*. He presented this collection in 2004 at the São Paulo fashion week, a performance that ended with the models tearing up the paper dresses they were wearing, which represented more than 700 hours of work. The miniature versions were made for the exhibition *Revolver*, which in Portuguese means 'to play with', at the Oscar Niemeyer Museum. The paper dolls were placed in a maquette of the museum building — which is shaped like an eye. Then, mice were let loose in the maquette and they chewed away at the dresses until they fell apart. The process was filmed and simultaneously projected on huge screens in the adjoining spaces.

DVD: JUM NAKAO, 'A COSTURA DO INVISÍVEL', 2004

19. MARCUS TOMLINSON

'PEN TO PAPER', 2005

Marcus Tomlinson: "*Pen to Paper* is a film that allowed the charm of experimental design to be expressed. Using the two children and a basis material like paper, makes this playful approach pure and simple."

'PAPER DISORDER', 2008

Costume by British designer Gareth Pugh

Marcus Tomlinson: "In order to create a film that could express images and scenes that I would call pictures from the mind on a bad day, I needed a designer that could design with an unworldly look. The commissioned Gareth Pugh costume creates a presence that allowed this disorder."

20. GARMENTS FOR THE DEAD

In the first half of the 20th century, in Europe and America, paper was regularly used as an alternative for textiles. Inexpensive, disposable paper apparel accessories were available as early as the late 19th century. Collars for men's shirts, even cufflinks and ties were all produced in paper. In periods of scarcity of cloth, such as during both World Wars, paper was used as clothing in which to bury the dead. Because textiles were so expensive, people chose to bury their dead in paper, albeit luxuriously finished, with suggestions of expensive lace and embroidery. In Brazil and Mexico, this tradition is still continued today. Articles of paper clothing for the dead are given labels that suggest expensive brand names.

PHOTOS: GARMENTS FOR THE DEAD, GERMANY 1914-1918, HEIMATMUSEUM, HOHENWESTEDT

1. & 2. SUIT JACKET IN PAPER, WITH THE LOGO *SUPER CROCODILE*

Brazil, no date.

Atopos collection

21. HARRY GORDON & SARAH CAPLAN

In 1968, the American graphic designer **Harry Gordon** designed a series of five paper dresses with the title *Poster Dresses*. Each dress is silk-screened with a photographic enlargement that covers the entire front, making it a wearable poster.

1. HARRY GORDON

'Poster Dress' with an enlargement of a photograph of a rose.

Atopos 2005.02.257a

2. HARRY GORDON

'Poster Dress' with an enlargement of a photograph of an eye.

Atopos 2005.02.169

3. HARRY GORDON

'Poster Dress' with an enlargement of a photograph of a cat.

Atopos 2005.02.031

PHOTO: PACKAGING FOR A HARRY GORDON *POSTER DRESS*

Atopos 2005.02.153

Sarah Caplan studied at Oberlin College and Parsons School of Design. She then lived in New York for 15 years, working for prominent artists, including *Vogue* photographer Arthur Elgort and musician David Byrne. She currently lives and works as a freelance artist and graphic designer in California. Sarah Caplan developed her paper dress project in 1999 as a reinterpretation of the dresses from the 1960s, but now for the new millennium.

4. SARAH CAPLAN

Tyvek dress printed with a photograph of New York's Twin Towers. At the back of the dress two Zeppelins.

Atopos 2005.02.005

5. SARAH CAPLAN

Tyvek dress printed with a photograph of a skyline with lightning.

Atopos 2005.02.003

6. SARAH CAPLAN

Tyvek dress printed with a photograph of a surfer.

Atopos 2005.02.004

7. SARAH CAPLAN

Tyvek dress printed with a photograph of a shark.

Atopos 2005.02.001

8. SARAH CAPLAN

Tyvek dress printed with a photograph of a satellite dish.

Atopos 2005.02.002

22. SWINGING 60s - PART 2

1.-14.: SELECTION OF DRESSES FROM THE ATOPOS COLLECTION

23. WALTER VAN BEIRENDONCK – W.&L.T.

'AVATAR', FALL-WINTER 1997–1998

The 1997–1998 Fall-Winter collection by **Walter Van Beirendonck** included a number of brightly coloured ensembles produced in Tyvek. Tyvek is the brand name of an industrially developed product that resembles paper, and is a material with which Van Beirendonck enjoys working. Unlike paper, Tyvek does not tear. It is water resistant, yet breathes. It is light and flexible, but giving it volume is difficult, which creates an interesting challenge for Van Beirendonck. In addition, printing on Tyvek is also problematic, which means that designers frequently use it in black or white. In contrast, Walter Van Beirendonck's Tyvek clothing is printed on one side in bright colours, such as yellow, green, red and blue.

1. WALTER VAN BEIRENDONCK – W.&L.T.

Spring-Summer 1996 - 'Astral Travel'

Long red dress in Tyvek, with flower motifs and dotted lines indicating where it should be cut. The three cutting lines are marked at the back with 'mini', 'midi' and 'maxi'.

On loan from Walter Van Beirendonck

2. WALTER VAN BEIRENDONCK – W.&L.T.

Spring-Summer 1996 - 'Astral Travel'

Long black coat in Tyvek, with flower motifs and dotted lines indicating where it should be cut. The three cutting lines are marked at the back with 'mini', 'midi' and 'maxi'.

On loan from Walter Van Beirendonck

3. WALTER VAN BEIRENDONCK – W.&L.T.

Autumn-Winter 1997-1998 - 'Avatar'

Red dress in Tyvek with zippered section so that the bottom can be rolled up; green sweater with a multi-coloured crocheted brooch; T-shirt with the text 'tie me up'; white leather shoes with plateau soles, decorated with a scene in paper;

Headwear with a fish in felt: Stephen Jones

Make-up: Inge Grogard

Inspiration 'Asian Avatar'

On loan from Walter Van Beirendonck

4. WALTER VAN BEIRENDONCK – W.&L.T.

Autumn-Winter 1997-1998

Green blouse in Tyvek with a red collar in elastic material; red felt skirt; green leather shoes with plateau soles;

Headwear with long black hair around a small face in felt: Stephen Jones

Make-up: Inge Grogard

Inspiration 'Asian Avatar'

On loan from Walter Van Beirendonck

5. WALTER VAN BEIRENDONCK – W.&L.T.

Autumn-Winter 1997-1998

Yellow jacket in Tyvek with a zipper at the hem so that a train made of Tyvek can be rolled out; leather shoes with plateau soles;

Headwear in the form of a giraffe: Stephen Jones

Make-up: Inge Grogard

Inspiration 'Asian Avatar'

On loan from Walter Van Beirendonck

6. WALTER VAN BEIRENDONCK – W.&L.T.

Autumn-Winter 1997-1998

Yellow skirt in Tyvek with a zipper closure so the bottom section can be rolled out; pink polo neck sweater with a colourful face and a crocheted brooch; leather shoes with plateau soles;

Headwear in the form of a mobile with felt fishes: Stephen Jones

Make-up: Inge Grogard

Inspiration 'Asian Avatar'

On loan from Walter Van Beirendonck

7. WALTER VAN BEIRENDONCK – W.&L.T.

Autumn-Winter 1997-1998

Men's outfit in black Tyvek with a flame motif; 'monster boa'; 'monster' shoes with plateau soles decorated with white teeth;

Hat: Stephen Jones

Inspiration 'African Avatar'

'Projection' make-up: Walter Van Beirendonck

On loan from Walter Van Beirendonck

VDV: SHOW WALTER VAN BEIRENDONCK – W.&L.T., FALL-WINTER 1997–1998 – 'AVATAR'

24. ALLEN GINSBERG – 'UPTOWN NY'

The poet **Allen Ginsberg**, one of the pivotal figures of the American beat generation, a literary movement begun in the 1950s, published the first edition of his poem 'Uptown NY' on a paper dress. The dress is part of the series of *Poster Dresses* by graphic designer Harry Gordon. The text is printed in the palm of a photographically reproduced hand, held in the Buddhist gesture of peace. Allen Ginsberg eventually converted to Buddhism, which is what probably motivated the choice of the image.

PHOTO: ALLEN GINSBERG, ROYAL ALBERT HALL, LONDON 1965.

Tom Picton © Tate and the Estate of Tom Picton

25. POLITICS

The potential for propaganda did not escape political campaign leaders of the late 1960s. Paper dresses were employed in the election campaigns of Richard Nixon, Eugene McCarthy, Robert Kennedy, Nelson Rockefeller and George Romney. The popular liberal Canadian politician Pierre Trudeau had a paper dress printed with a large poster size photographic portrait of him of Warholian Pop inspiration.

1. DRESS FROM THE EUGENE MCCARTHY CAMPAIGN FOR NOMINATION AS THE 1968 DEMOCRATIC PRESIDENTIAL CANDIDATE

1968

Atopos 2006.02.251

2. DRESS PRINTED WITH A PORTRAIT OF THE CANADIAN PRESIDENTIAL CANDIDATE PIERRE TRUDEAU

1968

Atopos 2005.02.163

3. DRESS FROM THE ROBERT KENNEDY ELECTION CAMPAIGN, DECORATED WITH RED AND BLUE STARS AND A NORMAN ROCKWELL PORTRAIT

1968

Atopos 2006.02.255a

4. DRESS FROM THE NELSON ROCKEFELLER ELECTION CAMPAIGN, WITH THE TEXT 'ROCKY!' PRINTED ON THE BACK

1968

Atopos 2005.02.160

5. DRESS FROM THE RICHARD NIXON ELECTION CAMPAIGN, DECORATED WITH GRAPHIC LOGO AND BLUE STARS

Atopos 2005. 02.120

6. DRESS FROM THE GEORGE ROMNEY ELECTION CAMPAIGN WITH HEADING 'ROMNEY FOR PRESIDENT'

1968

Atopos 2005.02.079

PHOTO: FREDERICK II

© Photo: Jackie Nickerson

26. CHANEL HAUTE COUTURE BY KARL LAGERFELD

SPRING-SUMMER 2009

Chanel's Spring-Summer 2009 haute couture collection was presented at the Cambon-Capucines Pavilion in Paris, adorned for the occasion with 7000 white paper flowers. These handmade blossoms required no less than 4800 man-hours to produce. Guests took their seats at small tables, covered with tablecloths in paper lace, produced by the atelier of Chanel in Paris. Pop-up books were the inspiration behind the collection. The playful and breakable character of these three-dimensional books was translated into the clothing and headwear. In collaboration with Japanese artist Kamo, headwear was developed with paper camellias, anemones, roses, leaves, feathers and other organic forms.

As Karl Lagerfeld explains, 'Paper is the material I prefer to all others on Earth. It is the starting point of a drawing, and the conclusion of photography. There is something about the physical contact with paper that I just can't explain.'

1.-2.-3.-4. N°28- N°31- N°40- N°48

HEADWEAR IN PAPER AND METAL WIRE WITH A PLANT AND FLOWER MOTIF

By the artist Kamo for Chanel Haute Couture.

On loan from Chanel Haute Couture

PHOTOS: CHANEL HAUTE COUTURE, SPRING-SUMMER 2009 © CHANEL

27. RESTORATION & CONSERVATION

EVERY TUESDAY IN MARCH, APRIL & MAY!

Please check the website for possible schedule changes before your visit: www.momu.be

Several objects from the Atopos collection have been selected for a restoration and conservation project. This project has been entrusted to the **Paper Studio** of the Royal Academy of Art, Artesis in Antwerp. This restoration work is not taking place behind closed doors, but in the exhibition spaces, accessible to the public!

The restoration focuses on stabilizing the objects in their current condition. In other words, everything possible is being done to prevent any further degradation.

It is not the intention to completely restore the objects to their original condition. Certain kinds of damage reveal a great deal of information about how the clothing has been used. These traces must not be removed. For example, it is clear that the Japanese Kamiko jacket has been worn a great deal. Where necessary, the garments will be cleaned in order to prevent irretrievable damage to the fibres. Tears in the paper will be fixed as is in order to prevent further tearing and loss of material.

1. KAMIKO JACKET WITH BAMBOO MOTIF

Japan, date unknown

Atopos 2006.08.006

2. TABI SHOES

Japan, date unknown

The shoes are all made up of three parts: the sole (made of braided paper), the shoe or *tabi* itself and a rope that holds the two parts together.

Atopos 2007.08.038

3. A-LINE DRESS WITH A PORTRAIT OF AMERICAN PRESIDENTIAL CANDIDATE EUGENE MCCARTHY

This dress, with an illustration by Norman Rockwell, was created for Eugene McCarthy's candidacy for the 1968 American presidential election.

Atopos 2006.02.256

4. OP ART DRESS

USA, April 1966 (Scott Paper Company)

Purchasers could themselves cut the dresses to whatever length they desired. The dress was sold by mail order for US \$1.25.

Atopos 2007.02.293

5. STEWARDESS UNIFORM: "FOREIGN ACCENT FLIGHT: ITALIANO"

USA (TWA), 1968–1970

Atopos 2008.02.382

6. STEWARDESS UNIFORM: "FOREIGN ACCENT FLIGHT: OLDE ENGLISH"

USA (TWA), 1968–1970

Atopos 2008.02.383

In the late 1960s, Trans World Airlines (TWA) introduced paper uniforms, designed by Elisa Daggs, for stewardesses serving first class customers on transatlantic flights. The idea was to create the atmosphere of a particular country during the flight, with associated menus and music.

28. JEAN-CHARLES DE CASTELBAJAC

'HOMMAGE À LA PRESSE', JEAN-CHARLES DE CASTELBAJAC FOR KO & CO, 1983

Handpainted dresses in Tyvek, inspired by magazine covers

1. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'Newsweek'.

Atopos 24/1391M

2. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a magazine cover (unknown).

Atopos 24/1389N

3. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'Les Cahiers du Cinéma'.

Atopos 24/1397N

4. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'National Geographic'.

Atopos 24/1396N

5. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the French fashion magazine 'L'Officiel'.

Atopos 24/1392M

6. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'Tintin'.

Atopos 24/1395M

7. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'Le Journal de Mickey'.

Atopos 24/1398M

8. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a cover of the magazine 'Life'.

Atopos 24/1394N

9. JEAN-CHARLES DE CASTELBAJAC

Tyvek dress painted with a magazine cover (unknown).

Atopos 24/1390M

29. BOB DYLAN

CIRCA 1967

A-line dress printed with a photograph of Bob Dylan.

Atopos 2005.02.019

30. NEWSPAPER CLIPPINGS

The Atopos collection includes a range of A-line dresses illustrated with newspaper clippings. On one dress is a clipping from the Tacoma News Tribune, in which we recognize a reference to the launch of Apollo 10, the spaceflight that preceded the landing on the moon by Apollo 11.

We also find newspaper clippings in the work of the Italian designer **Elsa Schiaparelli**, known for her surrealistic influence. In her diary, she wrote about a trip to Denmark, where she had seen women at the fish market in Copenhagen wearing head coverings made from newspapers. When she returned home, Schiaparelli made a collage of press clippings about herself, including both the admiring and the negative reviews. She then had the collage printed on cotton and silk, in various colours. The print became a great success.

Today, we find prints with newspaper clippings in the work of **John Galliano**, both in his designs for Christian Dior Haute Couture and in his own line.

DVD: CHRISTIAN DIOR COUTURE, CHRISTIAN DIOR PRÊT-À-PORTER

1. CHRISTIAN DIOR COUTURE

Spring-Summer 2000

Wide taffeta trousers printed with newspaper clippings; silk waistcoat.

On loan from Christian Dior

2. CHRISTIAN DIOR PRÊT-À-PORTER

Autumn-Winter 2000–2001

Lambskin trench coat printed with newspaper clippings.

On loan from Christian Dior

3. CHRISTIAN DIOR PRÊT-À-PORTER

Autumn-Winter 2000–2001

Silk evening dress with an open back, printed with newspaper clippings.

On loan from Christian Dior

4. ANNA PIAGGI – *FASHION ALGEBRA*, 1998

The Italian fashion journalist **Anna Piaggi** is best known for her innovative approach to fashion journalism in the legendary *Doppie Pagine* (double-page spreads) that she made for Italian *Vogue*, in which she created unique collages to present her view of new trends. Her *Doppie Pagine* were collected in 1998 in the book *Fashion Algebra* (Thames & Hudson, London). This outfit was created especially for her, for the presentation of the book. She wore it during the celebration to launch the book at the Louvre in Paris.

– Dress: Jean-Charles de Castelbajac

– Cape: Angela & Giovanni Grimoldi

– Hat: Stephen Jones

– Vintage walking stick

5. DRESS PRINTED WITH CUTTINGS FROM *THE MILWAUKEE SENTINEL*

USA, June-July 1967

Atopos 2005.02.084

6. DRESS PRINTED WITH CUTTINGS FROM *THE CHICAGO SUN-TIMES*

USA, 1967

Atopos 2006.02.260

7. DRESS PRINTED WITH CUTTINGS FROM *THE TACOMA NEWS*

USA, 1969

Atopos 2005.02.166

8.-9.-10.-11. DRESSES WITH PROMOTIONAL MATERIAL FOR THE *YELLOW PAGES*

USA, 1968

Atopos 2005.02.018a

PHOTOS:

BOLERO MADE OF NEWSPRINT AND COTTON

Philadelphia, 1868

© Fine Arts Museum of San Francisco 2004.54

ANNA PIAGGI *FASHION ALGEBRA*, 1998

Photo: David Bailey

AMY MOLLISON WEARING A BLOUSE WITH NEWSPAPER CLIPPINGS PRINT DESIGNED BY ELSA SCHIAPARELLI, 1936

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31. POSTERS & MAGAZINES

1. NEWSPAPER ARTICLE ABOUT PAPER FASHION

Magazine unknown, end of the sixties

Atopos collection

2. NEWSPAPER ARTICLE ABOUT PAPER FASHION

Magazine unknown, 1966

Atopos collection

3. PAPER HEAD ADORNMENT

End of the sixties

Photo: Frederick Glaser

Atopos 2008.06.031K

4. PAPER HEAD ADORNMENT

End of the sixties

Photo: Frederick Glaser

Atopos 2008.06.031J

5. BRITISH CONSUMER MAGAZINE *WHICH?*

UK, August 1967

Atopos 005.06.001

6. ADVERTISEMENT FOR 'GO GO LIGHT' HAIR PRODUCTS, WITH A COUPON FOR A PAPER DRESS

End of the sixties

Atopos 2005.06.014

7. ADVERTISEMENT FOR OLEG CASSINI WITH A COUPON FOR A PAPER DRESS

End of the sixties

Atopos 2006.06.022

8. ADVERTISEMENT FOR 'HALLMARK PLANS-A-PARTY'

End of the sixties

Atopos collectie

9. ADVERTISEMENT FOR HALLMARK'S 'FLORESCENCE' PARTY CONCEPT

In 'McCall's. First Magazine for Women'.

Maart 1968

Atopos collection

10. CAMPAIGN MATERIALS FROM THE RICHARD NIXON 'OFFICIAL CAMPAIGN MATERIALS CATALOGUE'

USA, 1968.

Atopos collection

11. ARTICLE 'PUT-ON POSTERS'

Life Magazine.

April 1968

Atopos collection

32. NEL LINSSSEN

Dutch designer **Nel Linssen** is primarily known for her paper jewellery. They began in a design from 1981, an object made of square plastic plates, black on one side and white on the other, connected with a nylon thread. These plates formed a flat mat that could be moved in a zigzag fashion, so that people could play

with them to create sculptural forms. In the following series, Linssen changed to paper, a material that was more appealing because of its subtle colour possibilities. In this work, the interplay between the object and the wearer is essential. As the wearer moves, she catches the light that is crucial for revealing the ingenious play of light and shadow on the plates.

1. 'NEL LINSSSEN. PAPIEREN SIERADEN'

Nel Linssen, Nijmegen, 2007.

Graphic design: Bas Linssen, Breda

2. BRACELETTE

1987

Paper, elastic.

3. NECKLACE

1993

Reinforced Kraft paper, printing ink, elastic.

4. NECKLACE

1991

Reinforced Kraft paper, elastic.

5. NECKLACE

1991

Reinforced Kraft paper, printing ink, elastic.

6. NECKLACE

1999

Paper, polyester threads.

7. NECKLACE

2007

Paper, glass fibre, elastic.

2.–7. on loan from Nel Linssen

33. JAMES ROSENQUIST - HUGO BOSS

For James Rosenquist's 1968 exhibition *The Swimmer in the Econo-mist* at the Guggenheim in Berlin, the Hugo Boss label brought out a reproduction of the Pop artist's famous paper suit. Hugo Boss presented a limited edition of 250 Rosenquist Suits in Tyvek. Several of the suits were signed by Rosenquist and auctioned for charity. Back in 1966, James Rosenquist had a suit made of brown paper. He wore it for a year at gallery and museum openings and even once wore it for a panel discussion on Pop Art in Toronto, where he shared the podium with media analyst Marshall McLuhan.

Atopos collection

PHOTO: JAMES ROSENQUIST IN PAPER SUIT, 1966

34. SWINGING 60s - PART 3

'BLACK & WHITE'

1.-9.: SELECTION OF DRESSES FROM THE ATOPOS COLLECTION

35. TRAVIS HUTCHISON

In his book *Worship*, American photographer **Travis Hutchison** documented the New York underground scène of the 1990s. Most of the pictures were taken at the eccentric Pyramid Club, a gathering place for the creative successors of, among others, the 1970s' glam scene, Andy Warhol's Factory, disco and the New Romantics. The best-known contributor to this extravagant scene is probably Antony Hegarty, the singer in the band *Antony and the Johnsons*. Several paper dresses were produced to promote the publication of *Worship*, printed with photographs from the book.

1. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF *TABBOO! & KABUKI SUNSHINE*

Atopos 2008.02.361

2. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF *BUTCH RICARDO*

Atopos 2008.02.359

3. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF *LEIGH BOWERY TRIBUTE IN PYRAMID*

Atopos 2008.02.360

4. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF A PERFORMANCE OF *THE VOLUPTUOUS HORROR OF KAREN BLACK* (KEMBRA PFAHLER) IN PYRAMID

Atopos 2008.02.363

5. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF *FLOYD*

Atopos 2008.02.367

6. PAPER DRESS PRINTED WITH A PHOTOGRAPH OF A PERFORMANCE OF *THE VOLUPTUOUS HORROR OF KAREN BLACK* (KEMBRA PFAHLER) IN PYRAMID

Atopos 2008.02.362

7. TRAVIS HUTCHISON, 'WORSHIP, NEW YORK UNDERGROUND 1994', TOURNON 2007

Atopos 2008.02.367

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ATOPOS (a name inspired by an ancient Greek word, which denotes the strange, the unwonted, the eccentric, the unclassifiable) is an international non-profit cultural organization based in Athens. Founded in 2003 by Stamos J. Fafalios and Vassilis Zidianakis, its aim is to carry out innovative projects which bring together new technologies with design, fashion and contemporary art. Atopos is a think-tank of different visual cultures and operates as a workshop. It works closely with emerging talent on research projects, based on current international themes, and trends that are developed in Greece. Once the project has been exhibited in Greece, it then travels abroad.

PAPER FASHION

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