

## mostra / laboratorio

exhibition / workshop

Il progetto espositivo Happy Fashion / felice moda ordina e raccoglie due anni di ricerca attraverso una modalità laboratoriale che ha guidato un'indagine sociologica nel territorio del fashion design e della produzione moda-abbigliamento nel distretto Umbria.

Concepito come una installazione interattiva, la mostra presenta diversi interventi artistici specifici e una parte documentativa nella project room dello spazio viandustriae. L'indagine esamina l'intersezione tra arte, moda, produzione e società attraverso documenti storici di aziende locali, testimonianze dirette e indirette, progetti di artisti conosciuti e emergenti.

Il progetto include una vasta ricerca sulle emergenze nel territorio umbro nel campo della produzione della moda e confezioni (ICAP, Ginocchietti, La squadra, Ellesse, Spagnoli). L'indagine cerca di raccontare le imprese, gli stilismi, le creazioni e le contro-mode attraverso i fautori, la voce diretta degli attori del "periodo felice" dagli anni '60 ai primi '90. Il percorso svela l'espressione e lo scenario anche internazionale di alcuni pionieri dell'industria-moda che hanno gravitato attorno a queste "fabbriche" (Giorgio Armani, Issey Miyake, John Ashpool, Pino Lancetti, Moschino tra gli altri).

La traccia sottile di questo progetto è la forte trasformazione attuale della società della crisi, sorta di specchio simmetrico del boom di quegli anni. Su questa base sono stati chiamati artisti internazionali che operano a confine ed in attrito con la disciplina per rileggere lo spazio della moda, in maniera critica ed a confronto con una dimensione anti-sistema: ANREALAGE, ATOPOS Contemporary Visual Culture, Bettina Allamoda, Katja Eydel, Goldiechiari, Marlon Griffith, Hans Eijkelboom, House of Diehl, Patrick Killoran, Mella Jaarsma, Antonio Riello, Gabi Schillig, Cecilia Stenbom, Emilia Tikka.

The exhibition project Happy Fashion/ Felice Moda catalogues and collects two years of research through a laboratory which conducted a sociological investigation in local territory on fashion design and on fashion-clothing production in Umbria.

Conceived as an interactive installation, the exhibition presents several specific artists' interventions and a documentary part inside the project room of viandustriae. The research examines the intersection between art, fashion, production and society through historical documents of local companies, direct and indirect evidences, well-known and emerging artists' works.

The project includes a wide research on the umbrian territory emergencies in the field of fashion production (ICAP, Ginocchietti, La squadra, Ellesse, Spagnoli). The sociological footprint intervention tries to describe challenges, stylisms, creations and anti-fashion through the voice of who directly lived and made that "happy period" from the '60s to the early '90s. The path puts a stress also on some protagonists of the fashion-industry who gravitated around this "factories" (Giorgio Armani, Issey Miyake, John Ashpool, Pino Lancetti, Moschino among the others). The leading thread of this project is the strong transformation of the contemporary crisis society, which is a kind of symmetric mirror of the economic/society boom of those years. On this basis some international artists working on the borderline of the subject and in friction with it have been called; to re-interpretate the space of fashion, in a critical way and in comparison with an anti-system dimension: ANREALAGE, ATOPOS Contemporary Visual Culture, Bettina Allamoda, Katja Eydel, Goldiechiari, Marlon Griffith, Hans Eijkelboom, House of Diehl, Patrick Killoran, Mella Jaarsma, Antonio Riello, Gabi Schillig, Cecilia Stenbom, Emilia Tikka.

Issey Miyake/Icap,  
cappelli di paglia per sfilata, 1979



documentazione, bibliografia/libri d'artista  
(Lisa Anne Auerbach, "Charted Patterns for Sweater that talk back", Printed Matter Inc., New York, 2008 - Guglielmo Achille Cavellini, "Cavellini in California e a Budapest", in proprio, 1980 - Bettina Allamoda, "Catwalk to history. A sourcebook", Revolver Publishing, Berlino, 2011)



documentazione, brochure, materiale comunicazione (Icap, Lasquadra sisters system, Happy Fashion, B.C.F., Deas club 2)

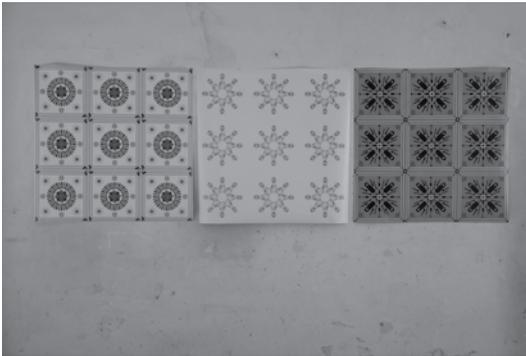
video documentazione, sfilate Lancetti Nikos, Moschino, Sybilla (Icap)

documentazione, campionario e modelli (Happy Fashion, B.C.F., Deas club 2)

Bettina Allamoda, Vom happening zum Deutschen Herbst, 1992/2005  
CD-ROM, 10min., video loop, speaker

**Marlon Griffith**, *LOIUS, TRIBAL and BLOSSOM*, 2009 (from the Powder Box "Schoolgirl Series")  
digital print, photography by Gerard Gaskin

**Marlon Griffith**, *RUNAWAY/ REACTION*, 2008  
excerpt from film "Spring in Gwanju"  
by filmmaker Caecilia Tripp  
digital video, 1min. 01 sec., loop



**Bettina Allamoda**, *Fashion History News*, 2003  
digital slide show, found footage, 5min. 07 sec., loop

**Antonio Riello**, *gas design*, 2012  
wall paper, digital print

**Emilia Tikka**, *External body*, 2011  
vestito, collezione 2011

**Katja Eydel**, *Habitus*, 2011  
installazione, Colour Photography

**Goldiechiari**, *Dump Queen/Ninfee*, 2008/2011  
pubblicazioni, Edizione Pescheria, Pesaro



**Cecilia Stenbom**, *Play Dead*, 2010  
Coloured Ink on Paper, 270 x 150 cm each  
Courtesy of the artist and Workplace Gallery

**Hans Eijkelboom**, *10-euro outfits*, 2010  
digital print

**Bettina Allamoda**, *Gold A*, 2012  
tessuto PVC, altezza ca 90 cm



**ATOPOS CVC**, *shows and publications*, 2008/2012  
varie edizioni, 2008/2012

# pubblicazioni/publications

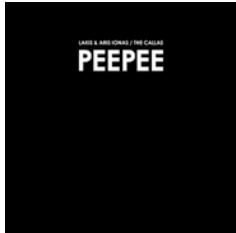
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ARRRGH!



980 / ATOPOS CVC



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ISSUE ONE |  
Artwork by SHOBOSHBO  
(In conjunction to the exhibition  
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ISSUE TWO |  
Artwork by Myron Agios & Freeka Tet  
(In conjunction to the exhibition 'AR-  
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ATOPOS, SLAVES TO ATOPOS | IS-  
SUE THREE | 'Peepee'  
Artwork by Lakis & Aris Ionas / The  
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(In conjunction to the exhibition 'Pee-  
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ATOPOS, SLAVES TO ATOPOS | IS-  
SUE FOUR | 'Beyond Good and Bad'  
Artwork by the brainstorm design  
(In conjunction to the exhibition 'AR-  
RRGH! Monsters in Fashion', 2011)

ATOPOS, SLAVES TO ATOPOS | IS-  
SUE FIVE | 'Monster'  
Artwork by GPO crew  
(In conjunction to the exhibition 'AR-  
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SUE SIX | LAVAGINA & EL PENIS  
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V

mostra/exhibition



## antonio riello *BE SQUARE*

Riello's working methods pretty often mix "Popular Culture" with "High Culture", creating displays of sophistication and irony. BE SQUARE! is the name of his ongoing artistic project concerning various important museums of contemporary art from around the globe, whereby the artist wants to take care of the so-called "human factor" of an artistic space, to create a new focus on the people who work there (from the museum director to the guards and café staff). The artist seeks to highlight the particular identity of a cultural institution, related to a specific place, local traditions and working experience. So he studies the historical background of the museum, visits the venue and interviews the museum staff. This process, establishing contact and maintaining collaboration with the director and the curators, usually takes several months. In practical terms, the artist's idea is based on the design and production of a specific fabric (the "museum's own Tartan"). This fabric is used to produce the outfits for the entire museum staff, a type of cultural uniform, elegant but at the same time comfortable. The uniforms have been conceived by a young team of outstanding fashion designers, under the direction of Antonio Riello, and custom-made in northern Italy. The usual working process of the fashion system has been inverted: they are designs from the Third World produced in one of the most expensive places in Europe.

### WHY A TARTAN

In this project, the artist works with a raw material that is normally considered to be "obvious and squared", but which is in fact infected by small mistakes and errors difficult to recognize at first sight (in this way like a virus or a genetic mutation inside an organism). This is part of Riello's viewpoint of the "wrong side" of social contexts, always balancing on the precarious edge between the politically incorrect attitude and the politically correct one.

Tartan fabric from Scotland is recognized as a worldwide symbol for a certain sort of square, regular Modern-Classicism. It is something that we know well, which recalls the strong traditions of Western civilization, a sort of reassuring home-like feeling, especially in Continental Europe. However, in this case, Riello's Tartans are all distinguished by inbuilt mistakes (some small malfunctions in the repetitive grid). At first, these errors are hidden. It is necessary to pay attention.... what is apparently perfect at first sight is full of problems when you look at it more closely. Every real identity is in some way controversial, and not really "squared" at all.

The difficult task of producing flaws using a high-tech industrial loom is an artistic challenge in itself (almost a "virtuoso-conceptual" artwork) and comparable to a "perfectly squared" Tartan pattern that has been entirely hand-painted.



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# ATOPOS Contemporary Visual Culture *RRRIPP!!Paper Fashion*

PAPERFASHION DISPOSABLE FASHION  
from the ATOPOS Contemporary Visual Culture  
collection, Athens

In 2004, ATOPOS Contemporary Visual Culture started gathering paper garments for research purposes and for experimenting with new exhibition concepts in an object-inspired manner. The research focus was on the 1960s popular, but short-lived, American fad of disposable paper dresses. Destined to be worn once and then be thrown away, these mass-produced garments first appeared in the USA in 1966 when they were produced by the paper manufacturers Scott Paper Company to promote their products. Fun, modern and liberating these paper garments were made in the spirit of their times, where experimentation in new industrial materials based on plastic or metal, was applied to daily life and fashion too. The many multi-coloured designs and images were taken from all the visual stimulants of the time, thus contributing to their popularity. Pop, Op art or psychedelic motifs, retro Art Nouveau designs, trademark logos or even the faces of the 1968 election candidates, adorned the paper dresses, creating an exciting imaginative canvas of multi-coloured motifs. After 1968 'paper fashion' went into decline because of its overexposure and the fact that the public was turning its concerns toward ecology and a 'return to nature' - a new trend that did not hold disposable products in high esteem.

This 60's trend also inspired contemporary designers and artists such as Issey Miyake,

Helmut Lang, Walter Van Beirendonck, Hugo Boss, Sarah Caplan and Travis Hutchison, while ATOPOS commissioned contemporary artists and designers such as Robert Wilson, Howard Hodgkin, Michael Cepress, Bas Kosters and Maurizio Galante, to create their own works of art by using original items from the collection in the spirit of creative re-cycling.

During the course of its research ATOPOS also acquired some rare examples of paper clothing and accessories from earlier historical periods and non-Western cultures, such as Japan and China. These rare pieces and other historic items included in the collection, serve as examples of the use of paper in the manufacture of clothing. The collection is numbering today, more than five hundred items.

The ATOPOS collection is defined as an exhibition that wants to keep changing venues, objects, staging and visual angles. The exhibition "RRRIPP!!Paper Fashion", was showed for the first time in Athens (Benaki Museum, 2007). The success of the show enabled ATOPOS to collaborate with European museums on new interpretations of the exhibition, in Luxembourg (Musée d' Art Moderne Grand-Duc Jean, 2008), in Antwerp (Mode Museum, 2009), in Zurich (Museum Bellerive, 2010), a capsule collection, in Melbourne (Chadstone, 2011) and soon in Waiblingen (Galerie Stihl, January-April 2013).



## **bettina alla moda** *habilitez vos Façades*

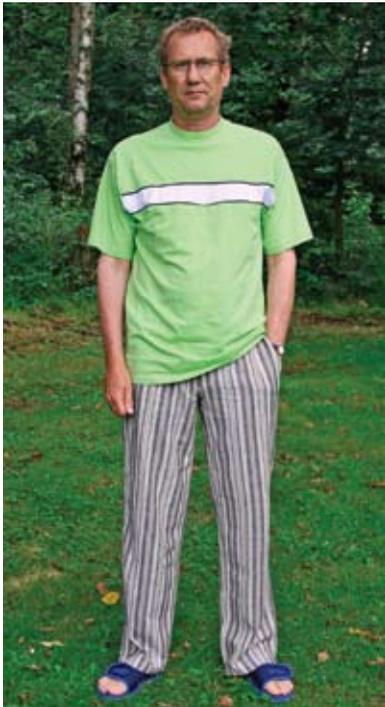
To dress up: to put on special clothes; to make (a thing) look more interesting, the English Thesaurus states the definition. Clothing (French: habillement), or cladding (German: Verkleidung) is used to change or renew something unwanted, run down or outdated. Architecture is either clad when designing a new building, or in order to cover or hide something underneath, like the old and used. This approach could be applied as a metaphor to social developments.

“What happened in the sixties was that we all dressed up.”, John Lennon once stated in an interview.

An advertisement for a 1970s French architecture magazine suggests: “Habilitez vos façades” – “Dress your façades”. In “Wall Wear”, from the “All Dressed Up Series”, this graphic is superimposed on a fashion photograph by Israeli fashion house *Comme-il-faut*, a photo shoot in front of the concrete wall separating Israelis and Palestinians.



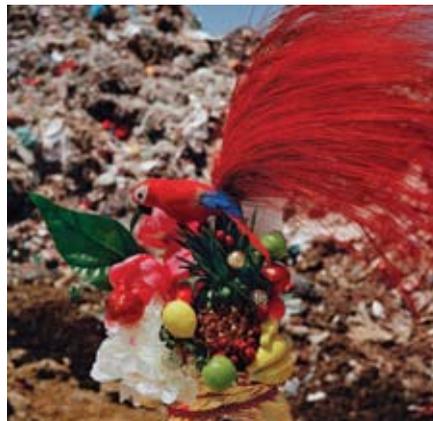
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## **hans eijkelboom** *10 euro outfits*

### **A new outfit for 10 euros**

From August 2005 to June 2006 I bought 32 new outfits for myself. Initially once a week, later once a fortnight. The only criterion for my choice was the price: it couldn't be higher than  $\pm$  10 euros.



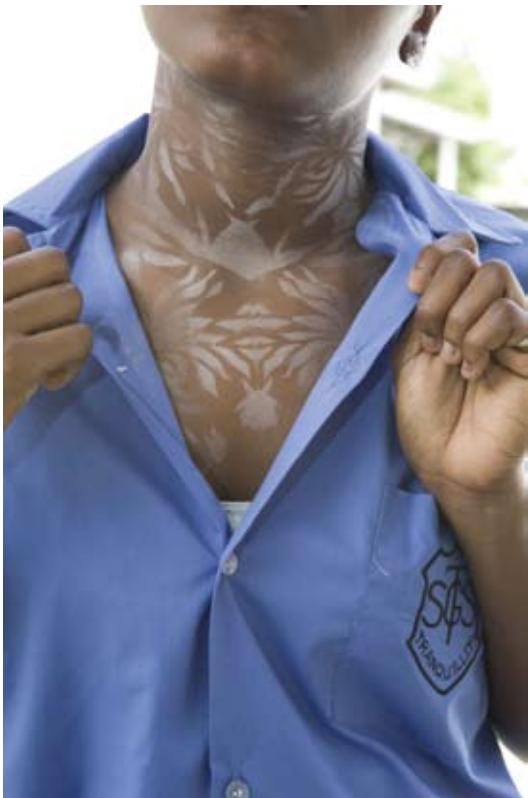
## goldiechiari *dump queen*

Goldiechiari's work *Dump Queen* consists of a video and a series of pictures produced in 2007-8. The subject is a performance by Swedish dancer, Lotta Melin as she reinterprets artist Carmen Miranda (originally from 1941 movie, *One Night in Rio*) in the Guidonia dump, which lies on the outskirts of Rome, Italy. Mountains of garbage accumulate at this site and seagulls crowd the sky. Miranda appears to sing and dance the song *Chica Chica Boom Chic*. In *Dump Queen* video and photographs,

Miranda represents a "tropical and exotic" divinity of abundance, enacting a light-hearted and mad dance in the context of decadence, ruin and abjection.

"In the dump's squalid phantasmagoria, the same commodities that had been fetishized by advertising, dynamized by montage, and haloed through backlighting, are now stripped of their aura of charismatic power. [...]"

Miranda dances as if to perform a ceremony of removal; unconscious of the waste, ignoring the decay around her.



## marlon griffith *louis, tribal and blossom*

The large format portraits of Marlon Griffith's *Powder Box series*, feature uniformed schoolgirls whose chest and bodies are covered with baby powder. West Indian working class women are known to generously apply baby powder to their bodies as a symbol of cleanliness. Here I conceived it as a performative and participatory act, stencils are made in the pattern of fashion brand logos and decorative motifs, then applied to the body.

The resulting white colored designs adorning their dark skin provide a strong critique on race and the the increasig socio-economic devide affecting the middle and working class.

The piece has a beautiful resonace, just by the juxtaposition of the ephemeral/

eternal the expansive/free around class rivalry.. a real carnival gesture.

Marlon Griffith has powdered the sign of *Louis Vuitton* on the skin of the school girl. The fashion label is renown for its long tradition in making travel bags.

Artist and 'mas' (the word comes from Masquerade) designer Marlon Griffith grew up in Trinidad, an island not far from the coast of Venezuela. On the web he describes his fascination for the Carnival:

"As a young artist growing up in Trinidad, the carnival or 'mas' as we call it had a big impression. I have always found it to be a legitimate artform. It is public, participatory and interdisciplinary. This has made me want to continue in this tradition, pushing the art-form to a contemporary level."

## mella jarsma *the follower*



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I chose my materials very carefully because different materials affect the meanings and contexts in my work. With *The follower* (2002), I want to show the plurality of Indonesian society. I made this cloak after the Bali bomb in 2002, when Indonesia was labeled 'a Moslem terrorist country' by international media. I collected embroidered emblems of many different organizations; from sports clubs, social clubs to political parties and religious communities. I sewed these emblems side-by-side, at times, one on top of the other and intertwined them to create another skin, to illustrate the moderate habitat of Indonesia's hybrid culture.

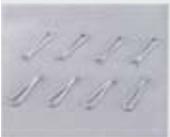
In her work entitled *The Follower*, which takes the form of a burkha made from hundreds of emblematic patches, Mella highlights how many of the organizations and political parties in Indonesia have the potential to bring this country into an era of greater democracy. "In Indonesia, a person can join many different organizations. They can join a sports club, but also be a member of a particular pengajian (a kind of religious study group). This leads to people be more flexible and not restricted to sheltering under just one umbrella. As long as these various umbrellas still exist in Indonesia, I think that conditions in Indonesia will be better."

The frequent terrorist bombings that occur in Indonesia also add to Mella's feeling

that she is a target of the anger of those setting off the bombs. As a foreigner living in Indonesia, nearly every day she is a target of some sort. This anxiety can be seen in the work entitled, "Londo Ngemis-Ngemis Londo, Bule Gila-Gila Bule," which is made from buffalo horn. "As white people, often we are seen as being wealthy. If we walk by ourselves, then men feel free to try and seduce us. Nonetheless we are always considered to be strange creatures. I'm used to that now," says Mella, laughing. This work alludes to the idea that Indonesian men seek out Western women for many different reasons; sometimes it's because they want to go overseas, sometimes to be seen as cool or even to exploit the foreign currency they might get hold of.

Another work based on a tumultuous historical milestone is *The Follower*, which was conceived of immediately after the Bali bombing in 2002 and the ensuing representation of Indonesia as a country fueling terrorism by the international media. Jaarsma carefully selected embroidered badges from a range of social organizations in Indonesia, from sports clubs, social clubs and political parties to religious communities, and sewed these emblems together – some adjacent to each other, and some on top of the other – to create a cloak which illustrates the moderate, hybrid and diverse cultural landscape of Indonesia.

# katja eydel *habitus*



This work deals with the question of religiosity by examining the visual and performative representation – as staging and ritual – that manifests itself within religious communities. It focuses on the Christian dress regulations and their set of rules. To the underlying and elucidated formalizations and sign systems allow drawing conclusions about questions of vocation, role structures, the concept of clergy offices, hierarchies, values, and ideologies. At issue is a system of uniforms, geometry, shapes, and colours, their functions and the theatricality of their usage. Different coordinates run through the analysis and presentation of this system in a quasi-scientific manner: inside – outside, civilian – liturgical, accessory – insignia, foot – head, laypersons – ordained persons, confessions etc.

The arrangements and grouping within a grid clarify relations and functions and refer to the underlying hermeticism. Extremely coded garments and the rules of their combination and usage suggest the moment of vicariousness, the implicit moment of de-industria lets something spectrally metaphysical appear. At the same time, the individual pictures open the view to the specificity of the employed image languages and depictions of the objects that vacillates between being ideologically changed and the world of commodities.

Image sources, amongst others: <http://www.g-a-wagner.de>,  
<http://www.paramentenwerkstatt.de>, <http://www.polykarpreuss.de>,  
<http://schreibmayr.de>



# M E D I U M

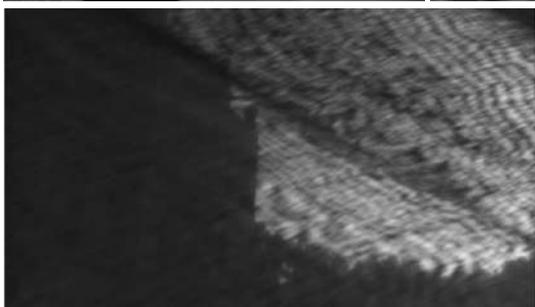
THE HOLE IN THIS SHIRT ACTS AS A LENS. PULL THE NECK OUT AND POINT THE HOLE TOWARD A SOURCE OF LIGHT. THE IMAGE SHOULD PROJECT ONTO YOUR BODY. WITH PRACTICE, YOU SHOULD FIND WINDOWS, LIGHT BULBS AND CANDLES ALL OVER YOURSELF! THE CLOSER YOU ARE THE LARGER THE IMAGE, AND SO THE MOON WILL ALWAYS BE A BLUE DOT ON YOUR BELLY.



## patrick killoran *an opening drops*

Through a slight modification this t-shirt also functions as a Camera Obscura. Light from the outside passes through the hole and projects an image onto the body. The shirt comes with instructions attached at the collar. Insight exists as an unlimited edition. Although this project has been included in shows it is not contingent on exhibition. The production and distribution has been ongoing since 1997. For the project's author, it has functioned as a

self-sustaining cottage industry. A t-shirt for the fashion conscious thinker. Patrick Killoran's design incorporates a small metal grometed hole in the center of the wearer's chest. The hole in the navy blue t-shirt acts as a lens when the wearer pulls the neck out and points the hole in the direction of a light source. Looking down through the neck hole one can see evidence of the surrounding world projected on the body.



# **gabi schillig** *intimate architecture*

## **Structural Mesh and Textiles as Dynamic Spaces - Systems of Change**

The ephemerality of materials enables textile systems to be dynamic, adaptive and responsive. An elastic surface formation needs to follow an organisational and material principle that defines its relation to the body and its spatial properties. Change is inherent in working conditions, family structures, modes of inhabitation, cultural aspects, social boundaries and identity. If architectural space is to reflect this, it needs to be understood as a second skin between people, a programmable surface.

Intimate Architecture proposes the development of a dynamic surface system based on techniques and principles that are used in creation processes within the field of textiles. A large textile structure becomes a dynamic architecture with interactive, responsive and culturally evocative capacities. The project intends to explore new functions of the ephemeral, asserting a natural transmission and expansion from self to clothing to world, into architectural space. Encounters between self, clothing and the world, of surprise-in-motion, of forms of distant realities are changing the perception of spatial relations. The translucency of the colorful Chanderi fabric is blurring the boundary between inside and the outside.

During an associate residency at KHOJ a large textile environment was developed that enables interaction, performance and response; it is an investigation in form

and process through an expanded use of textile systems and materials.

The performative is addressed here as the organisational, structural and material expression of an "un-figured", non-final form undergoing change in operation that stimulates sensation and experience. Through an immediate translation from typologies and dynamic principles of garments into material, structure, detail and fabrication a spatial shift is expressed through various surface formations. Instead of predetermined styles, forms or change options, intermediate or transitional stages are a key characteristic of a spatial textile device is that it incorporates interaction, adaptation, modification, response and differentiation - all by the participation of users. An elastic space evolves with the presence of the body. This "structural mesh" enables a change that processes a response between users, a social interaction and establishes a shared inhabitable environment. It is in that sense more than a geometrical operation, more than an animated, deformed surface: it is a principle that enables space to change form, to become unstable in order to offer an immediate spatial and relational experience.

Intimate Architecture (2011)  
- supported by KHOJ International Artists' Association New Delhi, India (Associate Residency / fellowship 2011)  
- Intimate Architecture was performed by Nitant Nair and BHOOMIKA - Rahul Goswami, Sumit Roy, Anita Sarai, Himani Sharma, Shashikat Vats at Lodi Garden, New Delhi in September 2011.



## emilia tikka *main piece*

### External Body

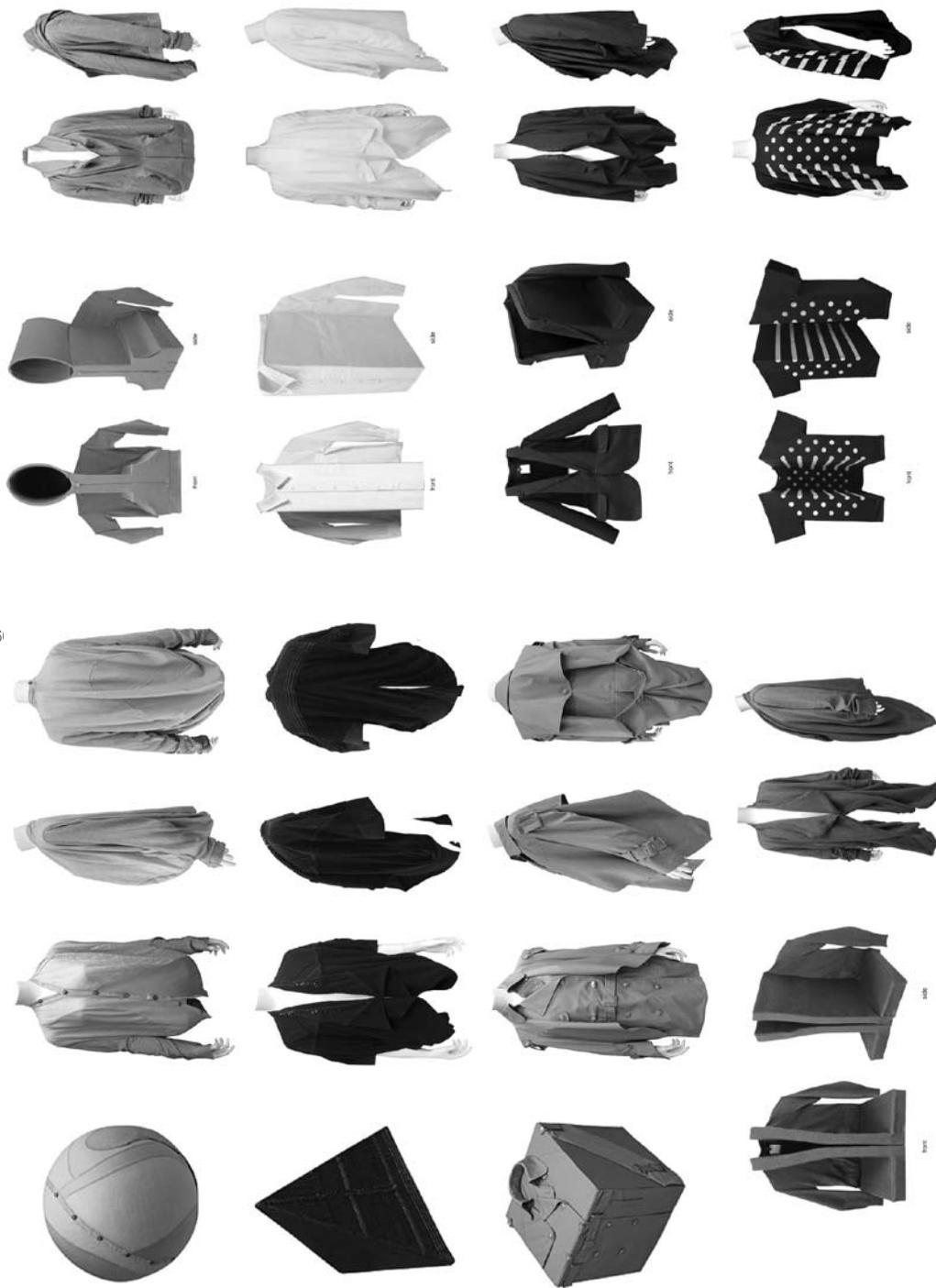
The collection External body is inspired by the texts of french philosopher Jacques Derrida. The main idea of the collection is the fading of borders between the organic body and its dress. In the past, our choice of dress was a way to express individuality. Now the body in itself has become a form of expression: a text that can be re-written and re-shaped by technologies and performance. In the 90's the technological cyborg body of machines and computers inspired fashion.

Twenty years later, the cyborg has changed into a biotechnological complex, where technologies appear organic and natural.

"The main focus in my work generally, is to analyse the human body as an entity,

and as the media of the present. In my latest collection External Body, the reality of body has changed into a biotechnological project. The collection External body is inspired by the texts of a french philosopher Jacques Derrida. The main idea of the collection is fading of borders between the organic body and its dress. In the past, our choice of dress was a way to express individuality. Now the body in itself has become a form of expression: a text that can be re-written and re-shaped by technologies and performance. In the 90's the technological cyborg body of machines and computers inspired fashion. Twenty years later, the cyborg has changed into a biotechnological complex, where technologies appear organic and natural."

# ANREALAGE WSSL



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ANREALAGE is a combination of words of "A REAL(daily), UNREAL(unordinary) and AGE(an era)". The designer pursues the values in making clothes under the concept of "God is in the details".



## cecilia stenbom *play dead*

Playing dead is a natural state of paralysis that some animals enter when threatened. Many animals are capable of appearing to be dead to an observer, while otherwise alive, as a defence mechanism for avoiding predators. In the work 'Play Dead' Cecilia Stenbom presents two images of herself dressed in what could be described as the traditional costume of a woman who's main occupation is to run the household, portraying a survival method for the reluctant housewife who conforms by playing dead in order to survive.

Camouflage #1 is a wallpaper based on a hand-painted version of the traditional gingham pattern, a fabric often used as table cloths, muslin, and test fabrics as

well as in fashion. By extracting the pattern from its original source, an kitchen apron, it is transformed from the functional woven object into the fabric of the architecture in which it is installed. Camouflage #1 is part of an ongoing series of works by Stenbom in which she multiplies everyday imagery as wallpaper.

Appropriation and re-enactment are central to Stenbom's methodology. Taking her source material from public distribution media such as television, movies, advertising, government information broadcast, 24-hour news, and the Internet, Stenbom frequently casts herself as the protagonist of a pastiche that examines our anxieties and desires, reinterpreting scenarios within mass media, retail, and domestic life.

*CREDIT LINES FOR ATOPOS PAPER DRESSES:*

PHOTO 2005.02.017:  
Polyester dress. U.S.A., 1966-1968. ATOPOS 2005.02.017  
PHOTO 2005.02.031:  
Harry Gordon, the "Cat" Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / U.S.A., 1968. ATOPOS 2005.02.031  
PHOTO 2005.02.038:  
Paper dress. U.S.A., 1966-1968. ATOPOS 2005.02.038  
PHOTO 2005.02.046:  
Rayon dress by Moda Mia Inc, "Throw Away Chic" line. London / Paris / New York, 1966. ATOPOS 2005.02.046  
PHOTO 2005.02.081:  
"Burgundy" Flower Fantasy. Cellulose - cotton mixture dress, by Hallmark Cards Inc., "Party Fashions in Paper" line. Kansas City, Missouri, c. 1967. ATOPOS 2005.02.081  
PHOTO 2005.02.084:  
Dress with collage of newspaper articles and first-page articles of the newspaper of the "young America", Milwaukee Sentinel, June - July 1967. U.S.A., 1967-1968. ATOPOS 2005.02.084  
PHOTO 2005.02.088:  
Kaycel dress, by Mars Manufacturing Company, "Waste Basket Boutique" line. Asheville, North Carolina, 1966-1967. ATOPOS 2005.02.088  
PHOTO 2005.02.134:  
Dress by Promo Dress Company, "Papershape" line. Beverly Hills, California, 1966-1968. ATOPOS 2005.02.134  
PHOTO 2005.02.162:  
The Paper Keyhole-Neck Dress. Manufactured by Mars Manufacturing Company, "Waste Basket Boutique" line. Asheville, North Carolina, 1966-1968. ATOPOS 2005.02.162  
PHOTO 2005.02.169:  
Harry Gordon, the "Eye" Poster Dress. Rayon - nylon mixture dress, by Poster Dresses Ltd. / Nodina Products Corporation. London / U.S.A., 1968. ATOPOS 2005.02.169

**LABORATORIO/WORKSHOP**

ragnatele/laboratorio network creativo/creative network laboratory / number 11 / 2010

Il laboratorio network ragnatele è un canale per l'espressione e la formazione dei giovani nelle pratiche artistiche, creative e di rete. Il progetto intende radicarsi nel territorio coinvolgendo enti ed istituzioni in una dimensione sociale attiva, permeabile ma diffusa anche fuori dai confini geografici. Ragnatele è un gruppo di lavoro aperto e modulare, che con progetti stimolatori è pronto ad interagire con le nuove forme della comunicazione. Ragnatele è anche una pubblicazione occasionale che registra gli atti dei laboratori svolti; la numero 11 è il frutto del laboratorio di idee partecipato. Ragnatele è promosso e finanziato dall'Assessorato alle Politiche Giovanili del Comune di Foligno è stato ideato e coordinato dall'associazione VIAINDUSTRIAE.

Ragnatele workshop is a channel for artistic, creative and network expression and training. The project is rooted in its territory, involving organizations and institutions within a socially active dimension, permeable and reaching beyond geographic boundaries. Ragnatele is an open and modular workgroup ready to interact with new forms of communication through stimulating projects. Ragnatele is also an occasional publication documenting the minutes of the workshops; number 9 issue is the result of the workshop of participatory ideas. Ragnatele is promoted and financed by the Assessorato alle Politiche Giovanili of the town of Foligno and conceived and coordinated by the association VIAINDUSTRIAE.

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Spazio viaindustriae, via delle Industrie 9, Foligno (PG) Italy

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Con la crisi degli anni novanta chiudiamo il nostro percorso; la cultura della moda entra in un discorso critico, in conflitto con il sistema produttivo e una società frammentata.

Sulla base di ciò, il progetto editoriale ed espositivo *Happy Fashion* ha inizialmente archiviato documenti e memorie di 30 anni precedenti questo passaggio cruciale al fine di iniziare poi una ricerca sull'attitudine contemporanea di fare moda, di vestire, di vivere l'abito. La domanda posta è come *liberare la moda* ripensando il nostro stile di vita. Gli artisti invitati a contribuire sono: ANREALAGE, ATOPOS Contemporary Visual Culture, Bettina Allamoda, Katja Eydel, Goldiechiari, Marlon Griffith, Hans Eijkelboom, House of Diehl, Patrick Killoran, Mella Jaarsma, Antonio Riello, Gabi Schillig, Cecilia Stenbom, Emilia Tikka.

With the crisis of the '90s years we close our path; the fashion culture enters a critical discourse in conflict with the productive system and a fragmented society; on the basis of this, *Happy Fashion* project and exhibition has archived at first documents and memories concerning the 30 years before the crucial passage in order to start a research on the contemporary attitude to make fashion, to dress, to live. The question is *how to free the fashion system* rethinking our lifestyle. The artist invited to contribute are:

ANREALAGE, ATOPOS Contemporary Visual Culture, Bettina Allamoda, Katja Eydel, Goldiechiari, Marlon Griffith, Hans Eijkelboom, House of Diehl, Patrick Killoran, Mella Jaarsma, Antonio Riello, Gabi Schillig, Cecilia Stenbom, Emilia Tikka.

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