

AN EXHIBITION PROJECT

BY THE

AUSTRIAN FASHION ASSOCIATION

Crafting

Amaaena, Dead White Men's Clothes,
Alessandro Santi, Flora Miranda,

FASHION

Hvala Ilija, House of the very,
Julia Koerner, Kids of the Diaspora.

FOR Possible

FUTURES

Matthias Winkler, Mühlbauer,
Larissa Falk, Published By,
Rudolf, Susanne Bisovsky

June 24–
September 8
2022

AN EXHIBITION AT THE

AUSTRIAN CULTURAL FORUM

NEW YORK

What can fashion design really do right now? is a question that looms in a time of chronic political, environmental, health, and social struggles amidst lingering fears of an imminent crisis.

We need to turn away from the brink, with courage and ingenuity.

Crafting Fashion for Possible Futures presents a comprehensive overview of Austria's contemporary fashion designers and proposes that design holds the potential for change and possible, better futures.

The exhibition focuses on the working methods of professional fashion design practitioners who are concerned with their responsibility in the socio-political, socio-cultural, and socio-economic realm. Their respective fashion design practices investigate fields of identity politics, activism, sustainability, or the interdependency of traditional production processes and new technologies.

The fashion practitioners presented in the exhibition explore how designing fashion can bring about positive and systemic change.

They make their way through gradual iterations that might not always be fully comfortable for us in the present.

Some of the designers on show recraft the cultural, employing intangible and material resources; some use deadstock that remain as a result of the overproduction in the textile industry; through the act of making, others challenge the obsolete power structures in place and denounce a neo-colonialism ubiquitous both in our western societies and most fashion mega-corporations; some champion community and identity, and create platforms for the non- and under-represented; others de-seam—in the literal meaning of the word—masculinity and interlace the demand of intersectional feminism into the wearable.

Their acts give form not only to garments and textile artifacts, but also to a social fabric full of optimism, solidarity, and hope.

WITH

ALESSANDRO SANTI, AMAAENA,
DEAD WHITE MEN'S CLOTHES,
FLORA MIRANDA, HOUSE OF THE VERY,
HVALA ILIJA, JULIA KOERNER,
KIDS OF THE DIASPORA, LARISSA FALK,
MATTHIAS WINKLER, MÜHLBAUER,
PUBLISHED BY, RUDOLF,
SUSANNE BISOVSKY

CURATED

BY CAMILLE BOYER AND MIRIAM KATHREIN

GRAPHIC
DESIGN

STUDIO VIE
VANESSA ECK AND CHRISTIAN SCHLAGER

EXHIBITION
DESIGN

VANDASYE
GEORG SCHNITZER AND PETER UMGEHER

PARTNERS

 Bundesministerium
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öffentlicher Dienst und Sport

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Crafting **FASHION** FOR Possible **FUTURES**

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 **AFA**
Austrian **FASHION** Association

AUSTRIAN FASHION ASSOCIATION



Susanne Bisovsky

Slowly, with intent, never in a hurry as you move through space, detached from time. Enwrapped in the deep knowledge of each thread, each stitch, each embroidery, each pleat, you go about your day unfazed by but not indifferent to the happenings around you. You are aware that you are in this current age, not of it. Everything is so delicate, yet you remain fiercely self-confident. Susanne Bisovsky calls this Wiener Chic. It is her very own practice of **safeguarding the past** through her knowledge of craft, the consistent iterations of her couture, and the reuse and repurposing of wonderfully old and found fabrics and textiles. And above it all, her oh-so-effortless persistence.

**You know. You are certain.
So, the future can come.**

Susanne Bisovsky established her eponymous label in 1996. Since 2000, the Vienna-based company consists of Susanne Bisovsky and Joseph Bonwit Gerger, producing couture and ready-to-wear. For 30 years, Susanne Bisovsky has been exploring the boundaries between tradition and avant-garde in her work as a fashion designer by artfully dissolving clichés of traditional costume and folklore. The ongoing engagement with the style repertoire of traditional costume defines the label's oeuvre of deconstructed and sculptural silhouettes.



ON
DISPLAY

THE HEADSCARF NO.5 2018

PART OF THE COLLECTION "VEILED UNVEILED!"
COUTURE BASED ON RARE PLEATING
PHOTOGRAPHY BY BERND PREIML, DIGITAL PRINT
ON DIBOND

THE HEADSCARF NO.8 2018

PART OF THE COLLECTION "VEILED UNVEILED!"
COUTURE INTERPRETATION OF THE "ABEND-
MAHLSMANTEL", SCHWALM, GERMANY
PHOTOGRAPHY BY BERND PREIML, DIGITAL PRINT
ON DIBOND

THE HEADSCARF NO.7 2018

PART OF THE COLLECTION "VEILED UNVEILED!"
INDIGO DYEING (RESIST BLOCK PRINTING)
DESIGNED BY SUSANNE BISOVSKY IN COOPERATION
WITH JOSEPH KOÓ BLAUDRÜCKER
PHOTOGRAPHY BY BERND PREIML, DIGITAL PRINT
ON DIBOND

PHOTOGRAPHY (FRONT)
BY BERND PREIML

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Hvala Ilija

There you have it. You are looking right at it and can't stop celebrating this new construct of a human being. Is it a new construct? What fashion designer Ilija Miličić does here is **deseaming** a form of **masculinity** that the patriarchy tells us has to look like. A tale as old as time, this gender binary of hard and soft, creating this fucking toxicity for all of us. And then: a bride boy stands in front of us, deconstructed from a Balkan mentality, his designer immensely influenced by strong women. A mother, a grandmother, surrounded by an opposing system of a society riddled with machismo. Still surrounded by it everywhere. And now about to be dismantled.

**Every thread will be
sewn back together differently.
For better. For good.**

The work of Bosnian-born designer and stylist Ilija Miličić focuses on questions of immigration, youth culture, and masculinity. He fled from Bosnia and Herzegovina in the early '90s and settled in a working-class part of Vienna, Austria. From there, he created the brand **Hvala Ilija** (Thank you, Ilija), for which Vienna's immigrant Balkan community is one of the core references. Together with aesthetic borrowings from working-class style codes and a deeply personal approach towards particular topics and cherished people, he transfers his observations into his collections and stylings with unexpected sensibility and grace.



ON
DISPLAY

PHOTOGRAPHY (FRONT)
BY PAVLE NIKOLIĆ

SHAME IS A PUBLIC EMOTION 2020
PART OF THE PHOTO SERIES "HOME ALONE"
PHOTOGRAPHY BY PAVLE NIKOLIĆ,
MODEL TANASIJE, SHOT IN BELGRADE
DIGITAL PRINT ON DIBOND

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Alessandro Santi

Cis, hetero, binary, gender, sex, body—stretched and elongated, deconstructed and reassembled, twisted and distorted, blown up and deflated, worn out and tightened again—until it is unexpectedly well-fitting. Alessandro Santi's designs **counteract gender normativity** and investigate the human body, its performativity, its ability to be restaged in voluminous fluidity while elegantly deformed, and queer expression through clothing.

**I refuse to bow to your expectations
based on false assumptions.
I turn and bend and twist up to the
point that it suits me.**

Alessandro Santi is an Italian-born fashion designer based in Vienna and Paris. His designs represent the material reflection of sociological theories and considerations of fashion and identity. The end result is the creation of an unusual wardrobe alienated from a gender-normative body and through digital and analog manipulation techniques, characterized by unexpected volumes, patterns, and proportions.



ON
DISPLAY

BACKPACK TROUSERS 2020/21
DENIM TROUSERS WITH SHAPES OF A BACKPACK

SANTI STRICK TOP 2020/21
VISCOSE KNIT TOP WITH FRONT ZIPPER

GREEN SILK MORPHED UP SHIRT 2020/21
SHIRT WITH ELONGATED FRONT IN
SCREEN-PRINTED CHANGEANT SILK

GREEN SILK TROUSERS 2020/21
TROUSERS IN SCREEN-PRINTED
CHANGEANT SILK

VELVET PANTS 2020/21
TROUSERS IN SCREEN-PRINTED SILK VELVET

MORPHED UP SANTI COAT 2020/21
LONG COAT WITH BELT IN SCREEN-PRINTED
RUBBER

PHOTOGRAPHY (FRONT)
BY FRITZ ENZO KARGL

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DESIGNED IN U.S.A. MADE IN CHINA IMPORTED
INTO MEXICO PERFECT FIT BUSINESS WEAR CARE
ON REVERSE PAKISTAN DESIGNED IN ITALY MADE
IN TURKEY INTERNATIONAL CONCEPTS MADE IN EL
SALVADOR DO NOT IRON DECORATION HECHO EN
HAITI THE WORLD FAMOUS BRAND OF SHIRTS
MADE IN PERU HERGESTELLT IN INDIEN MIDDLE EAST
AND AFRICA MADE IN VIETNAM THE MOST BEAUTIFUL
YOUTH MADE IN HONDURAS FABRIQUE SUPERIOR
QUALITY IMPORTE EN COLOMBIA INSIDE OUT MADE
IN PORTUGAL FOR BOTH SEXES MADE IN ENGLAND
OF IMPORTED FABRIC KEEP AWAY FROM FIRE
FABRICADO EN VIETNAM WASH LESS MADE IN INDIA
THE ONLY ONE REPRESENTATIVE OF THE CHINESE
MEN'S GARMENT SHOWED IN LOUVRE PALACE

DEAD WHITE MENS CLOTHES

Dead White Men's Clothes (DWMC)

How do you fix a rotten system? With new means of production, mindful consumerism, or alternative value creation? With a cultural or an economic exchange? Starting with the dead crossing over to the living and back again? Dead White Men's Clothes have found a way to **denounce neo-colonialism** while subverting the linear logic of a globalized fast fashion industry, turning it into a model for true circular economy. The clothes for the label are bought at the Kantamanto Market in Accra, Ghana, the largest marketplace for second-hand textiles in West Africa, and reintroduced with modifications to its original context via the Western fashion and art world.

**Can you fix something by un-fixing it?
How long will it last?**

Dead White Men's Clothes (DWMC) is a fashion label operating at the interface of fashion and art. Founded by Jojo Gronostay in 2017, the label's name originates from the Ghanaian expression "Obroni Wawu": when the first wave of second-hand clothes arrived in Ghana from the Global North in the 1970s as help aid, the clothing was of such a high quality that locals assumed the previous owners must have died. The socio-political questions that the artist poses—concerning neocolonialism, identity, and global economic frameworks—are addressed in his fashion, photography, sculptures, and performances with acquired and reworked second-hand clothes.



ON
DISPLAY

DWMC CLASSIC HOODIE 2020
HOODIE, DWMC LOGO ON FRONT, TEXT WITH
THE MAINLINE'S COUNTRIES OF ORIGIN ON THE
BACK, HAND-PRINTED IN VIENNA

DWMC JEANS NO.284 2020
HAIR-BLEACHED AND STITCHED BLACK JEANS

DWMC JEANS NO.287 2020
HAIR-BLEACHED AND STITCHED GREEN JEANS

DWMC JEANS NO.365 2022
HAIR-BLEACHED AND STITCHED BLACK JEANS

PHOTOGRAPHY (FRONT)
BY JOJO GRONOSTAY

DWMC JEANS NO.397 2022
HAIR-BLEACHED AND STITCHED GRAY JEANS

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Flora Miranda

Programmed biases constitute our lives. Search for them in the darkest corners of the web. Outsmart the algorithm. Can you? Where are they, the women who have been shaping tech and our daily lives since the beginning of net time? Start over. Flora Miranda uncannily and beautifully crafts together the virtual and real world—who's to say what is what—into intricate, fluid fabrics with artificial intelligence-, high-tech- and 3D couture techniques. The resulting garments circumvent the partiality of reality's computation and are supercharged with the activist agenda of **Techno feminism**, of a drastic and profound expression of the self or radical self-awareness in a multidimensional reality.

**Ada Lovelace was not a glitch.
The future is intersectional.**

Flora Miranda is a future-forward couturier and artist based in Vienna, Austria and Antwerp, Belgium. She develops her work with methods such as 3D scanning and printing, laser cutting, machine learning, and generative design. She presents her garments as a performative experience, in which music, space, and movement become a conceptual part of the clothing. In 2018 Flora Miranda launched the format IT Pieces: Generative design systems. With IT Pieces she remodels the design-production-distribution-sales and consumption process of garments.



ON
DISPLAY

TIME TO TECH UP 2020

BLACK VELVET DRESS EMBROIDERED WITH GREEN GLASS BEADS AND GREEN SILK FLAKES, ACCOMPANIED BY ONE OF EIGHT PANELS THAT CAN BE ATTACHED TO THE FRONT OF THE DRESS WITH VELCRO

PHOTOGRAPHY (FRONT)
BY ELSA OKAZAKI

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House of the very island's club division middlesex klassenkampf but the question is where are you, now?

How should something you would wear look and feel like? Ideologically, you are aware of your possible environmental impact, eloquently engaging in social, cultural, and political discourse. But eventually, it's what you do and how you act upon it that counts. From the very beginning House of the very have focused on ecological footprint, fair modes of production, and at the same time putting gender clichés to the test. It's a **call to an activist appeal**, an avant-garde approach for all sexes, a mindset emerging from the community itself, wearing your heart on your sleeve.

**Here you have the essentials.
Now it's up to you.**

House of the very started out as a cooperation of four designers rooted in a network of underground artists, musicians, and film-makers in Vienna, Austria. The label's notion of clothing is therefore widely influenced and distinguished in their work, all collections including short films presented alongside them. Since 2008 Karin Krapfenbauer and Markus Hausleitner work as a team focusing explicitly on fashion. Endeavoring to an all sexes avant-garde casual wear, House of the very combines effortless wearability with conceptual pattern making and the use of ecological and fair trade materials, a decision that accentuates their political convictions and aesthetic choice for high quality. The question marking the end of the label's name should be read as a constant appeal, reminding us that fashion is not a closed entity but a vital part of social, political, and cultural conversations.



ON
DISPLAY

PHOTOGRAPHY (FRONT)
BY CHRISTIAN BENESCH

KLASSENKAMPF 2020

BLACK T-SHIRT WITH WHITE SCREEN PRINT,
100% ORGANIC COTTON

ISSUED TOGETHER WITH RED PIN BUTTONS
"KLASSENKAMPF" AS GIVEAWAYS

PART OF A SERIES OF PRINTED SHIRTS LAUNCHED
IN COOPERATION WITH SAMSTAG SHOP AND
WIENER UNART, VIENNA

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Published By

It is all about transitions and convergence. From carpentry to fashion design. From shredded car parts to sartorial accessories. From recycled metal to an art object with molten veneer. From the manually crafted to industrial production. Published By **merges technologies** by delving into traditional fabrication and contemporary automation to go beyond the present form and function of handcrafted accessories. What if you could transform the world around you, in all its beauty and roughness, into something so small you can carry with you? Their designs suggestively evoke a response, hanging on you as a steady reminder that everything is temporary, ever-changing. And as long as it stays with you, it's you who have to take care of it.

**A poetical yet real responsibility.
Are you up for it?**

Published By, founded by trained carpenter Christoph Tsetinis (Creative Director) and Ruby Wallen (Managing Director) in 2019, is an Austrian studio that merges state-of-the-art 3D modeling and production technologies with precision craftsmanship. Borrowing from automotive and high-tech industries, Published By's ambition is to re-examine traditional manufacturing methods and material science within the industry using 3D technologies. In eliminating the need for bulk production, having the ability to craft unique parts within a minimal time frame, and creating designs beyond the constraints of traditional manufacturing, Published By has the ability to reduce waste and push untold creative boundaries.

ON
DISPLAY

RUBY'S LOST STONE CHROME 2020
CHROME-COLORED STONE-SHAPED BAG WITH
ADJUSTABLE DOUBLE ROPE CONNECTOR MADE OF
NAPPA LEATHER, 20 x 15 CM

PHIL'S THIRD EYE CHROME 2020
CHROME-COLORED STONE-SHAPED BAG WITH
ADJUSTABLE DOUBLE ROPE CONNECTOR MADE OF
NAPPA LEATHER, 25 x 20 CM



PHOTOGRAPHY (FRONT)
BY RHIAN COX

HOW TO FASHION WITH PUBLISHED BY 2021
VIDEO, 4:16 MIN.
PRODUCER: AUSTRIAN FASHION ASSOCIATION

THE VIDEO SERIES HOW TO FASHION SHOWS AUSTRIAN FASHION DESIGNERS AND LABELS WORKING IN AUSTRIA. IT FOCUSES ON TOPICS SUCH AS SOCIO-POLITICAL RESPONSIBILITY, SUSTAINABILITY, INCLUSION, AND INTERDISCIPLINARITY, WHICH ARE JUST AS CRUCIAL FOR SOCIETY AS THEY ARE CENTRAL TO THE WORK OF THE LABELS PRESENTED. HOW TO FASHION IS AN ONGOING KNOWLEDGE TRANSFER PROGRAM LAUNCHED IN 2020 BY THE AUSTRIAN FASHION ASSOCIATION IN COOPERATION WITH THE VIENNA BUSINESS AGENCY.

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Matthias Winkler

An apparently dirty piece of leather from a pair of traditional men's trousers. Is it just that? Having absorbed all of the virility of its former life it possibly can—bodily fluids, pride, sweat, but no tears—it offers a new materiality for a contemporary design approach. Its original functionality changes into a deliberately queer one. Crafted into a pair of shoes with intriguingly distorted and unexpected shapes, the material withdraws itself from the often toxic masculinity in its original use. Matthias Winkler **reprograms** found **cultural resources** and creates a new space—that of a non-binary, curious footwear—strong in its foundations to literally walk all over its past. And so subtly refined in its craft that you can still see the his-story in each object.

Ditch that long-established social construct. And now—can you create a new, healthier foundation for society through design and repurposed material?

Matthias Winkler is an Austrian, non-binary, post-avant-garde shoe designer. His vision lies in the sustainable and alternative approach to fashion and shoe production by using existing resources such as craftsmanship, old leather, leather clothing, and deadstock material. Repair and reuse are central ideas in his work, which build the foundation of a responsible way of producing new products. He uses traditional, old, and antique materials—such as work gloves, leather trousers, motor jackets, as well as old-fashioned equipment—to incorporate the moment of heritage into a contemporary act of craft.

ON
DISPLAY

TRIGLAV LEDERHOSEN 2020
ANKLE ZIPPER BOOT MADE FROM RECYCLED
LEATHER OUT OF ANTIQUE LEDERHOSEN

MOOR GLOVES 2020
OXFORD SHOE MADE FROM OLD LEATHER WORKING
GLOVES

GURT HORSE HARNESS 2021
OXFORD SHOE MADE FROM DEADSTOCK LEATHER
AND HORSE HARNESS

SCHICHTEN HAKLER 2022
OXFORD SHOE MADE FROM OLD LEATHER
WORKING GLOVES

BRUCH COW 2020
ANKLE ZIPPER BOOT MADE FROM DEADSTOCK
LEATHER, SOLE MADE FROM RECYCLED
BICYCLE TIRE



PHOTOGRAPHY (FRONT)
BY DENNIS EICHMANN

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Larissa Falk

Take it. It's yours and yours alone. Not his, not hers, not theirs. Overaccentuate it until it's grotesquely beautiful—for you. To antagonize the male gaze we grew up with, Larissa Falk's designs call on you to make your body, your appearance your own. She **challenges power structures** which have long been imprinted on women and men by entrenched societal ideologies that give rise to non-consensual interactions and unsolicited male attention. Drawing from the experience of the female members of her family living and working in a rural tavern environment, she crafts silhouettes and lines of sight of the female body in an over-exposed manner, reclaiming ownership and proud agency over one's own.

Eventually. This is mine.

Larissa Falk, is a womenswear designer based in New York City, USA and Vienna, Austria. The characteristics of her designs are recognizable through her bold silhouettes, elements of fetishism, new materiality, and her specific three-dimensional knitting techniques, with sharp attention to detail. Larissa Falk aims to modify common ideas of bodies, silhouettes, and garments by challenging the construction and surfaces of clothing. She extends the female physical appearance of the wearer by deforming the exterior and creates a cover for the body by doing so. She represents self-expression and self-confidence and pushes the limits of fashion design through her approach.



ON
DISPLAY

SCULPTURED BODY 2021
SCULPTURED VINYL SKIRT
SCULPTURED VINYL TOP

WET HAIR 2021
TAILORED COAT WITH APPLIED SYNTHETIC HAIR
VOLUME DENIM PANTS

BODY IMPRINT 2021
COTTON SHIRT WITH BODY PRINT
VOLUME WOOL PANTS
COTTON TOTE BAG WITH APPLIED SYNTHETIC HAIR

PHOTOGRAPHY (FRONT)
BY ANNA SKURATOVSKI
LEA SOPHIA MAIR

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ALL YOU REALLY NEED TO KNOW IS
I'M JUST LIKE YOU.

Kids of the Diaspora

And finally you belong. The fluidity of a diasporic identity as the status quo. A bold and loud approach yet delicately interwoven with poetry and film draws you into a community of like-minded people. Kids of the Diaspora builds an ever-expanding intersectional space, deconstructing and toppling bit by bit the concept of minorities, borders, heteronormativity, racism, sexism, otherism, ableism. What if your design practice is **championing community and identity**? What if your garments provide a place of refuge, a destination and origin alike?

**Tell me can you elude yourself
from this—this feeling of belonging?**

Kids of the Diaspora was founded in Vienna, Austria by Leni Charles in 2016 and joined by Cherrie O. in 2017. KOTD is a poetic fashion movement which finds its inspiration in contemporary dimensions of diaspora. “We are closer to each other than we think – our roots run deep” forms the key message of the label and is expressed in fashion and events, music videos, visual poems, exhibitions, and documentaries. The label embraces all cultures and goes beyond being merely a fashion brand through creating a community that connects over empathy and experiences they have in common.

ON
DISPLAY

KOTD IDENTITY BAG 2021
DEEP BLACK FANNY PACK, PRODUCED FROM
DEADSTOCK ORIGINATING IN VIENNA, LIMITED
EDITION, MADE IN VIENNA
WORDS BY MKA

KOTD DURAG 2021
DEEP BLACK DURAG EMBROIDERED WITH THE
MESSAGE “OUR ROOTS RUN DEEP”, PRODUCED
FROM DEADSTOCK ORIGINATING IN VIENNA,
LIMITED EDITION, MADE IN VIENNA
POEM ON THE BLOODLINE TAG BY MKA

KOTD CREWSOCKS 2017
WHITE RECYCLED COTTON CREW SOCKS WITH
THE MESSAGE “NEVER LOST BUT FOUND” WRITTEN
BY TEJU ADISA-FARRAR FOR KIDS OF THE DIASPORA

KOTD PROUD KID SOCKS 2021
WHITE RECYCLED COTTON CREW SOCKS WITH THE
MESSAGE “PROUD TO BE THAT KID” WRITTEN BY
CHERRIE O.

PHOTOGRAPHY (FRONT)
BY ERIC ASAMOAH

KOTD EMBROIDERY SHIRT 2016
UNISEX ORGANIC COTTON SHIRT IN DEEP BLACK
EMBROIDERED WITH THE MESSAGE “OUR ROOTS
RUN DEEP”, MADE IN VIENNA
POEM ON THE BLOODLINE TAG BY TEJU
ADISA-FARRAR

KOTD AMBASSADOR SHIRT 2016
WHITE ORGANIC COTTON SHIRT WITH A LOAD-
ING MAP OF THE DIASPORA IN THE BACK WITH
THE MESSAGE “OUR ROOTS RUN DEEP”, MADE IN
VIENNA
POEM ON THE BLOODLINE TAG BY VINCENT JAKABB

KOTD DECONSTRUCT SHIRT 2022
ORGANIC COTTON SHIRT EMBROIDERED WITH MES-
SAGE “DECONSTRUCT THE CONCEPT OF MINORITY”,
MADE IN PORTUGAL AND AUSTRIA
POEM ON THE BLOODLINE TAG BY CHERRIE O.

KOTD DECONSTRUCT CAP 2021
ORGANIC COTTON CAP EMBROIDERED WITH THE
MESSAGE “DECONSTRUCT THE CONCEPT OF MI-
NORITY”, MADE IN PORTUGAL

KOTD THE ACTIVIST HAT 2022
DEEP BLACK BERET, IN COLLABORATION WITH
MÜHLBAUER

KOTD SKATEBOARD 2022
SKATEBOARD, IN COLLABORATION WITH THE
SKATE COMMUNITY GOSKATE IN ABUJA, NIGERIA



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Mühlbauer

Her knowledge. She carries it in her hands. The dampness of the felt tells her that it is time to dry. She understands that the forms and trimmings her hands are giving to the straw will determine the fit for its wearer. And tell her story of a milliner. A woman, a mother, a grandmother, and a great-grandmother—passing down this knowledge for her great-grandson to **redesign a legacy**. The way he crafts reflects his way of thinking, extending the legacy of a family to that of an artist community and collectively breaking with bourgeoisie expectations by producing locally and responsibly. And catering to a new dissenting audience, provoking a gaze, her eyes are sheltered by the brim of her hat.

She knew, her making is also thinking for a better future.

In 1903 Julianna Mühlbauer opened a small millinery with adjoining shop in the Viennese suburb of Floridsdorf. Now in its fourth generation, **Klaus Mühlbauer** has been managing the company since 2001. He guided the traditional Viennese enterprise back to its roots—headwear—and is responsible for the internationalization of the brand and product. In collaboration with designers Nora Berger and Madeleine Bujatti, he designs hat collections supported by a distinguished hat maker and millinery team in the Viennese factory. Dedicated artisans and materials sourced worldwide come together in Vienna. New forms are characterized by a mix of traditional, unusual, and contemporary approaches. The campaigns for each collection build an essential part of the brand. Together with established photographers and artists, they develop aesthetically contemporary and at times provocative catalogues, which often become collector's items themselves.

ON
DISPLAY

CLOCHE ART FAY 2021
WIDE-BRIMMED CLOCHE. FROM THE COLLECTION
"STITCHES", 100% PARASISOL STRAW, WITH THE EM-
BROIDERY "MÜHLBAUER" AND "HAT"

POSTERS FROM LEFT TO RIGHT,
TOP TO BOTTOM:

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "SHELTER", A/W 2020/21, PHOTOGRA-
PHY BY MARIA ZIEGELBÖCK, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "BLOB", A/W 2022/23, PHOTOGRAPHY
BY MARIA ZIEGELBÖCK, DIGITAL PRINT

PHOTOGRAPHY (FRONT)
BY MARIA ZIEGELBÖCK

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "VIENNA", S/S 2021, PHOTOGRAPHY
BY MARIA ZIEGELBÖCK, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "TRACHT", S/S 2022, PHOTOGRAPHY BY
MADELEINE NOSTITZ, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION A/W 2013/14
KASIMIR, ARTWORK BY JAKOB LENA KNEBL,
2012, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "SWEAT", S/S 2019, PHOTOGRAPHY
BY MARIA ZIEGELBÖCK, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "CAMPING", S/S 2021, PHOTOGRAPHY
BY MARIA ZIEGELBÖCK, DIGITAL PRINT

PHOTO, PART OF THE CAMPAIGN FOR THE
COLLECTION "STITCHES", S/S 2022, PHOTOGRAPHY
BY MARIA ZIEGELBÖCK, DIGITAL PRINT



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Amaeena

The qualities of cloth hold power. Of representation, of memories. Of politics. They trigger emotions and foster inspiration. Interwoven with the human condition, ingenious styles emerge: never not speaking their mind. Clearly and boldly. With her unisex label Amaeena, Anna Menecia Antenete Hambira **fabricates cultural textures** that spur the socio-political responsibility of fashion.

Speak your truth as you wear it.

Anna Menecia Antenete Hambira is a fashion designer with Namibian and German roots. With the label Amaeena she not only wants to give visibility to marginalized groups such as BIPOC and LGBTQ through her work, but also to instill pride and self-confidence in all people, regardless of their clothing size, sexual orientation, or skin color. Besides her work as a fashion designer, Anna Menecia Antenete Hambira also works as an artist and creative director in Vienna, Austria.



ON
DISPLAY

HOW TO FASHION WITH AMAAENA 2021
VIDEO, 3:07 MIN.
PRODUCER: AUSTRIAN FASHION ASSOCIATION

THE VIDEO SERIES HOW TO FASHION SHOWS AUSTRIAN FASHION DESIGNERS AND LABELS WORKING IN AUSTRIA. IT FOCUSES ON TOPICS SUCH AS SOCIO-POLITICAL RESPONSIBILITY, SUSTAINABILITY, INCLUSION, AND INTERDISCIPLINARITY, WHICH ARE JUST AS CRUCIAL FOR SOCIETY AS THEY ARE CENTRAL TO THE WORK OF THE LABELS PRESENTED. HOW TO FASHION IS AN ONGOING KNOWLEDGE TRANSFER PROGRAM LAUNCHED IN 2020 BY THE AUSTRIAN FASHION ASSOCIATION IN COOPERATION WITH THE VIENNA BUSINESS AGENCY.

PHOTOGRAPHY (FRONT)
BY ANNA BREIT

Crafting FASHION FOR Possible **FUTURES**

AN EXHIBITION PROJECT

BY THE

AUSTRIAN FASHION ASSOCIATION



Rudolf

Care is amplified. With each piece, each naturally dyed thread, you understand how you have to look after it. The comfort it provides, you want to keep all of it for a future to come. A good one. Because you understand this care that you need to keep up is not limited to a clothing item. It has to be expanded to everything that is around you. Rudolf, a Viennese knitwear label, **cultivates longevity** with the use of natural fibers and vegetable dyeing methods. It focuses on the life cycle of a product, stretching from design to sustainable materials and local production.

**In the interconnectedness of things,
which make our world,
everything has an impact.**

Rudolf was founded in 2014 by textile designer Antonia Maedel and textile chemist Lisa Mladek, and together they create long-lasting fashion and home-ware from knitwear. The label is highly invested in local production and committed to finding ways of reducing its environmental footprint. Circular concepts and learning more about minimizing waste and pollution in their processes are a fundamental part of the founders' practice. All Rudolf's materials are dyed in Vienna, Austria with natural dyes. Rudolf pieces are designed to be adaptable and worn in different ways by different people. One-size and unisex pieces are intended to accompany their wearer for many years.



ON
DISPLAY

HOW TO FASHION WITH RUDOLF 2021
VIDEO, 4:15 MIN.
PRODUCER: AUSTRIAN FASHION ASSOCIATION

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PHOTOGRAPHY (FRONT)
BY MARK GLASSNER

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Julia Koerner

An algorithm created from the structure of nature itself: this mesmerizing composition of a butterfly's wing. Produced with the coolness of technology, it folds and expands into an intricate, fluidly moving fabric. The piece of clothing wraps itself airily around the body, and at the same time superimposes itself as armor for a vulnerable torso. This approach presents a chance, which transforms Nature into a print-on-demand garment, produced in-house and locally. A prospect which steers clear of overproduction, reduces carbon footprint, and minimizes unnecessary waste. Julia Koerner is **a trailblazer in the future of garment production**, stretching the possibilities of technology and the natural world with its endlessly beautiful geometric and organic structures.

I can hardly wait for the disruptive impact of all of this. Can you?

Julia Koerner is an Austrian designer who is based between Los Angeles, USA and Vienna, Austria. She uses generative design tools and 3D printing technology to work across an array of disciplines including architecture, fashion, and product design. She is the founder of her own practice JK Design and the fashion label JK3D, specializing in digital design for 3D printing and holds a teaching position at UCLA Architecture and Urban Design department. Her collaborations involve 3D printed fashion pieces developed with haute couture houses for Paris Fashion Week and Oscar-winning 3D printed costumes for Hollywood productions.



ON
DISPLAY

SETAE JACKET 2019

MULTICOLOR 3D PRINTED JACKET,
32 × 26 × 45(H) CM
POLYJET, 3D PRINTED ON STRATASYS J750TM
3D PRINTING SYSTEM, WHITE DENIM AND SILK
PART OF THE CHRO-MORPHO COLLECTION
BY STRATASYS

ARID DRESS 2020

POLYJET, 3D PRINTED ON STRATASYS J750TM
3D PRINTING SYSTEM, 100% HEMP AND TULLE
RE-FREAM RESEARCH PROJECT "DIGITAL VOGUE -
BETWEEN ORGANIC AND SYNTHETIC PROCESSES"
IN CO-CREATION WITH TECHNOLOGY PARTNERS
STRATASYS, HARATECH, PROFACOR AND
THE DEPARTMENT OF FASHION & TECHNOLOGY,
UNIVERSITY OF ART AND DESIGN LINZ. THE
PROJECT IS PART OF S+T+ARTS, EUROPEAN
COMMISSION. THE WORK LEADING TO THIS
INVENTION HAS RECEIVED FUNDING FROM THE
EUROPEAN UNION HORIZON 2020 PROGRAM
UNDER GRANT AGREEMENT NO. 825647.

PHOTOGRAPHY (FRONT)
BY JULIA KOERNER

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