H3K

Haus der
elektronischen
Künste   Basel

Making FASHION Sense

16.01.2020-8.03.2020

Wednesday, 15.01.2020, 11 a.m.: Press tour
Wednesday 15.01.2020, 6 p.m., Keynote by Karinna Nobbs, futurist and researcher "Feeling Digital FASHION"
Wednesday 15.01.2020, 7 p.m., Opening

Opening at the beginning of the new year, the exhibition Making FASHION Sense showcases the radical transformation of fashion through technology. Robot arms and mixed reality, holograms and drones have all paraded down international catwalks. *Making FASHION Sense* focuses on the impact of technology upon creative processes in the fashion industry, as well as on artistic paths leading towards increasing sustainability: Fashion which makes sense.

The exhibition explores technology as a transformative tool for artists, designers, as well as for the wearers of clothing, generating a reinvention of fashion systems. While hyperfunctional materials already monitor our biometric data in everyday life and sports activities, this exhibition showcases artists and designers who develop experimental augmented fashion objects, investigating new perceptions of our environment and human interaction which make us think in new ways. Using new materiality, they create creative fashion processes which stimulate the human senses, perceive the wearers and their surroundings, change our perspectives, and make sense in the current geopolitical context.

Experiencing fashion ranges from spiritual solace to discomfort. Garments can enforce uniformity or foster artistic expression. How do programmable garments express our bodies? Can fashion technology reorient not only our gestures, our wellbeing, our experience of others, but also our creative perspectives? Can fashion shelter us from others, from a dystopian future, or is it distorting the collective notions of ourselves?

These artists and designers create fashion that - by using technology - is not only transforming silhouettes, but production systems. Based on sustainable production ethics, they create new fashion semantics with a deeper purpose. A selection of works were created for the exhibition, such as the new designs by Freya Probst, BioBabes and KnitGeekResearch.

Curators: Sabine Himmelsbach and Katharina Sand

Artists and Designers : Alfatih, Salome Asega, Robbie Barrat, BioBabes, Hussein Chalayan, Carole Collet, Clara Daguin, Charleen Elberskirch, Clara Escalera, Ying Gao, Christophe Guberan, Adam Harvey, Jun Kamei, Kazuya Kawasaki, Flora Miranda, Yuima Nakazato, Freya Probst, Ling Tan, TheKnitGeekResearch, Giulia Tomasello, Iris van Herpen

Photo Credit: Robbie Barrat, Neural Network Generation, 2018

![H3K logo]

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Exhibited works:

With BASE (2019), presented for his diploma at the École cantonale d'art de Lausanne (ECAL), the Swiss designer **Alfatih** introduces a concept of fashion for digital spaces, and thereby an alternative fashion economy. The project includes a collection of filters for Instagram/Snapchat, a series of garments that can be used for avatars in the game Grand Theft Auto, as well as an interactive installation/performance presenting the concept of the brand BASE.

American artist **Salome Asega** investigates future archives in the context of identity and diversity with her IYAPO Repository (2019). The interactive "Sensory Suit", presented in a video, is part of this resource library of technological artefacts and design creations, of digital and physical artefacts, which she creates in participatory workshops to affirm and project the future of people of African descent.

For "Neural Network Balenciaga" (2018), **Robbie Barrat** (USA) designed a clothing collection with the help of artificial intelligence (AI). Feeding a programmed algorithm previous designs from the fashion label Balenciaga, allowed it to recognise various cuts of clothing and fabric patterns and colours, and then to generated new designs. To explore this experimental potential of fashion generated with AI further, the artist produced a clothing collection for Mushbuh.

The multinational artists' collective **BioBabes** (Thora H. Arnardottir, Noor El-Gewely, Jessica Dias, Ingried Ramirez) uses the science of biology to rethink clothing designs. Their designs feature a variety of materials and manufacturing processes that include living organisms and organic materials. They aim to introduce the new field of biofabrication and biodesign to a wider public. For this exhibition, the collective is developing a new work, which will be shown here for the first time.

Technology and transformation are central for the oeuvre of the Turkish Cypriot-British fashion designer and conceptual artist **Hussein Chalayan**. The water-soluble clothing in his collection "Pasatiempo" (2016) explores innovation, transience and materiality. On his Paris Fashion Week Spring Summer 2016 runway, white, uniform-like clothes dissolved when doused with gushes of water to reveal a 3D material design beneath.

The British designer **Carole Collet** researches at the intersection of bioscience and design in order to develop sustainable models of biofabrication. Her project "Biolace" (2019), displayed in the exhibition, investigates plants from whose roots fabrics grow. Plants are becoming living machines, and will in the near future be usable to fabricate not only for foodstuffs, but also – with the help of synthetic biology – textiles.

Clara Daguin is a French designer whose collections harmonise technology with artisanal savoir-faire. "Aura Inside" (2018) is a hybrid between garment and interactive art installation. The hand-embroidered silhouette of the dress, the motifs of which are inspired by the idea of the infinite and immaterial, reacts via temperature sensors to the heat of the body, seemingly making the wearer's aura radiate.

In her work "Standard T" (2019) submitted for her diploma in the Masterstudio Design course at the FHNW College of Art and Design, Basel, **Charleen Elberskirch** combines critical thinking, scientific discovery and aesthetic experience. The t-shirt serves both as a research tool and a vehicle for making the complex connectivity within the Fast Fashion industry visible, touchable and even partially wearable. Gathered data here functions as raw material in the context of global research for the design and story of the artefact.

In "Hyperstition" (2018), the Spanish artist **Clara Escalera** uses Augmented Reality to create fashion that experimentally and playfully explores the boundaries of fashion creation. "Hyperstition" is free from any limit imposed by materiality and alternates between a virtual and real space. Identities are augmented and modified by additional layers of fictionality, the artist defines herself as an identity designer of the future.

The interactive installation "flowing water, standing time" (2019) by the Quebec-resident Swiss artist **Ying Gao** responds to the chromatic spectrum of its surroundings. This internationally renowned artist thus places

garments into a perpetual metamorphosis, oscillating chameleon-like in fluid interim state between immobility and movement, between being and becoming, between a presence to the world and the self.

"Active Shoes" (2019) by Swiss designer **Christophe Guberan** belongs to a series of "active textiles", which uses technology to radically question traditional production processes. By printing on stretch fabrics of varying layer thicknesses, he develops self-assembling designs which reconfigure themselves in preprogrammed shapes.

Critical responses to the increasing proliferation of surveillance systems are also appearing in fashion. "Stealthwear" (2012-2018) is a collection by the American artist **Adam Harvey**, fabricated with silver-plated fabric that reflects thermal radiation, enabling the wearer to avert overhead thermal surveillance.

"Amphibio" (2019) is a 3D-printed amphibian garment by the Japanese designer **Jun Kamei** that functions as gills. This speculative project by the Japanese designer is conceived as a solution for the rising sea levels caused by climate change : through innovative material processes it offers humans the possibility of breathing under water.

In "Algorithmic Couture" (since 2018), the Japanese designer **Kazuya Kawasaki** and his collective Synflux pursue the goal of Zero Waste Fashion Design for a more sustainable future. An algorithm and a 3D-CAD programme automatically create Zero Waste cutting patterns that can be tailor-made. These technical innovations could revolutionise made-to-measure manufacturing, on a large scale.

The Austrian fashion designer **Flora Miranda** exhibits a dress from her "Deep Web Collection" (2019), a visualisation of her highly original approach to machine learning, investigating the process whereby a machine can be taught what clothing is and how it is made. The dresses reproduce the stereotypes of femininity, playing with the strict categorisation a computer implies, and with the ways in which computers attempt to deal with a plethora of genders.

The Japanese designer **Yuima Nakazato** develops sustainable production methods for his Haute Couture collections. For his "Hamonize Collection" (2018), not only does he recycle existing industrial materials and products, but his "Unit Constructed Textile" concept also makes it possible to replace and reconfigure design elements and achieve new compositions. Harmonisation in the true sense of "One small step for a man but a giant leap for mankind".

The Chinese-German artist **Freya Probst** presents garments based on roots in her "Wurzelwerke" ("Rootworks", 2019). Playful interaction and experimentation with plants give rise to objects in which the growth of roots is transposed on to larger surfaces and clothing patterns. These unique creations exhibit an aesthetic of natural structures that cannot be copied by humans.

Ling Tan is a British designer and software developer whose research specialises in Social Wearables and community participation. "Supergestures" (2019) is a participatory project that was carried out by a group of collaborators in Manchester, and investigates the relationship between the urban space and its impact on people's daily lives with the help of wearable technology.

The Swiss collective **TheKnitGeekResearch**, based at the Haute école d'art et de design (HEAD-Genève / HES-SO) in Geneva, investigates creative approaches for knitting processes and alternatives to industrial mass production methods and machinery. The collective explores hybrid manufacturing methods between low and high tech, making and automated production, to restore the tools of production back into the hands of fashion designers. During the exhibition, two knitting machines, a hacked vintage model and a newly developed one, will knit visitors' comments on the exhibition live.

Giulia Tomasello is an Italian interaction designer specializing in women's health who combines biotechnology, interactive apparel and innovation in her work. The exhibition presents her projects "Fheel" (2014), a 3D-printed

shoe that monitors body temperature and reacts to weather changes, and "Future Flora" (2019), her current research in the field of fashion, health and bodily well-being.

The Dutch designer **Iris van Herpen** is regarded as a pioneer in contemporary fashion. In her creations, she uses technology both conceptually and in the construction of her sculptural and avant-garde garments. In her Haute Couture show "Voltage", she the concept of electrical voltage into clothing. The "Mirror Dress" (2013) from the collection illustrates an early work of the artist at the experimental intersection of fashion and technology.

The **Forschungsgruppe Produkt & Textil der Hochschule Luzern** (Research Group Product and Textile, Lucerne University, HSLU) presents a material space at the exhibition showcasing innovative textiles and yarns at the intersection of design, technology, and sustainability.

The HeK is subsidised by the Christoph Merian Foundation, the Swiss Federal Ministry of Culture, the Canton of Basel-Landschaft and the Canton of Basel-Stadt.

Making FASHION Sense is generously subsidised by:

Communication activities and accompanying program

A comprehensive communications program accompanies the exhibition. There will be regular guided tours in German, English and French. Every Sunday during the exhibition, there will be a free tour (in German) at 15:00. Curator tours will be offered on 16.01.2020 (Katharina Sand) and 05.03.2020 (Sabine Himmelsbach).

16.01.2020, 14:00-16:30: Growing Fabric - Workshop with Freya Probst
Roots are something well known, but under the earth they are difficult to observe. Freya Probst's root dresses reveal the growth processes and finely woven structure of roots - an underground aesthetic that cannot be copied by humans. In the workshop Freya Probst shows her experiments with different roots and their growth, which she influences e.g. by the positioning of the plant seeds or the limitation of the form.

17.01.2020, 18:00-02:00: Night at the Museum "Fashion & Selfie"
What are you wearing? At the HeK, the Museum Night visitors not only experience an exhibition exploring fashion and technology futures, but also a gigantic participatory selfie-exhibition, "Point of View", by the German artist Aram Bartholl, the seductive interactive portrait machine "LIMINAL" by the Canadian artist Louis Philippe Rondeau and a workshop for fashion accessories. The Geneva collective TheKnitGeekResearch will be giving a live knitting performance as part of exhibition.

21.01.2020, 18:30: Fashion as Behavioural Objects
Short presentations and panel discussion with Anja Cronberg (editor Vestoj, London), Emanuele Quinz (design historian and theorist, EnsAD Paris) and Christophe Guberan (designer and researcher, ECAL and MIT Self

Assembly Lab) on the topic of Fashion, Movement and Behaviour. How does technology influence our physical and digital experience of fashion - and the creation of fashion? Does new materiality imply new experiences and awarenesses? Moderation: Katharina Sand

01.02.2020, "BadLab – DIY or Dye" – DIY Workshop on plant printing and toxicity in our textile industry
Workshop with the BioArt artist Maya Minder. Further information will soon be available on hek.ch.

09.02.2020, 14:00-17:00: Family Sunday
We invite families to discover the current exhibition together and to a mini workshop. Together with electronic textile designer Sophie Kellner, we experiment with colour that changes with temperature.

13.02.2020, 18:30-21:00: Bits and Bites - Exhibition talk with Lela Scherrrer
Swiss fashion designer Lela Scherrer frequently collaborates with designers and artists. Do new materials change the balance between individual and society? What is their value and potential? How do digital developments impact her work? We explore the exhibition in a joint dialogue with Lela Scherrer. Followed by the opportunity to develop an in-depth conversation accompanied with refreshments.

14.02.2020, 10:00-12:00: HeK+ work observations - encountering the art of the digital present in a decelerated way
Every person perceives works of art differently. The aim of this workshop is to exchange amongst each other on about a selected installation. This time, the focus is on Freya Probst's root dresses. We discuss fashion, patterns and sustainable materials.

21.02.2020, 16:00-18:00: Presentation of the workshop "Sympoieses" with Giulia Tomasello
The workshop takes place in cooperation with the HeK as part of the Masterstudio Design course at the FHNW College of Art and Design to accompany the exhibition from 17.-20.2.2020.

08.03.2020, 14:00-17:00: Grosselterntag
We invite all grandparents and their grandchildren to discover the current exhibition and a mini workshop together.

08.03.2020, 17:00-19:00: Interactive Fashion & Identity
Short presentations and panel discussion with Christiane Luible (director, Fashion & Technology, Linz University), Clara Escalera (artist, Madrid) and Ling Tan (artist, London). What future perspectives does technology offer for fashion creatives and wearers? How does fashion innovation impact society? Moderation: Katharina Sand

Workshop talk with Léa Pereyre, drone costume designer at Verity Studios
Date and time will soon be published on hek.ch.

Workshop „CV Dazzle" - Anti-face-detection makeup tutorial
Real-time face detection is used widely in mobile phone apps, web apps, robotics, and for scientific research. In this workshop we learn to understand Open CV face detection works and experiment with hair styling and makeup designs to protect ourselves from automatic face detection. This workshop is based on a concept by artist Adam Harvey. Date and time will soon be published on hek.ch.

Information:
HeK (Haus der elektronischen Künste Basel)
Freilager-Platz 9, 4142 Münchenstein/Basel

Press tour: Wednesday, 15.01.2020, 11:00

Presentation by Karinna Nobbs: Wednesday, 15.01.2020, 18:00
Opening: Wednesday 15.01.2020, 19:00
Exhibition dates: 15.01. – 08.03.2020
Opening hours: Wed-Sun, 12:00-18:00

Entry: 9 / 6 CHF (concessions)
Public guided tours: Every Sunday at 15:00, in German
For more information: www.hek.ch

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About the HeK (House of the Electronic Arts, Basel)
The HeK is the Swiss national competence center dealing with all forms of art that express themselves through new technologies and media and reflect these. Its interdisciplinary approach enables the HeK to afford a wide public insight into art production across a range of genres in the encounter of art, media and technology. The HeK devotes itself to current themes and issues of society and technological and aesthetic developments in a varied program of exhibitions, small-scale festival formats, performances and concerts. In addition to its events and exhibitions, the HeK also concerns itself with collection methodologies and the conservation of digital art.