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Coding/Recoding/Defining/Redefining: Discussing Boundlessness and Anticipation in the Fashion System, 1998–2011

Rainer Wenrich

Abstract

The article presents the boundlessness of the fashion system and its various references by analysing the label, fabrics interseason, through which Wally Salner and Johannes Schweiger infused the fashion world from 1998 to 2011. The designers represented a deconstructive idea as a base for an international meshwork embracing art, fashion, graphic design, and electronic music. A concurrent and ongoing activity was the interpretation and translation of fashion codes. Fabrics interseason anticipated a number of upcoming fashion experiments using the musical technique of sampling as the contemporary modus operandi.

“Thinking through fashion, like thinking through any cultural processes and experiences, is an exciting and challenging exercise.”¹

Introduction

The following elaboration is based on a selection of concepts and theories taken from philosophy and cultural sciences, paving the road for an emerging history of fashion studies as part of cultural studies, which has been ongoing since the 1970s. These ideas will serve to clarify the work of an exemplary artistic and design team from Vienna, Wally Salner and Johannes Schweiger, and their fashion label, fabrics interseason. The label was introduced on the fashion plateau in the late 1990s. By centring and analysing selected garments within the interseason portfolio, the concept of critical studies is used as a blueprint for research, with its foci on interdisciplinarity and the philosophical implications of discursive thinking.²

When the German philosopher, Walter Benjamin, discussed fashion as an indicator for the dawning modernism at the end of the nineteenth century,³ he framed a chapter in his unfinished Arcades Project (written between 1927 and 1940) and stated,

Yet fashion is in much steadier, much more precise contact with the coming thing...Whoever understands how to read these semaphores would know in advance not only about new currents in the arts but also about new legal codes, wars, and revolutions.⁴

Benjamin here used the word, semaphore, as a synonym for a group of signs, or in a broader sense, a carrier of signs or codes. Apparel is a container of codes and these thoughts mean more than only intending to contour the anticipative potential of fashion. From that very moment on, fashion was coined and positioned as a social marker, a considerable system of codes, and an iconologic signature to explain and to complete the manifold facets of cultural history.

Long before the concept of fashion studies was gaining its way into the research discourse of the humanities in the 1990s and helped (at least partly) to rescue fashion from the vivid maelstrom of blunt

frivolity, Benjamin's ideas empowered a valuable discussion of fashion as a cultural practice. His anticipative way and mode of thinking, therefore, became one of the most sustainable commonplaces in the theoretical approaches to fashion.

The next step in forming an intellectual foundation refers to the French philosopher, Michel Foucault, and his theory of the discourse. In Foucault's framework, titled, *Archaeology of Knowledge*, the philosopher introduced the definition of the discourse, which can be transferred in usage when analysing fashion as a cultural practice and garments in general. If one takes fashion as a complex and dynamic system of signs and codes as already mentioned above, and eventually as a Foucauldian discourse, then fashion research is, as Foucault described, "... a task that treats discourses not as an entity of signs ... but as practices, that systematically form the items they are talking about."⁵

Fashion, therefore, is equipped with the potential to be regarded as a serious and profound academic topic, and garments can be analysed as a system of signs and codes. Over and above, and again in a Foucauldian sense, fashion can also be regarded as a heterotopia, an ephemeral system of the feast or celebration. Foucault continued by also naming it *chronic heterotopia*.⁶ This is the opposite of an accumulation of time (eg, in a museum, library, or archive) insofar as the garment as an object of analysis forms a specific type of heterotopia. It accumulates time in other ways. Fashion can be regarded as an interdiscursive cultural topic, and there are many reasons for doing so.⁷ One will find this issue as another important central theme of current research work in fashion studies and fashion theory. It is framed by many aspects, such as the garment as an artisan's signature and a visual dialogue along with art- and costume-historical, sociological, political, and philosophical facts and issues concerning gender and diversity.⁸ These are all mingled together with the presentation of costumes in various kinds of unusual exhibition and presentation contexts.⁹

Fashions studies theorist, Heike Jenss, stated that Elizabeth Wilson's *Fashion and the Postmodern Body*, published in 1992,¹⁰ was a key moment for fashion studies and is in *statu nascendi*:

...Wilson contextualises the rising academic interest in fashion and dress with the discourse around postmodernity and the end of grand narratives: the breakdown of totalising narratives and overarching theories underpinning the idea of western modernity and civilization from the eighteenth century onward, in which fashion and its idea of continuous change had been conceptualised as a sign of the progress and modernity of the West and its superiority and distinctiveness from the rest.¹¹

fabrics interseason: A Fashion about Fashion

With a close and sharp focus on the Viennese label, fabrics interseason, Wally Salner and Johannes Schweiger started in 1998 to explore clothing codes through a sociopolitical approach to fashion rituals. Although the label embarked on the fashion system in 1998 and closed in 2011, their nuanced criticality still echoes today, in contrast to the hyperexposure of the volatile fashion industry.¹² It is important to mention that the work of fabrics interseason appeared in the hurly-burly of fashion at a turning point after a decade of bold logo-centrism. When fashion studies was initiated as a serious academic discipline, it was accompanied with specific academic programmes at universities and art colleges among the Anglo-American scientific community. In an extensive and revealing overview, fashion studies researcher, Elke Gaugelé, localised the beginning of the fashion studies in the mid-1980s and named a group of theorists providing the incentives for this growing academic field.¹³

When it comes to displaying garments, Andrew Bolton, head curator of The Costume Institute at The Metropolitan Museum of Art in New York, positions the presentation of fashion as a marriage of connoisseurship with cultural theory, and sees his interest in fashion within a wider social and psychological context.¹⁴ Together with the theoretical framework elaborated above, the latter is an additional and useful focus to iteratively open layer upon layer of the discussed garments.

The timeframe of the last two decades of the twentieth century gave way to the near amalgamation of art and fashion when the border between pieces of clothes, art, and fashion photographs and exhibiting them seemed blurred. Looking back to the protagonists of contemporary fashion of the 1980s and 1990s, one considers Japanese fashion designers, Issey Miyake, Yohji Yamamoto, and Rei Kawakubo with her label *Comme des Garçons* (Like the Boys) and their opening doors to the conceptualisation of fashion. This became obvious when observing the designers' clothing modified to galleries presenting clothes as art. Some Japanese fashion designers collaborated with artists, including the likes of Cindy Sherman, Helmut Lang with Jenny Holzer or Louis Vuitton with Takashi Murakami, amongst others. At the close of the twentieth century, the fashion system as such opened the window fancying influence between art, society, and politics. In doing so, fashion was sometimes recognised as a pacemaker for all creatives and so could also serve as a role model for the multidisciplinarity of the creative process at the dawning of the twenty-first century. Art, fashion, pop culture, cultural and gender studies all became part of the cultural sciences. Artists and designers were more and more respected as researchers with the results of their work as the culmination of a process of cognition.

It seemed to be the perfect moment in time when artists and designers, Wally Salner and Johannes Schweiger, entered the art and fashion world in 1998 with their label, fabrics interseason. The aesthetic production of fabrics interseason was therefore localised in a timeframe wherein the scientific discourse on fashion was in an atmosphere of departure.¹⁵ The label, fabrics interseason, reached an intensive level of debate, expanded boundaries of fashion practices, and anticipated fashion tendencies and research practices regarding fashion theory and fashion studies.

fabrics interseason: The Conceptual Framework

The label, fabrics interseason, had a strong focus on socially relevant topics, using empirical research methods, and, thus following Foucault's discourse theory, a way to contour the topic by discussing it. "We permanently try to burst the various structures of the fashion system," was the credo of Wally Salner and Johannes Schweiger as conceptual artists, trained at the Academy of Fine Arts in Vienna and founding partners of the label, fabrics interseason.¹⁶ With the blending of different frameworks of reference, Salner and Schweiger created incisive signals. The quote mentioned above was also meant as a deconstructive impulse that became a core theme in fashion concepts of the late 1990s and the first decade of the twenty-first century. Sometimes this was taken for a bold attitude without content. With fabrics interseason it was something different and that was giving the label a certain exclusiveness. fabrics interseason was from the very first moment an international artistic network that consisted of fashion, art, graphic design, and electronic music.¹⁷

By using sampling as a method, fabrics interseason analysed multiple appearances and codes for coding and recoding, defining and redefining.¹⁸ In an interview with the author, Wally Salner stated:

Curator and theoretist, Tanja Widmann, cited (in a catalogue for fabrics interseason) a lyric by Daft Punk, buy it, use it, break it, fix it, trash it, change it, mail upgrade it, charge it, point it, zoom it, press it, snap it, work it, quick erase it... A deconstructive or quoting approach (dissecting, remixing, copy/cut/paste, morphing, sampling) is an artistic and stylistic device in my work to gain similarity and deviation at the same moment. This repetition of repetition forms difference.¹⁹

By using sampling as one of the core instruments in designing the garments, the result was not only the production of pieces at the interface of art and fashion, it was much more. Eventually, it was a discourse of fashion with fashion itself as the core topic – and fashion about fashion. Fashion history, trends, styles together with social, political and philosophical aspects were analysed to form an ongoing process of discussing fashion semiotics. This meant coding and recoding, defining and redefining garments. It formed a sustainable practice of producing garments that is still visible in many of the current fashion concepts.

Wally Salner reasoned the concept of coding and recoding, as follows:

My practical and theoretical approach to fashion was/is coined by a semiotic analysis and the deconstruction of the contemporary communication system, its surfaces and bodies. If you try to read contemporary fashion, its system, its production and its goods, then you will find codes, clusters, regularities of a contemporary modernism, its forms and the material language that will give you information about social, political, and ethical development processes. These codes will deplete, switch, or differentiate. They are not static signs but transform or lose their function, and then form a depleted (political) ornament. This process of surveillance (of codes and their transformation) mirrors my artistic process of designing fashion and my thinking of fashion.²⁰

Picking up the various influences, fabrics interseason took up sampling, a method used by musicians, and began to analyse the countless phenomena and codes in society, presenting them in the form of clothes. Wally Salner and Johannes Schweiger, trained as artists, had the artistic and manual background to produce (un)wearable clothes. Nevertheless, they entered the fashion world with their products backed up with elaborate concepts and the use of research methods from the social sciences.

fabrics interseason: The Collections through the Looking Glass

In the early summer of 1998, fabrics interseason presented its first collection in a parking garage near a train station in Vienna. CaSH fabrics, the name of the collection, followed the presentation of a perfume called CaSH, with the scent of money. The presentation was accompanied with the idea of limited editions and prototyping, thus, confirming the idea of sustainability of their concepts and ideas (Figure 1).²¹

What came next was another close view of socio-economic phenomena, such as consumption. This was also the case with the collection, titled, Shinjin Rui, in 1998. The shinjin rui were trendsetters with their focus on brands. The collection, Shinjin Rui by fabrics interseason was presented in a refrigerated storage house. The idea of the collection was the fact that shinjin rui had a lead position in the society, on the level of consuming goods, especially fashion brands. Therefore, this collection was a descriptive example for fabrics interseason's working process by taking a closer look to the phenomena that interfuse our society:



Figure 1

CaSH lookbook, fabrics interseason, Summer 1998, Vienna, Austria,
http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53.



Figure 2

Shijin Rui lookbook, fabrics interseason, 1998, Vienna, Austria,
http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53.

In the early 80s theuppies in Japan were called shinjin rui. ...They differ from otaku,²² because of their focus on external appearance. They are hyperconsumers following trends and suffering from label-syndrome. The latest trend for the shinjin rui is a tanned left arm that shows that the driver possesses an imported car with the steering wheel on the left side.²³

Based on the theoretical concept of the collection Shinjin Rui, and, at the same time, as a general explanation of fabrics interseason's processing, Wally Salner stated:

The system of the limited editions by fabrics interseason is based on the variable, wearable, or unwearable coordinates. With the help of these variable coordinates, the position of a point on a playing field, in space and time, can be focused. fabrics interseason sees itself as an interseasonal label aside from the ritualised or frequented fashion week rush hours (Figure 2).²⁴

Another collection was called Equinox, presented for the Autumn/Winter 2000/2001 season, in Vienna. Mourning dress was the signature topic of this collection, and it was presented in a religious parade-like performance. Wally Salner and Johannes Schweiger entered terra nova in the intermingling of art and fashion, but, most importantly, in the international context of the fashion system. The exchange of some of the well-established modes of presentation and the development of sign systems as an irritation of the familiar patterns of perception, more and more repeated ideas and concepts used in contemporary art and interwove them with an ongoing effect.

Keeping these ideas in mind, it becomes clear that fabrics interseason redefined fashion as a Foucauldian discourse by starting this process in the late 1990s. Their coining of new semiotic and semantic systems was, in the best sense, an anticipation of many ideas that belong to the ingredients of past, current, and future fashion productions (Figure 3).

With a close a look at the collection FEM in 2001, one can observe the bursting of the well-established runway presentations in favour of a sociological motivated dealing with the model of femininity in our society. Women were interviewed wearing the pieces by fabrics interseason.²⁵ The traditional runway presentation and the established aesthetics of fashion photography was suspended in favour of dealing with a specific and socially coined perception of women. The collection FEM was presented by using video interviews. The following results of the design process were based on intensive research on social political issues and discourses. The presentation of FEM also echoed the widely known Maison Martin Margiela shows of Spring/Summer 1998 where the pieces were brought in on clothes rails accompanied by a film and a clarifying text (Figures 4 and 5).²⁶

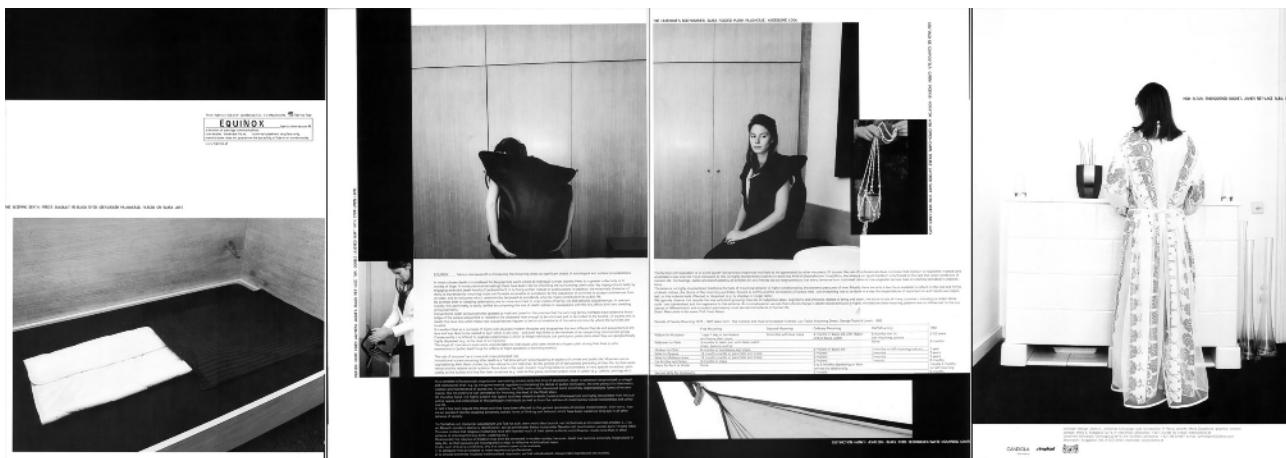


Figure 3

Equinox lookbook, fabrics interseason, Autumn/Winter 2000/2001, Vienna, Austria,
http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53.

Figure 4

(Visual noise) FEM look book (detail), fabrics interseason, Spring/Summer 2001, Vienna, Austria,
http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53.

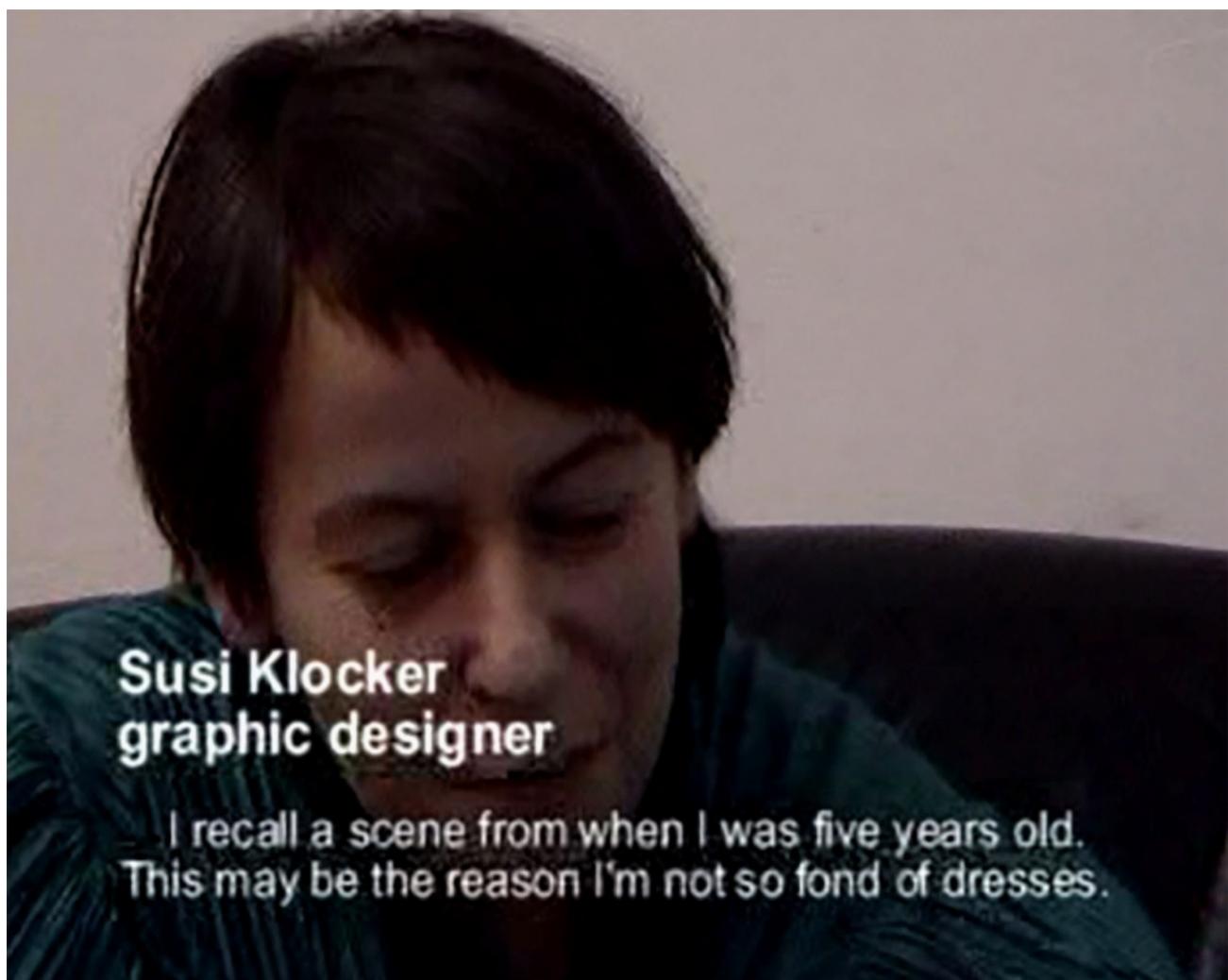


Figure 5

Still from the presentation video, (Visual noise) FEM,
fabrics interseason, Spring/Summer 2001, Vienna, Austria.

With the collection LODGE, Autumn/Winter 2001/2002, the label kept on track with their principle of coding and recoding. The secret societies, the lodges, became the epicentre of this collection:

There have probably been secret societies since the first homo sapiens formed the first community. Whether based upon principles of religion, politics, or philosophy, these societies all have certain common characteristics of structure and function. They are, by their very nature, exclusionary; they tend to have secret ways of recognising fellow members; they tend to have secret initiation rituals; and they usually develop their own myth-based histories and symbology.²⁷

The collection LODGE consisted of balaclava hats, frock coats, and dummy bellies made from fibreglass. Again one can also recognise intentional fractions, sudden approaches, and combinations (Figure 6).

Presenting Otherness

The well-established defilés on the runway were more and more exchanged by fabrics interseason presenting their fashion concepts at unusual locations or staging elaborated fashion-mEDIATECTURES. The often so-called superficial aestheticism of fashion was replaced by a differentiated concept of otherness and the deconstruction of fashion that was on the surface contaminated by luxury and glamour. Looking at exemplary fashion performances by Alexander McQueen, eg, The Horn of Plenty (Autumn/Winter 2009) ideals of beauty, functionality, and usability of the respected apparels in our society were



Figure 6

Lodge lookbook, fabrics interseason, Autumn/Winter 2001/2002, Vienna, Austria,
http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53.

questioned with radical means.²⁸ McQueen destroyed the fête champêtre of haute couture by presenting his collection in the environment of waste products of civilisation and the remains of past presentations. The designer also dissected the signatures by Christian Dior and Hubert de Givenchy. The models wore robes made from precious materials, they walked on high-heels and so raised fashion to the next level in the ongoing fashion circus. Fashion designers such as Alexander McQueen or Hussein Chalayan, who found their work positioned at the interface of art and fashion, took up the manifold possibilities offered by their system of creativity. They designed clothing and irritated the rhythm of collections, mimicked dress codes, used conventional materials and at the same moment unusual fabrics and patterns percolated with a complexity of meanings and cultural inscriptions. Wearing this apparel also meant an extensive process of recoding.

Felix Chabluk-Smith serves as another outstanding example of the young generation of designers. His Master Collection at the Royal College of Art in London, 2013, was partly purchased by The Metropolitan Museum of Art, New York. Chabluk-Smith presented a masterly and unconstrained handling with the history of fashion. With his collection called, *Disjecta Membra*, he used the collage as a modus operandi for his historic compositions. He used subtle cuttings and precious fabrics (Figure 7).²⁹



Figure 7

Felix Chabluk-Smith, *Disjected Membra*, 2013, Royal College of Art, London, England,
<http://fashionshowimages.com/wp-content/gallery/felix-chabluk-smith-rca-ma-13/dsc0568.jpg>,
accessed May 2018.

Conclusion

fabrics interseason used the modules of the fashion system, eg, the defilés, and transformed them to something completely new. The result, accompanied by intellectual rigour, was a kind of evidential reasoning based on sociological research and the limitation of availability as an issue from the very beginning. Wally Salner also referred to the paradigm of sustainability:

...With a relation to the discursive object on the side of the consumer, follower, fan ... sure, the object needs to be loaded as a desirable fetish. It isn't a quick consuming, but a steady, discursive process of loading by a cyclical, seasonal movement while the production of fashion and handcrafted limited editions, accessories, texts, exhibitions in the art context.³⁰

The designer regarded fabrics interseason with the focus on limitation but also as an artistic extension of thinking and producing of contemporary fashion, its forms and norms.

fabrics interseason replaced the runway presentation, the defilé as the established presentation loop of the fashion system, by introducing uncommon locations, without any enigmatic aesthetics, with a bursting and at the same time questioning the luxurious superficiality of fashion. The effect of this fashion concept

by fabrics interseason was constantly crossing borders. It was enriching the fashion system regarding the discourse in the Foucauldian sense; meaning, treating fashion as a serious, semiotic, and semantic area lined with theoretical and empirical research. The apparel thereby functioned as a perfect hub for visual communication in various directions. Its manifold semantic appearance and the historical, iconographical, and iconological influences that were inscribed in its shape and seams anchored it in the context of fashion but also provided an opportunity to discuss it with a binocular view of a piece of cloth as an image as well as an example of a costume-driven history of art.

What one finally detects are some interfaces between a language of fashion³¹ and the results of analysing the nexus of apparel, artistic signature, visual language,³² and art-, culture-, and costume-historical coordinates. Therefore, the multidimensional discourse helped to gain transparency and made it clear that the manifold dimensions of the presented apparel made visible the transformation of an artistic and societal coherence to a clothing-oriented and visual topology.

According to Pierre Bourdieu, fashion is a topic full of prestige and frivolity,³³ and to make it a decent topic of formalistic and image-scientific research is a process in the midst of humanities' stream of thoughts.³⁴ Art history, philosophy, semiotics, and finally sociology have paved the way since the beginning of the twentieth century to deal with all kinds of visual phenomena.³⁵ This is a crucial fact for the constitution of an interdisciplinary fashion theory that sees the academic concern with fashion as an aesthetic and ordinary phenomenon and foremost cultural practice as a core topic.³⁶ One can take the latter as a convenient blueprint so as to use the many aspects of coding/recoding/defining/redefining discussed in this paper.

Endnotes

- ¹ Agnes Rocamora and Anneke Smelik, eds, *Thinking through Fashion: A Guide to Key Theorists*, I B Tauris, London, England, 2016, p 1.
- ² Elke Gaugel and Jens Kastner, eds, *Critical Studies: Kunst- und Sozialtheorie im Kunstmfeld*, [Critical Studies: Art- and Social-Theory in the Art-Field] Springer VS, Wiesbaden, Germany, 2016, p 2.
- ³ Ibid, p 191. In this sense fashion is seen by Benjamin as a model of modernity, an idea coined by Charles Baudelaire who regarded the ongoing change as one of the core characteristics of fashion. According to Gaugel, Benjamin turned the continuous change of fashion into one of its constants. In doing so he confirmed the idea of fashion as a paradigm of modernity.
- ⁴ Walter Benjamin, *The Arcades Project*, Harvard University Press, Cambridge, United States, 1999, p 64.
- ⁵ Michel Foucault, *Archäologie des Wissens*, [Archaeology of Knowledge], Suhrkamp, Frankfurt am Main, Germany, 1981, p 74.
- ⁶ Michel Foucault, "Andere Räume," ["Different Spaces"], in Karlheinz Barck, Peter Gente, and Heidi Paris, eds, *Aisthesis. Wahrnehmung heute oder Perspektiven einer anderen Ästhetik*, [Aisthesis. Reception Today or Perspectives of a Different Aesthetic], Reclam, Leipzig, Germany, 1990, p 44.
- ⁷ Georg Simmel, "Philosophie der Mode, 1905," in Sonja Eismann, ed, *Absolute Fashion*, Orange Press, Freiburg, Germany, 2012, pp 47–57; Thorstein Veblen, "Theorie der feinen Leute, 1899," ["Theory of the Leisure Class"] in Gertrud Lehnert, Alicia Kühl, and Katja Weise, eds, *Modetheorie. Klassische Texte aus vier Jahrhunderten*, [Fashion Theory: Classic Texts from Four Centuries], transcript, Bielefeld, 2014, p 94.
- ⁸ Rainer Wenrich, "Postmodern Apparel and Visual Dialogue in the Works of Alexander McQueen," in Michael F Zimmermann, *Dialogical Imaginations: Aisthesis as Social Perception and New Ideas of Humanism*, Diaphanes, Zurich, Switzerland, forthcoming 2018.
- ⁹ There is ongoing and fruitful research on the presentation of fashion and its history, context, and affiliation with the art system. See Caroline Evans, *The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900–1929*, Yale University Press, New Haven, United States, 2013.

- ¹⁰ Elizabeth Wilson, "Fashion and the Postmodern Body," in Juliet Ash and Elizabeth Wilson, *Chic Thrills*, University of California Press, Berkley, United States, 1992, pp 3–16.
- ¹¹ Heike Jenss, ed, *Fashion Studies: Research Methods, Sites and Practices*, Bloomsbury, London, England, 2016, p 7.
- ¹² http://www.flashartonline.com/2017/02/promesse-du-bonheur-__fabrics-interseason/, accessed 30 November 2017.
- ¹³ Elke Gaugel, "Fashion Studies," in Elke Gaugel and Jens Kastner, eds, *Critical Studies: Kunst- und Sozialtheorie im Kunstmuseum*, *Critical Studies: Art- and Social-Theory in the Art-Field* Springer VS, Wiesbaden, Germany, 2016, p 196.
- ¹⁴ Charlie Porter, "Andrew Bolton: The Man at the Met," <http://www.ft.com/cms/s/2/d5ec8f46-c12d-11e5-9fdb-87b8d15baec2.html>, accessed 30 November 2017.
- ¹⁵ On the occasion of an exhibition by fabrics interseason at the Galerie für zeitgenössische Kunst, Leipzig (29 September 2002–5 January 2003). See <http://www.gfzk-leipzig.de/?p=711>, accessed 30 November 2017.
- ¹⁶ Based on an interview between the author and Wally Salner, 21 June 2001 during her teaching as a guest professor at the Academy of Fine Arts in Munich.
- ¹⁷ www.fabrics.at, accessed 30 November 2017. The extensive website gives many examples of the work of fabrics interseason with countless audio-visual hyperlinks with regard to the past collections.
- ¹⁸ Salner and Schweiger founded fabrics interseason and the record label, Ego Vacuum Records, with the musicians, Franz Pomassl, Susanne Brokesch, Grace Marta Latigo, and Phillip Quehenberger. They were in charge of the audio concepts of fabrics interseason's presentations.
- ¹⁹ Wally Salner, email interview with Rainer Wenrich, 2017.
- ²⁰ Ibid.
- ²¹ With the perfume CaSH (with the scent of money!), Sabotage Communications try to answer the question whether there really are people with the odour of money. The perfume was offered in selected boutiques and the Bank of Austria, <https://www.europeana.eu/portal/de/record/2048208/OBJ29356.html>, accessed 30 November 2017.
- ²² In Japan young adolescents were called otaku due to their extensive use and obsession with multimedia devices. They very often lived in complete social isolation.
- ²³ www.fabrics.at/, op cit.
- ²⁴ Wally Salner, *Fast Forward, Mode in den Medien der 90er Jahre*, [Fashion in the Media of the 1990s], Künstlerhaus, Vienna, Austria, 1999, p 18.
- ²⁵ *3. Berlin Biennale für Zeitgenössische Kunst*, Ausstellungskatalog, Berlin, Germany, 2004, p 69. For extensive information on all the collections of fabrics interseason see http://www.fabrics.at/index.php?option=com_content&task=view&id=33&Itemid=53, accessed 30 November 2017.
- ²⁶ Maison Martin Margiela, *Street Special Edition*, Band 1, Tokyo, Japan, 1999.
- ²⁷ <https://www.europeana.eu/portal/de/record/2048208/OBJ29353.html>, accessed 30 November 2017.
- ²⁸ Alexander McQueen, documentation, http://www.alexanderMcQueen.com/experience/en/en/alexanderMcQueen/archive/?years=2009#id_article=254, accessed 30 November 2017.
- ²⁹ Madelaine Levy, "The Past is Present," *Disegno*, No 6, Spring/Summer 2014, pp 28–29. See: <http://www.felixchabluksmith.com>, accessed 30 November 2017.
- ³⁰ Wally Salner, 2017, op cit.
- ³¹ Roland Barthes, *Die Sprache der Mode*, Suhrkamp, Frankfurt, Germany, 1985.
- ³² From the perspective of an interdisciplinary image-science syntax, semantics and pragmatics are seen as landmarks. Klaus Sachs-Hombach, *Das Bild als Kommunikatives Medium. Elemente Einer Allgemeinen Bildwissenschaft*, [The Image as Communicative Medium: Elements of a General Image Science], Herbert von Halem, Cologne, Germany, 2003.
- ³³ Pierre Bourdieu, "Haute Couture und Haute Culture, 1974," in Sonja Eismann, ed, *Absolute Fashion*, Orange Press, Freiburg, Germany, 2012, p 117.
- ³⁴ Jan Kedves and Barbara Vinken, in Jan Kedves, *Talking Fashion – Von Helmut Lang bis Raf Simons: Gespräche über Mode*, [Talking Fashion – From Helmut Lang to Raf Simons: Talks About Fashion], Prestel, Munich, Germany, 2013, p 55.

- ³⁵ Sigrid Schade and Silke Wenk, *Studien zur Visuellen Kultur. Einführung in ein Transdisziplinäres Forschungsfeld*, [Visual Culture Studies: Introduction to a Transdisciplinary Research Field], transcript, Bielefeld, 2011, p 50.
- ³⁶ Gertrud Lehnert, *Mode. Theorie, Geschichte und Ästhetik einer Kulturellen Praxis*, transcript, Bielefeld, 2013, p 15.

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