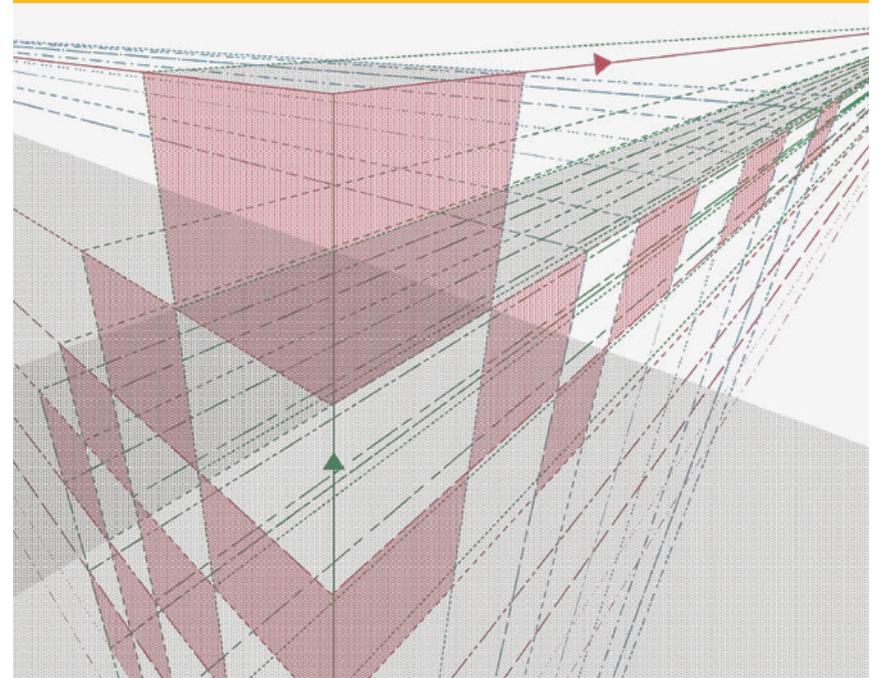




netzwerk mode textil

Intelligente Verbindungen | Band 3 (2021)

**Studien des Textilen und der Mode**  
Promovierende Perspektiven



Publikationsreihe zur kulturwissenschaftlichen  
Textil-, Kleider- und Modeforschung  
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Bianca Koczan | Linda Olenburg-Cava (Hrsg.)

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**Studien des Textilen und der Mode**

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Beiträge der Spring School Berlin | 25.-26. Mai 2017

**Veranstalter**

Austrian Center for Fashion Research (ACfFR)

Akademie der bildenden Künste Wien

AMD Akademie Mode & Design | Fachbereich Design

der Hochschule Fresenius

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AC<sup>f</sup>FR

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## Intelligente Verbindungen | Band 3 (2021)

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Abstracts

### Nathalie Dimic | Stage of Fashion. The Portrait Photography of Annelise Kretschmer

»As far as my fashion shots are concerned, fashion in itself was secondary to me – they were all, basically, portrait photos, where I was able to play with fabrics and accessories.« In 1929, Annelise Kretschmer opened a photographic studio on the upper floor of her parent's business establishment, the elegant Max Weser apparel store in downtown Dortmund. Annelise's mother occasionally had her shoot fashion photos for the store, in which Annelise's friends, or her sister, would pose as models. With an extraordinary flair for the models chosen to serve as subjects and for the fabrics involved, she succeeded in orchestrating the most diverse structures, stylish patterns, and details to create an intriguing photographic composition, in which the model wearing the garments holds her own in the captivating setting. In the course of this essay, I will explore to what extent Annelise Kretschmer's ›stylish portraits‹ differed from the fashion shots of her time. To this end, salient features of the two genres in question, portrait and fashion photography, shall be highlighted, to see where these genres overlap with and diverge from each other.

### Ulrike Ettinger | Various Perspectives on Folklore Fashion in Socialist Romania

In the Ph.D. project on the cultural-political and economic exploitation of folk costumes during the Socialist era in Romania, the state-sponsored Romanian folklore fashion is also explored. The decidedly urban clothing was a consumer product that ideally combined cultural-political and economic interests. It should not only contribute to community building but also locate traditional crafts and clothing in the modern age. Subsequently, the article will examine further aspects of Romanian folklore fashion. Aspects that relate to its wearing, consumption, or production (between party guidelines, individual preferences, reproduction, or détournement), in accordance or demarcation with other fashions and lifestyles of the time (hippie, punk, new wave, DIY practices).

### Titia Hensel | Fashion Competence as a Legitimation Factor. On the Political Relevance of Clothing in Franz Xaver Winterhalter's Portraits of the French Empress Eugénie

The German artist Franz Xaver Winterhalter (1805–1873) painted portraits for nearly all European Monarchies over a period spanning almost five decades. He is considered to be one of the most successful and productive court painters of the 19th century. Already during his lifetime, he received the title *peintre à la mode*. His strategy to focus on clothes in his portraits, which were mostly used for public-political representation, led to major success with clients and salon audiences and, at the same time, negative comments from art critics. To what extent was a female ruler allowed to follow trends and put her appearance in the foreground? Did society even expect her to be competent in terms of fashion? Based on the assumption that clothes in portraits contribute significantly to their decoding, Winterhalter's portraits of the French Empress Eugénie during the Second Empire will be re-discussed.

### Sabine Hirzer | Mrs. Biedermeier's new clothes. The Clothing of Women in the Revolution of 1848 in Austria – Examining Caricatures and Fashion Plates

Women of different social spheres participated in the events of the revolution of 1848 in Austria. While noble ladies showed their patriotism in the form of donating goods, bourgeois women supported the revolutionaries with direct aid such as food and homemade flags and cockades. However, it was the working women, accustomed to physical labor and most directly affected by austerity measures, who participated in the direct uprising against the repressions, building and defending barricades, and participating in the fighting.

This article examines the presentations and representations of women in contemporary sources based on their clothing, in order to demonstrate the instrumentalization of the image of the female body for political purposes. Since, above all, the

behavioral repertoire of the female workers – of these active and self-empowering women – is reflected by the differently-oriented contemporary recipients, they form the core of this investigation. The examination of these images enables the study of a particular facet of the clothing in the images of women: their usage as a venue for social feuds.

**Monika Keller** | From Weaving Loom to Social Room. Edda Seidl-Reiters  
Textile ART COMMUN-ication

In 1979 textile artist Edda Seidl-Reiter draw attention to her art by introducing ›Textile Performance Art‹. Her demand for ›Art Commun‹ was connected to this new type of performance, which was supposed to turn spectators into participants. Despite this new perspective on textile art, the traditional separation of artist and audience – art production and art reception – continued. With Seidl-Reiter's idea of art – based on communication and conceptualization –, she approached more avant-garde art trends, such as Fluxus or Happening, which tried to change the traditional relationship between artist, artwork, and audience.

In contrast to these actionist art trends, Seidl-Reiter uses materials that are both extraordinary and unusual. She treats the textile as a communicative medium per se, more so than any text: it is the origin of networked thinking, writing, and social get-togethers. The resulting work of art, which might or might not result from it, becomes a byproduct, a relict, or a witness of the process.

**Alrun Kompa-Elxnat** | The Barberini Family and the Prefect's Robe. Vestimentary Strategies of Legitimation and Self-Fashioning in Early Modern Rome

Analyzing the vestimentary presentation of the office of the Prefect of Rome both in texts and images the paper examines how the Barberini family employed dress to secure and to display social status, once they had arrived at the critical position in Roman society with the election of Urban VIII to the papacy in 1623. For the first

time, attention will be drawn to the visual perpetuation of the family links with the prefect title. Beyond investigating the artworks which tend to address the symbolic value of dress indirectly, the physical presence of the prefect robe will be observed within the family inventories. The careful consideration of these archival sources documenting the transmission of dress from one generation to another generates essential knowledge about the status of vestimentary artifacts.

**Anna Lukasek** | A Dialogue between the Art of Pattern Making and Taxidermy: a Miniature of how stuffed Animals came into Life

This article deals with the question of how pattern making as a cultural practice is related to the animal body and how it is intertwined with the cultural technique of taxidermy. The human-animal relationship is examined as well as material-technical aspects, which led to the emergence of the stuffed animal as a soft toy at the end of the 19th century.

The analysis unfolds through a speculative narration as an encounter of two imagined female characters based on historical persons. In 1879 in New York City, the reader meets the only daughter of the successful American entrepreneurial couple Ellen and Ebenezer Butterick, the inventors and manufacturers of graded sewing patterns, promoted in their women's magazine for fashion and needlework *The Delineator*. Then there is the second character Sarah, a fictive descendant of Sarah Bowdich Lee, who had already made a name for herself in England at the beginning of the 19th century with a publication on taxidermy and memoirs of Baron George Cuvier, the founder of comparative anatomy in zoology.

**Linda Olenburg-Cava** | Le Gentildonne Fiorentina di Artimino. A Portrait of the Network of the Florentine Female Elite around 1600

Based on the female portrait series known as the *Bellezze di Artimino* this paper aims to show the importance of the depicted costumes for the identity of the ladies

as part of a specific social group. Therefore the analyzed paintings help understand the festive costume of the female elite in Florence around 1600.

This is done with the introduction of the inventory of Villa *La Ferdinanda* from 1609 and the display of the paintings in Artimino. A closer look at the depicted costumes and their construction help to understand the value of the garments. The uniformity of the costumes and the vast number of still existing portraits can be seen as a society portrait.

**Ursula Oswald-Graf** | The Rose Motif as a National Sentiment of Viennese Modernism. Fabric Designs from the Backhausen Archive by Josef Hoffmann, Koloman Moser and Otto Wagner

The rose motif can be used paradigmatically for the complex ambivalence of Viennese Modernism in the ›Flächenornament‹ around 1900. The motif of the rose per se became an autonomous pictorial object in the Dutch still life and a medium of meaningful messages. A recourse to this pictorial policy, shaped in the Jesuit spirit, in the sign of the Counter-Reformation, can be shown, especially in textile design.

Using fabric designs from the archives of the Austrian textile company *Backhausen* (founded in 1849), I would like to show the traditional and modern movements in the Habsburg Empire, which mutually enrich each other, and highlight their symbiotic effectiveness. Here I will present three pioneers of Viennese Modernism – Otto Wagner, Koloman Moser, and Josef Hoffmann. Their designs reflect in different ways a dualistic principle, which goes back to two contrasting values significant for Austria – Baroque and Enlightenment.

**Izabella Petrut** | Can Ideas be Jewelry? The Dematerialisation of Jewelry in the Work of Manfred Nisslmüller

Art-Jewelry, in its many forms, challenges various aspects of life, art, adornment, and materials, sometimes going as far as to reject all aspects of traditional jewelry,

such as material, techniques, the goldsmithing bench, the capacity to decorate, or the need for the human body as a frame or pedestal.

This research analyses the dematerialization process of jewelry through similarities and differences in the practice and theoretical discourse of the dematerialization of arts, which happened during the 1960s–1980s.

Through his work, the Austrian artist and jewelry maker Manfred Nisslmüller is actively participating in the dematerialization of jewelry, reevaluating the role the body has in relation to jewelry and for jewelry's existence, the role of the adornment of the body, of the material value, durability and ephemerality, the shape and function of jewelry, the production means and the skills needed.