

UNTITLED

Next Saturday it's not allowed to rain. It's flea market again, and we definitely need the sun. A flea market is a movable place. Like a magic carpet, it can settle down and disband anywhere. Its fringes are sometimes the most interesting. They are tangled into each other. By pulling randomly on one of the promising strings, one undoes other strings of neckties, scarves and all kinds of different loops. Behold: A beautiful handmade dress appears. Unluckily, it's too big, but these yolk-yellow trousers, which also appeared, look perfect. The flea market has no shop windows. Its fascination comes from the unformed and bulging richness. There are different displays, because of lack of space or by accident, either on the floor or on folding tables. There are huddles of clothes, loops of jeans, balls of fabrics, unpaired shoes and fine off-the-peg clothing, which is not really something for the flea market freaks. If you want to find something special, you must let yourself be dragged, with lust for disgust, into the mountains of clothing, search in the old smelly entanglements of nylon, acrylic and pure new wool (matted) and unscramble silk and brocade. I ignore the greasy collar of a beautiful parka. Once a mass product, today it's a unique item outlasted the others by chance. In other words, a piece of clothing with nameless history sentenced to live because of me. The flea market presents and ignores the scarcity of its goods. Goods from the flea market and cheap plastic bags go together. The dawdling piece has climbed over a critical barrier by getting into one of those plastic bags. Saved from its final end, it might have a real future now. It was found worthy for the flea market and was put into a plastic bag. It waits for someone to come and discover it. It will be taken home, stuffed into the washing machine and will become an anonymous item of one's outfit. «Wardrobe reloaded»: Together with all the other clothes in the wardrobe, it will blossom out, and that is exactly the point. The ability to add new brightness to old clothes by the way you wear them is called «refashioning». It's more than just wearing something old which became fashionable again. You need inspiration and a little dose of revenge for the mainstream of fashion. The flea market is an infinite resource, and it's sometimes the last place for clothes before the garbage dump. You take in something that was sorted out by someone else. What does a flea market and a museum have in common? In both you can find the passion to collect. However the museum shows highly valuable things in perfect buildings while the flea market takes place in the open air. It is divided into small lots in unsystematic order. At flea markets different things get another chance to return into the circus of common usage, often in an overrated form. The loyalty to things which were found in a roundabout way is much more than to things at shops even if the latter is expensive.

NO NAME – NASCHMARKT WIEN

Edwina Hörl visits the flea market, in search of clothes of different fashion styles and epochs. She uses these discovered textiles as an inspiration for her of different fashion styles and epochs. She uses these discovered textiles as an inspiration for her collection «untitled / Naschmarkt* Vienna.» Clothes at a flea market refer to past fashion styles and lifestyles. They tell stories from both, a cultural historical phenomenon carried through fashion, and a private perspective of the owners and of their absence. These found garments are both objective and subjective reference materials, which were alienated from their original local and temporal context and are reactivated as historical study objects in this latest collection. These worn and used apparel document a cultural history of past fashion styles and lifestyles. In this collection, Edwina Hörl does not reach back to classical designs and styles or cultural history, but studies clothes of the everyday life, to quote or update them. She orientates herself not on Haute-Couture designs of earlier epochs, but rather at that coincidental selection of the encountered everyday life apparel, such as material, quality, color, ornamentations of historical everyday lifestyles. As a part of this, she integrates authentic, time-historical clothing into the design process as a study object. Discovered garments are deconstructed, analyzed, transformed, and taken up to a new context becoming a narrative component of the current collection. Just as in cinematic engineering of «Found Footage,» collected or found pictures or sectional views are divided, rearranged and cut to tell a new story or to produce a new aesthetic level through the combination of these recovered materials. With this collection, Edwina Hörl discusses archives of historical fashion as a source of ideas for contemporary fashion, in which fashion of the everyday life is consciously visible as a source of inspiration. And it becomes the history of the individual clothing, told by the foreseeable course of the products. Whether cheap commodities or designer objects, they all arrive at a flea market at best, if not in the garbage bin. The high-speed life of the fashion world demands this parallel market. Through the loss of modernity, clothes lose their traditional value and price guidelines, which are redefined by the market dealers. Parallel markets function through self criteria and moral concepts. In this case, moral concepts of products are not bound by branded articles, however, if necessary, are opposed by cheap, fake articles. Self created laws and survival practices shape these markets, which are endured as unofficial parallel markets by the official market, as long as they inspire sales or product innovations, and ease government caused economic disasters or do not come in the way of the official market. These markets therefore are also characterized by mobility and if necessary change their locations. New market structures and sales practices determine this market, which also can be seen as models for organized trading and economic systems installing new distributing systems. With this collection,

Edwina Hörl questions common practice of the fashion market. The market is integrated as a parallel market, location and topics, into the production and presentation of the collection. Through methods of the parallel market, mechanisms of the official market become visible. Piles of clothing, a presentation method of this parallel market, play an important role for Edwina Hörl. Piles of clothing are cited and require the potential buyer to be ready to dig. The new clothes of Edwina Hörl have to be discovered. No-name-products ironically oppose fetishism and capitalization of branded articles from design. The identification works on the product, not on the product names. Fashion market mechanisms, branding, market dominance, fashion dictations and productions of vanities – the fashion market as a production and sales technical phenomenon is a theme of this collection. Edwina Hörl's fashion refers to a reality beyond created images and practices of the illusionary world. Reality and the everyday-life are raw materials found for a transformation process, which by deconstruction and analysis install new possibilities for construction combinations and variations to create a new reference system.

*NASCHMARKT= a large-scale deli and fleamarket in Vienna, open every

Sabine Winkler / translation Mami Hidaka