

"if i could, unless we"
a nightwalk through



WALK, DREAM, WALK, THINK, LOOK,
KEEP ON WALKING, TO THE FUTURE.
Linda Loppa



Throughout the project for the redevelopment of Manifattura Tabacchi we have always believed that it is necessary to plant the seeds of creativity in a place that had long been abandoned and which now, once again, has the opportunity to be a part of the extraordinary city that is Florence.

At the Manifattura there are evocative and unique spaces, where the passage of time has left its indelible mark: the industrial architecture resounds with the lives that have been lived here, narrating stories of men, women and work to all who come here, and providing the perfect backdrop for artistic projects.

The exhibition conceived by Linda is sure to contribute judiciously and significantly to the artistic research inspired by the world of fashion, coinciding as it does with one of the most important events in its calendar, Pitti Immagine.

Nightwalk has brought together a group of artistic visionaries whose works will amaze and intrigue the viewers as they walk through the spaces of the ex-factory. We were immediately fascinated by the idea of a night walk, which evoked a different, meditative dimension, on the tipping point between art and fashion. It is a path that takes in multidisciplinary installations, able to express that spirit of experimentation that is such a part of the Manifattura project and its vocation for the contemporary.

Michelangelo Giombini

Head of Product Development Manifattura Tabacchi

WE WERE IMMEDIATELY FASCINATED BY THE IDEA OF A NIGHT WALK, WHICH EVOKED A DIFFERENT, MEDITATIVE DIMENSION, ON THE TIPPING POINT BETWEEN ART AND FASHION.

WHENEVER A PLACE AND AN OBJECT MEET, THE ACT OF CURATING STARTS; IT'S A LOGICAL ACTIVITY; EVEN IN OUR HOUSE WE CURATE OUR CHAIRS, TABLES, AND OTHER BELONGINGS; WHY DID THE WORD CURATING, RELATED TO AN ARTISTIC ACTIVITY, BECAME SO EXPLICITLY MODERN.

A dream location for curating an idea might be a museum, a city, or an industrial site. All those locations can be inspiring, depending on the subject, the object and the project the curator has in mind.

Historical garments cannot leave the museum walls because of rules of conservation. When they leave it's in boxes specially packed with care like art objects. They have restricted time of exposure, they need mannequins and they need to be dressed carefully with white gloves as they don't support our sweat; they lie in archives and if they are lucky they will be exposed. They are patient, time is not existing.

The city offers its museums, its libraries, its churches, or even its shop windows. Working 'in situ' has a very stimulating effect, as it is our eye that discovers the matching locations. Contemporary fashion starts a dialogue with other artefacts, in a setting open to the public. The dialogue becomes interesting for both partners, a not always obvious choice.

The industrial sites are offering their rawness, their pretentiousness, their open spaces; their inspirations, their memories. Those memories are precious for us, curators, artists, because we can use them freely, without boundaries. The curator creates a composition, in a dialogue with those artists,

designers, objects, concepts, movements, sounds; we are composing a play. No limitations are predicted by entering the spaces; no signs to follow, no divisions made by previous destinations of rooms, corridors or staircases.

We, the artists, the designers, the producers, the management, the graphic designers, the communicators, we are stimulated to study a different aspect of exposing or discovering the boundaries between art and fashion; the concept of creation, the message of the designers, the experiment, the research or the emotional side a work, a dress, a body, a sound, a photography, a painting or an image created by film or video; voices speak, light guides us, shadows are becoming friends. The walk becomes an emotional journey, the location comes to life, the visitors look in silence.

Museums, cities or industrial locations are showing us the way and push us to share different emotions. While in the intimate atmosphere of the museum we follow the guide, in the city we must find our way by mapping the different aspect the curator designed. In the industrial sites we walk, we discover, we dream, we are free.

I WANTED TO UNDERSTAND IF THERE WAS ANOTHER WAY OF PRODUCING FASHION. I STARTED WITH THE IDEA OF DOING A WARDROBE THAT WAS TEMPORARY. THE MEDIUM FOR SUCH PROJECT WOULD HAVE TO BE IMPERMANENT, SO MY FIRST STEP WAS TO RESEARCH FOR THE RIGHT MATERIAL, THE ONE THAT WOULD DISAPPEAR.

I WAS TRYING TO UNDERSTAND THE COMPLEXITY OF FASHION. TO UNDERSTAND WHY FASHION WAS A SERIOUS MATTER.



An impossible wardrobe for the invisible | Man sinking to the floor | 3'17"



An impossible wardrobe for the invisible | Woman in the water | 4'25"

EVERYONE IS INEVITABLY AFFECTED
BY FASHION; EVERYONE MAKES
DECISIONS ABOUT WHAT TO WEAR.
I AM VERY INTERESTED IN FASHION'S
POTENTIAL TO RELATE TO THIS IDEA
ABOUT IDENTITY.
IT IS A VERY INTERESTING WAY
TO LEARN ABOUT HUMAN BEINGS.
TO UNDERSTAND HUMANS,
IF YOU WANT.

AY: Dear Lara, can you present yourself?

LT: I'm Lara and I'm Portuguese. I've been settled in the UK since 2013, but I had also lived here before with a couple of interruptions. I'm a fashion practitioner and researcher.

AY: At the Nightwalk, you displayed a video installation called An Impossible Wardrobe for the Invisible. Could you tell us about this work?

LT: The project was conceived in 2011 as part of my Masters in Fashion Artefacts at the London College of Fashion. What happened to me at the time was that I had worked as a fashion designer for quite a while, and I had a sort of existential crisis. I stopped all of my practice and came to the UK in 2009 to do a late MA project. And this installation for the Nightwalk is actually very special, because, for the first time ever, it was presented as conceived originally, with seven projections shown at the same time.

AY: You once said that your projects start with defining a question that you need to answer, which then helps you choose the right medium. How does this apply to The Impossible Wardrobe?

LT: I came from a, let's say, traditional fashion design background. I had worked both for the industry and for my solo fashion brand back in Portugal. And I had this question about what I was doing. At the time, I started having a little crisis about 'What's the point of this? There's too much production going on in the world already.' I wanted to try and understand if there was another way of producing fashion. I started with the idea of doing a wardrobe that was temporary. The medium for such project would have to be impermanent, so my first step was to research for the right material, the one that would disappear. I also started thinking about working with the video to register that disappearance.

AY: What do you seek to understand about fashion? And why do you think that artistic practice, rather than anything else, would help you understand that?

LT: Initially, my question was about understanding why I had chosen fashion as a medium to communicate. Later, it evolved into 'Why fashion is not taken seriously?' I was trying to understand the complexity of fashion. To understand why fashion was a serious matter. Fashion is the garment, but there is also a physical side to it, and an immaterial side – for example, creating our identities, or performing gender or ideologies. There's always this sort of negotiation between the material and immaterial aspects of fashion.

AY: Which of your insights about fashion were the most important for you to share with the others?

LT: It was really interesting to have a shared understanding of fashion's frailty, the fact that I could share the fragility and inconstant state of fashion, and then take that into discussions about the environment, for example. With The Impossible Wardrobe, it often happened that I started discussing material and disappearance and ended up having quite profound conversations about sustainability in fashion.

AY: Without giving away any secrets, have you developed that disappearing material specifically for this project, or have you adapted some existing material?

LT: I made a lot of experiments with different materials during the research phase, but I ended up with a preexistent material that I would use within a different context. It was normally utilized in the production of embroidery for knitwear, so it was meant as a sort of self-destructive material. After the first experiments and the fact that it would disappear so quickly, it was really straightforward for me to think 'OK, this is the ideal material for me.'

AY: It seems that people don't need to have anything to do with fashion in order to connect to this work and be deeply moved by it. What is it that still roots your project in fashion?

LT: There are perhaps still a few people in the world who are not related to fashion, but this is very, very rare. Everyone is inevitably affected by fashion; everyone makes decisions about what to wear. I am very interested in fashion's potential to relate to this idea – that is so deep – about identity. The creation of this layering communicates something, so I find it very profound – and also a very interesting way to learn about human beings. To understand humans, if you want.

AY: Thank you very much for this reply. Let's switch back, for a moment, to the place where the 'nightwalkers' have shown their works. What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

LT: I think that it's really important to preserve, first of all, the historical memory of such places. It also helps to create a relationship with the space. When Linda invited me to take part in the exhibition with that specific project, I was so excited to have my films resonate with the space of a former factory, because those films suggest a certain critical position on fashion and on the production of fashion. They take the ephemeral side of fashion to an extreme, and I thought it was really interesting to juxtapose that with the space of a factory.

AY: One last question. In your opinion, what qualities are essential for the city of the future?

LT: The first thing that comes to mind is sustainability. So, low energy impact, good mobility – but taking into account what environmental impact that has – and, definitely, the access to cultural activities. I think the city of the future should be a combination of all these things: sustainability, good mobility, and the access to cultural activities.



Shaved | 2'52"

EVERYONE IS INEVITABLY AFFECTED BY FASHION; EVERYONE MAKES DECISIONS ABOUT WHAT TO WEAR. I AM VERY INTERESTED IN FASHION'S POTENTIAL TO RELATE TO THIS IDEA ABOUT IDENTITY. IT IS A VERY INTERESTING WAY TO LEARN ABOUT HUMAN BEINGS. TO UNDERSTAND HUMANS, IF YOU WANT.

I WOULD DESCRIBE MY PRACTICE AS ALL ABOUT MATERIAL AND THE BODY (...) ALL OF [THESE WORKS] USE THE BODY AND A CERTAIN MATERIAL TO TELL A STORY. THESE STORIES ARE VERY ABSTRACT, AND I HOPE THAT YOU WON'T GET INTO THEM WITH YOUR HEAD BUT MORE WITH YOUR GUT FEELING.



Echo | 1'54"

AY: Dear Bart, can you present yourself?

BH: My name is Bart Hess. I'm a designer from the Netherlands – or an artist; I don't know how to describe myself anymore. My studio is based in Eindhoven, the design capital of the Netherlands. I would describe my practice as all about material and the body – the different ways to combine these two in film, costume, textile, performance, installation, art...

AY: Could you tell us about the works you have shown at the NightWalk exhibition?

BH: I've shown four video works, and although they are all very different, there definitely is a connection between them. All of them use the body and a certain material to tell a story. These stories are very abstract, and I hope that you won't get into them with your head but more with your gut feeling. I always try to show a lot of different stories, or feelings, in one film, so that the viewers can relate in different ways. Often, the response I get about a video is something that I've never seen in it before – maybe I have [really] put it in [this film], but it may also be that person's projection... And the reason why I use the body is for you to get a physical reaction while looking at it. I think this is just a human instinct, especially when related to a material. Even seeing a material in a film, seeing how it goes over the skin, and maybe some very subtle things that you can't pinpoint – [all of this] tells a story; it communicates a feeling.

AY: How do you make a story out of body and material?

BH: Trial and error is a big thing in my work and learning from – or celebrating – mistakes. 'Digital Artefacts' that I show here came from an idea of casting my body in a big block of wax... don't know what I wanted to do with it! What I also like is to just start working, to think and work at the same time – so I was melting that wax, putting my hand in it, and of course it was super-hot, and my reaction was to cool it down with water. And then this crystallization happened, and I thought "Oh wow, this is much more interesting than my original plan!" So, I really dived into that technique of burrowing and 3D scanning, or 3D printing, but in a very low-tech way, with hot wax and water. With the film 'Echo', I wanted to research into the materials that were analogue and digital at the same time. The materials I used were balloons, films, collage sheets, and what I figured out was that you could show the timeline of a material without showing the timeline of the body [over which that piece of material was moved]. So, if you drag a piece over your skin, this will create a silhouette that you can't see [in reality] but you can film it – and, because of the effects that I was using, you'll see that silhouette. What I like about it is that it's real, but it's also not real. Looking for the materials that manipulate the viewers in a way that they no longer trust their own eyes is something that I find really interesting. When I start playing around with materials, at some point a material changes so much that some sort of alien matter gets created. It's a rare thing that doesn't happen every day, but, in a way, I'm good at it and I can force such things to happen. It comes with practice, but I also feel that, after having practiced this for a long time, it also gets harder because I'm not that naïve anymore. I learn a lot from mistakes, and now I don't mix [certain] materials

because I know this won't work – but maybe it will, maybe you have to fail in order to get there! So, yes, you learn by practice, but, by having learned it, you also discover less.

AY: Do you know what feelings your works evoke in the audience?

BH: I like this feeling of getting attracted and repelled at the same time, – a sort of instinctive feeling. This is what I basically do: I use materials that I think, as a human, you just want to touch. During a dinner conversation there's at least one person that puts their finger in a candle; you play with paper when you're a little nervous... These materials, I think, are very playful. I hear a lot from people who want to participate in my performances, to get dipped in hot wax, but when I explain that it's a bit dangerous and so they have to practise, they're like, "OK, maybe not." So, it's a feeling of actually wanting to be that person, but also being a bit afraid of being that person.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

BH: I don't know Florence that well, but I can imagine that people forget about these spaces, or that you know they're there, but you can never enter... And then you have this whole building filled with art, so there is an opportunity to step in and get overwhelmed by the spaces, and hopefully by the art as well. It's old; it's not clean, not polished; you have to enter from the basement – and this immediately sets an atmosphere for your work. These spaces were not built as a gallery or a museum, so you can do other things with them that are less obvious. For me as an artist, it's nice to see my work in this kind of space.

AY: In your opinion, what qualities are essential for the city of the future?

BH: Maybe I'll stay in my field, which is materials. I'm currently building my own house in the Netherlands. Thinking about the future, it's very important, of course, to think about resources and materials, but also how they age. Natural materials like wood may not go well with the weather influences, for example, but they age well. Can you say that this place has aged well? I think it did. You hear the [sounds of the] construction works, and you know that a lot of energy is needed to develop it into a new way of working or new exhibition spaces. It's important to think of how the spaces and materials will be looked at in 50 or 100 years.

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I REALLY DIDN'T LIKE BEING
PIGEONHOLED INTO ONE THING.
I WAS ALWAYS SEARCHING
FOR WAYS OF REACHING OUT
TO OTHER DISCIPLINES AND
SUBVERTING WHAT WEAVE
WAS ACTUALLY SUPPOSED
TO BE. (...) HAVING A MORE
OPEN BRIEF RATHER THAN
STRICT BOUNDARIES.

Reflections on Rorschach | 17' 38"



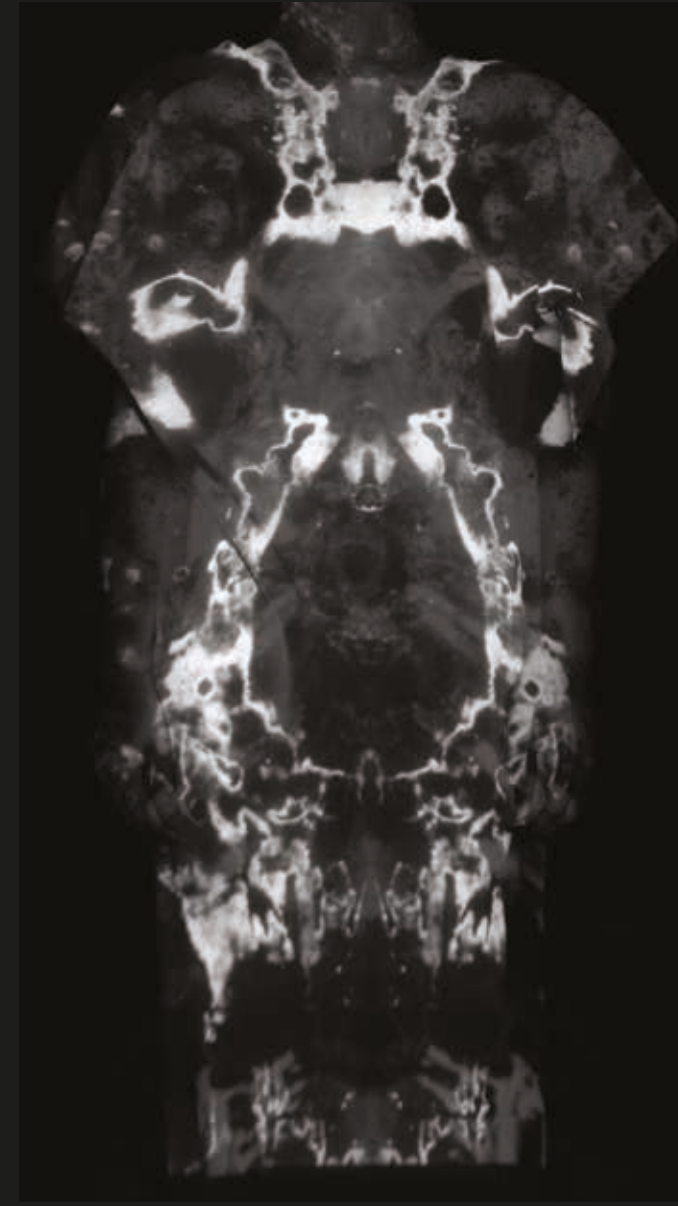
Reflections on Rorschach | 17' 38"



Reflections on Rorschach | 17' 38"



Reflections on Rorschach | 17' 38"



FASHION DOESN'T HAVE
TO BE BOXED IN, IT DOESN'T
HAVE TO BE ART, OR INDUSTRY,
OR PRODUCT – IT CAN BE
ANYTHING YOU WANT IT TO BE.
IT CAN BE A FEELING... A LOT
OF DESIGNERS OUT THERE ARE
STEPPING BACK AND TRYING TO
RETHINK THE WAYS IN WHICH
FASHION IS PRODUCED OR
EXPERIENCED; THE EXHIBITION
EXPLORED THAT.

armando chant



Reflections on Rorschach | 17' 38''

THESE KINDS OF SPACES, IN LOTS OF WAYS, ARE RAW
CONTAINERS. THE EXPERIENCES THAT YOU CAN HAVE [HERE]
BRING THIS ENVIRONMENT BACK TO LIFE, AND THEY BRING LIFE
TO THE PEOPLE VISITING THEM AS WELL. ART IS ONE OF THE
CATALYSTS FOR AN EXPERIENCE.

AY: Dear Armando, can you present yourself?

AC: My name is Armando. I was trained as a woven textiles designer at the Royal College [of Art]. After college, I worked with art directors; I worked for Alexander McQueen for a while; I went to Italy and worked at Versace as well. I discovered that I really didn't like being pigeonholed into one thing. My training provided a platform to understand a certain aesthetic I could apply to different industries, mediums, and technologies. I can tap now into different aesthetics and creative avenues, and that's who I am.

AY: How did textile design knowledge prompt your transition into visual art?
AC: I specialised in woven textiles both on my degree and on my master course, but I pushed back against it quite a lot at the same time. I hunted out for companies who did jacquard, which is a very visual kind of woven textiles; I did a lot of print and embroidery as well. I kept searching for ways of reaching out to other disciplines and subverting what weave was supposed to be. Quite early on, I realised that what I was doing was far too creative for the industry itself, and that it probably sat within a much more artistic realm. A lot of the reasons why I worked with art directors, fashion designers or other creatives, was in that search for having a more open brief rather than strict boundaries. Through collaborating with other people you could come up with more exciting things.

AY: Could you tell us about the work you have shown at the Nightwalk exhibition?
AC: This work was very relevant. I was projecting imagery onto a garment that I had made, so that the imagery was almost dissolving the body. It dissolved the solidity of what the garment is; the garment acted as a screen, or a skin, in-between the image and the physicality of the body. [At the same time,] projected in the actual space, the film interacted with an architectural surface, so the architecture itself suddenly became the body of the image.

AY: Let's talk about your artistic practice. What new avenues does it allow you to explore?
AC: Two or three years ago, I would have never thought that I'd be doing what I'm doing now. But for me, it takes away the idea of fashion being product-led and always framed within the context of the industry – and frames it within an artistic practice, in a relationship with lots of different disciplines. The work exhibited in Manifattura Tabacchi was projection, drawing, garment, textiles, photography, and film. It is a conversation about different techniques and technologies coming together, and how fashion can be reframed through that combination of different things rather than one specific discipline.

AY: What insights have you gained from reframing fashion?
AC: It provides me with a framework of thinking about fashion in a very open way. Fashion doesn't have to be boxed in, it doesn't have to be art, or industry, or product – it can be anything you want it to be. It can be a feeling... Another thing I love with the utilisation of film is time and movement that evoke a sense of transience within a work that is constantly changing and evolving. For me, this creates an emotional and

experiential engagement with the work, rather than buying it because it's beautiful or costs a lot of money.

AY: Can you imagine some of this thinking applied to actual clothing – for instance, us having fewer items, but each of them being more transformable, more expressive of our current mood; or their surface being able to react to our immediate environment?
AC: Fashion can be so much more than mere product! It's about the experience of the garment, and what it's actually contributing. A lot of designers out there are stepping back and trying to rethink the ways in which fashion is produced or experienced; I think the exhibition explored that.

AY: What kinds of questions do you hope to spark in your audience?
AC: When somebody sees my work, I hope they don't understand it – which is a very strange thing to say! But I hope that it makes them think, and imagine, and be curious, and want to ask questions. Not necessarily to know the answers, but just to want to ask questions about what it is they've seen, and to connect that to the memories or experiences they have had. It's about allowing people into an imaginative world, rather than the one that is defined and closed off.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?
AC: I think it's absolutely essential. These kinds of spaces are, in lots of ways, raw containers. They are buildings that at one point were abandoned and are now going through a process of regeneration – and the experiences you can have here bring this environment back to life, as well as bring life to the people visiting them. It brings you back into understanding the world you're living in and the beauty that surrounds you. Art is one of the catalysts, one of the instigators for an experience.

AY: Which qualities do you think are essential for the city of the future?
AC: Liveability. The more I visit different cities around the world, the more I think it's important for your experience of a city to be interesting, pleasant, engaging, interactive, enriching in many ways. From what I see here in Sydney but also worldwide, I feel there is a fundamental understanding that that's important. Cities put on summer beaches, or night-time walks, or whatever it may be... People are trying to engage the cities' environment in creating compelling experiences.

I WAS ALMOST DREADING IT TO BE HONEST, BUT IN REALITY [PAINTING IN PUBLIC] HEIGHTENED THE INTIMACY AND CREATED A REAL TENSION; I KIND OF PERFORMED UNDER PRESSURE. THE ACT OF JUST MARK-MAKING SEEMED SO POWERFUL WITH THE WHOLE CROWD OF PEOPLE BEHIND ME. I'M GOING TO MAKE EVERY BRUSHSTROKE COUNT.



THERE'S POWER IN RECREATING A HUMAN ON A TWO-DIMENSIONAL SURFACE AT THE SCALE OF LIFE; THERE'S SOMETHING ABOUT RENDERING AN EYEBALL AND THE WAY THAT THE LIGHT FLICKS OFF OF IT. IT'S MORE THAN JUST IMITATION; I'M HAVING A RESPONSE TO THE PERSON IN FRONT OF ME, AND I THINK THAT IT TRANSLATES ONTO THE CANVAS.



AY: Dear Moses, can you present yourself?

MH: My name is Moses Hamborg. I'm from California and I'm a portrait painter.

AY: Could you tell us about your project for the NightWalk exhibition?

MH: The project I'm doing here is a live portrait of Faye. We met a month or two ago, and I instantly wanted to paint him. Normally I am painting in a studio, from life, so we constructed a makeshift portrait studio here in the Manifattura Tabacchi. When me and Linda started talking, we talked a lot about portraiture and fashion, and how they had this very close relationship throughout the history of painting.

AY: Why is fashion significant for you as a portrait painter?

MH: When I'm doing a portrait, not only am I trying to capture the likeness of the sitter but I'm composing an image, and so I'm using whatever tools I can to create interesting shapes, colors, rhythms, textures, atmosphere and depth. Fashion is an amazing tool for this. Also, when I'm creating a painting, I'm trying to make a statement with it. With fashion, too, every day when you wake up and put on your clothes, you're making a statement. In a portrait, that carries a lot as well. Not only the features, the gaze and the way you present the gesture, but also what the person is wearing is pivotal for me, because I'm much interested in both visual and psychological qualities of a painting.

AY: Painting a portrait is normally a very intimate process. How did you feel about having to paint in public?

MH: I was almost dreading it to be honest, but in reality, it heightened the intimacy and created a real tension; I kind of performed under pressure. I had the black canvas there, and the act of just mark-making seemed so powerful with the whole audience behind me. Usually in my studio I'm like "no one is going to see this," and I just do as I please, but in this case, I felt a lot of intention in each brushstroke – also because a painting of this size would take me four to six weeks [to complete], while here I have to do it in five evenings. So, I'm going to make every brushstroke count. I thought it would be distracting, but in reality, it has added an element of focus to the whole process. And it's cool to see the reaction of other people, and that they've really appreciated the whole thing.

AY: You have chosen classical oil painting as your medium. Why do you think it is relevant today?

MH: I don't know how much relevance it has in terms of an avant-garde medium of creating art, but I'm inspired by nature, I'm inspired by people, and oil painting for me is the best means of creating a visual impression. It's not just about capturing a likeness; what I am really inspired by is capturing the spirit of someone. I feel that with this medium I am recreating the visual impression of flesh, of a human, of their spirit. Painting life-size is really important for me, because there's power in recreating a human on a two-dimensional surface at the scale of life; there's something about rendering an eyeball and the way that the

light flicks off of it, at the scale that it is in reality. It's more than just imitation; I'm having a response to the person in front of me, and I think that it translates onto the canvas.

AY: How did you chose the costume for Faye's portrait?

MH: When you do a formal portrait, its usually people putting on their best clothes. [In the works of] the Flemish or the Tudor painters you see these incredible outfits with big collars, but I'm not entirely convinced that they would have been wearing that on a regular basis. And so, I thought, why don't I push the boundaries? So, me and Linda ended up with this really cool garment designed by Max Anish Gowriah. And the process of painting it was interesting, too. Last night there was a moment or two when I felt like "this is not the right garment and not the right pose; everything is wrong," but then I re-found the gesture and those things that initially attracted me to it, and now I'm a lot happier with the direction that it's going. That's the kind of emotions you go through in a painting, but it's one thing to do that on your own in a studio and another thing to do it in a public space, so that was an experience to be had.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

MH: I think that not only can art serve as the purpose of regeneration, like in this space, but it can be a catalyst for regeneration. And I think that art can create regeneration in many ways of life, not only in physical spaces but also in spaces within yourself.

AY: In your opinion, what qualities are essential for the city of the future?

MH: I haven't had much time to think about the city of the future, but one thing that I hope won't be overlooked is beauty. A lot of the time beauty can be disregarded, or compromised for other purposes, and I feel that, more often than not, it's compromised for some sort of contrived sense of originality. And so, I hope that beauty will be considered in the city of the future.



ART CAN BE A CATALYST
FOR REGENERATION.
I THINK THAT IT CAN CREATE
REGENERATION IN MANY WAYS
OF LIFE, NOT ONLY IN PHYSICAL
SPACES BUT ALSO IN SPACES
WITHIN YOURSELF.



AS A DESIGNER, YOU CAN GIVE SPIRIT TO VERY SIMPLE THINGS BECAUSE THE DESIGNER HAS TOUCHED IT. I WANT TO SIMPLIFY THINGS INSTEAD OF MAKING THEM MORE COMPLICATED, BECAUSE THERE ARE SO MANY THINGS OUT THERE.

THAT'S THE GOOD THING ABOUT FASHION: IT CONNECTS PEOPLE EVEN IF THEY ARE NOT CONNECTED. IT CONNECTS THEM THROUGH STYLE OR MESSAGE.



AS A DESIGNER, YOU HAVE RESPONSIBILITIES
FOR HOW THINGS ARE MADE AND WHAT YOU PUT OUT
INTO THIS WORLD. ON THE OTHER HAND,
THE FASHION SYSTEM IS COMPLETELY ANARCHIST.

AY: Dear Clemens, can you present yourself?

BW: I'm Bernhard Willhelm, a German fashion designer. I graduated in 1988 from the Royal Academy in Antwerp. In 1999 we did our first fashion show in Paris.

AY: Could you tell us about your project for the NightWalk exhibition?

BW: Together with Linda we decided to show the pictures from the last look-book that we photographed in Los Angeles, in Beverley Hills. It was about the "consumers"; we are all educated consumers, basically we are making our choices on the iPhone, so there is a little section with pictures of Steve Jobs who is a big hero in California. We were working together with the Venice Beach Basketball team and we wanted to show an equilibrium, or spinning a ball on the finger, and that moment was captured in the pictures. What I have maybe invented over the years was posing on a kind of 'pedestal'; you become taller, and we have been always using that over the years to express the look, to give it a form, a shape, together with the pose of the model, the facial expression, and the collection. This time the basic idea, the basic clothes, the basic wear, which is very much based on American sportswear, was enough to convey a message. It started just with the t-shirt; something very simple, a front, a back and two sleeves. It was this distinction from my past years where everything was very complicated, draped, difficult to stitch; I wanted to have the complete opposite. The collection was produced in Japan; and we used a lot of Japanese techniques of dyeing and bleaching. As a designer, I think that you are somebody who can give spirit to very simple things because the designer has touched it. I want to simplify things instead of making them more complicated, because there are so many things out there; this language is what I'm trying to work at for the moment.

AY: As a designer, you hardly ever meet your end consumer and yet every collection is an attempt to connect to these people. How does this work for you?

BW: As a designer you work with so many countries and each country has a different approach to the consumer. I've worked for some 15 years in Japan, as the collection was produced there. The Japanese are maybe the most playful customers, it's really a very young, hip crowd who buy our clothes. I spent four years in Los Angeles where we built up the American market, which for us was Los Angeles and New York; there we had a lot of people from Beverley Hills, like an older customer between 40 and 50 who wanted completely different things. We have a lot of customers in Australia and New Zealand and they are more on the intellectual side. That's the good thing about fashion: it connects people even if they are not connected, it connects them through style or message. It connects man and woman as the collection has become much more unisex over the years. As a designer, you have responsibilities for how things are made and what you put out into this world, maybe that's a little bit de morale, we have to deal with it. On the other hand, the fashion system is completely anarchist. You can of course educate the consumer and say, "this is a Bernhard Willhelm product and it looks this way," and the consumer wants it, but the next season the consumer

wants something completely different. Maybe the secret of a designer who is successful is a designer who can adapt to these times we live in.

AY: You once said that fashion is about creating the impossible. What are the impossible things you are creating now?

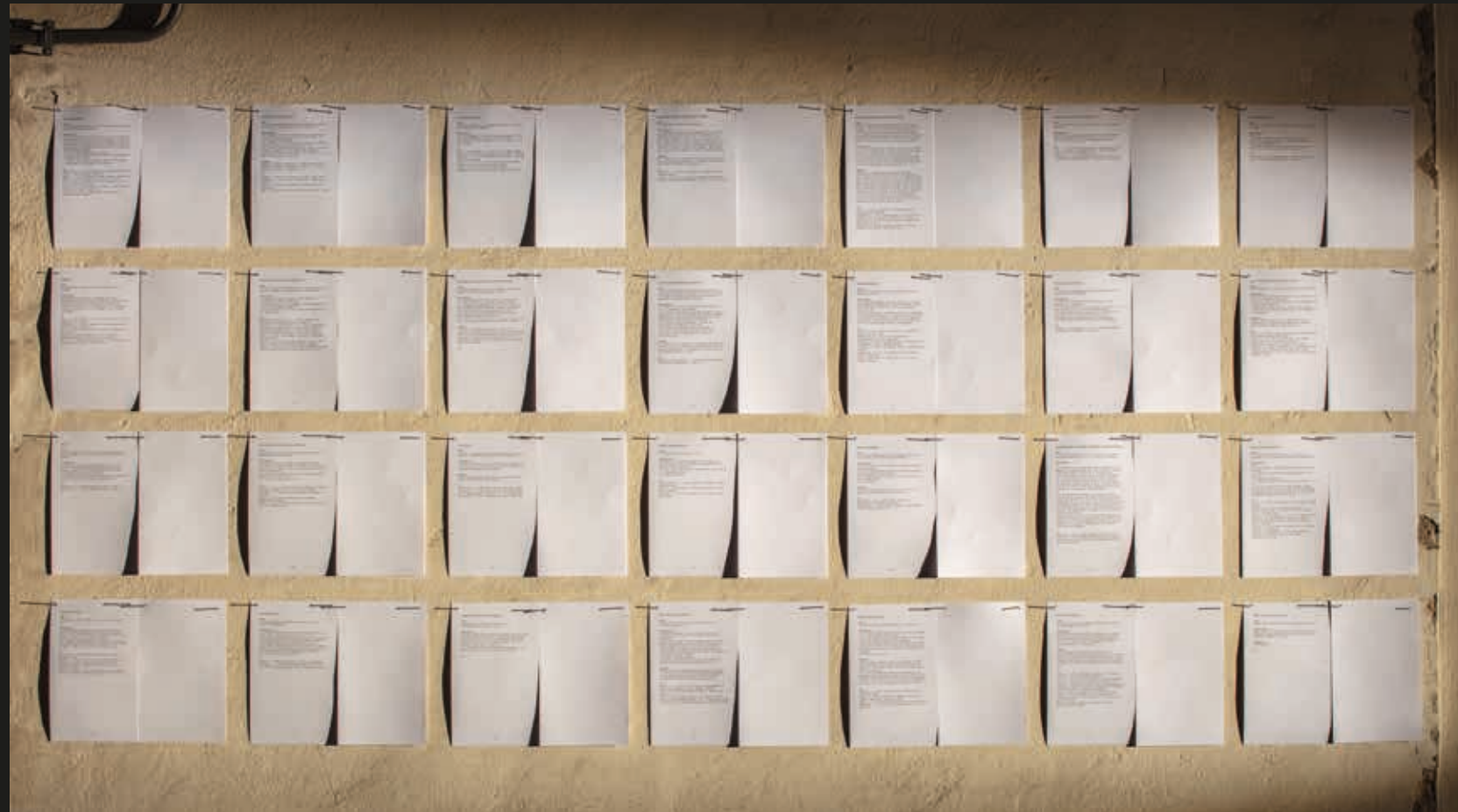
BW: I think it's a very hard time to be an independent designer; it's hard to convince a production company to produce for you, and it's very hard to be in the business for a very long time. We are designing sunglasses with Mykita, it's a Berlin based company, and shoes with Camper, a Majorca based company, produced in Vietnam. Fashion is a very global business, but these things enable us to still produce fashion collections that break even or are even losing money. Fashion turns more around professional products than around making clothes in a romantic way. It is a very, very hard business. In times of post-modernism, fashion is one part marketing, another part clothes-making and production. It is always a choreography and it's always a big risk; you have to create something and then you put it out into the world but you don't know how the world will react to it. Fashion changes very quickly and, to be honest, I like that, it keeps me going.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

BW: In my opinion, it has to be used [to produce] more frequent, intense, social projects, do parties, do art exhibitions. There can be flea markets where students can sell things, where people interact; that's my opinion about it, using this space to give some life to the city, you know?

AY: In your opinion, what qualities are essential for the city of the future?

BW: The power of green, I would say. I voted in the EU elections in Ulm together with my parents and the Green Party has gained 10%, so I think everybody feels that the air quality is the most important issue. You have to put more green into the cities; when I am in Paris, there is very, very little green, for example. I think we have to vote and hopefully the politicians can change something. The feeling at the moment is that all the politicians are more kind of a 'jerk', and that the right-wing is rising. This is a big problem for the whole economy and for the society, that things get radical. We need education, we have to build schools, universities, and hopefully make it a better world.



WHAT'S LACKING, I THINK, IS THE MORE FOUNDATIONAL RESEARCH – DEVELOPING NEW DEFINITIONS AND NEW METHODOLOGIES SO THAT YOU COULD BUILD NEW ONTOLOGIES. IT SHOULD BE ABOUT QUESTIONING THE DEFINITIONS OF GARMENTS AND OF FASHION FROM A VERY CONCRETE POINT, LIKE IN A NORMAL SCIENTIFIC DISCIPLINE. WE NEED TO GIVE TIME AND SPACE TO BASIC RESEARCH IN OUR FIELD.



YOU START BY QUESTIONING HOW THE BODY IS MOVING AND DEVELOP A WAY OF THINKING ABOUT GARMENTS FROM THIS POINT OF VIEW. IT'S A SORT OF MAKING GARMENTS FROM THE BODY INSTEAD OF PUTTING THEM ON THE BODY AND THEN MAKING ADJUSTMENTS.

AY: Dear Clemens, can you present yourself?

CT: My name is Clemens Thornquist, and I work at the Swedish School of Textiles. My background is in fashion design, but my broad interest is in methodology – the ways of working with design and design-related artefacts in general.

AY: At the NightWalk exhibition, you’ve presented fragments from your book ‘Artistic Development in [Fashion] Design’. What is the key message of the book?

CT: I see fashion as an area related to both art and design; that’s why it’s sort of somewhere in between. This exhibition is about the borders of fashion, so it both relates to fashion and puts it into perspective. My point of view has always been to open up the ways we work – in particular, by suggesting new starting points. In terms of methodology, I work around three parts. The first part deals with the foundations, with building your universe, your artistic or design programme. It suggests some concrete approaches that allow you to start building concepts, ideas, methods, definitions that relate to the body, the material, and the garment. The second part is about actual doing. It summarises many different approaches to fashion, suggesting various starting points, exercises, and training for the artistic expression and artistic content within fashion. The last part is about the critique – not through fashion studies or art criticism, but from within the practice itself. I think that design is in need of new methods – not necessarily mine, but definitely new ways of working with the body and the garments.

AY: Fashion is usually analysed from historic, sociological, or economic perspectives. You are trying to bring other perspectives into play. Which ones and why?

CT: There are many ways to look at fashion. What’s lacking, I think, is the more foundational research – developing new definitions and new methodologies so that you could build new ontologies. It should be about questioning the definitions of garments and of fashion from a very concrete point, like in a normal scientific discipline. We need to give time and space to basic research in our field.

AY: In your opinion, what should be changed in the current approach to designing clothes?

CT: I’ll start with one example. The way in which we deal with garments and build them is usually to dress the body; it’s from this perspective that you form a construction system. One of the methods proposed in my book is to start with the bio-mechanical aspects of the body. You start by questioning how the body is moving and develop a system, a way of thinking about garments from this point of view. It’s a sort of making garments from the body instead of putting them on the body and then making adjustments. Another thing I want to highlight is that buying fashion and relating with it are very emotional activities that we may approach as a form of emotional addiction. Understanding changes in consumption behaviour and understanding how we relate to garments in general will open up very different strategies. This, I believe, is my way to contribute to changing the fashion industry and also to changing fashion as a cultural concept. If you want to change a behaviour, you need to train it. So far,

we have been relying on information, consumer education, and similar programmes, hoping that they will change people. Of course this might help a bit, but I think that the big missing part is the understanding that we need to actually train our brain. To conduct change, you need to physically exercise the change of a behaviour.

Another step to take is to go back to the garment. There are a lot of talented people who are very skilled in giving form to things, but they have their minds elsewhere, so in a lot of collections they deal with something other than the clothes. [The challenge] is to bring back the consciousness and the interest in the garments themselves. Here is one concrete example. Different disciplines would suggest a particular sustainable material by some definition or evaluation, but designers may think that the material is not working aesthetically and would not like to use it. Therefore we need a much more material-based design approach; instead of starting with a concept, which is a very common practice, we need methods that start with materials and see the potentials and challenges of these particular materials. My main perspective is to add some new ideas of looking more concretely at the body and garment issue, and at the same time to see how this can affect us, and how the garments are working towards the person and with the person. [In this sense,] it’s much more of an interactive process.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

CT: I believe that art is a good way to open up the place; it allows connecting activities and connecting the society in different ways. It’s also a tool for exploring the potential of a space by using exhibitions and activities to experiment and try out – not functionally, but in a more metaphysical sense – what a space could be. In that way, art has a very important role.

AY: In your opinion, what qualities are essential for the city of the future?

CT: It’s a very complex question, and at the same time a very simple one. From my perspective, how we live comes to a certain expression, and I think that it’s also through suggesting new expressions of living that we can change languages and ideas, which, in turn, can affect behaviours. Manifattura Tabacchi presents a wonderful opportunity for tests, exhibitions, and new proposals. As cities are getting more and more dense, such locations are quite rare; that’s why I was so happy to take part in this artistic experiment.



MY MAIN PERSPECTIVE IS TO ADD NEW IDEAS OF LOOKING MORE CONCRETELY AT THE BODY AND GARMENT ISSUE, AND AT THE SAME TIME TO SEE HOW THIS CAN AFFECT US, AND HOW THE GARMENTS ARE WORKING TOWARDS THE PERSON AND WITH THE PERSON.



Light & sound



I LIKE TO WORK WITH SPACES AND HOW THEY ARE RELATED TO SOUND OR IMAGE. I WANTED TO DO SOMETHING WITH THE RESONANCES OF A HUGE SPACE WHERE YOU HAD THIS ECHO, AND TO TRANSLATE THAT RESONANCE INTO IMAGE – THAT’S WHY I USED THE LIGHTS TO PLAY WITH THE SPACE.

SOUND WORKS IN A VERY STRANGE WAY:
MOST PEOPLE NEVER NOTICE IT WHEN
IT'S THERE, BUT ONCE IT'S NOT THERE,
THEY'LL MISS IT.

Light & sound



IT NEEDS TO BE PHYSICAL. FOR ME IT WAS
VERY IMPORTANT THAT, WHEN PEOPLE ENTERED
MY SPACE, THEY FELT SOMETHING.

AY: Dear Senjan, can you present yourself?

SJ: I'm Senjan and I do anything that's related to sound. I compose and do sound design for all sorts of media: theatre, film, television, fashion...

AY: Could you tell us about the sound and light installation you have designed for the NightWalk?

SJ: I was invited by Linda who knows me from the fashion world. I had already worked with her; it was an exhibition in the Fashion Museum Antwerp, for which I made little sound bites. So, I've started from fashion and translated it into a space, because I like to work with spaces and how they are related to sound or image. I went to Florence to see the space and decide what I was going to do. The piece had been originally made for a fashion show – one of the most extreme fashion shows I've ever done. For me, it really blended in, because I wanted to do something with the resonances of a huge space where you had this echo. I also wanted to translate resonance into image, that's why I used the lights to play with the space.

AY: Have you worked with light before?

SJ: Yes, but not in this way. When I was 16, I did lighting for a theatre piece. In fact, there were two theatre pieces where I used sound to control light. One used a laser that moved in synch with my sound; nowadays you see it everywhere, but back in 2003 it was less common. The other one was a little bulb that went out every time I played an electric distortion.

AY: So, you are a sound designer who gives a lot of attention to light, because it helps you 'orchestrate' people's experience of the space where your sound is played.

SJ: Light makes you see the space, and for me sound is in a lot of ways space. When there's sound, there's light. Light and sound act a little bit the same way, in the sense that they are both there and not there. For me it needs to be physical. In everything I do I try to move something, so if you feel [my work] physically, you are going to be more into it. You [need to] listen to it from the beginning to the end, then you'll be more satisfied with what you've been going through.

AY: Your Vimeo page has a tagline 'hearing is believing'. What does this mean for you?

SJ: That's because I'm very much related to film as well. Sound works in a very strange way: most people never notice it when it's there, but once it's not there, they'll miss it. When you are watching a film, if suddenly a voice doesn't sound right, then you're like, 'hey, something's wrong with the sound' – but if everything was perfect and you ask somebody 'how was the sound?', they don't know. Our brain functions strangely with sound.

AY: Have you studied sound from a scientific perspective? For instance, how sound affects people physiologically, on a subconscious level?

SJ: I'm aware of this, but haven't really studied it. I wrote a scenario with a friend in Brussels in 1995; it was about the influence [of sound] on people, but more about manipulating

people with the music on a dancefloor, because back then all those abstract sounds were kind of new – and now it's almost everywhere. So, in that sense, yes, but not scientifically; I work from my feelings...

AY: Which means that for you it's intuitive rather than study-based?

SJ: It's a little bit of both, like mathematics; rhythm and speed. It's more mathematical to me than scientific.

AY: When someone approaches you for a new project, what are the first questions you ask them?

SJ: I want to understand the person in front of me. It makes a big difference whether you are working for a film director, a designer, the documentary people or the theatre people, because they all have different mindsets. I always try to work from their world and not from mine. It's logical that there will be a lot of my world in that work, but to me it's more interesting to work with what they've got. The project for Manifattura Tabacchi was more personal though, which was a nice thing to do.

AY: Do you call yourself a composer or a sound designer?

SJ: I really don't care about it. It's a weird thing because at the beginning, when I did sound for film, you were called a sound editor. And then I said, 'no, I think I'm a sound designer,' but in Belgium it was kind of new, so they thought that my ego was too big. Now it's more of a composer, because my composing work is also strongly related to sound design.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

SJ: It depends on how it's treated. Art is beautiful; everybody has to see it and find their way in it, but in the art world works are made to generate money, and that's a bit double-[ended]. I like very much what happens at Manifattura Tabacchi, because it attracts people to come and see the space. That's why for me it was very important that, when people entered my space, they felt something.

AY: In your opinion, what qualities are essential for the city of the future?

SJ: Ghettos should be gone, and people should happily live together. I like that Manifattura Tabacchi wants to integrate different kinds of worlds within one area: they're going to build a youth hotel, cheap hotels, expensive hotels; artists are working there, and there is a fashion school, too. It's a mix of people, that's very good. In a lot of cities, such as Paris or even Antwerp, you have areas with the Jews here, and the Moroccans there, and I live in a 'white' neighbourhood... I think that we need to resolve this in the future, because, more and more, we are growing apart rather than growing together, and this is a terrible thing to feel.

I WANTED TO EXPLORE THE
IN-BETWEEN FIELD WHERE
ALL CREATIVITY COMES TOGETHER
AND WHERE PEOPLE WORK
TOGETHER AND EXPRESS EMOTIONS.

THE STARTING POINT FOR WHATEVER
I DO, SEE, READ, OR TRAVEL FOR
HAS ALWAYS BEEN ART. ALL THOSE
EXPERIENCES CAME TOGETHER
IN "IF I COULD, UNLESS WE."
I HAD ABSOLUTELY NO INTENTION
OF DOING A FASHION EXHIBITION.



INTERLUDIUM | Linda's iPhone "looking at, unless dreaming"

YOU CAN SENSE THE ENERGY
TRANSMITTED BY THIS
ARCHITECTURE! INDUSTRIAL
LOCATIONS DETACHED FROM THE
CITY'S CROWDEDNESS
ARE ISLANDS OF CREATIVITY.

IT'S IMPORTANT FOR BOTH THE
FUTURE GENERATIONS AND THE
FUTURE CITIES TO OPEN UP. IT'S
NOT ABOUT AGE ANYMORE, IT'S NOT
ABOUT GENDER ANYMORE, IT'S NOT
ABOUT YOUR JOB OR YOUR RELIGION
ANYMORE – IT'S ABOUT THE CULTURE
OF LIVING TOGETHER.

AY: Dear Linda, can you present yourself?

LL: I'm Linda Loppa. I'm interested in art and fashion – first art and then fashion – and I have been working for many years in education.

AY: You brought together seven international artists from different backgrounds. Why these particular artists and these works?

LL: As Giovanni Manfredi, Michelangelo Giombini and myself were discussing the relationship and the tensions between fashion and culture, I was thinking that the exhibition we were going to produce had to be powerful enough to create an impact and an identity for Manifattura Tabacchi. I was happy that Michelangelo Giombini asked me to curate this exhibition; I love challenges.

I didn't want to show garments on mannequins: Manifattura Tabacchi is not a museum, and a night walk is not an exhibition. Then again, fashion is interesting only as long as you have a group of people who make it interesting. If you only look at the garments, it's becoming a field that is no longer mine. By negation, you can sometimes find what you want. I remembered a work by Lara Torres, seen at an exhibition of the London College of Fashion. Her video of two people hugging in the rain, their clothes dissolving in the water, remained in my memory. I wanted to explore the in-between field where all creativity comes together and where people work together and express emotions. Thus, I started researching the artists who were giving us those emotions; all of the participants I've chosen have an 'emotional' way of looking at the body, either combined with technology, or shown through an installation, explored by writing or by creating sound.

AY: What do the conditional sentences like 'if... unless...' and others have to do with the exhibition concept?

LL: Normally, when you start developing an exhibition, you have different steps in your research. This time, from the moment I began writing those sentences, I knew I could think in a fully conceptual way. I divided the sentences into 'Me,' 'We' and 'Ours,' because the artist felt more like 'Me,' while 'We' was about cooperating in a society where we need each other, and, finally, 'Ours' represented the world that we have to take care of. Once I had this key, it was easy to find the artists. It felt like a wide-open book...

AY: What's the connection between the projects presented at the exhibition?

LL: Initially, I wanted to have three sections: video, installations, and sound. But, gradually, I came to realise that I had two groups of participants. Clemens, Lara and Armando are the researchers that study how the body moves and how textiles reflect on the body; they are seeking new methods of developing creativity and address consumerism as an urgency to be discussed. I call them the Thinkers. And then you have the Makers, the Dreamers. Bernhard's work strongly engages with consumerism; Moses paints; Senjan makes sound, and Bart sends us into a transitional mood. These two groups complement each other as they react differently to creativity. Where does inspiration come from?

From looking at art – and dreaming. Throughout my life, art has been more important to me than fashion. Fashion was an accident that came into my life because I thought it was a dynamic field, but the starting point for whatever I do, see, read, or travel for has always been art. All those experiences came together in 'If I could, unless we.' I had absolutely no intention of doing a fashion exhibition, absolutely not.

AY: What do you think about the role of art in the regeneration of places like Manifattura Tabacchi?

LL: These rough spaces feel so inspiring to anyone who visits Manifattura or works here. You can sense the energy transmitted by the architecture! Industrial locations detached from the city's crowdedness are islands of creativity. As it was a NightWalk, people enjoyed a stroll across these spaces – alone or with a friend, calming down and looking. Some of them said "thank you, we've had a nice moment." To us, that was the most important reaction – thanks to the spaces and, of course, to the quality of the art presented there. Creativity was in the air; you could feel it on your skin!

AY: In your opinion, what qualities are essential for the city of the future?

LL: The future is tomorrow, so whatever we are doing now is the past. The future is near, and the past is far away, because yesterday is already gone. This statement is linked to openness and open-mindedness, the qualities that are important for future generations and cities. We are becoming a new society. It's not about age or gender anymore, it's not about your job or your religion – it's about the culture of living together. In that sense, cities have a remarkable opportunity to support the society we are building today based on integrity and new ethics.

Cities of the future can offer a less segmented way of thinking and making. Here in Manifattura Tabacchi, I've been working and sharing an office with a very young team – that's the future! Together with fastness, cities also need moments of slowness. This contrast is what we are living today. We shouldn't ignore the private moments that nourish our creativity. Sometimes our best ideas come at night; subconscious work is essential for us to be creative and find solutions.

Lately, Florence has become really well manicured; it also has a well-developed art sector. Then, suddenly, something exciting started happening with this project! Cities need such flushes of energy every once in a while; if there are no new, exciting, future-oriented projects going on, a city may tend to over-rely on its past. I'm happy that I can contribute to creating new feelings, new messages, new friends, new ways of working, new parties, new food... That's something I find extremely inspiring.

why did i choose

Lara Torres is a Portuguese designer who critiques the fashion industry. The work of Dutch video artist Bart Hess looks at the body, nature and technology. Armando Chant bridges the gap between art and textiles, and lives and works as a researcher in Australia. Florence-based Moses Homberg was born in California and is a painter who searches for the identity and the soul of his subjects. Bernhard Willhelm, a fashion designer and rebel from Ulm, Germany, designs clothes for the world's 'barbarians'. Clemens Thornquist, a poet and professor in Fashion Design at the Swedish School of Textiles, University of Borås in Sweden, develops artistic methods in (fashion) design. Finally, Senjan, from Antwerp, adds sound to the world.

What do those people have in common and why did I choose them for the 'Nightwalk' at the Manifattura Tabacchi? How will they give my "conditional sentences" content and a reason for being?

Lara Torres, Bert Hess, Armando Chant, Moses Homberg, Bernhard Willhelm, Clemens Thornquist and Senjan all have links with fashion; they are designers, researchers, painter or observers and they all take a position inside or outside the field of fashion; they develop a critical eye on the fashion industry, they comment or add an accent or a colour, they propose new methods or visions, they are present and their work will give us a moment of solitude in the raw spaces of the Manifattura Tabacchi. A night walk must be inspirational and their contrasting points of views will challenge your attitudes towards fashion as a whole.

We are all heroes, projecting the "me"; we are not alone but we are "we"; together we can change the world; we are "our" world.

1. Lara Torres's performances are one-offs and cannot be repeated. Therefore, the recordings and the documentation of her actions are really important. Watching her garments disappear in the water, leaving only the 'skeleton' of the garment, is in itself a critique of the fashion system. Making garments for the sole purpose of destroying them relates to the ephemeral nature of fashion, and is also a metaphor for the rapid nature of modern fashion processes. The disappearing of the garments makes a mark on our consciousness. Should we buy less and/or should we buy better? It's definitely an interesting question, and one which leads to interesting conclusions.

2. Armando Chant explores the intersection between the intimate and the expansive. The digital techniques Armando uses generate abstract and interpretive images. Armando uses images, garments and artefacts, not as a final outcome but as an interpretive tool. In 2015, during the IFFTI conference organised by Polimoda, we projected Armando Chant's videos onto the walls of the Santa Croce church in Florence. The body, the wall and the dress became one, discovering the interrelated nature of both art and design. At Manifattura Tabacchi the work of Armando Chant will once again reveal the hybrid, disruptive, provocative pivot in the space between garment and body.

3. INTERLUDIUM | Linda's iPhone
With my installation 'Linda's I-phone' I wanted to share some emotional moments I collected while visiting an exhibition, a show or simply during a walk in the city. Sharing those emotions and sharing my conditional sentences was a unique experience in this hidden small room in the basement. Marcel Broodthaers writing in the rain, Serena Caron's crying statue, and the 'mist' installation of Ann Veronica Janssens are welcoming ephemeral moments in an always faster and demanding society.

4. Bart Hess creates a tension between the virtual and the tangible through his work with the body. Film, photography, bodies and textiles merge into new shapes, never seen before. The talent of Bart Hess combines the real and the unreal, translating emotions and tensions into technology, while taking us to a world where fabrics are living entities creating new bodies. Bart Hess's design work seduces, disturbs, attracts, and repels. Looking through the eyes of Bart Hess is like seeing into the future.

5. What do the photographic studio and the painter's studio

have in common? The eye of the photographer, the eye of the painter; they look at the model standing in front of them, they capture the light, the expression on the face, the body language of the model, the gaze creates a contact between the artist and the model, capturing their soul. Both photographer and painter are in action, they move, they walk, they think, they click the camera, they take the paint, they walk, they run, they focus. The outside world disappears; only the painter and the model remain. Moses is a painter, a performer, capturing our soul!

6. Bernhard Willhelm says that in dark times, fashion and animation is felt more in terms of transition and movement. People who are always happy make us feel uncomfortable, it causes an anti-reaction, as seen in politics and consumerism. His collection takes a symbolic view on consumerism; or rather it takes a view on the relationship between consumers and the creators behind innovations; it studies the impact on present and future state of humanity and the world. Bernhard is engaged; he is concerned.

7. Clemens Thornquist has written many books but the "Artistic Development in (fashion) Design" is my favourite because every line sounds like poetry to my ears. Clemens Thornquist says: 'The text doesn't propose an ordinary design method, nor does it present the alchemic formula of art which others claim to harbour.' Every page starts with a concept like "Wonder Room: realising a world" and is followed by the words: 'Idea' 'Description' 'Comment' and 'Cf'. Simple as a written concept, complex regarding content, genius in its simplicity, finally 'the art of giving form'.

8. When attending a fashion show, we greet friends, journalists, we embrace the moment, we look at how the designers have transformed the space, we enjoy the dynamics of the photographers taking pictures of the influential people on the front row. When the show starts there is silence, the lights are dimmed, the expectations are at their peak. Then there is sound and the models come out; we look at the garments, the silhouettes, the make-up, the shoes, the models. We forget the sound; when, suddenly, it seems we are emotionally captured, it might be the combination of the light, sound, model, garment; those moments are unforgettable. When Senjan provides the sound track it captures my subconscious. It's the Senjan sound!



Lara Torres is a senior lecturer at the MA Fashion & Textiles and BA Fashion & Textiles at the School of Art, Design and Performance at the University of Portsmouth. She holds a doctorate from University of Arts London at the London College of Fashion, with the thesis Towards a practice of unmaking: the essay film as critical discourse for fashion in the expanded field. Her research sits at the intersection of fashion design, fine arts, and film practice and theory, exploring notions of an expanded field of fashion, critical fashion and fashion film practices in the twenty first century.
www.laratorres.com



Bernhard Willhelm, straight after receiving his diploma in fashion design with honours in 1998 at the Royal Academy of Fine Arts in Antwerp, founded his fashion company together with Jutta Kraus. Bernhard Willhelm A/W 19-20 is titled WILLHELMTOWN. The collection is a symbolic view on consumerism, and the relationship between consumers, authors of consumer innovations, and its impact on present and future state of humanity and the world. The brand has served the educated consumer and some barbarians since 1999 worldwide.
www.bernhardwillhelm.com



Bart Hess focuses on the cutting edge of design, fashion and visual art. In the past ten years, he has presented a variety of projects in which the relationship between man and material, nature and technology plays a central role. The starting point in the work of Bart Hess is the human body, which he always dresses in a different way, distorts or decorates in a way that has very little to do with fashion or styling. High-tech materials fuse with the model's bodies. The designs of Hess seduce, disturb, attract and repel. The tension between the virtual and the tangible is constant.
www.barthess.nl



Clemens Thornquist is Professor in Fashion Design at The Swedish School of Textiles, University of Borås, Sweden. His research spans fashion, art and philosophy with the aim to develop fashion design through experimental research methods. The main focus of the research is on developing new foundations for fashion design through methodological developments and explorations of foundational definitions in areas related to matters at the intersection between body and space. His action-based artistic research on the intersection of art, fashion, philosophy and organisation have resulted in numerous original books and publication and artistic research work in different media, exhibited and presented worldwide.
www.hb.se



Armando Chant is an artist, designer, and academic, whose creative practice explores the interrelationships between the drawn act, body and space through gestural mark-making using analogue and digital media, including photography, film, textiles and installation. Armando has developed an expanded, open practice through using a drawing methodology where the inter-relationships between the drawn gesture, body and space cross through and between diverse creative disciplines. His artistic practice explores the possibility of using the image/garment/artefact not as an outcome but as an interpretive tool to reframe the dressed body in a materially ephemeral and transient context.
armandochant.com



Senjan Jansen is a composer, sound director, and designer as well as music producer who collaborates with various artists in the world of film, high fashion, theatre, and visual arts. Following a degree in filmmaking, he started composing music and designing sound for international films and television projects. He crossed over to extend his activities to fashion when Haider Ackermann asked him to produce the soundscape for his show in Paris. Jansen enables his soundscapes to manipulate, surprise, disguise, and to captivate. He creatively conceives a tension which comes to life through sound in one narration as he records and composes intimate musical soundscapes and auditory environments which echo an artist's vision and the visual narrative.
vimeo.com/senstudio



Moses Hamburg is a fine artist based in Florence, Italy specializing in portraiture. Born in Huntington Beach, California in 1995, he moved to Italy to learn the techniques of the Old Masters. After graduating from the Florence Academy of Art, completing the Intensive Drawing, Intermediate and Advanced Painting program he was awarded the Artist in Residence position. Following his residency, he took on portrait commissions in Northern Ireland, England, Italy, and California. He completed his classical training at Charles Cecil Studios.
www.moseshamborg.com



Linda Loppa Curator, Educator. 45+years' fashion industry experience / private and public sectors, directing the fashion department Antwerp Royal Academy of Fine Arts, retail experience and store ownership, management at Flanders Fashion Institute, Director & Curator of the Fashion Museum Antwerp, Director of Polimoda International Institute Fashion Design & Marketing. Founded Linda Loppa Factory 2016. Honorary Doctor of University of the Arts, London. Selected as a member of the "Laboratoire d'Idees" "Grand Palais 2023" in Paris. Writer of the book *Life is a Vortex* published by Skira, June 2019.
www.lindaloppafactory.com

MANIFATTURA TABACCHI IS AN EX-INDUSTRIAL AREA OF 100,000 SQUARE METRES WHICH IS LOCATED IN THE IMMEDIATE VICINITY OF THE HISTORIC CENTRE OF FLORENCE. THE REDEVELOPMENT PROJECT IS BASED UPON THE RESTORATION AND CONSERVATION OF THE SITE: AN INNOVATIVE PROCESS OF URBAN REGENERATION, A PLACE WHICH IS OPEN AND CONNECTED, SUSTAINABLE, CREATED FOR THE DEVELOPMENT OF FLORENTINE COUNTER- CULTURE; A COUNTERPOINT FOR THE CITY'S HISTORIC CENTRE. MANIFATTURA TABACCHI WILL ACT AS A MAGNET FOR CONTEMPORARY ART, FASHION, EDUCATION AND NEW TRENDS IN CRAFTSMANSHIP.



“if i could, unless we”

10 — 14 June 2019

MANIFATTURA TABACCHI

Via delle Cascine 33, Firenze

A project by
MANIFATTURA TABACCHI

Curated by
Linda Loppa

Management Team
Michelangelo Giombini
Virginia Battaglini

Artists
Lara Torres
Armando Chant
Bart Hess
Moses Hamborg
Benrhard Willhelm
Clemens Thornquist
Senjan Jansen

Interviews
Anna Yudina

Press & communication
SEC, Milan
La Jamais Contente - Silvia Orsi Bertolini,
Florence
PR Consulting - Nathalie Ours, Paris

Coordination
Web: Caterina Ventura
Graphic Design: Francesca Ulivari

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Cover
Lara Torres | An impossible wardrobe for the
invisible | Young couple | 4'9"
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me

« and if I was a hero »
« and if I could dance »
« no, unless if you need me »
« I am fine, but we »
« and if past is not »
« if we run we come to you »
« if you must and I »
« and if I walk the other »

we

« unless, we are aliens »
« unless, we are maybe or maybe not »
« but if we live now »
« take care, unless are we going »
« unless we are running »
« and if we just do »
« if there is nothing more »
« If this is a mirror, unless we don't see »

ours

« unless if, and we must talk »
« if me I could be you »
« wait, you go the way »
« unless, if you need not »
« unless we are in the dark »
« yes, but if »
« and if the sun »
« unless they think instead »