

A
QUEEN
WITHIN

*Adorned Archetypes,
Fashion & Chess*

GALLERY I

Sage / Mother Figure / Enchantress / Magician / Explorer / Ruler

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Each piece on the chessboard can be seen to have a distinct personality. Pieces are brought to life on the chessboard, a place structured according to rules confining movement. A piece's ability to move affects its power and temperament. However, it is up to the player to manoeuvre each piece – daring moves with the queen can lead to checkmate or victory.

A Queen Within explores the unique relationship between power, risk-taking, and the queen's evolving roles of femininity in chess and society from the Renaissance to today. The aim is to investigate which archetypes form the idea of a queen. She can also be seen as a metaphor for the different aspects of a woman.

In chess, it is theoretically possible for a player to attain a maximum of nine queens simultaneously on the board. To resonate with this phenomenon, *A Queen Within* explores nine sides of the queen: The Sage, Mother Figure, Magician, Enchantress, Explorer, Ruler, Mother Earth, Heroine and Thespian.

The themes are based upon interpretations of some of Swiss psychoanalyst Carl Jung's most familiar archetypes. Most people have several archetypes present simultaneously as part of their personality, although one tends to dominate. The story of each archetype – its powers, its weaknesses, its significance – is articulated through fashion, photography, film and artwork in the exhibition.

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Jung's concept of the archetype is derived from observing recurring motives in myths and fairy tales of world literature. The designers and artists in this exhibition all include some form of storytelling or use of symbols in their work.

Storytelling is often illustrated either through the creation of conceptual collections, the construction of characters or through the use of universally known symbols in their aesthetics, symbols that often carry very interesting nonverbal information.

While the first theme, the Sage Queen, focuses on storytelling through entire collections, the following eight themes explore storytelling through single objects.

To parallel the history of chess itself, symbols have been taken from royal representations existing in the fifteenth century onwards. In royal paintings and emblems, symbols such as eyes, ears, serpents and wings have been used to emphasise the queen's presence. These same symbols are used in the exhibition design.

To make the time aspect present in the exhibition, a soundscape illustrates the progression and patchwork of time. A combination of objects, exhibition prosthetics, anecdotes, quotes and reference images venture to patch a 360 degree look at a queen. This collage system enables distant references from time and space to co-exist. This collage is also a metaphor for a chess player's mind.

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*This gallery guide is intended for exhibition use only.
Please do not remove from the gallery.*

*No photography, food, or drink is allowed inside the exhibition galleries.
Please do not touch the art objects.*



ALEXANDER McQUEEN, British
Heaven and Hell Pre Collection, AW 2010
Dress with Hieronymus Bosch's Haywain
triptych panel painting from 1480-1500
Courtesy of Private Collection
Photo Sarah Carmody

This Alexander McQueen dress features a 15th century painting by Dutch artist Hieronymus Bosch, whose use of fantastical imagery to illustrate religious and moral concepts was a major inspiration for the overall exhibition design.





S

A

Queen Christina, 1650. Eighteenth century copy after lost original by David Beck. Biby Collection, Photo Erik Lernerstål, Swedish Royal Armoury



The Sage Queen is a thinker, planner, risk-taker, expert and philosopher. Highly educated and extremely wise, she has profound knowledge. Her strengths are wisdom, intelligence and self-reflection, which she uses in lengthy processes of analysing and trying to understand the world. Her biggest fears are being ignored or tricked by others and of feeling deluded. Her weakness is being consumed by the everlasting study of details without ever moving in a direction. Her ability to see both sides of an issue can lead to an inability to act.

G

E

Christina of Sweden (1626-1689)

'Christina was only six years old when in 1632 her father died in the Thirty Years War, fighting for the Protestant cause. In 1644, when she turned 18, she assumed the reigns of government. She was educated, well read and mastered many languages. Christina persuaded the French philosopher Descartes to come to Stockholm. She doubted her Protestant faith and rather than getting married, appointed her cousin as heir to the throne. After much anguish, Kristina abdicated 1654, converted to Catholicism and moved to Rome where the Pope received her with open arms. In Rome, she summarised her life experiences in two collections of aphorisms.'

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

ARCHETYPES

'An archetype manifests through image and emotion. When we are struck with awe, overcome by beauty, or moved to tears; we are in the presence of an archetype, which speaks more than words through the symbolic language of images. Archetypes are what give myth and fairy tales their timeless power and fascination. The archetype of the Queen represents the sovereign Feminine centre of a nation, as well as, the presence of this energy within our psyche and dreams. Surely, it says something vitally important that on the chess board she is the one piece that can move in all directions.'

MARY WELLS BARRON, Jungian Psychoanalyst

P U R P L E

Purple coloured silk was restricted to the royal wardrobe. Historically the colour most associated with royalty and still used by European royal families on special occasions.

B L U E

While the colour blue, when applied to woollen clothing, was associated with lower classes and servants, its use in silk, and particular as blue velvet, was very restricted, and used for royal mourning.

R E D

Scarlet, and crimson were the most highly prized shades of red, and legislation made distinction between silks in intense shades achieved with insect-derived dyes and the muted reds of plant-dyed wools.

B L A C K

Black was also very costly to make. Originally, in India, the chess board was not black and white, but rather green and red. In medieval Europe chess sides were often referred to as Red and Black as these were the most commonly available colours of ink. Black and white were Elizabeth I's favourite colours and became a key part of her royal wardrobes. Simultaneously, the Spanish court's black garments were at the height of fashion in Europe.

TESSA MURDOCH & OLGA DMITRIEVA¹

G O L D

During the Renaissance, gold-wrapped threads in textiles could only be used by members of the highest echelons of European society.

W H I T E
[...] pristine clothing
was a symbol of status,
the wearer can afford
servants to keep it
looking perfect, and
can change their
clothing frequently,
with a large enough
wardrobe to swap a
lightly soiled garment
for a fresh alternative.

ANNA REYNOLDS²

G O L D
This precious metal
is frequently de-
picted in portraiture
as part of a queen's
jewellery, regalia,
furnishings or even
worked into her
clothing. Its warm
gleam evinces her
wealth but also im-
plies that she her-
self is precious, rare,
beautiful and worthy.

CHESS

In medieval Europe, dice were often used in chess to determine which piece would move, with each number corresponding to a specific piece. Though this variation survived for roughly 500 years, dice were gradually eliminated from the game, cementing chess as a game of skill, not chance. A player could no longer blame 'fate' in the form of an unfortunate roll; rather, wit, imagination, and intellect alone would determine the victor.

UNPREDICTABLE FASHION

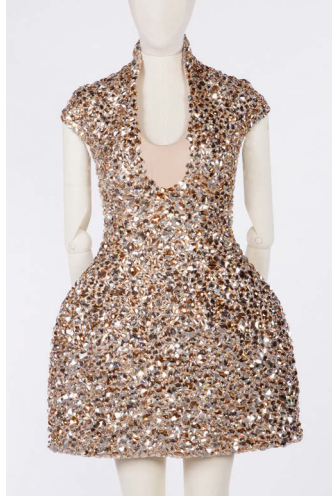
This exhibition focuses on the aesthetic dimension of fashion. Instead of simply focusing on trends, experimental fashion designers often integrate storytelling in their design. Alexander McQueen (1969-2010) was a master of building up narratives through his work, each collection taking its own distinctive and daring turn. Like many other experimental designers, he dissected complex themes into minute details and made clear aesthetic connections between the idea and the final look and collection. McQueen was also well known for his high sensitivity to historical research, juxtaposing the old and new, often mixing traditional craftsmanship with very advanced techniques. McQueen's vision and creativity culminated in his unforgettable and highly emotional fashion shows, many of which drew on folkloric narratives. Distasteful or exquisite, he preferred extreme reactions from the audience.

EXHIBITION DESIGN

'You are what you wear', goes the expression, and during the fifteenth century this was a paradigm of truth. The planning of a royal and aristocratic wardrobe was of utmost importance and appears to have been a very time consuming matter. Accounts of the Royal Wardrobes were kept, detailing every single garment, material and cost. According to the inventories, after Elizabeth I's death she had over 2000 gowns in her wardrobe. At this time, members of the royal family were the fashion leaders. Since clothes were one of the principal ways for displaying your rank in society it was important to make sure people dressed according to their class. Therefore, so called 'sumptuary laws' were introduced in England in 1337. These regulations were active into the seventeenth century. They regulated which colours, materials and types of garments should be used by the different layers of society. The laws were hard to control and several monarchs repeatedly called for stricter regulations.

¹ Tessa Murdoch and Olga Dmitrieva, *Treasures of the Royal Courts: Tudors, Stuarts and Russian Tsars*, London: Victoria & Albert museum, 2013, pp 133

² Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, London: Royal Collection Trust, 2013 pp. 21



ALEXANDER McQUEEN, British
Natural Dis-tinction, Un-natural Selection
SS 2009
Fully encrusted Swarovski crystal bell jar dress
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
Plato's Atlantis Commercial Collection, SS 2010
Gown with snake print
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
Natural Dis-tinction, Un-natural Selection
SS 2009
Two piece ensemble with crystal print
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER MCQUEEN, British
La Dame Bleue, SS 2008
Black silk dress with embroidered wings in gold
Courtesy of Private Collection
Photo Sarah Carmody



🔊 TRACK I

ALEXANDER MCQUEEN, British
In Memory of Elizabeth Howe, Salem, 1692
AW 2007
Hunter green velvet long sleeve gown with
copper flames embroidery
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER MCQUEEN, British
Heaven and Hell Commercial Collection, AW
2010
Gown with Mother Mary print
Courtesy of Private Collection
Photo Sarah Carmody



TRACK 2

ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
Annabel Lee gold embroidered Poem Coat
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
White gown with embroidery
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
Black dress with snowflake application
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
Widows of Culloden, AW 2006
Red and black tartan dress with black lace
Courtesy of Private Collection
Photo Sarah Carmody

🔊 TRACK 3



ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
Blue velvet coat with gold embroidery
Courtesy of Private Collection
Photo Sarah Carmody

CONNIE SIMPSON
Tulle skirt
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
Red jewelled headpiece
Courtesy of Private Collection
Photo Sarah Carmody



ALEXANDER McQUEEN, British
La Dame Bleue, SS 2008
Cocktail dress with image of muse Isabella Blow
Courtesy of Private Collection
Photo Sarah Carmody

On the television mounted on the wall are live games being played by Grandmaster-level players on the Internet Chess Club, a server where chess players from around the world can play or hear commentary on games between titled players. As the Sage is noted for intelligence, it's fitting to show chess games from players who have reached the highest echelons of the sport.

Photo Sarah Carmody



Track 4

The photographs on the north wall were taken by Anne Deniau, a French photographer and close personal friend of McQueen. For 13 years, she had exclusive access to photograph backstage at McQueen's runway shows and recently published *Love Looks Not with the Eyes*, a book of photographs from her time working with McQueen.

ANNE DENIAU, French

From the book: *Love Looks Not With the Eyes*

Courtesy of Myriam Blundell Projects



Dearest Queen I



Wind Tunnel



Dearest Queen II



Keep Walking



Flying Head



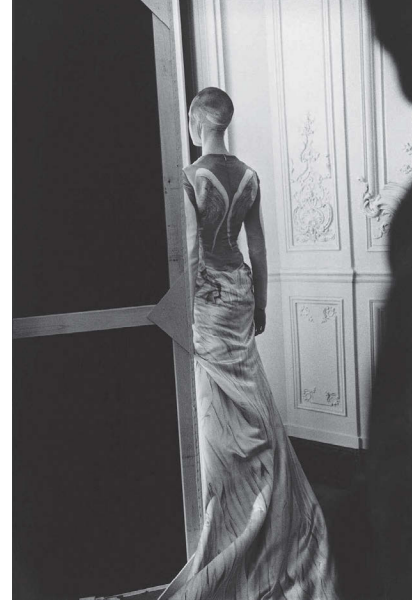
Unfallen Angels



Timeless



Black and White Insanity



Don't Look Back II

M O T



F I G

The Royal Family in 1846, by Franz Xaver Winterhalter, Royal Collection Trust, © Her Majesty Queen Elizabeth II 2013



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The Matriarch Queen is an altruist parent, carer, protector, great teacher and mentor. She comforts and gives support to those confused and in need of guidance. Her strengths are patience and consideration for fellow women, men and children. She provides love to help others flourish. Her greatest fears are the ungratefulness of others, disharmony and her own selfishness. Her main weakness is that she can easily become a martyr and make others feel guilt.

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Victoria of Great Britain (1819-1901)

'In 1837 Victoria became the sovereign queen of Great Britain and Ireland, and took the title of Empress of India in 1876. She had strong opinions about how Britain's prestige and position as the world's leading super power should be maintained. It was during Victoria's long reign that the phrase Pax Britannica was coined. While British society became increasingly industrialised and modernised during the Victorian period, conservative values and morals also became prominent. Queen Victoria was a firm believer in that a respectable woman's place in society was in the home, as a mother and wife. Towards the end of her reign, Victoria was seen as the mother of the Empire. By then, she was also known as "Europe's grandmother", because of her close relationship within Europe's other royal families.'

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

QUEEN PORTRAITURE SYMBOLS

S T O N E S

For Elizabeth I, and the other great power-brokering women of the late Renaissance, including Marie de Medici, jewels were essential signifiers of power and status. They inspired awe and reverence in her subjects and rivals, symbolising the wealth and international reach of her kingdom, and the might and majesty of the monarchy. On a personal level, Queen Elizabeth I, loved jewels, encrusting her clothes with priceless gems and particularly pearls, with aglets, or dress ornaments, in the fashion of the day. Queen Elizabeth I was not averse to adding the occasional Venetian glass pearl, at a penny a time, to complete the overall effect of magnificence. At the court of Elizabeth I, jewels, rich in symbols and metaphors, were also worn to send political or personal messages, as part of the intellectual word-play that was so much part of Elizabethan culture. Queen Elizabeth I appeared at court, 'like starlight, thick with jewels.' Previously, kings and princes had worn most jewels; in the late Renaissance, as women took the reins of power, Queen Elizabeth I, and Marie de Medici also took to jewelled magnificence with enthusiasm and expertise, changing the balance of power in jewel-wearing forever.

VIVIENNE BECKER, Jewellery Historian and Author

A R M O U R
For women, of all ages and generations, the jewel empowers and protects, like armour. In the 1920s and 30s, Nancy Cunard, the muse, socialite and activist, was famed for her armfuls of African fighting bangles, of bone and ivory, which she was known to take off and throw at any object of her anger.

E Y E S

A recurring motif in this exhibition. While a portrait sitter's direct gaze suggests personal presence, the depiction of disembodied eyes proclaims the queen's widely-penetrating vision and constant vigilance.

DR CLARE BACKHOUSE, New York University

C R O W N

cross-bearing orb, sceptre – these items of regalia unequivocally set apart the bearer as monarch. The crown signifies the unique status of the anointed queen; the cross-bearing orb alludes to her stewardship of divine power in the world and the ancient insignia of the sceptre evokes imperial authority.

E R M I N E

The white coat of an ermine could suggest virginity, while its distinctive spotted fur, long used in England for royal and court robes, evokes nobility.

L A C E

In early modern England, lace was expensive to buy and to maintain in its whiteness. Its delicate networks mediated between hidden linen undergarments and the exposure of hands and face. Profusions of lace suggested that the wearer was wealthy and important enough to merit it.

W I N G S

Wings suggest superhuman power, but, as Renaissance emblem books declared, 'A wing is nothing, unless it is used'.

S E R P E N T

Snakes can connote deception, but may also implicitly praise the queen for following the Christian injunction to be 'wise as serpents' (Matthew 10:16).

C O R S E T

The corset was a vital part of women's dress for almost four centuries, until girdles and brassiere replaced them in the early 20th century. Early corsets were made of whale baleen, so the French named them 'corps à la baleine'. Before the 19th century corsets were often referred to just as 'corps' (bodies), indicating their power to transform and conform the female body into the fashionable silhouette of the moment.

C O U R T
D R E S S

The 18th century court dress, or mantua as it was known as, can be traced back to a 16th century equivalent to loungewear. The early mantuas were inspired by imported Indian dressing gowns, which is evident from how the overdress was draped backwards to expose an underdress. They were relatively comfortable and casual. However, during the 18th century the corsets were tightened and the skirts of the mantua became wider with assistance of panniers. The width of the skirts indicated that the wearer, often by birthright, was allowed spacious surroundings. The mantua had now transgressed into the official court dress in many European kingdoms.

SARAH JANE KENYON AMA, Textile & Dress Historian
(Specialism in Gloves)

L I P S

Red lips and the strategies of enhancing their redness has a history of controversy. From being banned by the church in medieval Europe, bright red lips (and powder white faces with painted veins) became fashionable during the reign of Elizabeth I. Throughout history, the fashionability and respectability of artificially enhanced red lips has gone up and down. In the 19th century, prostitutes and actors used lipstick on the theatre stage. A few decades later lipstick could be sold (albeit amid some initial controversy) over the counter in newly opened department stores.

G L O V E S

Elizabeth I was fashion-conscious and set many trends in her time. She had a passion for gloves, and the status that went with wearing them. She started a fashion for elongated fingers to give the illusion of elegant and refined long fingers. The length would extend beyond the finger tips, up to a few inches in some cases, and often they were padded with tissue or hair.

C H E S S

As royal women began to exert political influence in the Middle Ages, they turned to the Virgin Mary to legitimize their power, a development that impacted the play and symbolism of chess. Mary appears symbolically as a chess queen in several medieval poems and texts, and in many languages, the queen is referred to as 'lady,' a term strongly associated with Mary. The devotion she inspired as a loving, maternal figure, combined with capable leadership of earthly queens, contributed to the growing power of the chess queen.

U N P R E D I C T A B L E F A S H I O N

The queen of chess is an unpredictable character. She refuses to take on the subordinated position that the patriarchal society expects of her. Instead the queen reverses the rules. Here the king is a mere puppet, whose purpose is to avoid checkmate, whereas the queen is the real ruler and most powerful piece on the chessboard. This unpredictability and power is the inspiration for *A Queen Within*. The exhibition contains objects from pioneering, radical and rule breaking designers with highly trained eyes. Some are very well known designers and artists, others are recent exceptional graduates from, for example, Central Saint Martins, Royal College of Art in London and the Fashion Department at the Royal Academy of Fine Arts Antwerp.

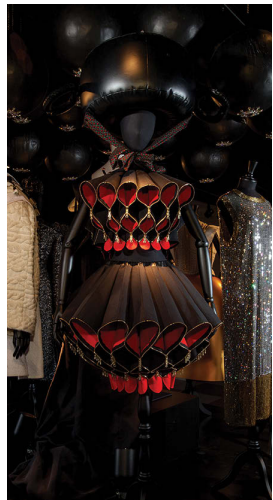
E X H I B I T I O N D E S I G N

In the game of chess, the queen is able to move any number of squares vertically, horizontally or diagonally. Plinths are placed accordingly to this movement on the chessboard. Symbolism has been consistently used in the history of royal portraits. This theme introduces some of the symbols that have been associated with the queen's, or the matriarch's, presence throughout history. Contemporary designers have employed the same symbols in their work. The question is, what happens to these motifs when they are interpreted in a radically different context and society? The answer is complex, however the exhibition shows the power of symbols and that the meaning is in the eye of the beholder.



🔊 TRACK 5

SERENA GILI, French
Discipline Collection, 2012
Cashmere top with golden fibre glass skirt
Courtesy of Serena Gili
Photo (left) Kirill Kuletski for i-D Online
Photo (right) Sarah Carmody



HIDEKI SEO, Japanese
Take Off Ensemble, JUNE 2011
Courtesy of Hideki Seo
Photo (left) Eori Wakakuwa
Photo (right) Sarah Carmody



🔊 TRACK 6

JEAN PAUL GAULTIER, French
Haute Couture Collection, AW 2007-08
Prince Charmant: black guipure dress, matching
boots and crown
Courtesy of Maison Jean Paul Gaultier Paris
Photo P. Stable



TRACK 7

ALEXANDER McQUEEN, British
 Heaven and Hell Pre Collection, AW 2010
 Long sleeved silk print painting dress with gold
 painted feathers
 Courtesy of Private Collection
 Photo Sarah Carmody



MINJU KIM, Korean
 Dear My Friend Collection, 2012
 Woollen coat with shoulder piece and headdress
 Courtesy of Minju Kim



ALEXANDER McQUEEN, British
 La Dame Bleue, SS 2008
 Silk ombre kimono dress and patent leather belt
 Courtesy of Private Collection
 Photo Sarah Carmody



GIANFRANCO FERRÉ, Italian
1980's
Dress made of Swarovski crystals
Courtesy of Private Collection
Photo Sarah Carmody



TRACK 8
IRIS VAN HERPEN, Belgian
Capriole Haute Couture, 2011
Snake dress
Courtesy of Iris van Herpen
M. Zoeter x Iris van Herpen ©

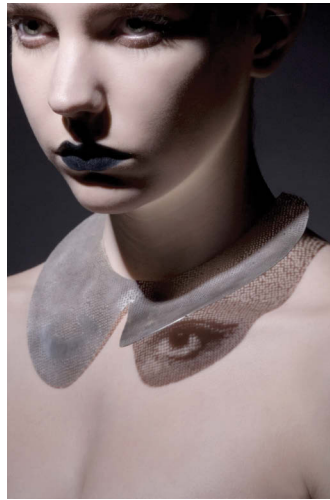
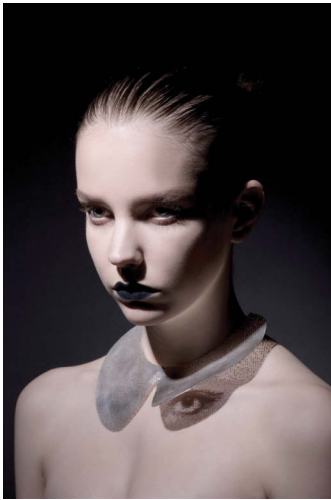


MAISON MARTIN MARGIELA, French
Défilé Collection, ss 2009
Oversized long body-dress in black silk
Courtesy of Maison Martin Margiela
Photo Giovanni Giannoni



TRACK 9

SHAUN LEANE & DAPHNE GUINNESS
Contra Mundum, 2011
Bespoke diamond glove
Courtesy of Shaun Leane and Daphne Guinness



TRACK 10

MAIKO TAKEDA, Japanese
Cinematography Collection, 2009-10
Winking eye collar
Courtesy of Maiko Takeda
Photo Sohrab Vahdat



MAIKO TAKEDA, Japanese
Cinematography Collection, 2009-10
Eye neck scarf
Courtesy of Maiko Takeda
Photo Sohrab Vahdat



IRIS SHIEFERSTEIN, German
2010
Eye wear made of snake
Courtesy of Iris Shieferstein
Photo Gavin Fernandes



CHARLIE LE MINDU, French
SS 2011
Kiss Me headdress
Courtesy of Charlie Le Mindu Haute Coiffure
Photo Vernie Yeung

The exhibition design includes jewelled eyes hanging from the ceiling and a nine-sided plinth for display of the garments. Precious gems such as diamonds and jewels were used by monarchs to inspire awe and reverence, but also to intimidate political rivals. Jewelry historian Vivienne Becker writes that jewels provide empowerment and protection to female rulers in particular.

Eyes and lips are also imbued with cultural significance. In portraiture, a direct gaze suggests personal presence, and disembodied eyes symbolize a monarch's widely-penetrating vision and constant vigilance.

The shape of the plinth reinforces the theme of the nine archetypes as well as signifying the directions a queen can move on the board—forward, backwards, side to side, and diagonally, as many open spaces as she wants.



ORLANDO CAMPBELL, British

2013

Black painted polystyrene and plaster eyeballs
with applied Swarovski crystals


Courtesy of Orlando Campbell

Photo Sarah Carmody

A portrait of Marie-Antoinette, Queen of France, by Louise Elizabeth Vigée-LeBrun. She is depicted in a blue dress with white lace, holding a white rose. The background is dark and moody.

E N C H A

Marie-Antoinette, Queen of France, 1783, by Louise Elizabeth Vigée-LeBrun, Chateaux de Versailles et de Trianon, Versailles, France © RMN-Grand Palais / Art Resource, NY



The Enchantress and Temptress Queen is a seductress, femme fatale, sensualist and enthusiast. Her strengths are passion, wit and spiritual and bodily appeal. She demonstrates appreciation, but is also capable of manipulation. She is happiest when she mesmerises all those around her. Her greatest fear is being a lonely wallflower, undesirable and unloved. Her weakness is an undervaluation of wisdom and her constant desire to have psychological power over men.

N T R E S S

Marie Antoinette (1755-1793)

'Marie Antoinette became Queen of France in 1774. She disliked the strict court etiquette at Versailles and spent much time at her own pleasure palace Petit Trianon. Marie Antoinette was very interested in fashion, introducing the famous high white powdered hairstyles of the era. She became a symbol of the privileged classes living at the people's expense. Marie Antoinette charmed those around her and was alleged to have had a love affair with the Swedish Count Axel von Fersen. During the French Revolution she became politically active in an attempt to save the monarchy. Marie Antoinette was convicted of treason and executed in 1793.'

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

QUEEN PORTRAITURE SYMBOLS

JOHAN DEURELL, Design Historian

C L A S S I C I S M
Already in the seventeenth and eighteenth centuries, royal families were interested in being associated with the grandeur of the empires of Antiquity. The classical and educated mind could be translated into drapery in clothes and fabrics, evoking the togas worn by Romans, for example. This fascination with drapery is evident in the clothes and garments depicted in royal portraits of the period.

LOOSE HAIR
Loose, uncovered hair also implies virginity in early modern portraiture, because after marriage, a woman's hair was covered.

DR CLARE BACKHOUSE, New York University

P E A R L S

As well as being very costly, pearls symbolize purity and virginity.

*The queen whom we call fierge
Takes after Venus, who is no virgin [vierge]
She is likable and loving [amoureuse]
Debonair and hardly proud [orgueilleuse]*
La Vielle, Anonymous,
thirteenth century poem

S M O C K

Smock (also known as shift), which provided a comfortable and washable layer next to the skin and would typically reach to mid-calf level. For an elite lady it would be made from finely woven linen, bleached white using a complex series of processes. Elite women would expect to change their linen daily.

CHESS

Chess and love has an intimate relationship. Long considered a respectable activity for courting couples, chess became synonymous with love and passion in the Middle Ages and was incorporated into prose, poetry, song, and the visual arts. Famous literary lovers such as Tristan and Isolde and Lancelot and Guinevere battled wits across the chessboard. As a formal contest defined by methodical rules, played out by game pieces with strictly defined roles and abilities, chess fit in well with the rigorous system of chivalry prized by the European aristocracy.

UNPREDICTABLE FASHION

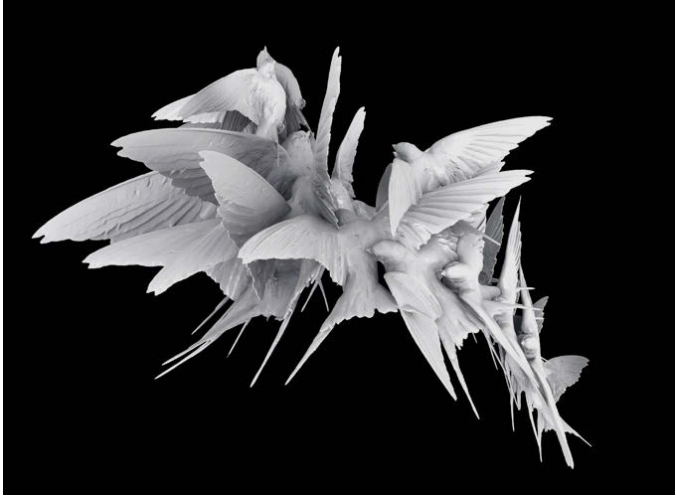
Avant-garde fashion can be a leap into the unconscious. Sigmund Freud saw the artist as being able to make a regression to relate to childhood and the unconscious without lying on a therapist's couch. He suggested that the artist does so through his or her work. Fashion theorist Caroline Evans states '[...] experimental fashion can act out what is hidden culturally. And, like a neurotic symptom, it can utter a kind of mute resistance to the socially productive process of constructing an identity.'¹ Pure with classical elements, brittle or revealing, fragility or opulence, experimental fashion sometimes involves disclosing what is considered at the time to be forbidden, intimate or private. They are able to externalise prohibited desires that are normally repressed from the conscious, often due to socially constructed rules.

EXHIBITION DESIGN

The exhibition design is inspired by the symbols of the nine muses in Greek mythology. Throughout the history of art, the muses often appear with an assortment of objects including scrolls, harps, horns, crowns and laurel wreaths. The museum was the home of the muses, indeed the word 'museum' originates from the Greek *mouseion* meaning 'seat of the muses'. Ceolonnades in the museum were originally used for displaying pictures. In Ancient Greece the return of the swallows was a sign that spring had returned, and with it, love. In mythology, the panther has been the symbol of un-changeableness or the indelibility of sin. Taken from the Christian tradition, the specially commissioned apple masks symbolize temptation in the exhibition. Throughout history, the apple has also widely been used as a symbol for love, marriage, youth, fertility and longevity. According to curator Alexandra Burkhanova, the power of a queen is often 'the power of a weak': she achieves her goals and reigns men via hidden manipulation rather than active domination. Both Calypso, the nymph-queen of the Ogygia Island, and the Sleeping Beauty in Western folklore enchanted the male heroes with their fragility and vulnerability.

¹ Caroline Evans, *Fashion at the Edge: Spectacle, Modernity and Deathliness*, Yale: Yale University, pp. 6

² Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion*, London: Royal Collection Trust, 2013, pp. 21



🔊 TRACK II

JORDAN ASKILL, Australian
SS 2012
Swallow neck piece
Courtesy of Jordan Askill



SARAH BURTON for Alexander McQueen, British
SS 2011
White floral platform heels
Courtesy of Private Collection
Photo Sarah Carmody



SARAH BURTON for Alexander McQueen, British
SS 2011
White dress with crest and pearl
embellishments
Courtesy of Private Collection
Photo Sarah Carmody



CHARLIE LE MINDU, French
Nice Cloudy Day
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure



TRACK 12

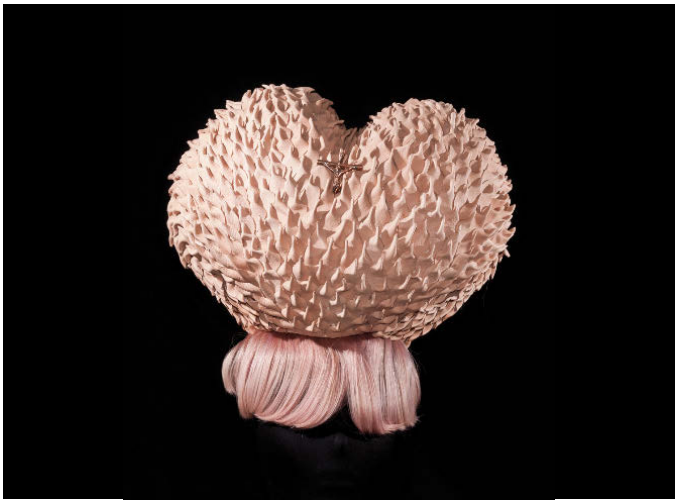
HUSSEIN CHALAYAN, British
One Hundred and Eleven Collection, SS 2007
Bubble Dress
Courtesy of Swarovski
Photo Sarah Carmody



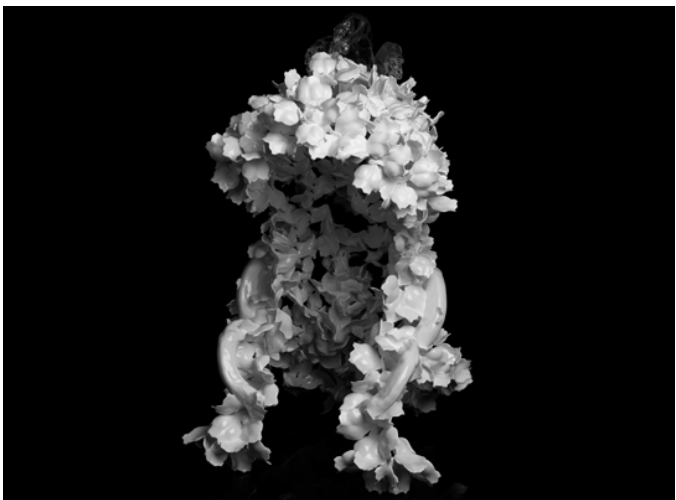
CHARLIE LE MINDU, French
A Very Nice Cloudy Day!
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure



BEA SZENFELD, Swedish
Decimuted (decimate + mute), SS2014
Very Ape
Courtesy of Private Collection
Photo Joel Rhodin



CHARLIE LE MINDU, French
Le Sacre Cul
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

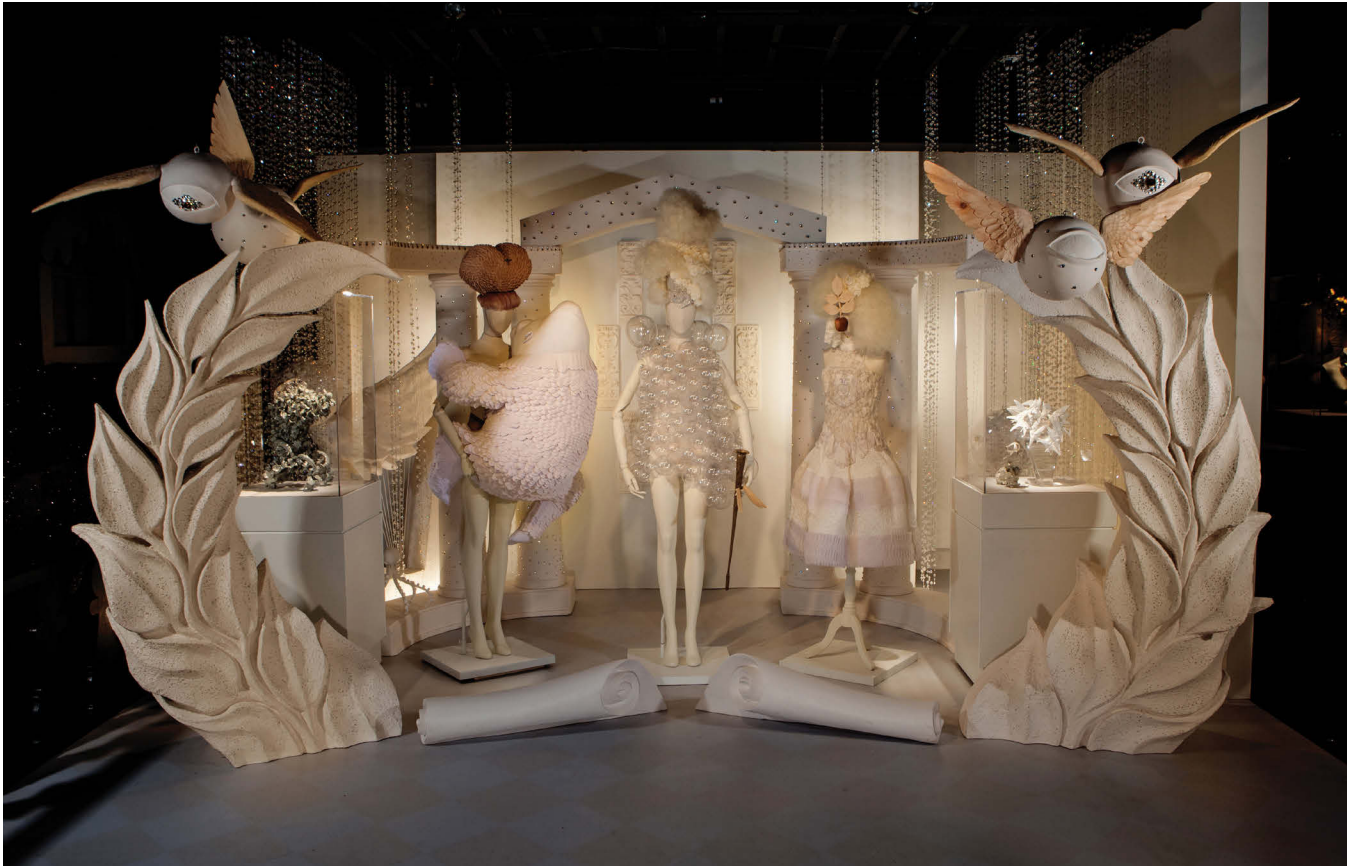


» TRACK 13

JORDAN ASKILL, Australian
SS 2011
Petal and panther headdress
Courtesy of Jordan Askill



SWAROVSKI
Crystal rain screen
Courtesy of Swarovski
Photo Sarah Carmody



ORLANDO CAMPBELL, British
 Commissioned exhibition sculptures:
 Plaster and polystyrene eyeballs with carved wood wings
 and applied Swarovski crystals
 Painted polystyrene lyre
 Painted Russian Red Wood crown
 Pair of painted polystyrene laurel leaves
 Pair of painted polystyrene scrolls
 Brass horn with carved Russian Red Wood wings
 Carved Russian Red Wood apple and leaves worn as mask
 Courtesy of Orlando Campbell
 Photo (above) Sarah Carmody
 Photo (left) Serge Martynov



M A G I

NON SINE SOLE
IRIS.

The Rainbow Portrait of Queen Elizabeth I, c.1600, by Isaac Oliver, Hatfield House, The Bridgeman Art Library



The Magician Queen is the visionary artist, the ethereal catalyst or inventor, the charismatic leader who can make the seemingly impossible reality. Her strengths are spirituality, intuitiveness, creative energy, imagination and resolving problems. Her biggest weaknesses are manipulating others and perfectionism, as well as expectations of praise and reward for her work.

C

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Elizabeth I of England (1533-1603)

'Elizabeth became the reigning queen of England and Ireland in 1558. She was only three years old when her father Henry VIII beheaded her mother, Anne Boleyn. Elizabeth had a Protestant upbringing and as a regent, she was surrounded by political and religious intrigue. Elizabeth kept her innermost thoughts to herself and was a master at manipulating people. Those surrounding her found her fascinating and very quickly myths around her person began to circulate. She had many suitors among Europe's kingdoms. Most likely, none succeeded because of her reluctance to share her great power, and so she came to be called The Virgin Queen. Elizabeth has given name to a whole epoch, the Elizabeth era.'

ANNE MARIE DAHLBERG

Curator at Swedish Royal Armoury

QUEEN PORTRAITURE SYMBOLS

S E R P E N T

The serpent captures a red ruby, symbolizing the queen's heart, which suggests that her passions are ruled by wisdom.

E A R S

Ears, like disembodied eyes, imply the queen's power to hear and to rule beyond her court.

R A I N B O W

The rainbow recalls both severity of justice (in rain, and the Biblical flood) and the sweetness of mercy (in the following sun, and the ebbing flood). It also hints that it is the queen's sun-like brilliance that permits it to exist in the picture at all.

CELESTIAL
SPHERE
A symbol of wisdom and the
queen's royal command over nature.

DR CLARE BACKHOUSE, New York University

CHESS

The chessboard consists of 64 squares, arranged into eight horizontal ranks and eight vertical files. The chess pieces can, in turn, move between them in numerous combinations. There are more possible chess positions than atoms in the universe. Computers have recently risen to prominence in the chess world for their ability to calculate millions of moves instantly; however, innate human creativity often allows man to stump machine with unpredictable moves in head-to-head competition.

UNPREDICTABLE FASHION

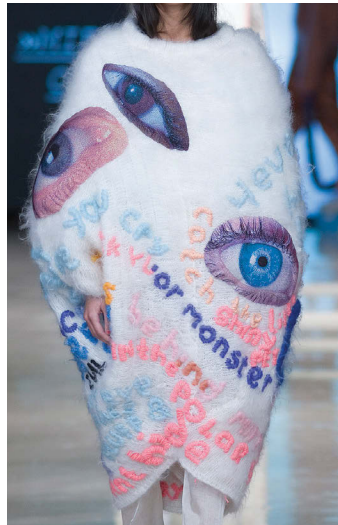
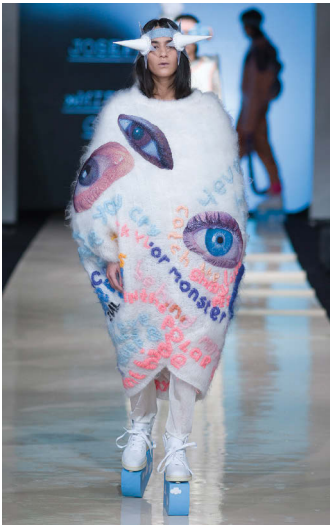
When fashion objects drift towards transformation into an artefact, they tend to boldly explore, use and form and to extend the space around the body. This space in the land between fashion and sculpture has its own corporeality. Hussein Chalayan calls this invented space 'a micro-geography around the body'. However, experimental fashion is not always made to be worn or to exist in a bodily practice. Within experimental fashion, a body is sometimes almost superfluous or a substitute to the body stands in in the disguised form of a sculpture, sometimes seeking non human forms.

EXHIBITION DESIGN

The large eye, ear and serpent sculptures in this celestial theme are symbols taken from the *Rainbow Portrait* of Queen Elizabeth I, c 1600-1602.



WRITTENAFTERWARDS, Japanese
Collection #07 Seven Gods – Clothes from
Chaos Jurozin, SS 2013
Dress in mixed media
Courtesy of Writtenafterwards
Photo Sarah Carmody



TRACK 14

JOSEFIN ARNELL, Swedish
Mirror, Mirror On The Wall, 2009
The Mirror Eye Dress
Courtesy of Galila's Collection, Belgium
Photo Kristian Loveborg



ORLANDO CAMPBELL, British

Commissioned exhibition sculptures:

Black painted plaster and polystyrene serpent with
carved wood wings and applied Swarovski crystals

Black painted plaster and polystyrene eyeball with
carved wood legs

Black painted plaster and polystyrene ear with
carved wood legs

Courtesy of Orlando Campbell

Photo Sarah Carmody



E X P L

The Parting of Columbus with Ferdinand and Isabella, 1492, A Book of Discovery by M. B. Synge, Heritage History



The Explorer Queen is an individualist seeker, adventurer, pilgrim and rebel. Her strengths are determination and independence. The rebel is needed for growth and progression in a society. She accepts challenges and has the power to reject authority in order to continue being authentic and free. Her greatest fears are conventionality, inner emptiness and boredom. She has a tendency to habitually blame others for inconveniences, but also drift aimlessly and fall in love with the *enfant terrible*.

O R E R

Isabella I of Castile (1451-1504)

'Isabella became the reigning queen of Castile 1474.

Together with her husband Ferdinand II of Aragon she laid the foundations for a unified Spain. Inspired by previous discoveries, Christopher Columbus repeatedly asked for Isabella's support for his plan to find a new sea route to India by sailing west. In 1492 Isabella agreed to finance Columbus's first trip. Two months later, Columbus landed on a small island he named San Salvador (the Saviour). Isabella's decision to support Columbus' four voyages of discovery led to Spain becoming the era's greatest colonial power and Catholicism the dominant religion of South America.'

ANNEMARIE DAHLBERG

Curator at Swedish Royal Armoury

QUEEN PORTRAITURE SYMBOLS

DR CLARE BACKHOUSE, New York University

G L O B E
The touch of the
queen's hands upon
a globe imply that
her power extends
to the seas and lands
beyond her realm.

CHESS

Chess likely originated in India around the 6th century. It soon spread west to the Persian Empire, and to Europe through the Moorish conquests of present-day Italy and Spain. Simultaneously, Silk Road traders, Buddhist pilgrims, and other travellers brought the game north and east through Asia. Today, chess is truly a universal game, played in every country on earth.

UNPREDICTABLE FASHION

The hypothetical character is sometimes used as the story-teller in experimental fashion and according to curators Ginger Gregg Duggan and Judith Hoos Fox, fashion's new avatars provide designers an outlet for anonymous expression. 'Avatars stand in for our physical bodies, and we are no longer tied to our genetic makeup [...] they provide designers with a perfect system for expressing their vision without interference – freeing them from supermodel personalities that might upstage the designs, from depicting a particular ethnicity or gender or from having to limit the performance to a specific time or place.'¹

EXHIBITION DESIGN

The exhibition design is inspired by the European royal sea voyages. Sea and land creatures, such as water-based mythological tritons and Hippocampus, a sea monster with a horse's forequarters and a fish's tail, were very popular in Northern European decorative art during the sixteenth and seventeenth centuries, when Europeans began to explore the New World.

'The protagonist [in literature] takes a journey, usually physical but sometimes emotional, during which he or she learns something about himself or herself or finds meaning in his or her life as well as acceptance in a community'.² Indeed, in literature and fairy tales, the natural elements and environments a traveller might encounter on a journey have numerous symbolic meanings. Waves have been symbols for eternity or infinity, islands for remote unknown worlds, mountains symbols for great insights, whilst trees have represented life and knowledge. White, yellow, red, blue and green are used in the Explorer theme design. Together with purple and black, these represented the heraldic colours. There were, and still are, guidelines as to the exact hue of the colours to be used, which should be simple and basic.

S P L I T H E A V E N

The split between blue and sunny sky on one side, and black and stormy sky on the other is a symbol of the royal authority over nature.

**A R M I L L A R Y
S P H E R E**
Represents intelligence, reflecting the Queen's wisdom in heavenly and earthly matters.

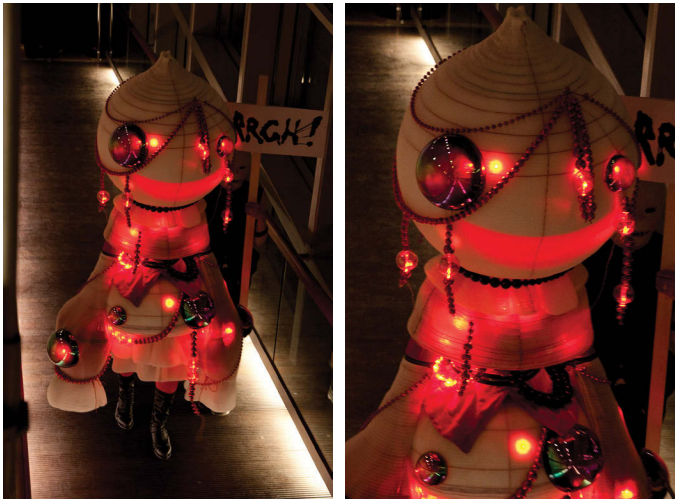
¹ Ginger Gregg Duggan and Judith Hoos Fox: *Characters on parade: contemporary character design invades the catwalk In Not A Toy – Fashioning radical characters*, Edited by ATOPOS (Berlin: Pictoplasma Publishing, 2011), pp. 9

² Sarah K. Herz and Donald R. Gallo. *From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics*. 2nd ed. Westport, CT: Greenwood, 2005, pp. 112



🔊 TRACK 15

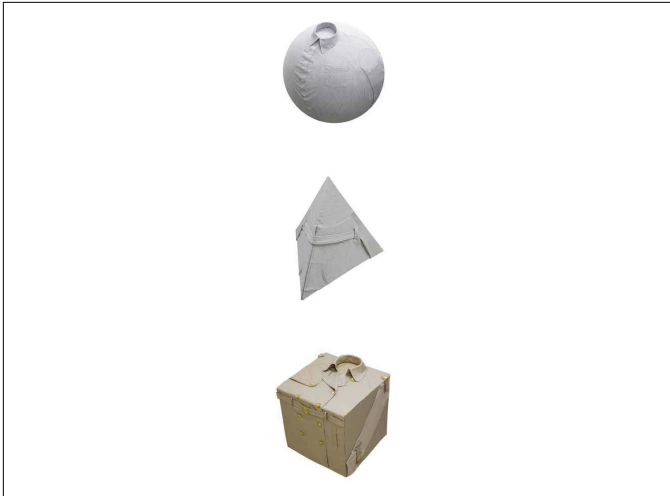
HIDEKI SEO, Japanese
COLLECTION 2005: Swimming in the Garment
Flow ensemble
Courtesy of Hideki Seo
SHOW2005, Antwerp Fashion Department
Photo Etienne Tordo



HIDEKI SEO, Japanese
March 2011
Switching On Even Small Lights In Our Too
Dark Heart
Courtesy of Hideki Seo
Photo Patricia Munster



BEA SZENFELD, Swedish
Decimuted (decimate + mute), SS 2014
Bi Polar Bear
Courtesy of Private Collection
Photo Joel Rhodin



ANREALAGE, Japanese
○▲□ collection, SS2009
Film
Courtesy of Anrealage



KAROLINA KLING, Swedish
2013
Commissioned exhibition illustrations
Courtesy of Karolina Kling
Photo Suzy Gorman



Catherine the Great in her Coronation Robe, 1778-1779, by Virgilius Eriksen, The David Collection, Copenhagen, Photo Pernille Klempe



The Ruler Queen is the leader queen, a role model. She aims to create a prosperous and successful family or community. Her strengths are control, authority and accountability. Her greatest fears are chaos, being dethroned and being alone. If the Ruler Queen is threatened or unsettled in an untrustworthy environment, she may become emotionally unstable, arrogant and defensive, making her impossible and prone to irrational demands.

E

R

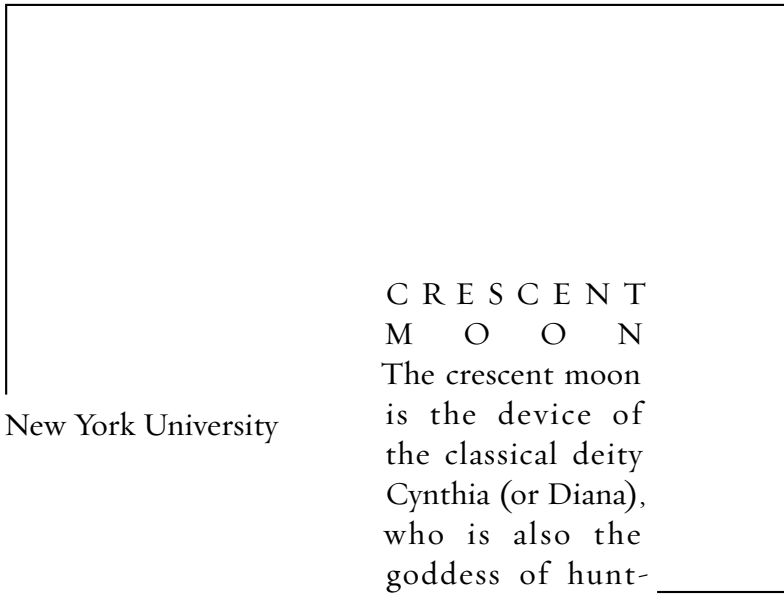
Catherine II of Russia (1729-1796)

'Catherine became the reigning tsarina of Russia after a palace coup in 1762. She was fascinated by Enlightenment ideas, corresponded with Voltaire and built the Hermitage Museum as part of the Winter Palace in St. Petersburg. She had ambitions to create an orderly, centralized state, but were not willing to abolish peasant serfdom. She ruled in Machiavelli's spirit. After making one of her lovers the King of Poland, she together with Austria and Prussia made a partition of Poland. Further successful wars against Turkey and Sweden strengthened her as well as Russia's position. She came to be known as Catherine the Great.'

ANNE MARIE DAHLBERG

Curator at Swedish Royal Armoury

QUEEN PORTRAITURE SYMBOLS



C R E S C E N T M O O N

The crescent moon is the device of the classical deity Cynthia (or Diana), who is also the goddess of hunting and virginity. Elizabethan portraiture and literature frequently employed this symbol as a flattering reference to the queen's purity and power.

DR CLARE BACKHOUSE, New York University

VIVIENNE BECKER, Jewellery Historian & Author

C R E S C E N T
M O O N

The crescent moon was to become one of the most ubiquitous, elegant and emotive symbols in the history of jewellery, passed from age to age, a true classic. The crescent moon, often worn in the hair and set with diamonds, glimmering like moonlight, became one of the most pervasive symbols of feminine power. The crescent moon, so simple, linear and classically-inspired, was a favourite jewellery motif in the 18th century. Set with diamonds from the newly discovered mines in Brazil, the crescent moon, as a brooch or aigrette, perhaps mounted *en tremblant*, shimmered with light and lustre, the quintessence of femininity. In the next great age of the diamond, in the late nineteenth, and early twentieth centuries, the crescent moon, along with the star, became one of the most fashionable motifs, worn, with other brooches, in profusion on the bodice or corsage, and often, most effectively, in the hair.

C R E S C E N T
M O O N

The crescent moon present in European heraldry could either mean that crusaders were returning home or a symbol of a second son.

CHESS

Prior to the Middle Ages, the queen did not exist on the chessboard; rather, a counsellor stood alongside the king. In the ensuing centuries, however, Europe saw a series of influential female rulers – including Eleanor of Aquitaine, queen of both France and England, Elizabeth I of England, and Isabella of Spain – that challenged prevailing perceptions about a woman's leadership abilities. It is no coincidence that, during this period, the chess queen came into existence and progressively became the game's most powerful piece.

UNPREDICTABLE FASHION

Unpredictable design is about breaking the rules in an innovative way. Within an illusion of anarchy, the avant-garde daringly reconstructs constituted ideals of beauty and non-beauty on both an aesthetical and on an intellectual and philosophical level.

EXHIBITION DESIGN

This theme is set in an imaginary castle where the queen is guarded by the pawns, who can themselves turn into queens. Carl Jung built his own castle, Bollingen Tower in Switzerland. After buying the estate in 1922, Jung added several towers as he wanted to create a representation in stone of his understanding of the structure of the psyche.



▶ TRACK 16

PAM HOGG, British
SS 2013
Black dress with collar
Courtesy of Pam Hogg



ANNE DENIAU, French
From the book: *Love Looks Not With the Eyes*
Ma Jocaonde
Courtesy of Myriam Blundell Projects



KAROLINA KLING, Swedish
ORLANDO CAMPBELL, British
Black painted plaster and polystyrene moon men
Design by Karolina Kling
Courtesy of Orlando Campbell
Photo Sarah Carmody

