

AFTERCARE
WARDROBE INTERVENTION

NOV-DEC 2021



This publication is an additional chapter to, and a continuation of, the written reflection of my artistic research PhD project Transactional Aesthetics, started 2017 and delivered in 2021, at Oslo National Academy of Arts.

Transactional Aesthetics as a whole investigates the agency of the transactional from a fashion designer perspective.

I initially started the research in 2017 based on an inkling that the transaction matters in more ways than as a means to an end; to make sales here and now, to survive or grow businesses, for designers. What those more ways are is on purpose not clearly defined yet, if it ever will be. Even though Transactional Aesthetics was delivered in its artistic research PhD format in 2021, my/our search goes on by way of case studies that keep in various ways activating participants across the supply-and-demand-chain.

A motivation for me is the state of the fashion industry, arguably in a confused crisis. Writing about it, I find myself personifying it: it doesn't not knowing where or how to turn, it says one thing and does the other, and so on. I allow it abilities like a person; knowing, going somewhere or other, being in a state of confusion. But the fashion industry is not one confused person we could grab, shake and turn in an improved direction. It is a vastly fragmented conglomeration of interests, investors, dreamers, visionaries and cynics all in a worknet spanning well across the globe. The fashion industry seems to be going forward in full force, while simultaneously struggling to stay relevant. Integral to this, its main spearheads, the designers, are affected and have started responding in various ways. We search for ways to make sense of taking part in product creation. How can we balance our own local idea of the good life while at the same time contributing to the off rails conditions of an industry gone mad and sad?

To explore the swampland of

issues of the fashion industry here, on a very local level, I instigate case studies that would never yield good business models, but that help me turn over familiar rocks to see what is there anew. In the processes that follow each case study, I find that conditions, conditionings and minor elements at work amongst us, between maker and user and everyone in between, emerges and becomes one step more tangible. By coming to surface they can be articulated and handled, even if just incrementally so. That in itself has become a goal of the Transactional Aesthetics project.

Oftentimes the methods and tools involved in the case studies I instigate and co-make with others, are banal and simple. Minor ideas, fun concepts as they may be they nevertheless once carried out can lead to profound conversations and affect insight in the participants or viewers.

In the Aftercare - Wardrobe Intervention case study, many small works are featured, made by a row of makers and doers from various backgrounds. Each part has a trajectory of its own, once set in motion. A particular pacing, and an unknown potential for continuation. In the following pages you will find a kind of report on the work as it stands at the moment, May 2022, five to six months after it was set into motion for most of the involved designers, students, makers, artists, and so on.

I would like to acknowledge and thank everyone who contributed and is featured in the case study work in one or another way. And a big and special thank you to Marie Askeland who opened up her wardrobe closet to us, took a big leap into the unknown, and shared and keeps sharing the process with us on many levels, then and now, here and at home. This case study I consider as co-owned with you, Marie in its totality, and incrementally with everyone else involved.

AFTERCARE IV
WARDROBE INTERVENTION

[HTTPS://WWW.TRANSACTIONAL
AESTHETICS.COM/AFTERCARE](https://www.transactional-aesthetics.com/aftercare)

WHAT

An open process wardrobe intervention with participating wardrobe owner and visiting artists, designers, and others, active for two weeks with tentacles into the before and after. Followed up May 2022 for this report.

WHEN AND WHERE

- Home visit wardrobe visit with somatic session by Sally Dean: November 7 2021
- Open process in shop space in central Oslo, Ullevålsveien 15: November 22 - December 5 2021
- Gathering of material, processing and publishing of findings through May 2022.

WHO

HAikw/ team:
Harald Lunde Helgesen and Ida Falck Øien
Volunteer wardrobe owner:
Marie Gurine Askeland
Participating artists, designers and others:
Sally Dean, Sola Wang, Mia Waage, Anne Karine Thorbjørnsen, Add-to (Theodor Vange & Karine Næss), Sodja Zupanc Lotker, Hanne Søreide Haugen, Pauline Ader, Sindre Buraas, Marte Brauter.

KEYWORDS

Wardrobe study intervention, collaboration, user participation, co-ownership, alteration, attachment, process as product, group work.

FRE. 1. OKT. 2021, 11:12 SKREV IDA FALCK OEIEN <IDAFALCK@GMAIL.COM>:

som er forandret, samt ulike verk og tillegg, slik som foto eller skulptur som skapes i prosessen i perioden. Det vil inngås egne kontrakter med besøkende kunstnere og sam-eie av verk, med regulering av videre-salg e.l. etter kunstner/designers ønske.

(Et eksempel er et maleriprojekt der kontrakten mellom meg og den som har maleriet, tilsier a hvis de ikke vil ha bildet lenger så tilfaller det meg, kan ikke selges eller kastes).

Kjære mulige deltager i fremtidens shoppingopplevelse,

Vi ser etter en åpensinnet deltager i et to uker langt kles-prosjekt i månedsskiftet november, desember.

Jeg vil i forbindelse med PhD-arbeidet mitt, Transactional Aesthetics, gjennomføre en eksperimentell garderobestudie, der klærne til en frivillig, betalt deltager, vil gjennomgå en mengde ulike forandringer og behandlinger. Dette skal skje i samarbeid med fler inviterte designere og kunstnere. HAIKw/ vil delta, med meg selv og Harald Lunde Helgesen som deltagende ledere for eksperimentet. Arbeidet vil finne sted i et offentlig lokale i Oslo sentrum et sted, med åpningstider der besøkende kan følge prosessen.

Den deltagende må være villig til å sette garderoben sin til disposisjon for forandring. Det vil være anledning til å holde noen plagg til side på forhånd, av personlige årsaker og verdi-hensyn. Men det kreves at det er en mengde klær som leveres til oss, som kan fylle et klesskap, fremstå som en full garderobe. Det vil med andre ord kreve et offer.

Den deltagende vil ta del i arbeidet med garderoben, gjennom intervjuer på forhånd og underveis. Det krever derfor at deltager setter av noe tid i de to ukene, etter avtale med oss. Deltager bør være innstilt på en god del fleksibilitet, slik vi også vil være det.

Andre besøkende kunstnere og designere kan ønske å invitere deltager inn i konkrete prosesser, som deltager vil kunne bestemme selv om de ønsker i hvert tilfelle.

Dette er en betalt jobb for deltager, honorert med 10 000 kroner, som etter kontrakt utbetales på etterskudd av gjennomført prosjekt.

Alle klærne vil tilfalle deltager igjen etter endt periode, både de som evt ikke er forandret og dem

TOR. 14. OKT. 2021, 10:50 SKREV MARIE ASKELAND <MARIE.ASKELAND@GMAIL.COM>:

Ja jeg er villig til å gå igjennom denne transformasjonen! Og ser frem til å delta, samt sitte igjen med en ny garderobe som jeg ikke har styring over. Dette er et fint arbeid som utforsker identitetsvandring gjennom påkledningssteker(dette er ord jeg fant på nå!)

Gleder meg, Ida og takk igjen :D :D Marie

Besøkende kunstnere og designere vil bruke klærne til deltager som råmateriale på ulike vis. Det er ingen garanti for at deltager vil like resultatet. Deltager må være villig til å prøve alle plaggene i prosess og resultat, og følge utfordringene til de deltagende designerne i prosjektet.

Hvilke kunstnere og designere som vil delta er enda ikke landet, og det vil være fler ulike, invitert inn av Harald og Ida.

SÅ: Er du lei av din garderobe, eller bare nysgjerrig på potensialet som ligger i den, vil tjene en liten slant og totalt forandre garderoben din? Kontakt meg på email eller telefon:

idafoien@khio dot no
978 79 209

MAN. 25. OKT. 2021, 13:34 SKREV IDA FALCK OEIEN <IDAFALCK@GMAIL.COM>:

Hei Marie,

Jeg har nå satt opp en avtale, tentativ. ALtså den kan du lese og så kan vi snakk eom den? Den kan selvfølgelig revideres helt til vi begge skjønner godt hva som står der og er enige.

Det er et lite poeng at kontrakten her er litt sånn advokat-aktig, men det er jo jeg som har skrevet den, så den er jo ikke egentlig så heavy. Men jeg prøver å dekke over alt jeg kan komme på. Derfor er den på flere sider. En del repetisjoner, er det vel.

Kunstnerisk er den på en måte en redegjørelse og et dokument som er del av min prosess, og innholdsmessig er den jo mest viktig som hjelp for å avklare forventninger.

Det skal ikke være noen store overraskelser her, men la oss snakke gjennom den når du har tid?

De blir enda en kontrakt som er med KHIO som har med selve utbetalingen å gjøre. Der skal du fakturere KHIO, den er veldig enkel og grei og kommer også i tiden før prosjektet braker løs.

Beste hilsen
Ida

TIR. 26. OKT. 2021, 08:22 SKREV MARIE ASKELAND <MARIE.ASKELAND@GMAIL.COM>:

Hei Ida!

Jeg har skummet igjennom kontrakt, printer den ut på jobben i dag og leser skikkelig igjennom!

<3 <3 <3
Marie

Transactional Aesthetics – Aftercare Wardrobe Intervention

Agreement Aftercare – Wardrobe Intervention

Between
Researcher: Ida Falck Øien (hereby called researcher)
Address: Oslo National Academy of the Arts, Fossveien 24, 0551 Oslo, Norway
Email: idafoien@khio.no

and
participant Marie Askeland (hereby called participant)
Address: Røerveien 166, 1459 Nesodden
Email: marie.askeland@gmail.com

Content of agreement
We hereby confirm that the participant will take part in a wardrobe intervention with the researcher in the weeks 46-49, in November and December of 2021.
(The active intervention time is week 47 and 48, but pick up will be in week 46 and delivery in week 49. Additionally there is an early session in week 44 at participant's house).

The wardrobe study is a part of Ida Falck Øien's research for her PhD at the National Academy of the Arts in Oslo, titled Transactional Aesthetics. Falck Øien is a co-founder of HAIKw/, a collaborative fashion platform and label, and her current research deals with the transactions that happen in the fashion industry. For more information see <https://khioda.khio.no/khio-xmlui/handle/11250/2450258>

The wardrobe intervention will take place in a shop space location. This entails moving the wardrobe content belonging to the participant there. The researcher will pick up and deliver the wardrobe, both ways. The participant will pack her wardrobe, for the researcher to pick up on an agreed date in week 46. The researcher packs and delivers the wardrobe back after the intervention is over, in week 49. Researcher will do her best to deliver the wardrobe as soon as possible in week 49.

Researcher will visit participant for a follow up interview and documentation after the session is finished, by appointment. This may take place in 2022.

Once the wardrobe is picked up by the researcher, it is in her custody and she has full freedom to change the garments in it. The participant suspends her rights to decide over her own wardrobe as delivered to the researcher, until it is delivered back at her home, in week 49. The participant has a right to be disappointed in the result, but understands that this is part of the process and does not have any claim to economic reparations in any case.

The participant will be paid a 10 000 NOK fee for her participation in the wardrobe intervention.

The wardrobe intervention will start in week 44, with a home visit, according to appointment made between researcher and participant. This home visit will be a first session that kicks off the wardrobe intervention work early, when Sally Dean will conduct a somatic costume work session in participant's wardrobe at home. This session will be recorded by video. The wardrobe stays at participant's home to be picked up as stated in week 46.

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In the week 47 and 48, the active period of the wardrobe intervention in the shop location, the participant will make herself available, as best she can, to researcher and co-researchers in the wardrobe intervention. She will be able to carry out her normal life duties with work and family, but is not to take on other, additional projects in this time, as to best be part of the processes. There will be an unknown number of co-researcher who will intervene freely with the wardrobe content delivered. These co-researchers may make separate agreements with the participant, for the work delivered in the project.

The complete wardrobe intervention will be documented throughout the process. This will entail video, sound or photography. In addition to this, there will be made interviews with the participant in varying in length. The participant agrees to take part in these by appointment suited to her schedule. Researcher will comply with participant's schedule to carry out such interviews at the most convenient time for her.

The documentation from the process will be published as part of the researcher's project *Transactional Aesthetics*. This entails a collected documentation made public for the researcher's final assessment of her PhD delivery. The researcher is responsible for crediting the participant for her contributions. Likewise the participant is responsible to credit the researcher and Transactional Aesthetics if the work is featured, beyond its practical presence as clothing that belongs to the participant and will be worn. The wardrobe intervention is a public process that will happen in a shop space in Oslo, where visitors will have access to witness the work in week 47 and 48. The participant will take part in a second somatic costume session with co-researcher Sally Dean, on December 4th, and a public conversation in front of an audience on the same day.

General reminder going into the wardrobe intervention for all parties involved:
There are no right or wrong answers.
Trust the process.
Be present.

Aftercare researcher's rights and duties:

The researcher organizes and leads the research work.

The researcher is responsible for communicating the contents of this document and the rights for usage of the material from process of the wardrobe intervention.

The researcher gathers materials and produces documentation of the wardrobe intervention by video, photography and sound. All of the material may be used in mediating and reporting on the process. The researcher will pay respect to the participant's wishes, and share all documentation with her.

The researcher will credit the participant whenever showing the material.

The participant is a co-owner of the raw material, and may have access to it. She may have it on a disk that she provides. The researcher will transfer all raw material. Edited material may be shared upon mutual agreement for its use.

Because the wardrobe intervention is conducted under the PhD-program at The National Academy of the Arts in Oslo, the school have rights to cite, reference, and mediate the project content according to current copyright rules.

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Aftercare participant's rights and duties:

The participant is informed about the project by the researcher and accepts the conditions outlined in this document by participating in the wardrobe intervention.

The participant will be paid a fee of 10 000 NOK to take part in the wardrobe intervention.

The participant agrees to deliver all relevant clothing items, a whole wardrobe worth of garments.

The participant may hold back some garments, such as national costume, down jacket, or especially valuable items, for emotional or monetary reasons.

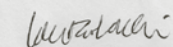
Documentation: the participant agrees that sessions will be filmed for research and mediation purposes.

The participant agrees that the documentation material will be published.

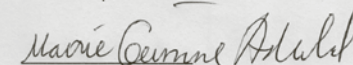
The participant is responsible for setting boundaries, when in session with researcher and co-researchers.

Signatures, time and place

Ida Falck Øien
Researcher


2021

Participant



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NOVEMBER 7 2021

SALLY DEAN
SOMATIC COSTUME

FIRST VISIT AT MARIE'S HOUSE

Sally Dean leads the somatic wardrobe study session with Marie in her wardrobe. Harald and I document the session.

Photographies by Harald Lunde
Helgesen and Ida Falck Øien





21.-22. NOVEMBER 2021

FELTNOTAT

Jeg henter klærne hos Marie to uker senere.

Jeg hjelper henne med å pakke. Posene lempes jeg av i butikklokalet der Harald og Anders lager møbler.

Neste dag henger vi opp klærne. En komposisjon av teksturer, farger og volumer fordeles på skuffer og hengere. Garderoben bærer med seg en egen luft som fyller rommet.





DECEMBER 4 2021

SALLY DEAN
SOMATIC COSTUME

SECOND VISIT
THIS TIME IN FRONT OF AN AUDIENCE

Final somatic wardrobe session with Sally and Marie in the Aftercare shop space with a live audience. A revisit with Marie's wardrobe ca three weeks after the first session. Ca. 40 minutes.





THE RE-VISIT

I go out to visit with Marie and her wardrobe in mid May 2022, almost exactly five months after the public part of the process had started in the shop space in Ullevålsveien in central Oslo. I bring Jørn Aagaard to document by photo, and my recorder to catch the conversation. We walk through all of the contributions, the interventions involved in the process. It is a first re-visit and one that seeks to make room for both visual and narrative documentation, which is perhaps too much at once without compromising. For now, the photos and transcriptions of sound recordings make up a sort of archive, one that may grow in more directions, be added onto by Marie, or the others involved. It takes time to unfold the potential of each added work. They now have been introduced and are put to use. With due time they will in their own particular ways keep revealing generative or failing attempts, in either case creating connections that can and will grow.



Marie in the Garment Still Life Robe, with her family; Sverre, Bo and Sirup the dog on the stoop of their house. Marie wears the robe more after Mia Waage's watercolors and drawings were added, and often in the garden.



Marie wears the robe around the house telling us about her home and wardrobe habits.



TRANSACTIONAL AESTHETICS TAG SYSTEM

Many of Marie's garments underwent material changes, but some were altered, treated with no physical traces left on them. Either way, it became important to describe the process for her as the owner to access the stories and connect to the participating contributors without the possibility of sitting down to talk with them.

The label printing machine provided an apt format for this. Washable, durable and attached like other neck labels carrying information in garments, they could go under the radar, but also carry the

stories "forever" going forward.

In some cases the garments meet their own written garment version of themselves, and Roland Barthes comes to mind. But the content on the was label is varied, even absurd at times. It can seem demanding of its reader, sometimes giving too little and sometimes too much information.

The printed labels eventually have an important task of framing and marking the garments as having been part of "something else". Possibly only the owner will know as the labels are mounted inside of them.

This wish to share, going through the trouble of making the tags, is contrasted by their invisibility to people other than the wearer, on the insides of the garments. It becomes their job to share if they like.

I attached a couple of the printed labels on the outside of plain garments, a rib knit cotton jersey simple top for use in everyday.

Whether the right placement is on the inside or outside of the garments may take some experimentation to find out. It might be as helpful

to see it not fulfill its potential as to do so. Like in the development of neuro science, it helps when something is pathological (or wrong) to make new insights. It is only really then that researchers see what is at work, in effect.



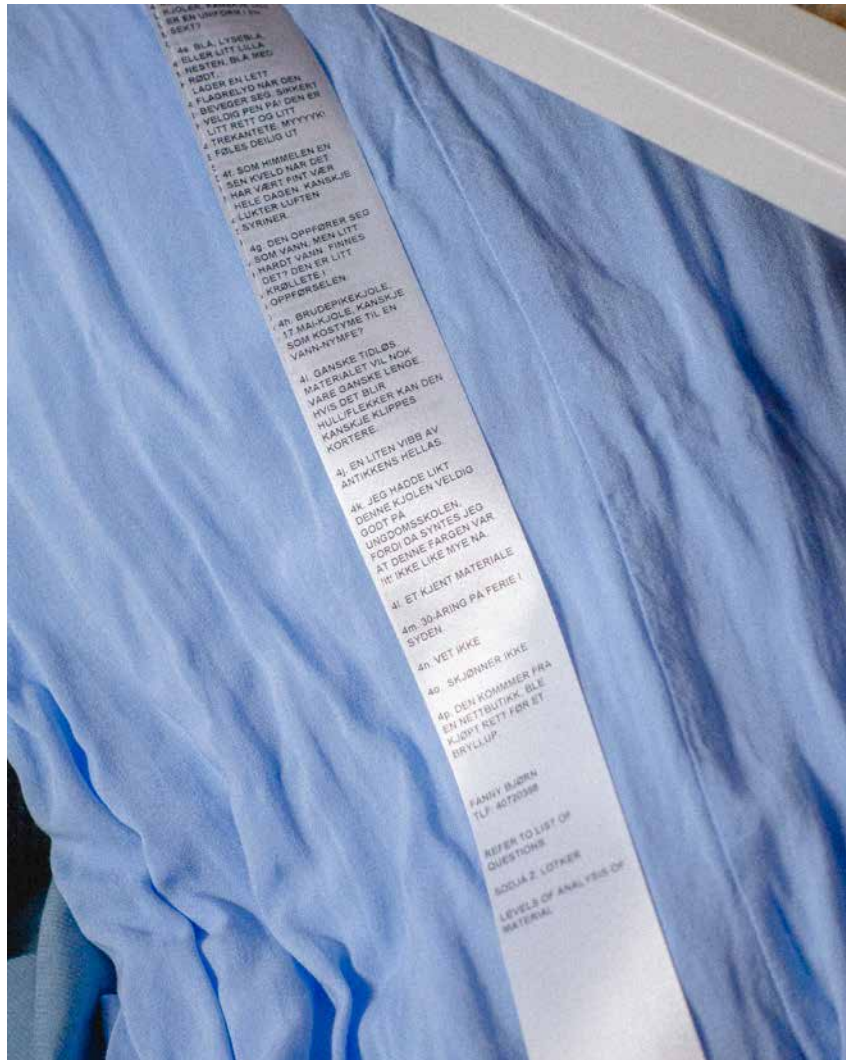
NECK LABEL SYSTEM

Jeg spør Marie om hvordan hun opplever neck label systemet som grep, hvordan det hjelper oss med å fortelle, eller lar plaggene fortelle.

Hun sier: Jeg opplever jo det som en bearbeiding av det som har vært, da. Det at de henger der... altså jeg ga fra meg garderoben og fikk den tilbake både gammel og ny, men som en bearbeiding av mitt tøy da. Så sånn tenker jeg om det.

Jeg pusher litt videre om selve lappene, og vil forsikre meg om at jeg forstår henne rett. Er de selve de lappene som er en bearbeiding? Marie sier: ja, jeg tenker det. Det er den reisen de har hatt utenfor garderoben. Jeg tenker på at hvis de ikke hadde vært der så hadde det vært vanskelig å samle på opplevelsene, grepene.

Man kunne eventuelt organisert informasjonen som en katalog og levert den sammen garderoben man kunne tenke seg at jeg laget en katalog som kunne leveres sammen garderoben. Men svakheten ved en slik måte å merke på er jo at om et plagg beveger seg fra Marie og til andre folk f.eks. så er det kun hun som har noe som helst informasjon om det lenger. Jeg liker tanken om at plaggene selv får en slags stemme og kan bære med seg individuelle og desentraliserte historier, heller enn et arkiv som man må kryss-sjekke.



21. NOVEMBER 2021

HAIKW/
TRASH LOOM

Vi skal veve inn alt mulig av søppel og avklipp. All innpakningsavfall fra ikea-delene som vi kjøpte for å lage garderobe av står klart allerede i poser. Kanskje blir vevnaden egentlig aller mest plast? Hva produserer vi egentlig, tenker jeg på. Ja, en slags eksperimentell gjenbruk i garderoben, men også mye annet biprodukt.

Harald og jeg har hentet filleryeveven hos Ingrid, tanten til Arnfinn tidlig i dag. Hun hadde den stående i kjelleren i huset sitt på Grefsen, like bortenfor Harald. Ingrid er 88 år, i toppform, sosiolog av yrke tidligere. Hun har huset fullt av bøker som hun gradvis gir bort til Arnfinn som også er sosiolog, eller andre interesserte.

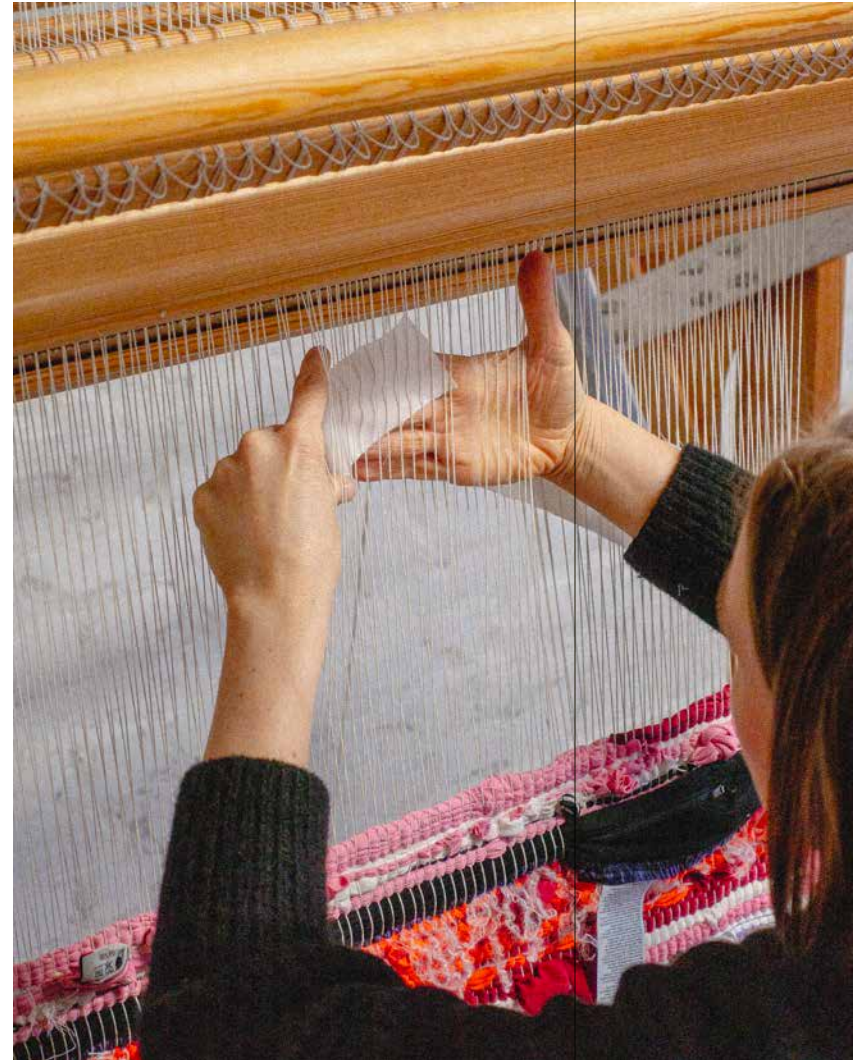
Vi fikk vafler med brunost på kjøkkenet og utvekslet litt historier. Det var en danser som hadde hatt veven tidligere. Han hadde i likhet med Ingrid ikke brukt den noe særlig, når det kom til stykket.



30

VEVNADEN, EN LOGG

22. NOV HARALD
23. NOV IDA
SIMON
MARIT
KLAUS
IDA
24. NOV IDA
HARALD
25. NOV IDA
26. NOV ANNE
MARIA HILDE
VIDERE CHRISTIAN
CHRISTIANS KJÆRESTE
SYNNE
FEMKE
CHRISTINA
RANNEI



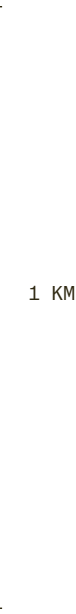
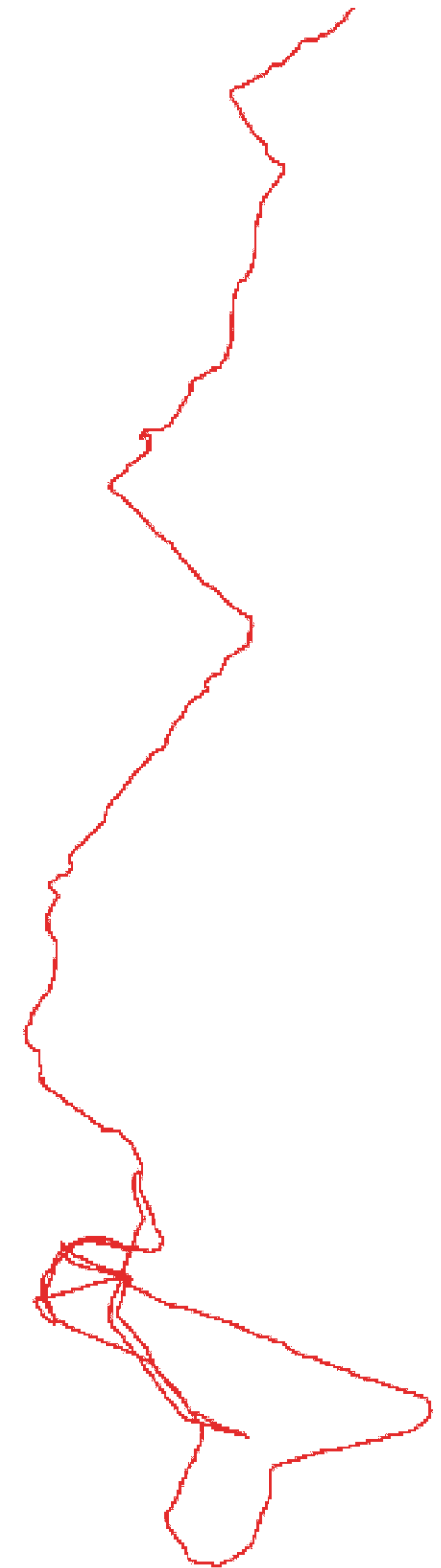
31



Sindre comes running by the After-care shop space on his way to work, training a running group. He puts on a pair of tights and later sends this text that we printed on the garment label.

Tights are a tool for me. Something I wear when I need to be dynamic and move around the landscape. I prefer that the tights are as neutral as possible, preferably black without contrasts. It is far more important that it is functional: flexible in the movement of the leg, not too hot / not too cold, and pockets that are functional in relation to what they are to accommodate. This day was cool, my black adidas tights were just too cold for the job I was going to do. Today I was to be the coach for a corporate sports team, which means that I have to stand still and guide the participants. When I was given this bonus garment, my immediate thought was that if I took it on top of the one I was already wearing, it would give me the extra warmth I needed. It was also slightly larger than my size which made it would be an insulating layer of air between the two pants. I tried to ignore the aesthetics of the garment, and focus on what it was like to wear a new and unknown garment. Immediately I was glad that it warmed well, which suited the occasion well. If I were to have an intensive session at intervals, for example, it would be too hot and inhibiting in the movements. I can often have a personal relationship with tools, the same goes for shoes and running clothes. Some of the

equipment has given me better experiences and is therefore used frequently. My immediate feeling around this garment was that it would not become a favorite. It had a little too bad passorm at the same time as it was somewhat short. I decided anyway to give it a try, I tested its capacity by running some accelerations and periods of higher speed. The pants responded well and performed better than I expected. And after a short time after I started running, I forgot that I was wearing another pair of pants. Not before I was at Majorstua and was going to meet the clients did I think about what I was wearing. Even though I know that no one in that training cares about what I wear, it breaks with my representation. The session with this company went very well, the conversations were about what we usually talk about, superficial things and running. The tights were never mentioned, and I did not get cold, something I would have been without the tights. It's hard to conclude, but the relationship between function and aesthetics when running takes place in a civilized landscape and I know there are eyes on me. The trousers gained value after they got through both the run and the social interaction. After the training I had an appointment at my parents' house and since time was short I never got to change. Mom asked if I had received new tights, I proudly replied that it was part of a research project without elaborating further.



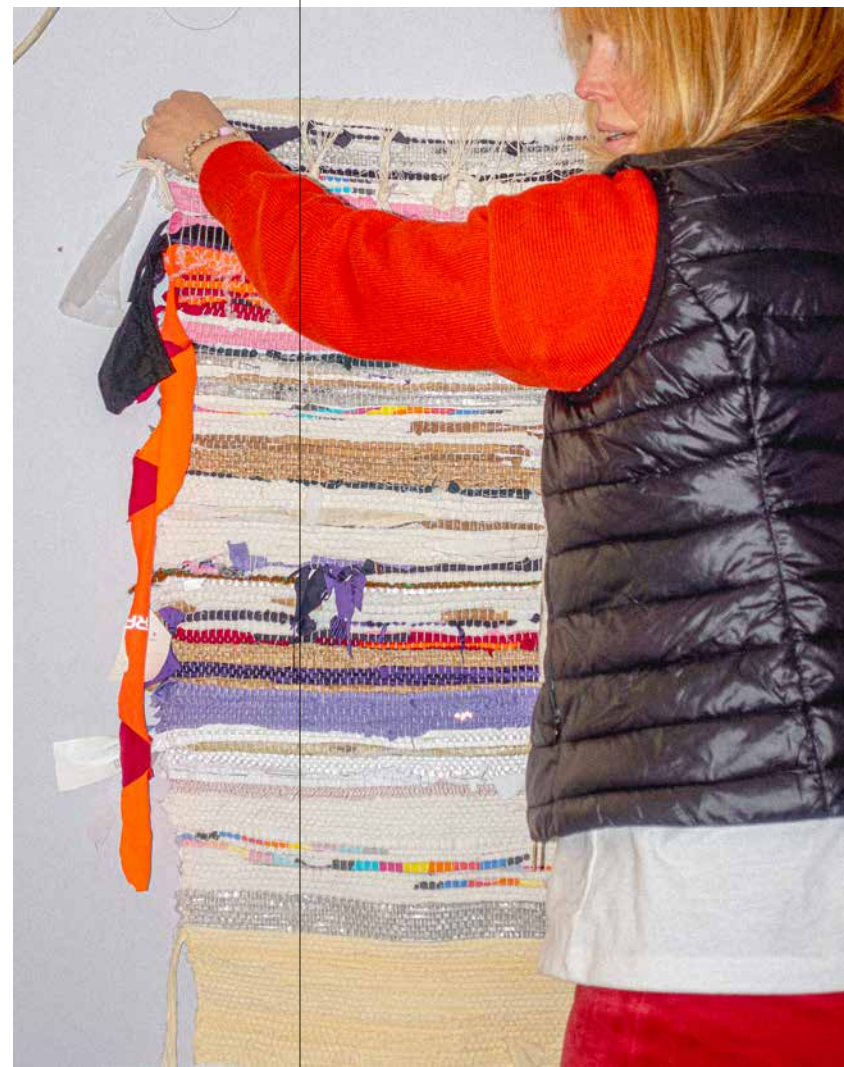
VEVNADEN, TRASH LOOM

da, synes jeg. Og så synes jeg det er veldig kult at det er restene av ting, men også (at det er) ting som du har tilført, sånn jeg forstår det. Så det er en sånn mix, da.

Marie tenker høyt at: Det er bare et utrolig fint kunstverk, liksom. Men morsomt også med det her... dette, er det fra den genseren som noen rakk opp? Hun rører borti de hvite, ulne og krøllede trådene som stikker ut fra vevnaden i en stripe. Og jeg bekrefter at det var rester fra Hanne Søreide Haugens opprekking og strikke-prosjekt.

Jeg peker på «vaskelappen» som stikker ut nederst til venstre. Der står det hvem som har vært med og vevd litt. Det står ikke hvor mye eller hvor lenge, og det er kun fornavn. Var det delvis fordi jeg ikke hadde helt oversikt eller fordi jeg på et vis ville ta det hele ned litt, vi er på fornavn liksom. Jeg sier også at vevnaden Trash Loom er et meta-arbeid fordi den forholder seg til alt som har blitt laget i prosessen, gjennom de to ukene.

Marie holder opp vevnaden mot en nymalt syrinfarget vegg på soverommet og sier: Det er fordi at vi har malt (...) jeg ville ha en syrin... lys syrin (...) Jeg vil ha den der. Denne her - åh, hva skal jeg si, jeg elsker at den har den lommen fra den shorts-en jeg løp halv-maraton med. Det digger jeg. Og så minner den meg veldig om barndom, egentlig... Fargene... fordi jeg hadde pastellgarderobe da jeg var liten og jeg fikk lov til å male rommet i alle pastellfargene, så den minner meg litt om det og litt sånn... Så det er liksom litt nostalgi i denne her



Pauline Ader tilbringer dagen i Aftercare shop-lokalet. Hun blar og bretter seg gjennom garderoben til Marie og velger to plagg hun vil bearbeide med ullbroderi. Hun har med egne garn og setter seg i trekken fra vinduet med det blek-grønne Berger-teppet rundt ryggen.



Marie plukker frem den lysegrå, tovede toppen, som ser ut til å være et arbeid i prosess. Hun sier: Ååå... Her har jeg prøvd å tveake til, men jeg vet ikke om den har blitt noe bedre. Men jeg fikk litt hjelp. Jeg sier at: ja, du har strikket i den og tovet den og...

Marie sier at: Dette er fra genseren, mens hun peker på deler av vesten som er satt på igjen rundt ermeåpningen. Hun peker på at hun tok biter fra den nederste delen og sydde det på rundt ermeåpningen. Hun sier at: Den var tidligere ganske lang, men jeg fikk hjelp til dette av Kari Noreger. Det er hun som lager dukker. Som bor rett her borte og som har en husky. Men jeg strever med det her. Altså åpningen til nakke og ...

Jeg sier at jeg synes det ser bra ut og foreslår at hun kunne satt på en teppeesting-kant. Hun er enig: Ja, det kunne jeg gjort, det er et eller annet... Jeg har i hvert fall prøvd å legge den litt ut, fordi når jeg tok den på var det sånn pølleskinn... Det var bare helt... den var så krympa, da. Men så er den så fin. Så jeg ville... Den må jeg bruke til et eller annet. Den må brukes.

Jeg påpeker at den er blitt enda finere ved at hun har samarbeidet videre med den. Hun spør om: Ja, synes du det? For jeg var litt usikker på hva hun, (Pauline), ville...

Marie peker på knappenåler som holder biter av strikket materiale på plass: Jeg har ikke sydd på disse på siden... Jeg forsikrer Marie om at jeg tror Pauline vil synes det er fint.



Karine og Theodor utgjør Add-to. De tilbringer hele dagen i Aftercare-lokalet. Leter seg gjennom garderoben etter plagg som trenger behandling. De har allerede et pågående prosjekt de kaller 50/50, med en hel meny over små og store tiltak for klær som trenger litt omsorg. Noen klær får en klut-vask, noen blir de-nuppet med den lille nuppemaskinen. Flekker og hull erstattes av hjerteformede broderier som små rammer. En shorts med en gul-hvit flekk blir strøket og duften av vafler oser opp med dampen.



Den røde lange kjolen: Marie blar gjennom klærne som henger i skapet og stopper ved en lang rød kjole med blå print på: Å, den her har dere ikke gjort sånn mye med, men det var et hull i den - den har også fått nytt liv. Den har blitt, liksom «frigjørings-kjolen» den her nå da. Det var julekjolen, og nå har den blitt... Jeg brukte den til Femidomen... Det var det hullet...

Jeg peker og sier: Det er på siden et sted. Marie bekrefter: Ja, her er det. Å, det er så fint, hvisker hun; den er så fin. Alle de der hjertene har jeg blitt veldig glad i. Add-to, ja! Det var det de heter.

Vi orger til for bilde som Jørn skal ta, Marie begynner å rydde rundt plagget som henger inne i skapet og jeg bryter inn og sier at ting kan være som de var, at det er dokumentarisk dette her. Det er her kjolen bor nå.



Gastro kjole i micro-paisley: Marie løfter frem en kjole i sort og bruntoner fra klesskapet, på en henger. Hun sier: Dette er gastro... Hun nøler litt ved tittelen og fortsetter mens hun henger den på en krok i vindfanget utenfor soverommet: Jeg lar den henge så du får bilde.

Jeg spør Marie om hun har brukt kjolen. Hun svarer at: Ja, jeg har brukt den. Så forteller hun meg om hvordan hun bruker den på jobben sin, som fysioterapeut for spedbarn: Vi har jo sånn grupper for mødre og barn, nyfødte barn, men også fedre, absolutt fedre, når de er to måneder, spedbarna, så da har jeg på meg den kjolen - av en eller annen grunn så

har jeg på meg den kjolen. Jeg har jeans under, jeg. Jeg liker det.

Hun utdyper: For meg så blir det akkurat som at det liksom har vært et barn i den. Det er det jeg tenker. Nesten sånn gravid-aktig for meg. Jeg vet ikke hvorfor, men det var derfor det var så naturlig å ha den på der. Og jeg har fått masse komplimenter for den. (De sier) at de synes den er litt morsom. Og da må jeg liksom snakke litt om prosjektet og hva jeg gjorde og... Folk spør ofte hva det her er, sant? Hvorfor det, hva er det? Så sa jeg det du har sagt til meg; at det er en sånn på en måte en sånn indre... et bilde av noe inne i kjolen da. Og det kan de jo relatere til da, i forhold til hvordan kroppen blir liksom bare tatt bilde av og magen og alt det som er inni som du ikke har sett før kanskje, noen gang. Plutselig så er det et på et sånn, alle eier det og...

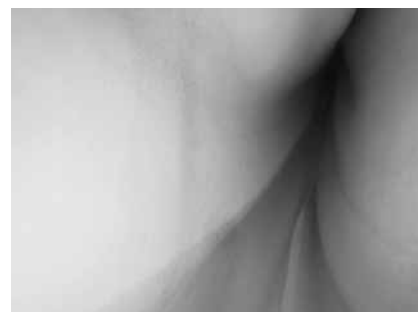
Det er liksom påtrengende på en eller annen måte og hvor du liksom gradvis... du gir sakte, men sikkert slipp på kroppen din da. Så den bruker jeg ofte sånn kan vi snakke litt om det. Ja, så den er super fin.

Jeg responderer positivt. Jeg opplever dette som en tilfeldig, men veldig overveldende positiv effekt

av den lille og litt insulære ideen min. En gammel idé som jeg ikke har gjennomført før nå, endelig med noen rammer, en ganske rett frem idé - jeg vet liksom ikke helt hvordan jeg skal reagere nesten, når det er så klaff - blir på en måte stolt, eller overrasket, uten at jeg tar kreditt for det på noen måte.

Marie fortsetter å fortelle om kjolen, at: Den er en snakkis. Så denne her bruker jeg veldig sånn til det da. Det er jo selvfølgelig mine assosiasjoner også og hvordan prosessen var da. Som gjør at jeg tenker at den kan jeg bruke til det.

Jeg spør hvilken prosess hun mener. Hun mener prosessen med graviditet. Hun sier at: Det var veldig rart, sant? - og det tror jeg mange opplever. Og så snakkes det jo liksom om, men da med en god venninne eller kjæresten sin, eller moren sin eller faren sin eller. Men det er fint når det blir en sånn dette kan vi også snakke om. Ingen der (på gruppa), kjenner hverandre så veldig godt, hvis ikke de har trilla noen turer før eller, så det blir... jeg ser ofte at det blir sånne gode dynamikker da. Og så tar de numrene til hverandre og så lager de sine egne grupper. Så det er sånn... det er liksom det. Det er mer sånn verktøy. Ja, det er veldig gøy...



SOLA WANG
SWEDISH WARDROBE MASSAGE

Jeg har hentet en vinrød, sammenbrettbar massasjebenk hos en dame i Bygdøy allé på morgenen. Sola hadde arrangert lånet via en låne-app. Jeg skal levere den tilbake på slutten av dagen.

Sola Wang kommer i lunsjtider og utfører massasje på nesten alle plaggene til Marie over ca to timer. Han starter med å tenne røkelse, som vi setter i en banan i mangel på en dedikert røkelse-holder. Han har med seg musikk som bidrar til en rolig stemning i rommet.

- Rød kjole 4 min
- Hvite Bikbok bukser 3 min
- Svart bukse 5 min
- Grå strikkegenser 7 min
- Stripete strikkegenser 5:30 min
- Lin kortermet grå: 4 min (eller 3:45)
- Svart skjørt 7 min
- Ørevarmere 2 min
- Blå sommerbukser, pirat(?) 4 min
- Hvit knappeshorts: 2:50 min
- Svart-hvit strikkejakke 4:15 min
- Gråhvitt ballongskjørt 5 min
- Hoodie 4 min
- Blå, lang kjole 6:30
- Vinrød buksedress 5 min
- Hvit bred kjole i bomull 4 min
- Hvit polkadott 4 min
- Rød polkadott 2:11 min
- Rød aftenkjole 4 min
- Blå skjorte, silkelignende 2:40 min
- Bomullsbluse i mønster 3:15 min
- Polyester kaftanbluse 5:50 min
- Cream square neck bluse 5:30 min
- Grønn Gudrun Sjødén 3:50



Jeg snakker med Sola etterpå. Han sier: Massasje er veldig intuitivt, så jeg prøver å se hvor de trenger det mest. Det ser ut som de (plaggene) har vært gjennom mye. Eldre enn meg. Noen har mer personlighet og andre er litt enkle.

Man tenker over at det er noen som har hatt på seg plaggene og skal ha dem på igjen senere. Det er betydningsfylt. Det får meg til å tenke på hva har disse klærne vært gjennom.



Marie leter gjennom haugen med klær på sofaen i soverommet mens hun sier: Det er en spesielt som har fått massasje, som jeg merker det spesielt på når jeg har den på.

Marie leser fra neck label: «Swedish massage, grå, hjemmestrikket genser, null syv null null minutter». Hun kommenterer mens hun kryster plagget mellom hendene: Denne her har blitt så mjuk, og den var så stri (før). Så den har blitt helt sånn der lett, liksom. Jeg kan ha den på meg på en annen måte enn før. Og så er det denne detaljen da, sier hun og peker på Add-to hjertet, som er plassert mot nakken bak på plagget. Hun utdyper at: Så denne har vært massert, det kan merkes. Og behandlet da. Fått egentlig den behandlingen den fortjener. Eller har lengta etter, føler jeg. Den her har farmor strikka til meg for hundre år siden og den var liksom litt stram og litt klø-ete men det er den ikke lenger av en eller annen grunn. Den har blitt så veldig chill.

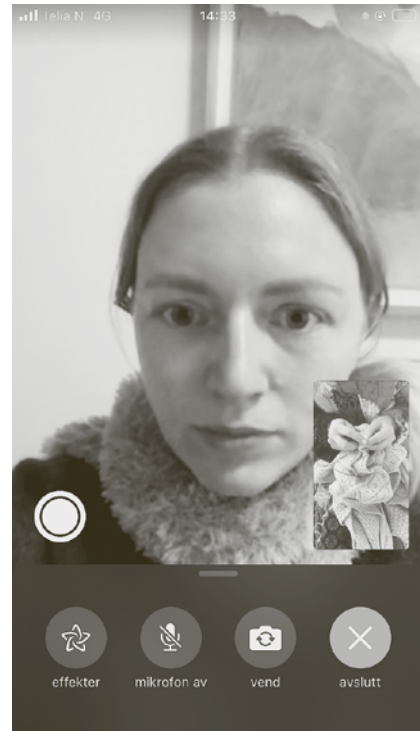
Jeg stusser over 7 hele minutter massasje, fordi det er ganske lenge. Men Marie bekrefter at det står det: ... jeg tror det er minutter, syv minutter massasje, det er lenge.



NOV-DEC, 2021
(24. NOVEMBER 2021)

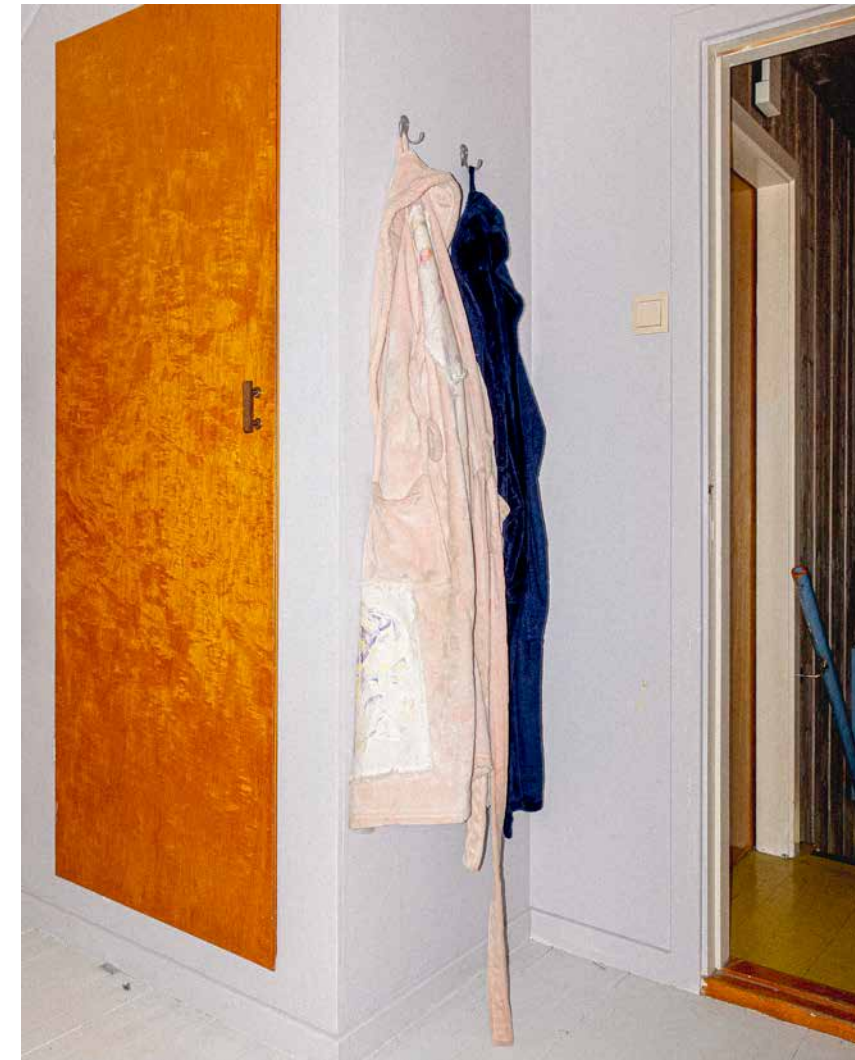
MIA WAAGE
GARMENT STILL LIVES

Mia Waage er blitt syk med halsbetennelse. Hun skulle komme og tegne her, men må holde seg hjemme. Samboeren hennes Pål kommer innom og plukker opp plagg isteden. Vi face-timer på telefon så jeg får vist henne garderoben og hun velger seg plagg. En svart boblevest, en lys olabukse, en rosa kåpe, en fluffy rosa morgenkåpe, en hvit kortermet bluse.



15. MAI 2022
HJEMME HOS MARIE

Den rosa fluffy morgenkåpen med Mia-tegninger på: Marie sukker: Altså jeg elsker denne - morgenkåpen. Den er så nydelig. Den er så kul. Den har fått kjørt seg litt. Jeg har liksom ikke vaska den. Jeg er redd for det. Jeg må ta den med på renseri jeg nå. Jeg elsker tegningene. Altså jeg er jo egentlig maler, det var jo der jeg begynte, sant? Jeg elsker male-riene og fargene... wow. Så i går så satt jeg meg faktisk ned med denne her ute og så tegnet jeg Bo når han spilte basketball. Kunstner, skjøner du. De er veldig, veldig fine, sier hun og peker på Mias tegninger.



Marie kjenner etter i lommene og hun finner vin-boks-deler, plas-ten man drar av for å åpne opp og den lille pappskiven som man tryk-ker løs fra boksen. Hun sier: Hva er det jeg har her da? Vin... bohem!... Meinklang... Veldig bra. Hun ler og fortsetter: Nei, men denne er helt fantastisk. Jeg har nesten lyst til å ha den på meg over jeans. Jeg fikk den... det som skjedde var at... his-torien er ganske morsom, fordi denne her fikk jeg i gave av Lise og Odd-bjørn, mammaen til Sverre og ste-faren. Og da var jeg veldig spesi-fikk; jeg vil ha rød og jeg ville at den skulle være x,x,x,x,xl, sånn det største. Og så fikk jeg rosa og large. Sverre fikk det han ønsket seg, stor, blå, sier Marie og ler.

Hun sier: Men jeg sa jo ikke noe. Jeg kunne jo ha sagt at... men det var jo en gave, ikke sant? Jeg får veldig ofte rosa ting. Av mamma og sånn. Hun elsker å gi meg rosa ting, sånn som den her.

Marie henter frem en nystrikket vamslignende genser i gammelrosa og forteller: Denne har mamma strikka til meg. Hun har strikka den til seg sjøl sier hun, men... så hun gir meg

alltid sånne rosa ting og jeg vil egentlig ha rødt. Men sånn er det.

Jeg tenker på hvordan man all-tid får vite mye omkringliggende, digresjoner som jo er selve innholdet også. Jeg er ikke sikker på hvordan jeg skal bruke det direkte til noe. Men det er som at alle historiene beskytter en kjerne, og uten dem hadde det vel ikke vært en kjerne.

Marte Brauter visits the Aftercare shop space to analyse Maries Wardrobe by trend terms. The following text is a transcription of the recording that exists as video and sound.

(...) So this is actually really fascinating. Because i have been watching you on Instagram, like i said already and immediately my eyes were drawn to the colors, more than anything, because that's how we work (...) we obviously work seasons at a time, four or two seasons spring-summer, and autumn-winter, but we are working on autumn now and we have started with the colors, and immediately i am drawn to the colors in here, like, the reds are so prominent, the red colors. I have to go to this drawer straight away, this neon, this is like the IT fashion color for the season to come. I think is really fascinating that of all the things in here, there is one bright colors, which is this little neon number in here (...) and that really fascinated me because it is as if you already made an edit, a selection and hung it for me based on what i am working on with my team at the moment (...)it's as if the trend was always there, but she might feel ready to get rid of this now because she's had it for a while, and that points to how everything goes in a circle, which i find fascinating, because this is obviously what we are working on for next year...uhm... and the colors, like i said, the neon and the red is what i am drawn to instantly. Is this the whole wardrobe? (...) because i am really drawn to the bits on the table, i don't know why, but i think these garments must have something about them. She must have either really loved them or they have had a lot of wear out of them. There is a lot of energy and life around these, a little bit like when you go vintage shopping and i just had to like touch them and feel them and you know, you can see the life in the way they have been worn and i find that really fascinating.

I want to kind of go back to

what i said when i first came in here, i feel like i am going vintage shopping today. I feel like this is me, this is how i work in my world and at the beginning of every season, whether it's for work or for me, the new season or... when i am bored I seek vintage to find new inspiration. Vintage shopping world wide, even in Oslo, would start me up with the new wardrobe, the new look that i would carry for the whole season and I find that this concept in here today gives me that. And I think lots of different people here have taken what they normally get when they work and design clothes and for me instantly it was like, i get to go vintage shopping and i get to go on a treasure hunt here today.

[I point to the curtain and tell Marte: this is her actual wardrobe at home]

I think you know, you see that vs this, and this is what i mean, i think subconsciously you guys have already curated this without even thinking about it, because to me this is like a little vintage show room, compared to that. Because that is a wardrobe at home. This, with the care, the way you have folded it, i think you put the colors together really well. I am inspired by this wardrobe.

And like you see, I am instantly drawn to all the reds. If this was a vintage shop I would have pulled all of these, I would have been like, I don't want anyone else to get the red ones. Because we are working towards autumn-winter now and red is the new IT color. I am really fascinated by all the girls, the teenage girls who are going around in their red puffer jackets. They don't know that they are the trend setters for the high street mainstream in the year to come. They are already on the color red and we are working on a lot of red in our collection. It's gonna be a big color. We have started using the red color now, in 2021, but we are going to do a lot more of it for summer 22 and autumn-winter 22. So instantly I am drawn to these, because they are all in that gorgeous red color.

(...) This is gorgeous. I really like this. This, I would have taken back to work and I would have looked at the long length, print on red. I would have instantly said to my team: We haven't even thought about prints with red as a base color...

And our check print flannel shirts, or our sort of over shirts of shackets in check fabrics have been a best seller over the summer.

Oh, this is really interesting. These are from the same brand. It's so rare that you see someone

so devoted to one brand, or the same brand in one or more garment, because the way we shop (...) the way we dress in the morning, we are not loyal to brands (...) so it's really interesting to see that this person has got two tops from the same label. I like that. Again like, all these 90s' references (...) this, to me, is fun with the contrast rib and cuff details on the sleeve. We are working on that a lot. This is just H&M Divided, but you know, it's a little detail that we are working on for the jersey for next season,

And I love these like ribbed polo tops (...) these are like ultimate comfort clothes, and by comfort clothes I mean you don't think about them when you get dressed. I would have bought these if I was vintage shopping for work today. I would have definitely bought that, because it's red and it's ribbed jersey (...) these are just like, the basics, you know, the wardrobe basic, wardrobe staples. I love these (...) I am going for color. This is so fun.

The new greens... I am kind of inspired, but also not inspired, by what I am going to say next: I am working on autumn/winter now and going in to spring/summer-22 - which is going to be a color bonanza- a lot of color, a lot of print. (...) But we are going into an autumn/winter season where we are going to have sort of a throw back to you traditional, slightly more boring, but safe colors. You are going to have the jewel tones of all the greens, the jades, the emeralds, you are going to have the wines, the burgundies, and more purple shades, shades of sort of more dusty blues (..) and (...)the neon is something that has been forecasted to be the new splash of IT fashion color, which is really interesting. So instantly when I walked in, I analyzed and picked up the colors and I was like: Yep, here we are. I would have bought those, straight to the till!

I only wonder... Stay in the drawer, because you can only take so much of this. It needs to go back every now and then.

I don't know if you planned it or if [...] we all are subconsciously aware of and we are in the know as designers or as someone with a vision for something that's emerging whilst we are in the middle of something else. 'Cause that's what we do as designers. That's the gift we have. We are able to see something that the rest of them haven't spotted or seen yet and I love that. And it's emerging here... in the way you have tidied up this from how it was (pointing to the wardrobe installation),[...] and I find that really

fascinating (...) I love that about the world that we are in, (points to herself, Harald and Ida).

I pulled this out as well, 'cause (it) just represents, I think, the ultimate kind of safe wardrobe. You know, this wardrobe to me represents someone who's looking for garments that you will feel comfortable and safe in. There are beautiful pieces in here, and no doubt does she like to get dressed up, and she is feminine, but she is also quite safe, and there are all these items in here that represent what I see in the world I've worked in for years now of high street fashion.

This is from Other Stories... This to me stands out as the most maybe expensive garment in the wardrobe. I haven't looked through the rest of it yet, but you know, this brand compared to the other brands is slightly more expensive maybe, and I instantly can see that in the fabric. It's obviously THE shape, it's got the puffed sleeve, it's got the slightly more fitted, almost peplum blouse, which is THE silhouette we have seen and worked with for a long, long time now - maybe it's time for something new.

There is like a party wardrobe in here, and there is a summer wardrobe in here.

... I didn't even spot this, but that color, that is THE color we have seen for sooo long. I mean, for the last fifteen years this has been the autumn color every year. Any high street brand knows you have to have green and a wine and a blue in your collection because that is what (people) wear. And it's as if they have had a revival this year. I think everyone in this industry feels like, OMG we have invented the wheel. Like, this is THE color palette. But I'm like, well, we have seen it before. But it feels new. And this color is what we are looking at and working with in BikBok at the moment and this is actually really beautiful. I really, really like this.

Of course every wardrobe has a bit of denim in there. No persons wardrobe exists without (it). Whether it's a pair of jeans or a denim dress or a denim skirt or a denim shirt especially, and this to me sums up the ultimate summer sort of chuck-on piece. I don't even know where this is from but I mean, we have seen them before. It's easy, it's really cute, it's really cute. And I don't know whether it's just because I am so affected by having designed jeans for ten years (...) that I am just like: we'll leave that one for later, i am interested in other things now.

...but ooh, this is fun, oh I

would have been happy in a vintage shop, because like I said, OMG it's a pair of hot pant shorts. I thought it was a mini skirt. I wish this was a mini skirt, because then I could have told you about how the trend for the mini skirt is coming back. 'Cause obviously things go in circles, and we are about to go into the low rise silhouette again when it comes to jeans, skirts, trousers. Miu Miu of course had their show with all their little low rise, cut off pleated skirts and we are seeing that silhouette coming back. We are woking with little sequined mini skirts, and this reminds me of that. So I would have probably pulled this out as a reference for the party season to come. So he gets to come with me. He's fun.

I said I didn't want to talk about summer outfits, but I can't not talk about this one (...) I think the reason why I divide the wardrobe into summer and winter is because that's how I work. We have to think about spring/summer and autumn/winter, and I also divide my wardrobe at home (like that). I take great pleasure in packing away my summer outfits and getting my knits out, any sort of chunky knit wear, my wool underwear which you have to wear when you live in Norway. I can't help but talk about this one, although I am not supposed to go between the seasons, but this to me here, is just the ultimate summer linen look, resort shirt... this is the big thing for us next season. We have got a big linen program. So (...) I would have pulled this out in the vintage shop because we got a big focus on linen for summer, and that's a gorgeous color (...)

This one, I spotted on instagram the other day, (...) and I fell in love with (it). This is so beautiful. I absolutely love this. From the second I seen it. I would have been really happy if I was in a vintage shop and I saw this. I would have been like, OMG, I really need these. Just run a lint roller across it. I would have bought it for work but kept it for myself, that's how much I love it, and I think it's because it has stripes. Stripes are huge. We have seen (...) success with stripe now. It's like a wardrobe staple now. We got chunky stripe knit for winter, we got cotton acrylic summer stripes for summer, and it's blue and brown, it's the IT color. Brown is THE color that we can't get enough in store of for our customers. And it's got the navy and blue and that combination is beautiful. I've always had a love for knits, especially since I came back from England to Norway and (saw) how important knits and wool

are as part of your wardrobes. So I love that one.

This drawer is a bit... I say boring, but again, what wardrobe doesn't have one of these in it. Show me a wardrobe that doesn't have an oversized hoodie in it. And from my point of view, from the industry I work in, which is (...) high street fashion, our best selling item is the oversized hoodie. It's what we sell more of than anything else. And you know, it's pretty simple, but again it tells a lot about how we shop and how we want comfort and security in the items that we have in our wardrobes. He doesn't get to be pulled out. He jus gets to be acknowledged. And the neon stays in here, because you only need a little bit of him. You just need to visit him every now and then.

This is cute, it doesn't have a label. (It) makes you think; was it home knitted? Oh, got a little split detail. I mean, we have been through a huge long lasting season of the vest. The knitted vest. I mean, you have had dresses, you have had tops (...) you wear them over your shirts you wear them over your long sleeve t-shirts. So for me, he's hibernating a little for now. We have had so much of it. He needs to hibernate for a bit but again it's like, it's a nice one to have in Norway, but he gets to go in there again.

I am surprised to find these in here. I don't know why. This to me is like as if someone has given her these as a hand-me-down or she has taken them off someone, but never really worn them. 'Cause I don't really see how this fits in with the rest. But I'm not gonna judge. Many people would probably say that about things in my wardrobe too.

Oh, I recognize these, the high waisted shorts with the paper bag top. God, they were and have been and still are a huge... this must have been THE silhouette for shorts for the last five or six years. Denims, cottons, wovens, jerseys, anything, anything with a paper bag waste. So I understand why these are in her wardrobe. I think you can find these in most girls' wardrobes for the last five or six years. It's interesting. I have designed a lot of denims in that silhouette.

Oh i like this a lot. This is so cool. I really want this. That's sick. Its red. It's a high neck half zip, long sleeve. This is amazing. If I found this in a vintage shop I would be so happy. This is so cool. I would have worn this under a blazer. I would have worn it with my smart trousers, my suit trousers. God, I love ths so much.

That's cool. I love the orange

with the wine. Again I'm just like, oh the color combo - that's amazing, I need to remember that for work. I love that. Again, the purple, purple and organe this is so fun.

She does like to exercise because all the exercise gear is really worn out. That's a good sign. My exercise wardrobe would probably still have some tags on it. So that's a good sign. I mean its just one of those need-to rather than .. but there are some nice bits in the need-to basket.

Ooh, this is nice. All the leggings. Again, this is such a classic wardrobe. And i can recognize so many pieces in here that I think the whole world has. Just... your yoga pants, you know.

It's interesting with the three quarter length. Oh, maybe she is shorter than me, but that would take a lot.

Oh, the red again. See, it's so funny because it doesn't take much for red to go wrong. And I think this is where it goes wrong. When you pair it with black it just becomes like... heavy metal, although they are yoga pants. I'm gonna put them back, they don't get to come out with all the reds.

Sportswear, sportswear, sportswear. The balance of sportswear versus the rest is maybe typical Norway. Maybe I'm just not used to it. But there is a lot of it (...) I would have thought there would be more wool in this like, functional section Cycling shorts. You need a pair of cycling shorts under your summer dresses, that makes sense. With all these, I totally get that.

Og these are nice. This is your summer wardrobe again, but it's that linen blend. These are gorgeous. You want this with just your flat sandals for summer. And a white t-shirt or your resort shirt. I would have probably bought those two for our summer developments (..)

These are amazing. Wow. Although I think these are meant to be a bit clotty. I would have bought these for work but I would have redesigned and re-thought... I would have thought these are too short. They are even short on me, and for anyone normal height it would probably be to there, [points to mid shin], cause I'm not that tall. But these, like that [holds the jeans low and draping over her shoes] ... OMG, that would be the ultimate ultimate jeans, in that color in that leg silhouette. I would have worn them high waisted but I'm still a bit old fashioned and obviously all the girls nowadays would have had them low rise (...) We are about to go into a crazy low rise season, and I'm not sure how I feel

about it. If you are young it's fine. I mean, we are all young, but if you are 18 it's fine... These are sick. But they need to be redesigned, like that [holds the jeans low again]. Look at that! That silhouette, I love that. Someone who is smaller size than this would have a field day (...) I'm gonna pull them out because I think they are amazing(...)

(...) I think you can straight away see that I'm drawn to a certain color palette here; the reds, the wines, the blues, the browns, the 70s' vibe with the checks and the almost, not paisley but it ... it reminds me of a paisley pattern, that 70s' vibe, 70s' with the jumpsuit... that's not so 70s, this is quite 80s' as well.

(...) you could have curated this in many ways. You could have done a sportswear selection. I got my ultimate wardrobe hung here in these colors, but this to me is what I am drawn to. I love the long silhouette. I think (...) there is a lot going on. I would have minimized it. I would have simplified it. But I love the wrap dress, the belted wrap dress in a print.

Mesh is obviously the IT fabric for all the jersey designers out there who are working with all these printed mesh and solid color mesh fabrics for our jersey tops and it's nice in a jersey dress as well. Ganni has done a lot of that with success. They are cool to watch for that. These are so 70s' and it's funny because people who know me know that I would never ever wear anything like this. So this is me instantly thinking work, new ideas, how to develop the new collection and new ideas for next season. So it's not me at all, but I can just instantly pick out what's gonna be important in the seasons to come. Especially with these two pieces here. This one is just for color, and again; it's so pretty. The long sleeves and the sort of peplum detail on him. And there are a lot of girls out there who want longer silhouettes and longer tops. In the industry I work in it's easy to design to the young and slimmer girls, and we always get feedback in the brand I work at that we are not thinking about girls who want a longer top. I actually don't think it's about size at all. I think it's about comfort. How you feel in clothes when you wear them. You can be dressed up in something with a longer length as well and it's just the way it makes you feel. It can be a fabric, it can be a silhouette, it can be a color... I think this one is really pretty. This to me feels like the newest piece in this wardrobe. If I was in a vintage shop now I

would have been like; wow someone must have handed this in to the vintage shop having worn it maybe once. It's just really pretty. It doesn't have so much life and energy about it as the rest of these garments, so I don't think she has worn it much. This one is a summer wardrobe that i think a lot of girls would wear something like this.

(...) a black comfortable dress, for the Christmas party season we are about to go into it's just really basic, but so good and everyone has that little black dress in their wardrobe. I mean everyone. Im sure even you have a little black dress in your wardrobe Harald.

I spoke about these already but I just find it really fascinating how we all picked out similar stuff. It's actually from Lindex! I would have never thought it until I saw that. And yeah, I suppose that just goes back to how a lot of us wear high street designers or high end designers or true artists, or customers don't change much in what we are drawn to when it comes to clothes that offer a bit of tradition and a bit of comfort. I like that a lot.

(..) they were the first two i actually pulled out and instantly I am like; I need to look at him properly. I need to wrap him and see what it's actually like. If I found this in a vintage shop I would have been like; wow, that's the summer dress for summer 22. Wrap dresses are really easy to wear whatever size you are, so it's a given for anyone who works in the industry I work in... Slightly open with a V-neck and the wrap detail and the belt and the length - you'd wear that with your little cycling shorts in case you feel uncomfortable, so it's a comfort thing again. You know to feel safe in your clothes. This to me is just like the ultimate dress for spring/summer(...)

I think this one is incredible. It's red, which is THE color, it's got print on it. Print is like, you know, a staple, a classic, it's always there, it's got the chiffon sleeves or chiffon look anyway - and that's also a key fabric. I spoke about the mesh earlier; it's about the sheer qualities. Sheer, almost like a bit of nude, it makes it a bit more... maybe sexy, or feminine if you like. You are covered and you can have your sleeves a bit more transparent. I mean, BikBok would not really do something like this, and I would certainly not wear something like it, but having said all that, this is so pretty. And this IS vintage; look at that label there. So no wonder I was drawn to that first and I want to end leave on that, because

this is like the ultimate vintage shop find. And I understand why she got this in her wardrobe because this is a treasure that I think a lot of girls would have picked up in a vintage shop. There is a lot of high street, some slightly more expensive garments, (but) this is as far as I can see, the only vintage piece in here. And it just stands out. It demands a different type of attention from me. I think if you had worn these clothes, this would have been completely different on the body compared to the rest of it. So absolutely my favorite piece of the wardrobe. I love that.

So yeah, I would have left this shop with all this and of course this, these (are) so cool - and my little color palette in here. I would have been very happy and I would have known where to start with autumn/winter which is really cool. Autumn/Winter 22, so not very far away (...)

Who ever's wardrobe this is, I think we know each other indirectly (now).



Jeg spør Marie om hun har lest alle lappene i plaggene for å få noe om hvordan de virker. Hun sier: Jeg har lest på denne her. Denne har jeg titta litt på, vet du. Dette var et plagg som jeg kjøpte, som jeg ikke har, liksom, brukt. Det var den. Denne her synes jeg var morsom. Marie leter etter noe mer med Martes uttalelser på.

Hun finner frem et neongult jersey skjørt og begynner å fortelle: Den her syntes hun at jeg skulle ha i skapet... neon. Den syns jeg er kjempemorsom, den teksten her; "with the new splash of IT fashion colors,



which I think is really interesting. So instantly when I walked in I analyzed and picked up this color and I was like, yep here we are". Marie ler. "I only wonder; stay in the drawer?" Marie ler igjen og sier at: Denne her. Jeg kommer aldri til å bruke den, men den skal jeg ha, aldri kaste, for det har hun sagt.

Vi henger skjørtet over døra, men jeg tenker at den kan ligge inne i skapet på foto. Jeg legger den inn i et ganske rotete skap med hyller.

Marie plukker frem et par lyse beige jeans, litt lattermild: Den har en story, ja. Jeg husker at den snakket vi jo en del om, fordi hun har skrevet at de er veldig fine og sånn... Men hun sier; "I would have thought these are too short, they are even short on me, and for anyone normal height they would probably be to here, pointing to mid shin".

Marie fortsetter: Så jeg tenkte sånn... hun kremter og fortsetter: jeg tok den på meg og dro på jobb en dag bare for å sjekke. Og herregud, jeg følte meg helt sånn der «howdi ho» på jobb. Og det ble liksom morsomt. Og så dro jeg frem historien og viste til kollegaene mine og sånn, og de var litt enige i det. Marie ler. Så etter det så har jeg ikke brukt den, da. Så den her må jeg jobbe med. Jeg må gå fysisk til verks. Jeg må gjøre et eller annet med den. Jeg skal forlenge den. Den må forlenges. Hvis det hadde vært litt ... der liksom, men den blir liksom sånn. Marie viser ved å heise bukse opp og ned og sier: Hey ho! Så den er corny. Det er den corny buksa. Det er litt gøy. Det er noe å jobbe med. Jeg må gjøre noen... greier. Jeg kjøpte den i Kristiansand, jeg var på Ravnedans, hadde performance. Og du vet sånn når du er på jobb og så er du litt sånn... Og så skal du liksom finne et plagg som skal gi deg litt relief. Det var denne her, da. Så... det blei kanskje ikke helt topp. Men jeg liker den, da. Jeg skal gjøre noen med den.

Men det er en ting som, det som er godt med den er at den er litt stretchy, men litt grov. Ikke sånn stretchy som føles som et annet stoff enn jeans. Den har noe godt ved seg som er verdt å ta videre, da. Jeg må si at jeg har blitt glad i sånne bukser, ikke at det skal være sleng, men at man kan bevege seg i dem. For jeg har gått i så mye trangt tøy før. Jeg gir ikke slipp på denne her.



Marie henter frem den hvite kjolen som er satt sammen av tre stk og sier: Denne har jeg prøvd så mye. Jeg har villet ha den på så mange ganger, har ikke hatt det, fordi jeg har ikke følt at anledningen har vært riktig nok. Så derfor er den liksom...

Kjolen er kneppet opp og dermed i to deler, og vi knepper den sammen igjen sammen i vindfanget utenfor soverommet. Jeg ser at knapphullene må gjøres mindre.

Marie fortsetter: Det må være en veldig spesiell anledning for meg. Egentlig så tror jeg at jeg vil ha den på meg når jeg gjør et performativt arbeid, men ...

Det er noe viktoriansk på gang her, kjolen henges på en krok i vindfanget ved siden av en slags gatelampe i gammeldags stil. Klærne iscenesettes gjennom hele besøket.

Jeg har blitt så glad i alt, jeg, sier Marie.

Jeg forklarer om HAIKW/- grepet som stammer fra «kjole-kolleksjonen» og det som er med å være redd for forpliktelser, at kjolen er som en sekk man kan dra over hodet. Vi kommer inn på HAIKW/ og arkivet som står på Kongsvinger, som Marie har lyst til å besøke og kjøpe noe fra. Videre forklarer jeg hva toile betyr, på grunn av undertittelen på lappen jeg har laget til den. Når jeg senere transkriberer samtalen så tenker jeg på hvordan dette igjen påvirker henne. Det er mer informasjon for hvert møte. Den åpne prosessen forblir åpen.

Jeg synes dette her er veldig fint, sier Marie og peker på ulike lengder av skjørtet i kjolen, og der man ser foret på innsiden også. Jeg liker det også. Det er litt annen lengde. Marie sukker: Nei, det er fint.

Nå kan den luftes litt, sier Marie som lar kjolen henge i vindfanget mens vi går videre til neste plagg.

Hun nevner på vei ut at hun har en plan for en performance der hun skal bruke kjolen, og at det skal være i skogen. Jeg sier bare; aha, javel. Jeg er midlertidig tilfreds med det,



men det har alt å gjøre med settingen og jeg tenker på tidsbruken. Noterer at jeg kommer tilbake til dette.

Jeg inviterer skoleklasser fra KHIO kles og kostymedesign til shop space for å aktivere Sodja Z. Lothers lange liste med spørsmål som hjelper oss å undersøke plagg ut fra fakta og fantasi om hverandre. Spørsmålene går fra det helt konkrete, som hva materialet er laget av, til det mer abstrakte, som hvor går plagget for å dø?

Jeg besøker plagget igjen hos Marie som tar tak i den forreste av de to lange vaskelappende jeg har printet svarene fra studenter på: «Syrin. Eller blå. Den hadde jeg i bryllupet til broren min».

Hun ser opp og sier at: Det er jo poesi. Og at: Ja, det stemmer, det, mens hun leser videre: «Lang lys kjole, sommerlig, kunne kanskje også blitt brukt som skjerf, eller gardin». Marie ler og fortsetter å lese: «Jeg tenker på en sommerdag når jeg ser den, varme, kanskje en fest, lang lys kjole, stram i midjen, sommerkjole, kanskje også noen kaller



det en festkjole, får den som bruker den til å føle seg pen». Marie ler igjen.

«Vise frem tilhørighet til en gruppe mennesker som kun bruker blå kjoler. Kanskje den er en uniform i en sekt». Hun kommenterer på det hun har lest og ler: Ja, den er litt sånn. Bryllup er jo litt... sekt-aktig. Videre leser hun at: «Blå, lyseblå eller litt lilla, blå med rødt i, lager en lett flagrelyd når den beveger seg, sikkert veldig pen på, den er litt rett og litt trekantet, myyyyk og deilig, som himmelen en sen kveld når det har vært fint vær hele dagen, kanskje lukter luften syriner, den oppfører seg som vann, men litt hardt vann, finnes det? Den er litt krøllete i oppførselen, brudepikekjole, søttende mai kjole, kanskje et kostyme til en vannnymfe, ganske tidløst materiale, varer ganske lenge, hvis det blir hull eller flekker kan den kanskje klippes kortere, en liten vibb av antikkens Hellas» Marie bryter ut i latter: Hellas, dét er min favoritt.

Altså jeg kjøpte jo denne til bryllupet til broren min og så hadde jeg på den og følte meg veldig fin, men veldig naken, husker jeg. Jeg leste i kirken; «Men størst av alt er kjærligheten». Marie sukker tungt og sier at : da kom presten til meg etterpå og lurte på om jeg ville jobbe der. Han synes det var så vanskelig å holde prekenen hvor han formidlet følelsene. Han var ikke noe sånn veldig god på det. Veldig kul prest egentlig, så lurte han på om ikke jeg kunne... eller om jeg jobba med dette eller noe sånt, og så sa jeg at jeg er performance kunstner. Han bare...»ja». Så hadde vi en lang samtale. Så det var veldig, veldig sterkt øyeblikk - når jeg hadde den på. Men jeg må ærlig innrømme at dette er veldig utypisk meg. Sant? En litt sånn utypisk kjole, og det tror jeg handler om at jeg kjøpte den med halvsøsteren til Sverre og det er veldig typisk henne. Ikke sant? Så hun sa den må du prøve og den kan du ha i bryllupet. Og så sa jeg ja. Kult, det ville jeg aldri ha tenkt sjøl. Marie ler og fortsetter: Så jeg har ikke hatt den på meg igjen, da. Men jeg hadde på den på da. Og det føltes litt nakent, så jeg hadde en sånn skinnjakke over. Den var, den er veldig sånn, den er KJOLEN, liksom. Men det jeg liker ved den er kanskje litt det der at den er litt sånn «rusky»... litt lang.

Vi snakker om at de nytilførte lappene kan henge litt ut fra kjolen, siden de er ganske lange og at det er fint. Marie sier at hun setter veldig pris på tekst og spesielt på assosiativ tekst, så for henne er det liksom noe hun ser som

performativt, teksten. At den har en kvalitet langt utover kjolen. For kjolen er så som så tenker hun innerst inne. Den er litt drøm-ete, og minner henne og en midtsommers drøm. Den har evnen til å vekke til live narrativer, men hun synes det er vanskelig å vite når hun vil bruke den igjen.

Jeg tenker at vi muligens skal flytte lappene ut på utsiden av kjolen, ordentlig. Marie sier som et slør eller en hale, at hun er glad i haler. Jeg ser for meg at de skal henge øverst på skulderen, men istedenfor inni så skal de være utenpå.



LUDDER
STANDARDS



HARALD LUNDE HELGESEN
TANGLES

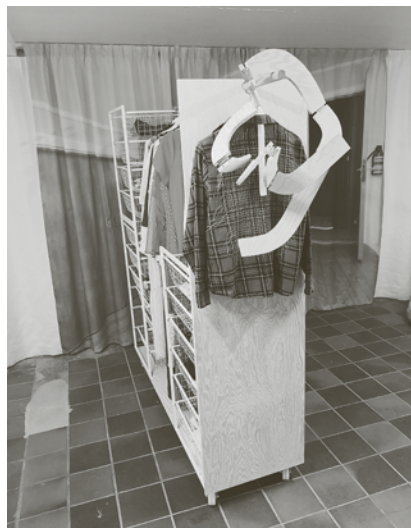
Harald valgte en rutete rød pysj å jobbe med. Han tok mønster av den for å samle sammen alle kurvene som utgjorde dens essens. Harald forklarer at han lager regresjonsanalyse. Han sier at bak-kurven er ganske rett, han har tatt en del av den og jukset seg frem til en kurve-funksjon som går gjennom de korrekte punktene. Nå lage en lineær regresjonsmodell. Tror det kan kalles en lineær regresjon. En rett graf.

En kurve kan representeres via en funksjon. Å komprimere informasjonen fra plagg til tall. Med det rette programmet kan informasjonen komprimeres. Nå er den logitiske formelen ganske enkel, sier han: $F(=y)$. En funksjon er et regnestykke.

Jeg besøker Haralds verk hjemme hos Marie. Det består av forandringer og grep på pysjtoppen og en konstruksjon i tre og messingledd, en skulptur som kan brukes som mønster masker og et verktøy for å tenke med.

Marie, Jørn og jeg er på soverommet hennes denne søndagen. En rød, rutete skjorte blir dratt frem mens hun forteller: Dette er også nattøy som jeg nå bruker til jeans på jobben. Den er så fin. Dette er Sverre sin favoritt, han liker den. Han digger den her. Og jeg har snakket med Harald om å lage en silkeversjon også. Han sa at jeg skulle ta kontakt hvis jeg ønsket det. Og det ønsker jeg veldig. Det var han, Harald, (som foreslo det), da jeg var og så på tegningene. Da sa han at han hadde lyst til å lage en silke...

Marie tenker tilbake til da hun kjøpte denne røde pysjen: Det var til vår første jul i Schweigaardsgate. Da fikk Sverre og Bo også pysjer, ikke sånn matching liksom, men sånn "julepysjen". Vi gikk med den hele dagen første juledag. Og så hadde vi akkurat flytta inn der, så det husker jeg veldig godt. Jeg er veldig glad i den her, og jeg har blitt enda mer glad i den nå. Det er også en type produkt som hadde blitt lagt bort, vet du. Til Fretex, sant? Den var på vei ut, den var det altså. Men nå er den ikke det. Den er inn.





Denne (beige strikkekjolen) har jeg brukt en god del, sier Marie mens hun drar den frem fra klærne på sofaen. Hun holder den opp mot kroppen og gestikulerer rundt et område rundt og under sin venstre armhule og sier at: Jeg kan streve litt med at det kan bli litt trangt her oppe, men av og til så er det ikke trangt i det hele tatt. Her kan den være litt sånn at den snurper seg liksom rundt... Men... av og til så er den ikke det liksom... Jeg vet ikke om det er måne-syklusen, holdt jeg på å si (...) jeg er så opptatt av såne ting. Marie ler selvironisk inneforstått med at hun bor på Nesodden, et område med mye spiritualitet.

Jeg påpeker at Hannes strikkede tilskudd til kjolen er som koraller. Ja, korall, utbryter Marie og fortsetter: Åh, jeg så koraller på natural history museum i London (nylig).

Hun kjenner litt på kjolen og sier: Denne er veldig fin altså. Jeg har brukt den mye til litt finere ting. Jeg var på middag på teaterkafeen og da hadde jeg på den. Og så har jeg en sånn lang, beige, vid bukse, som er sånn pen, med sånn press. Så den har jeg brukt til, da. Så jeg går med de her skoene, liksom, som jeg gifta meg med. Eller gifta meg i, mener jeg. Hun viser frem glitter-sandaler i sølv med en lav hel og ler av tanken på at hun skulle ha giftet seg med et par sko.

Vi snakker om at kjolen har sin egen verdi slik den er nå og at det er åpenbart at Hanne har tilført den originale kjolen mye ny verdi som ikke var der tidligere. Marie viser frem lomma som hun sier hun nå bruker også. Hun brukte den ikke før. Nå er det litt sånn kenguru her, kengurulomme, sier hun. Og det er en bra ting.

Hanne Søreide Haugen jobber i Aftercare shop space. Hun rekker opp en fluffy hvit strikket genser som hun skal bruke som garnmateriale til å strikke inn i den beige strikkekjolen hun har valgt ut. (foto, Harald L.H.)

Hanne er på besøk. Hun sier: Det føles som man invaderer en persons personlige... space. Og at det føles veldig rart. Man tenker på personen. Lukten av en person man ikke kjenner...

Hanne sier hun må se på alt før hun velger et plagg å jobbe med. Hun lurur på hvordan garderobens eier ser ut.

Det er ikke speil i rommet her, og Hanne prøver på plaggene mens Harald tar mobilbilder. Hun har på den rosa kåpen. Hun sier den er en forvokst barnejakke.

Etter å ha sett på mange plagg til sier hun: Jeg vil lage et evighetsprosjekt. Jeg kommer til å improvisere.

Hun plukker to strikkede plagg og bruker hele dagen i lokalet til å rekke opp ca 15 cm av det ene, med en plan om å bruke tråden til å strikke inn i det andre. Hun tar med arbeidet hjem.





more hours on the piece for what i know, but some how we both felt the price was all right in balance with my overall budget, which had no incoming elements, only spendings. Perhaps especially because of the low amount of money involved, a shared ownership of sorts seemed important. I imagined Anne Karine's works becoming valuable, and I want to secure her low price now, with a guarantee for a potential exchange in the future. I would hope for the piece to be adapted into Marie's personal collection of art, and never again exchanged, but the possibility of such a future sale or worse, inspired me to anchor the piece with a contract.

To me, writing a contract is about imagining what the worst thing that can happen is. To articulate something that is kind of insulting to all parties, as if there is a deep mistrust. But for that reason there is a certain aesthetics to contracts

Anne Karine came by the Aftercare shop space where Marie's wardrobe was hanging and picked out a couple of items to make a sculpture from. I had invited her, thinking she would transform some garments into a non-wearable, free standing something akin to her work in the past year or two. Thorbjørnsen had run her own design namesake womenswear brand up until recently. until recently when she transitioned from designer into textile artist, I think it was as a reaction to the lacking of funding, the hardship of the rather non existing Norwegian fashion business. Anne Karine resides in Elverum, about two hours travel by bus north of Oslo. She took the two items along; a creamy lemon pair of pants that looked brand new, and a well worn red rib knit long sleeve top.

We kept in touch and planned for her to return to Oslo with the finished sculpture herself. She would join the eventful last day in the shop space and present Marie with her piece too. But Anne Karine fell ill with a flu, and wasn't able to travel to Oslo again. She messaged me and we agreed she would be better off sending the sculpture by bus.

She delivered it on a bus on the day before the finale. We got the bus times wrong and the sculpture went missing for the next eleven days. It spent its time somewhere between buses, bus drivers, the lost and found office of the bus company. Eleven days later it turned up and i was able to pick it up. Perhaps a bit smashed, it still needs some love and attention from the artist, who knows how to fluff it into its intended shape.

I drafted a contract for the three partis to sign; Marie, Anne Karine and I. It is an articulation of something I was pondering by gut feeling. I had paid Anne Karine a fee to make something, knowing it was a low price for a sculpture, but thinking it was ok for a day or two of work, counting by hourly pay. In the end Anne Karine might have spent

that I am drawn to as well. Writing it is a kind of exercise in suspicion and is the next to worst thing, only ranking behind talking about money and remuneration for service between friends.

FROM WEARABLE TO WALL PIECE

Marie sier: Jeg elsker at det er glitter på den... Hun skraper litt i overflaten på skumgummien. Jeg tror at glitteret er fra noe annet, men det er glitter på begge sider. Kan-skje AK har sprayet den. Jeg kjenner igjen materialene som har vært plagg fra garderoben til Marie. Marie forteller at det rød er en jakke som er veldig kort, og dette, det lysegule, er en bukse som jeg kjøpte når jeg fikk stipend. Den var veldig stram.

Marie ser på skulpturen; Den er jo kjempefin... Den er helt nydelig den her, altså. Det kommer en liten arm opp der ja... det var jo gøy, Jeg fikk liksom lyst til å ha den på meg jeg den her. Den buksa kunne jeg ikke gå med. Nei, nei, nei. Jeg gikk med den... men den var så stram. Jeg holdt på å Dette var mens jeg gikk på IVF, ikke noe hemmelighet det altså, men det bare... det var så fælt (at den var så trang), så den bare hang jeg i skapet. Jeg synes den var skikkelig nydelig, fin farge, frisk vår-sak. Jeg tenkte sånn «en gang så skal jeg ha den på meg» og så... haha har ikke de skjedd. Mens den jakka der (peker på den røde ribbestrikkede jersey-innslaget), den kjøpte jeg rett etter at jeg hadde blitt alenemamma og veide liksom 65 kilo fordi jeg var så stressa og løp rundt. Og da kunne jeg plutselig gå med sånt tøy... det var gøy da, oppi alt. Det var helt fantastisk kroppslig sett, så ja det var den tida... så det er liksom to forskjellige...

Jeg påpeker at det var interessant og morsomt at de to plaggene som hun ikke brukte uansett, var dem som ble valgt og klippet helt opp av AK. Det var jo ingen begrensninger i valgmuligheter og Anne Karine kunne valgt hvilke som helst plagg.

Vi snakker litt om det å tilføre verdi. At de er løftet opp, disse plaggene. Jeg kjenner litt på et ansvar for å ha tillatt noen fri adgang til plaggene hennes, - for alt jeg visste betydde de mye eller hadde en spesiell verdi for Marie. Men Marie utbryter: Jeg digger det... jeg synes det var kjempebra. Det er et radikalt verk; hun har bare flerra det opp og... så elsker jeg at hun

har satt størrelsen der, da. Marie peker på vaskeklappen med størrelsen synlig, som sitter helt øverst. Hun sier: At den liksom får komme frem, da. For det er liksom sånne ting som jeg har lagt merke til; at hvis lappene mine henger utenpå (klærne) så ordner andre på det, ikke sant? De skal jo skjules, sant? Jeg legger ikke så merke til alt. Får jeg på meg litt tøy som jeg synes er morsomt eller og så hang det noe der, og da går liksom andre og retter på det. Så da synes jeg det var veldig fint at den kunne henge der, da. Sånn som med de to t-skjortene der du satt lappene utenpå, det passa meg veldig bra egentlig.

Det er noen slike tilfældigheter som treffer godt i dette garderobeintervensjonsprosjektet. Det gjentar seg på ulike måter. En slags ping pong der noe blir gitt, tatt, gjort, sett, opplevd og som får helt ny klangbunn tilbake i skapet i sin nye form. Det er som om det er meningen innimellom.

Aftercare / Wardrobe Intervention

Eier-avtale for tekstil skulptur – From Wearable to Wall Piece

Anne Karine Thorbjørnsen (eier 2) inngår herved en avtale med Marie Askeland (eier 1) med Ida Falck Øien (IFØ) som tredjepart og vitne.

Skulpturen er et tekstilt verk, laget av eier 2, med plagg fra eier 1 sin garderobe, med ytterligere materialer lagt til av eier 2, med kobling for en uspesifisert prosess initiert av IFØ. Skulpturens eierskap forblir delt mellom eier 1 og 2, mens IFØ står som en tredje opsjon for videre oppbevaring. Dersom alle tre parter sier fra seg retten til skulpturen entrer den det frie marked. Ved eventuelt salg fordeles inntekt på de tre partene slik: Eier 1: 45%, Eier 2: 45%, IFØ: 10%

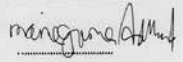


Skulpturen vil bo hos eier 1, som har forsterrett på den og i praksis er dens eier. Skulpturen kan etter avtale lånes av eier 2 eller IFØ, for bruk i faglige sammenhenger, utstillinger, dokumentasjon e.l. Skulpturen skal ikke videre-distribueres, hvis ikke dette er godkjent av alle parter. I tilfelle eier 1 ikke lenger ønsker å huse skulpturen, uavhengig av årsak, leveres det til eier 2, som videre overleverer det til IFØ om de ikke ønsker å beholde den heller. Når skulpturen har beveget seg nedover i eier-kjeden, kan den ikke automatisk hentes tilbake, men IFØ må hente inn godkjenning fra eier 1 for videre utlevering.

I forlengelse av verket, følger intervju og fotografi, innsamling av eier 1 og eier 2 sine private bilder og beretninger. Som del av avtalen følger plikt til å la fotograf dokumentere skulptur i sin kontekst i hjemmet hos eier 1.

Fotografier, intervju og kontraktmateriale vil inngå som del av PhD-arbeidet som IFØ gjennomfører ved Kunstskolen i Oslo (KHIO), avdeling for design, levert 2021. Det vil kunne deles i faglig sammenheng og med offentligheter. Så lenge annet ikke er avtalt er KHIO deleier av åndsverket skulpturen utgjør og har rettigheter til å gjengi fotografier av det. Skulpturen krediteres som følgende: From Wearable to Wall Piece, av Anne Karine Thorbjørnsen, med Transactional Aesthetics – Aftercare og Marie Askeland.

Underskrifter

Navn:

Marie Gurine Askeland	Anne Karine Thorbjørnsen	ida falck øien
		
EIER 1	EIER 2	IFØ
Nesodden, 25.05.22	Elverum, 25.05.22	Oslo, 25.05.22
Sted og dato	Sted og dato	Sted og dato

Marie med From Wearable to Wall Piece på soverommet der den skal henges opp.



15. MAI 2021
HJEMME HOS MARIE

IDA FALCK ØIEN
TEPPEKJOLE

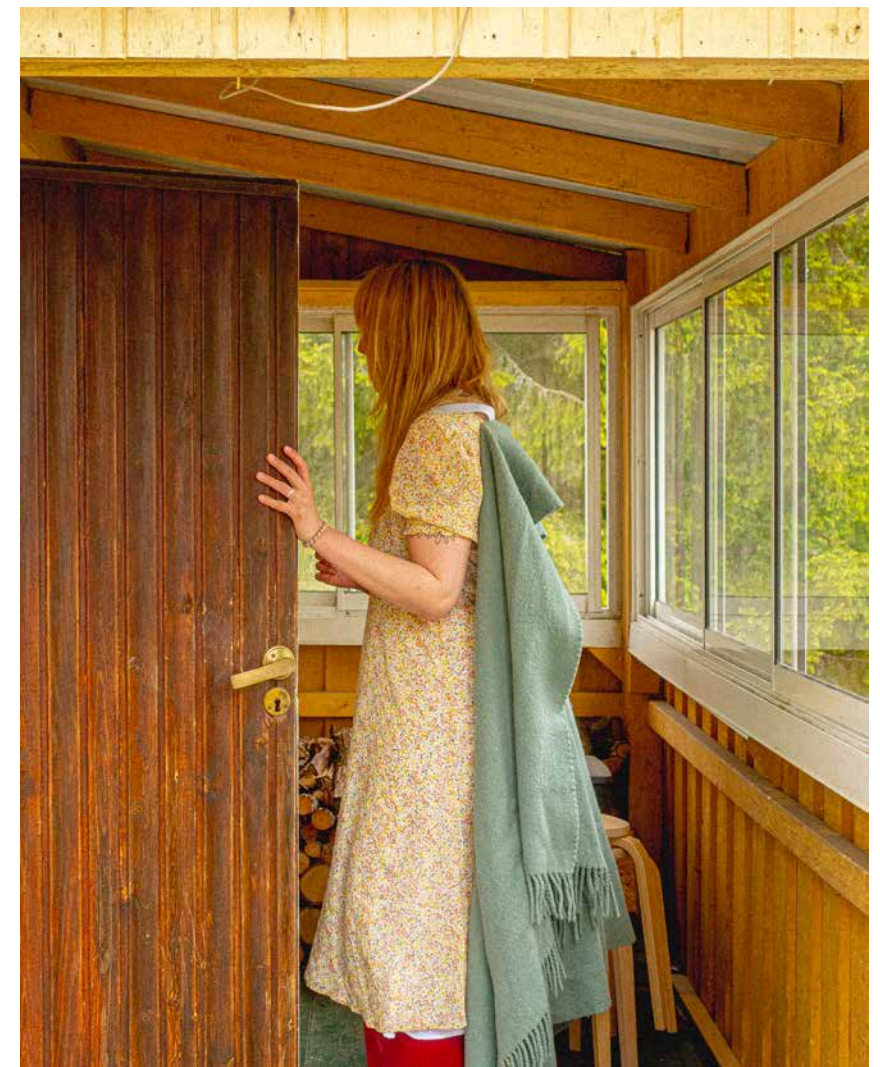
Det jeg føler nå er at jeg gleder meg til å ta på meg og vise frem kjolen, sier Marie når vi går inn i Femidomen der sommerkjolen hennes i polyester med påsydd Berger-teppe henger. Jeg kjenner på en bitersøthet når jeg ser den igjen. Den er en av favorittene mine, en sånn enkel, nesten dum idé som liksom ER den norske sommerkvelden. Teppet hadde jeg liggende i bilen, det var fra pappas leilighet egentlig. Det var også et rødt sammen dette bleke grønne. Ingen av dem var spesielt fine, men de var gode og praktiske kanskje. Det er ikke bittert, men en slags melankolsk kobling, jeg kjenner på når jeg ser det igjen nå. En som Marie ikke vet om på sin side. Ville det ha noe å si for henne? Det er nok med hennes egen kobling, tenker jeg. Og et nytt liv.

Det er noe med den vesentlige kvaliteten i ullteppet mot polyester-kjolen. Mellom overflatene skapes elektrisitet hele tiden, statisk knitring, en spenning som gjør meg litt stresset, men som er helt ufarlig.

Marie forteller at hun vil bruke denne kjolen i Femidomen. Hun har hengt den der, men ikke brukt den der enda. Den har blitt selve Femidomen-kjolen. Hun tar den på der inne når det blir kaldt mens hun jobber der, når hun får folk på besøk eller hun skal presentere noe. Den liksom presentasjon-skjolen, sier hun. På frigjøringsdagen hadde hun den røde kjolen, den som har fått Add-to hjerte brodert og Marte Brauters trendanalytiske superlativer hengende på seg. Det var en mer performativ setting, mens denne teppe-kjolen representerer med presentasjonsmodus.

Jeg spør om komfort er en faktor, og Marie bekrefter det. Hun viser frem funksjonen til Jørn som tar bilder; slipper teppet fra skuldrene bak, som en kappe og plukker det opp igjen og svøper seg i det.

Jeg vet ikke om man ser at den er sydd på på bildene, sier hun, og jeg er enig. Vi forsøker å dandere, la den henge, men det blir litt kunstig med poseringer.



Marie sier hun kjenner den drar litt bakover, når man har den på uten å svøpe den rundt seg. Altså når den henger fritt bak så drar den litt, men ikke lenger nå i den grad hun opplevde i begynnelsen. Det er en vanesak, høres det ut som. Den oppleves som veldig trygg, sier Marie. Og det er kaldt i Femidomen enda den er oppvarmet. Hun liker hele ideen til plagget liksom, og liker å bruke den.

Jeg blir glad for at ideen har gitt noe eget.



masseur present for the duration of his garment treatment-performance.

With another participant, Marte Brauter who made the home style trend analytics, it was something similar; it wasn't necessarily conceptualized as an artitic practice from her side to begin with, but soon lent itself to the process as one. She entered the work with such a light and joyful spirit, completely going with the role and task set up by Harald who brought her in; to do a trend analysis on or in Marie's wardrobe in the shop space. It wasn't all clear how it would happen, but as we got started, Marte seemed to know just how. It was a fun task to translate Martes energetic and positive voice into a score that someone could possibly activate on their own. With the remaining scores my role was merely one of editing.

It is almost as if the ghost writings and co-writings involved in the score fanzine making were their own kinds of transactions, negotiations that just continued to expand the vernacular of the interventional wardrobe work and tightened the concept of an ongoing exchange program. The overall goal with publishing such a score fanzine is something similar; to spread and desentralize all of these fun and possibly fruitful designed actions into many people's lives. Some may only read it and the actions may play out as films in their minds, like little day dreams. Others might carry some of them out and create satelite stations for the research project in their own homes, never to be shared with the project leaders and researchers, me or anyone affiliated by active participation. There is a sad beauty to this. It negates ownership and the idea of complete efficiency. It lets things simply be of value without extraction. When they say that one should give without expecting back, that is something opposite of reciprocal transactions, something resisting the contractual that I like without bveing able to quantify why. I certainly appreciate a good contract and love how it articulates what I would prefer wasnt pronounced. A good awkward, that by he role of the researcher I am able to visit with.

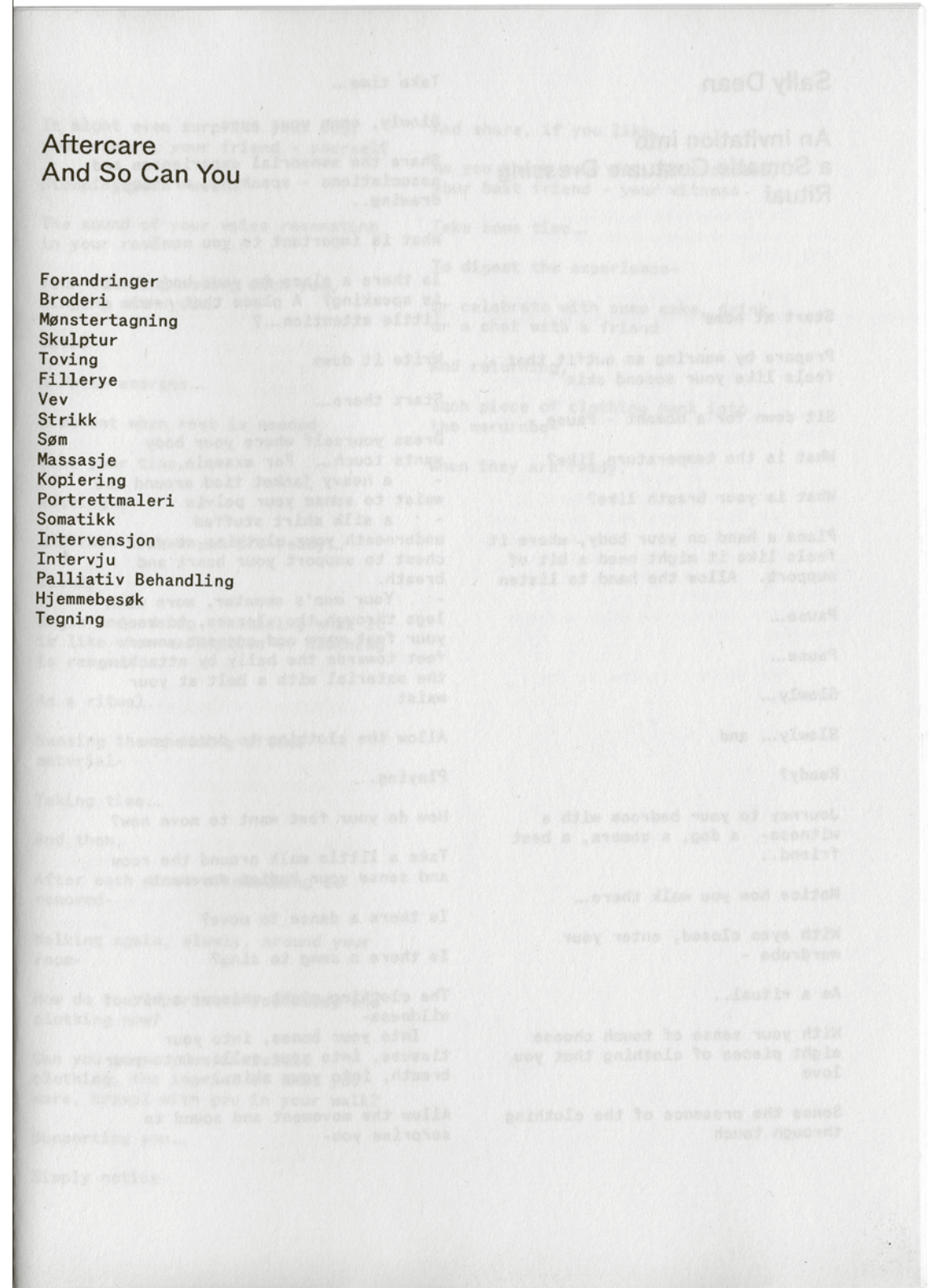
For the time being, five months after the experiment was carried out, there is still room to rework the scores and the selection of them. Perhaps I should add some that pertain to contract making and re-visits. On the following pages, though, you see the version made for December 2021.

I asked all the participating contributors to arrange their works as scores and gathered them to publish as a small, free fanzine at the last day of the shop space, during an event there.

For some of the involved their work already was a score when it entered the Wardrobe Intervention. Like Sodja Z. Lotker who's Levels of Analasys was an existing list of questions that she has developed for her own field of work, costume research with the research project she shares with Christina Lindgren, my supervisor, titled Costume Agency.

For others, being asked to write a score was a fun approach to something they hadn't thought to describe in such a way before. Yet others I ended up writing the score for. This was the case with two participants who we invited in to the process to do something that they don't usually consider experimental work.

One such score was the massage work which was a remake of an earlier HAIKw/ piece called Deep Tissue, a video of a shirt being massaged by a girl's hands and feet, complete with a kind of how-to commentary track, nicked from a you tube video that informed the session with the shirt. That original work was made for the E-FELT magazine, an LA based web platform and gallery project all about alternative treaments by artists. I could watch the video over and over. I assume that perhaps the massage of the garment object triggered mirror neurons and some how was able to transfer to my own tissue, more or less deeply. When now, a few years later, going into a wardrobe with active interventions, a massage element seemed crucial. I invited our friend Sola Wang, a student of musicology at the time, who had taken massage classes and was a dj on the evenings, to carry out the massages. He spent about two hours in the shop massaging the garments, and for the fanzine it made sense to compose the massage score on his behalf, and assign it to him. He approved it as well. It was a special experience to have a professionally trained



Sally Dean

An Invitation into a Somatic Costume Dressing Ritual

Start at home

Prepare by wearing an outfit that
feels like your second skin

Sit down for a moment - Pause -

What is the temperature like?

What is your breath like?

Place a hand on your body, where it
feels like it might need a bit of
support. Allow the hand to listen

Pause...

Pause...

Slowly...

Slowly... and

Ready?

Journey to your bedroom with a
witness- a dog, a camera, a best
friend..

Notice how you walk there...

With eyes closed, enter your
wardrobe -

As a ritual..

With your sense of touch choose
eight pieces of clothing that you
love

Sense the presence of the clothing
through touch

Take time...

Slowly, open your eyes-

Share the sensorial experiences and
associations - speaking, writing,
drawing..

What is important to you now?

Is there a place in your body that
is speaking? A place that needs a
little attention...?

Write it down

Start there...

Dress yourself where your body
wants touch... For example,
- a heavy jacket tied around the
waist to sense your pelvis
- a silk shirt stuffed
underneath your clothing at your
chest to support your heart and
breath.

- Your mom's sweater, worn with
legs through the sleeves, to keep
your feet warm and connect your
feet towards the belly by attaching
the material with a belt at your
waist

Allow the clothing to dress you

Playing..

How do your feet want to move now?

Take a little walk around the room
and sense your bodies movement-

Is there a dance to move?

Is there a song to sing?

The clothing might whisper a bit of
wildness-

Into your bones, into your
tissues, into your cells, into your
breath, into your skin...

Allow the movement and sound to
surprise you-

Solo Wang

It might even surprise your dog,
your camera, your friend - yourself

Stomping your feet...

The sound of your voice resonating
in your room...

Your clothing moving with you,
singing with you...

Until -

A Pause emerges...

A moment when rest is needed

Take your time..

Resting...

And then- when you are ready...

Slowly

Begin undressing - noticing what it
is like when each piece of clothing
is removed..

As a ritual..

Sensing the shedding of the
material-

Taking time...

And then,

After each piece of clothing is
removed-

Walking again, slowly, around your
room-

How do you experience your body and
clothing now?

Can you sense your invisible
clothing, the imprint of what you
wore, travel with you in your walk?

Supporting you...

Simply notice-

And share, if you like,

As you thank your dog, your camera,
your best friend - your witness

Take some time...

To digest the experience-

Or celebrate with some cake, drink,
or a chat with a friend

And returning,

each piece of clothing back into
the wardrobe-

When they are ready.

Add-to

– Mend to be

Go through the wardrobe to look for common damages such as stains and holes.

Approach the damages by using the Add-to mending technique; Mend to be.

Mend to be is a heart-shaped embroidery developed to frame the memory of damage. You can buy kits from Add-to or:

You can draw your own hollow heart shape onto iron-on fusible. Once you have drawn your heart, cut it out. Iron it onto your damaged garment, on top of the stain or hole. Cut away the fabric material inside the heart. Embroider around the edge and the fusible.

New value is added to the clothes.

Sola Wang

Swedish Wardrobe Massage

You can treat one or all of your garments. You may use 1 minute, 1 day, 1 week or 1 year on getting through the wardrobe content.

Pick out one garment at the time. Lay it on a flat, soft surface, a massage table, an ironing board or the floor with a few blankets.

Move your hands over the garment, up and down, side to side. Take time to push with your fingers interlaced, covering the sections of the garment body. Remember to breathe.

Take a minute to percussively massage the garment, using the outer edges of your flat hands to chop up and down the garment.

Turn the garment over and repeat.

Lift the garment from the table.

Take a hold of the garments edges and wring it, firmly but carefully. Make sure you wring both ways for balance.

Shake the garment to release any tensions.

You may move on to the next garment.

Pauline Ader

Wool embroidery manipulation

Pick a garment of your own choice. You can choose garments in all different qualities, but if you don't want the garment to get felted, don't use a garment in wool quality. Use wool yarn that is possible to felt with. You can also complement with other types of yarns/threads to play with color and texture. Use a thick needle, and start to sew into the garment. Sew a "weaving pattern" on those places you want the garment to shrink. When you are done, wash the garment in a washing machine at 30 degrees.

Pick a garment of your own choice. You can choose garments in all different qualities, but if you don't want the garment to get felted, don't use a garment in wool quality. Keep in mind that even if you choose garments that are not in wool quality, it will shrink in the process, so choose a garment that is a bit "oversized". Then you pick a yarn in wool quality that is possible to felt with. You can also complement with other types of yarns/threads if you want to play with color and texture. Then you sew randomly into the garment where you want it to shrink. When you are done, wash the garment in a washing machine at 30 degrees.

Ida Falck Øien

Apparel Gastroscopics

Turn on your phone video camera, make sure the flash is on.

Pick out any garment from your wardrobe.

Lead the camera through the garment from bottom to the top slowly. Make sure to keep some distance to the garment inside walls with the camera lens for focus.

(You may find it easier if the garment is left on the hanger. Or ask a friend for help).

Steer the camera through the garment and let it exit the neck- or sleevehole, or cuff.

Look at the video.

Make screenshots.

Print them out.

Fasten the prints onto the garment with pins or sewing.

Wear the garment.

Hanne Haugen

Shrink Knit

Choose a knitted garment.
Preferably wide and long.

Choose another knitted garment,
this will be your yarn.

Start undoing garment 2. Do a bit
at the time, you might not need all
of it.

With needles of preferred size,
start to pick up and knit stitches
from garment 1 with yarn from
garment 2.

Pick up as many as you want in
whatever direction you want.

Start knitting the stitches back
and forth as many rows as you see
suitable.

You may decrease stitches to shrink
garment 1 or increase stitches to
make ornament on the surface of
garment 1 with yarn from garment 2.

Cast off stitches and weave in
ends.

Repeat step 1-6 as many times as
wanted.

Anne Karine Torbjørnsen

From Wearable to Wall Piece

1. Choose available garments of
interest

- Bik Bok red long
sleeved rib jersey
top with snap
buttons in front
- Holzweiler yellow
raw edge cargo
trousers

2. Observe garment where to be
un-picked

- in top: remove
sleeves from body,
open seams in
sleeves, side seams
in body
- in trousers: side
seams, inner thigh
seams, remove lining

3. Un-pick chosen seams

4. Do not remove threads

5. Choose additional available
materials

- foam sheet
- white plastic coated
steel hangers
- sewing thread
- pins

6. Choose where to add drape and
how on each garment piece

- sleeve; make double
rouching seams along
each sleeve length
- body; make double
rouching seams along
side seams
- trousers; vertically
3 places on each
leg, next to seams
to create volume

7. Make "frame" of chosen

material (steel hangers) on where
to place the draped garment pieces

8. Drape foam sheet to "frame"

9. Drape adjusted garment pieces
onto foam

10. Finally, drape foam sheet with
attached pieces onto "frame"

11. Wall piece done.

Harald Lunde Helgesen

Tangles

- 1) Choose a garment of interest.
- 2) Transfer the garment curves to paper.

ESSENTIAL CURVES

FROM A TOP:
FRONT AND BACK NECK
FRONT AND BACK ARMHOLE
SLEEVE TOP

FROM PANTS:
FRONT AND BACK
CROTCH LINE

Option A:

- Take the garment apart. Lay the pieces on top of paper and trace the essential curves.
- Exclude seam allowance.

Option B:

- Do not take the garment apart. Lay the garment on top of paper.
- Copy the curves by using a tracing wheel after placing the panels flat on the paper using weights.

Both option A and B:

- Make sure the warp threads are perpendicular to the weft threads in the fabric around the curve you are tracing.
- Ignore the rest of the garment while you work on each curve

- Some curves must be made in sections
- Remember to also trace the grain line together with each curve section.
- Mark the adjoining corner belonging to the same panel as a straight line at the correct angle to the curve at the point where the curve starts and ends.

3) Give the curved lines a body.

- Add 6,5cm, or any other number of cm, to one side of the curve, following the line at the same distance.

- Keep the added body of the curve consistently on the side of the line which would be inside the garment panel.

- End the shape as a straight line at the angle you marked the corner of the panel as.

- Now you have a collection of curved rectangles. Mark the grain line on each of them.

- Transfer the shapes to a sheet material of a relative stiffness. I used 12mm pine plywood.

- Cut it out as precisely as you can. I used a band saw and a disc sander to finish off the edges. A CNC machine or a laser cutter can be used for next level precision in various materials.

4) Make the tangle

- To combine the curves to a shapeshifting pattern object.

- Select a type of hinge, and some fitting screws. I used a small butt hinge in brass with matching screws.

- The order of the curves is random.

- The hinges can be attached on either of the three surfaces making up the short end of each wooden curve.

I attached the hinge on the cut end because the screws were too long and would have gone through if I had attached them on the front or back side of the material.

- Remember to pre-drill the holes for the screws to prevent splitting of the material.

Sodja Zupanc Lotker

Levels of Analysis of Material

[Choose any garment and answer these questions by writing. ed.IF0]

- 1) 'Objective' - what audience sees at first sight
 - 2) What could it be? What is behind? What could it become?
 - 3) Personal reference
 - 4) Levels
 - a) Basic semiotic info level (What is it?)
 - b) What do we call it?
 - c) Functional potential (what is it made to do?)
 - d) Functional potential (what else can it do, what we do not expect)
 - e) Phenomenological potential: color, sound, shape, soft/hard, touchable (functional and non-functional)
 - f) What does it look like? Metaphorically
 - g) What does it behave like? Behaves like and old man
 - h) Potential in context
 - i) Potential in time (decay?, getting old) Reparability, Age
 - j) Reference cultural
 - k) Reference psychological/personal relationship to object
 - l) Memory of the material (scars)
 - m) Archetypical reference (symbolism)
 - n) Familiar (human, non-human, story-triggering)
 - o) Paradox layer
 - p) Where does it come from?
 - q) Where does it go to die?
- r) Inside
 - s) Raising curiosity (to touch, to open etc.)/ questions it raises
 - t) Possibility of consistency change
 - u) From which side we see it (contextual potential)
 - v) Cultural limitation - prejudice
 - w) History
 - x) Geography
 - y) Part of network of things
 - z) Part of network of meanings
 - aa) Material as a trigger for a beginning of a thought process
 - bb) Trust, belief
 - cc) What would happen if you made it smaller or bigger?
 - dd) What does google lens think it is? (from different perspectives)
 - ee) Is there something about it that cannot be expressed in words? (ineffable)
 - ff) How can you kill with it?
 - gg) Value (economic, personal, cultural) value of object
 - i) Practical use
 - ii) Beauty
 - iii) Bartering power
 - iv) Age and previous ownership
 - v) Desire
 - vi) Different value inside and outside performance (context)
 - vii) Value in art history + value of contemporary art (Groys)

Mia Waage

Garment still lives

Pull out one garment.

Draw it with your chosen tools and material.

Option a)
Fasten the drawing to the garment by safety pins.

Option b)
Print the drawing on textile and sew the textile onto the garment.

Wear the garment.

HAIKw/

Indesive and non committal wardrobe cleanse

- 1) Pick out all the garments you don't feel entirely convinced about.
- 2) cut them in half along the center line.
- 3) pair the garment halves up with other garments by either color, material or function, or all.
- 4) sew the garment halves together.

Trash Loom

- 1) Get your hands on a loom.
- 2) Set it up in somewhere in your house. Choose a warm and inviting spot, to increase the chance of it being put to use on the regular.
- 3) Set up the looms warp for ragrug,(fillerye).
- 3) Now, stop throwing anything away. Instead weave with your discards. Produce a steady flow of gifts useful home goods, and decorative objects.

Marte Brauter

Home style trend analytics

Pair up with a friend and take turns to visit each other's wardrobes.

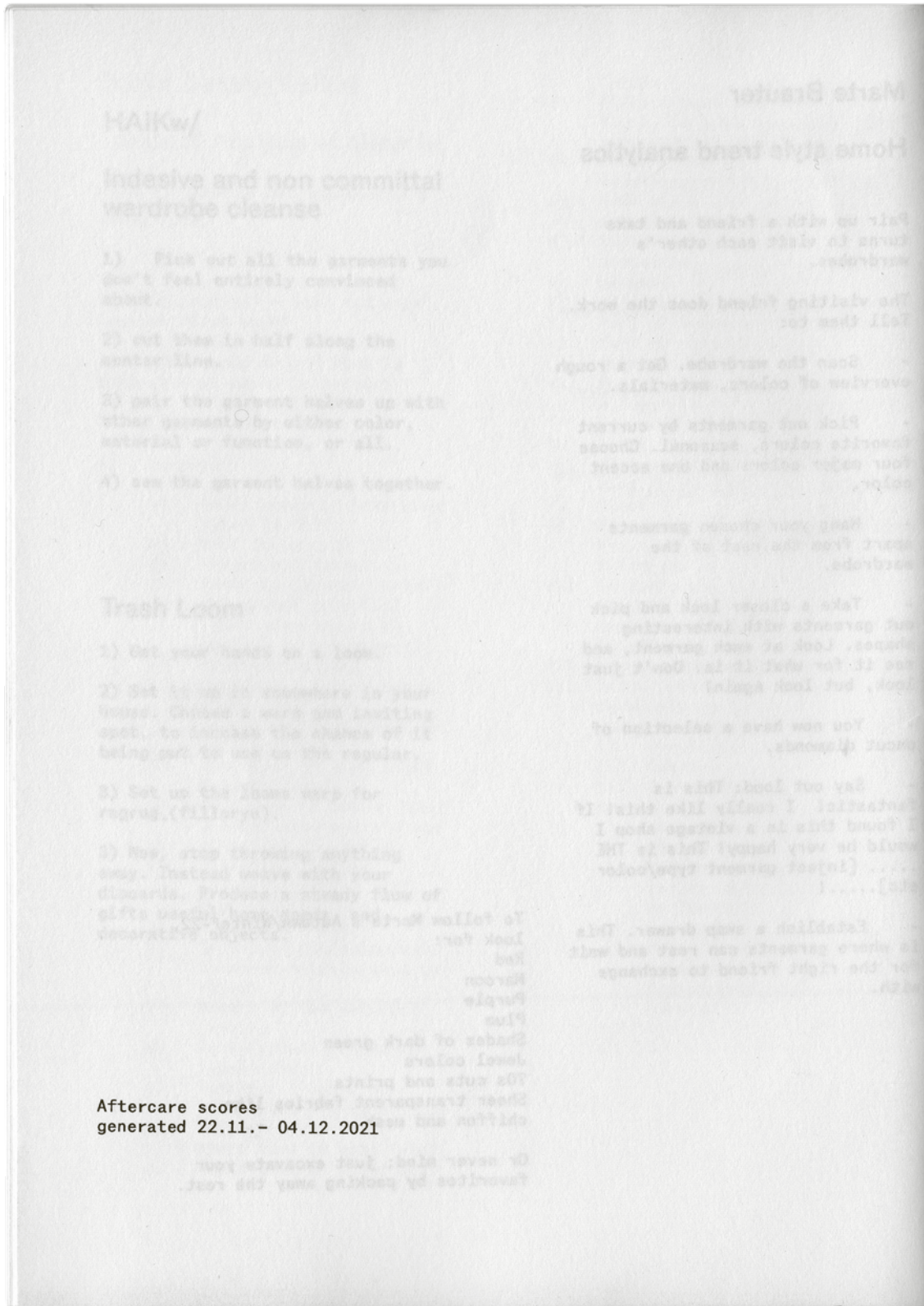
The visiting friend does the work. Tell them to:

- Scan the wardrobe. Get a rough overview of colors, materials.
- Pick out garments by current favorite colors, seasonal. Choose four major colors and one accent color.
- Hang your chosen garments apart from the rest of the wardrobe.
- Take a closer look and pick out garments with interesting shapes. Look at each garment, and see it for what it is. Don't just look, but look again!
- You now have a selection of uncut diamonds.
- Say out loud: This is fantastic! I really like this! If I found this in a vintage shop I would be very happy! This is THE [inject garment type/color etc].....!
- Establish a swap drawer. This is where garments can rest and wait for the right friend to exchange with.

To follow Marte's Autumn/Winter-22, look for:

Red
Maroon
Purple
Plum
Shades of dark green
Jewel colors
70s cuts and prints
Sheer transparent fabrics like chiffon and mesh

Or never mind; just excavate your favorites by packing away the rest.



Aftercare scores
generated 22.11.- 04.12.2021

AFTER CARE
WARDROBE INTERVENTION

A REPORT IN PROGRESS

Designers (on the supply end of the value chain) often dream of how their output (garment products) live their lives (on the demand end of the value chain), but seldom have a chance to follow up on them. Although in this case study, we are not talking about a brand/designer who looks at garments they have made and sold, but instead the whole wardrobe of a volunteer, we represent makers of clothes who visit clothing in their lived lives, mid-sentence so to speak. (We think of outfits as sentences). When I say we I mean HAIKw/ and all the guesting contributors to the case study; artists, a masseur, a dramaturg, and designers.

RESEARCH ISSUES

- Group efforts - all for one wardrobe.
- Dividing up the tasks, and making them up by inviting others
- Stay close to home, or even stay home.
- Pre-existing material limiting a maker processes.
- Conversation and somatics for co-investment by user and makers
- A curatorial approach to creating an ongoing wardrobe from what is there.

HYPOTHESIS

H1: The designer can work in someone's existing wardrobe to create collections

H2: By moving the making process from the supply side into the demand side, other attachments can take place, reattachments and deepening of relations, by building on the existing.

POSSIBLE GAINS

Free materials, skip many work stations, work slows down, and waste management is included in the procedure.

RISKS

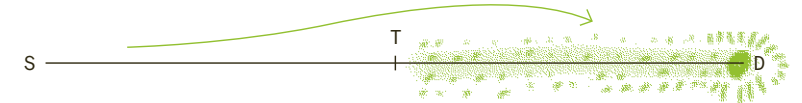
The wardrobe owner is disappointed in the result. It leads to less attachment.

PROBLEMS PRACTICAL

- We have to travel and organize more, or perhaps just differently than what we are used to.
- It's hard to find an economic model for this, so it only can exist under a separate funding structure.

PLACE ON THE S-(T)-D TIMELINE

We move up and down the whole demand end of the timeline. I imagine it as dots and a haze, bursts of energy injections, all the way to and beyond the end of the line.



A CONCRETE DESCRIPTION OF THE PROCESS *

THE SHORT VERSION

A group of designers, artists, makers and others, create and change clothing with the content of someone's existing, in-use, wardrobe. A shop space becomes a treatment center for the clothes, under the title Aftercare. I recruit a volunteer who temporarily donates their wardrobe to us for keeping and treating over

a period of two weeks. They give up all control of a process that may enhance or dehanche it. The process is led by me, soon followed by other makers and doers. Harald Lunde Helgesen works along with me the whole time, while others come in and leave, return and re-join again throughout the process.

We start with a somatic wardrobe study at the volunteers house, led by Sally Dean, PhD fellow at National Academy of Arts in Oslo. Soon after, the wardrobe is moved to the location for an open work process, where the garments are handled and changed by the invited group of designers, artists etc, before they are handed back to their owner, changed. A combination of material and immaterial treatments change the content of the existing wardrobe. The idea is that several actors come together in a series of interventions in the wardrobe, and whirl up many methods for relation building, renewal and reshaping. In some cases, it is suitable to conduct palliative treatment for garments that have come to the end of their road, and need help to meet their maker, so to speak.

This all takes place in a shop space open to the public for the duration of the two weeks. The process includes follow up interviews, documentation and unknown outcomes.

BACKGROUND

The project is part of a confused search for ways to change the fashion system as we know it. Aftercare, and the project at large, Transactional Aesthetics, is intended as an addition to the existing, established approaches to how this might happen, like developing greener materials, consumer behavioral research, legislation and regulations, and introduction of economic incentives. Here, in this contribution however, I am not focused on solving problems, but on staying with them, dwelling and doubting, playing and pondering with them. We will try to do this through a series of impractical and monetarily non-generative experiments. The experiments can be categorized as speculative, unclear and some times even pointless.

PREP WORK AND TESTS LEADING THE WAY

See Aftercare I-III:

- Wardrobe re-visit
- Wardrobe intervention by devising, online version
- Farewell Joy Spark Ambivalence

How did these play into the wardrobe visit more or less directly? Especially the devising wardrobe visit and the portrait painting project called Farewell Joy Spark Ambivalence, (nod to Marie Kondo), had elements that I wanted to keep pushing. An idea that charge is real, meaning once the clothes have taken part, usually being worn, during particular events, they are connected to those events subconsciously or more directly. (Think; I wore this jacket to my first job interview, I wore this sweater on my long hike up that highest mountain).

NOT A HAIKW/-FOCUS, BUT A HAIKW/-APPROACH

Harald and I invited contributors, becoming co-researchers to contribute something, in a HAIKW/ approach. When we make something as a group relay style, the end result bigger than the adding up of parts. We cast aside the focus on HAIKW/ for now, and entered a wardrobe that didnt contain any HAIKW/ garments at all. For us there was probably a kind of freedom in that it was not our duty to go in and make a repair or tune up that motivated our interaction with Marie's clothing. I am not sure that the result was HAIKW/ garments either, although some methods are credited to HAIKW/, (see fanzine with scores).

VOCABULARY

Volunteer participant - the main person around who's material the research orbits

Contributors - The people I invite to take part with one applied method, such as massage, embroidery or painting portraits of the garments.

Wardrobe - the combined collection of a person's clothing.

Wardrobe closet - The concrete structure where a person keeps their clothes, such as a closet, armoire, chest of drawers, or built in shelves with a door.

Shop space - a space that looks like a shop, whether it is specifically a place for exchange of goods for money or not. It is located on the ground floor and signals shopness with telltale signs like exhibition windows, some kind of branding visible, and an unlocked door to enter through for passers by. (There are shops on seconds floors or with locked doors and doorbells, but they carry out shop-ness in other ways; action and ritual).

I/we, me/us, my/ours - I do differentiate between the singular and plural pronouns, but I shift between them following a loose crediting system regarding who did what or made something possible. We made the work, we went to Marie's, we worked in the shop space every day, I take responsibility of economy, organization, reflection, revisiting, publishing. When I say we, I might mean Harald and I, that is HAIKW/, or all of the participants and the volunteer - depending on the context.

THE LONG VERSION

Hunches and plans:

I do not work by deductive method, although I have ironically insisted on writing out hypotheses as part of my process. They work to gather the focus more than direct the concrete work in any strict manner. I invite others to join and then as a group we make up the practical methods as we go. At least partially. The first hypothesis that the designer can work in someone's wardrobe is after all quite wide and doesn't say anything about how this could be examined or proven. The second hypothesis is about how moving the making process from the supply side into the demand side can generate other attachments, reattachments and deepening of relations, by building on the existing. These hunches articulated as hypotheses only vaguely sketch out what you can expect from the research.

But still they say nothing about the concrete methods; collaborations, somatics, wardrobe study, trend analytics, contracts, shop space etc. Perhaps this shows that I am not great at authoring hypotheses, but perhaps that is just as well - and even a good thing.

The point is let us move the supply-ers (makers) into the demanders' zones (the closet in a person's home). And In the beginning I knew a few things:

- I want to move the creative fashion work of design into an existing wardrobe
- I want to work collaboratively, in HAIKW/'s ways.
- I need a volunteer wardrobe
- I realize I will be asking a lot and decide to pay the volunteer who's wardrobe we get access to.
- I want to pay everyone who is involved.
- I need a public setting for the work.
- The work will entail new (to us) wardrobe studies methods.

RECRUITING PARTICIPATING CONTRIBUTORS

The contributors were invited through what I might call a loose curatorial approach. Each contributor brought something specific and different to the process. There are many more angles we could cover by inviting different skilled people in. The amount of people invited was limited by funding and amount of days to host them.

RECRUITING A VOLUNTEER

I considered putting out an open call, which would entail auditions. I did think this one out of many such cases to come, and I was aware i didn't quite know how it would end, what kind of value we could add. I made a short list over people who fitted these criteria:

- Be comfortable with the unknown/the uncomfortable
- Have an open mind and attitude
- Be in a certain range of vicinity to Oslo where i live and work
- Be comfortable with being in the center of attention, being photographed
- Not have an overly precious relationship with their wardrobe

Marie Gurine Askeland was the first person on my list that I asked and she said yes, first verbally and then in writing. It was important for me to manage expectations as best I could at the time being. I now

know more about what I might make a volunteer aware of up front.

MARIE'S ROLE

Marie welcomed us with a curiosity and openness to new experience that I am very grateful for. She received something from us, but she also dished out much in return. She lent herself to the process with trust and seemingly not many specific expectations. She has been patient and pondering, both present and kept her distance to give us room to play. She gracefully endured the labor of being documented, being in the center of attention, both directly her and her second skins, the garments removed from her immediate presence. Allowing us and me to share this was a prerequisite, but not something I take for granted. This project could not have been executed without Marie's goodwill, and easy going constitution. This work belongs to her just as much as any of the contributors or myself.

HYBRID SOMATICS WARDROBE STUDY

The first visit would be a wardrobe study of sorts. We had conducted many before, Harald and I, and knew our way around an ethnographic interview guide and archiving system, thanks to Charlotte Biik Bandlien who kindly joined us in 2013 to develop our skills in this field during a process around garment repair.

As I was planning the process, I started hesitating about using the wardrobe study format I knew from earlier. Collecting someone's personal stories via their garments is a huge privilege and pleasure, but can also be debilitating on a creative level. That might need some explanation, so I will try: There is something of a second hand attachment that can sometimes occur, maybe even to some extent always happen. Although there are ideas generated directly in the process of building wardrobe archives, it takes time for those ideas to blossom. From my experience, it could take longer than the two weeks set aside for this case study experimental phase, I was afraid. There needs to be a process of absorbing, internalization, pondering, head-scratching and then ideas enter the playing field in their own time. In this case there was an additional factor; I knew that this would be someone's actual garments that I would be intervening into. I would have to be brave to meddle with them. My additions or subtractions to them would

not, as in our previous cases, be free standing responses that lived their lives (sadly) separate from their sources. (The source being the wardrobe study, the person who's wardrobe it was and so on).

My solution to the hesitation I felt towards a classic wardrobe study, was to invite an experimental approach in to join us. Sally Dean, a fellow researcher at Oslo National Academy of Arts, who studies the agency of costume though somatic practice, agreed to come along. It was the first time she conducted a somatic session inside someone's wardrobe. I paid Sally a fee, which in the end was rather symbolic for the time she ended up spending, and the value she added through two sessions with Marie, and our conversations before and after those. I got the feeling that it had to be Sally, no one else could have contributed anything like her. And bringing her and Marie together turned out to be an amazing match making by chance. They seemed to understand each other directly, because of their respective body-related performance work. The fact that they are both performers, Marie is a working physiotherapist and Sally's field is somatics - and that all this is part of their art practices, made for an interesting connection.

When I invited Sally in, I had some expectations that I didn't articulate to her. I sensed a need for her to find her own way in. And she did. She brought her sensitivity, presence and energy, and dove into the wardrobe with a different focus than we were used to. By inviting Sally who brought her somatic practice, and at the same time excavating stories and information from the wardrobe in what I think of as a classic wardrobe study, we experienced a kind of hybrid approach to the wardrobe of Marie. Mixing methods might blur what effect is in play. This kind of brackish approach is an overall theme in Transactional Aesthetics. The point is not to excavate any one conclusion, but to whirl up many partial views and angles.

BOUNDARY OBJECT - OR A DIFFERENT WAY TO START A FRIENDSHIP

Specifically Marte Brauter, a head designer at BikBok who did the trend analytics session with Marie's clothes articulated that: "Who ever's wardrobe this is, i think we know each other indirectly, there is a lot of beautiful pieces in here". This brings up clothing as the interface

or boundary object for communicating to the world who we are. Usually when we say that we are talking about one attire, worn in context on a person. Here, the person was missing, but her latent attires all lined up, like an aggregate clothed self. The function "show me your ... and I'll tell you who you are" might be at work. Is the idea that we can tell something about someone from their possessions a myth or truth?

At one point Marte says: "(...) you know this wardrobe to me represents someone who's looking for garments that you will feel comfortable and safe in , there are beautiful pieces in here, and no doubt does she like to get dressed up, and she is feminine but she is also quite safe". Marte also could tell something else, perhaps more concrete, about Marie: "She does like to exercise because all the exercise gear is really worn out. That's a good sign. My exercise wardrobe would probably still have some tags on it. So.. that's a good sign".

According to Russel E. Belk possessions are our extended selves, and in this case study that becomes a motive to further investigate by new artistic methods in future research.

The long haul (er vi fremme snart): I have a feeling that the aftercare for aftercare might very possibly be the most challenging for a participating volunteer. I wonder about that. In a way this work is the gift that keeps on giving, but at the same time any gift carries reciprocity. And this one even directly asks quite a bit back. There was some money exchanged, paid to the volunteer, which perhaps could be seen as a hope of cutting emotional debt, following anthropologic theories on gift economy versus market economy. I learn that the contract should state more about the open ended-ness of the research, and also set a closing point in time for the volunteer. Perhaps in this round the finalization had to be this publication.

HEAVY LOAD WARNING

There is a chance there is an overload here - that I end up piling on too many things at once in this one case study. I see now how this work could have been stretched out over a longer time period, with one method inserted at a time, with due rest in between.

PRESSURE DISTRIBUTION

The fact that I am doing the research under a certain amount of pressure is possibly a factor that is carried though the work and affects the people I involve. I must be careful of the pressure I put on others in the experience to follow my deadlines, and my unhealthy relationship to them. I have always been that way, and fashion has given me an even more extreme habit of uneven workload distribution. I can not promise myself or anyone I will change myself, but I will try to be mindful and considerate of others.

PUBLIC SPACE

What happened in the store as a public space as opposed to what I would expect in their home? The most notable thing was of course how strangers walked in and talked to us

The location, location, location was a key. On a busy route between two parts of town, people looked in, stopped by. They engaged with us different ways. Some agree to weave for a bit, but most joined for short conversations. Some that come to mind:

- The previous renter of the space, a laundromat who warned us of paying too much, because there were rats and flooding. We didn't dear tell him the price we had indeed paid to secure the space for only two weeks.
- A tattoo artist from up the road on his way from BLITZ - he used to come use the laundromat
- Neighbors from Harald and his partner's farm who was in town, coincidentally saw Harald though the window and stopped by for a chat.
- A couple of women loaded with piles of down comforters confused about where the washing machines had gone.
- Numerous young neighbors hoping we were there to start a bar.
- A woman who was about to start a clothing rental service for working foreigners who wanted to travel light, or avoid buying a warm jacket since they would only need it while here.
- People asking for help with sewing and repairs. We invited them to come use the machine and table, but they never came back.

OWNERSHIP

Who owns this work is a bit of an open question. Materially, it is Marie, but she also shares that concrete

ownership with contributors, as seen in one contract with Anne Karine Thorbjørnsen. Immaterially the work shall exist as an open source. Each participating contributor is encouraged to present and use their experiences and concepts as they wish. This is food for a longer discussion in development. I can not overstate my gratefulness to everyone involved, and especially Marie. This gratefulness is reciprocity in the bank, so to speak, and ownership is fluid.

THE PUBLICATION

I hope the publication shows a full(er) body of work, from the fragmented, or incremental work made by the many people involved. Everyone offered small pieces to a sprawling whole. The material collected makes it shareable and possible to grasp.

The work we did during Aftercare was comprehensible to us, the involved parties, during the active part of the experiment. (At least I think so). But once days and weeks have passed, the details fade into memories, and resurface more inconsistently. That shouldn't come as a surprise. It is all part of the process; a blurring that may help me see the larger picture, which is not a bad thing per se. But going back into the documentation, (photos, videos and notations besides the garments themselves), now with some distance in time, gives me another and new way in. I would not like to range these perspectives, the one current a the time and the retrospective one, but layer them up and present them in a publication format. I have gone through older fieldnotes and recordings again to catch what I was thinking five months ago, a long and short time simultaneously.

In the making of the publication, I have made choices in conversation with graphic designer Jørn Aagaard. I do not blame him for any lacking in the material or judgement, but credit him for the filtering and friction he provided with pushing for order in the information.

WHAT IS OBVIOUS TO YOU IS NOT OBVIOUS TO ME

Some of what I write about seems to me rather obvious, even redundant to mention. However, part of my process is indeed stating the obvious in order to try to find the more surprising elements. There are steps to the process.

In a recent conversation with Sally about the work she exclaimed

the sentence; what is obvious to you is not obvious to me. This resonated with me, and I realized that is exactly why I keep going into the everyday material of clothing, something seemingly surface based and obvious, but that keeps surprising me with its complexities.

A DEBRIEFING WITH SALLY IN RETROSPECT

In May 2022 I visit Sally at her office for a conversation about the two somatic wardrobe sessions she carried out with Marie, the first at Marie's home in November 2021, the second in the Aftercare shop space in Oslo in December 2021. We look back on photos and videos from then and reflect on what happened, and might still happen from the experience. The following, is a recap of sorts of some of the points that came up:

I had laid the premise with my normal wardrobe study approach, where Marie pulled out garments and talked about them, one after the other. Then Sally took the lead and changed the session into a connective one. That may be one way to describe what happened during this first session in Marie's wardrobe.

I had invited Sally because she would be present and work with the body. I didn't expect her to be another ethnographer in the style we modeled ourselves after in HAIKw/work. But I hadn't foreseen how the session would take shape. Sally tied and piled garments onto Marie as if they were simply material with no particular script for use. I on my end, had imagined Marie trying on garments and Sally some how working with that to explore their agency and effect once worn.

But then the joy of inviting anyone else in to a process is the surprise element.

Sally points out something interesting about how different our minds work. She had not even thought about the possibility of using garments as they are normally meant to. She tells me about how she has experienced this kind of difference of approach between participants in other workshops. She shows me with a jacket, and explains that as a costume designer she first attend to the material, looking at how it moves, feels, etc - but as a dancer or choreographer she explores the same kind of object strongly in relation to herself. To demonstrate, she kind of rubs the down jacket around her body. With her background from dance, Sally firstly comes into a process with a dancers perspective, and then

also at the same time brings in her awareness of the materials, as a costume designer. It is all about the ways of relating to materials; whether you start with the materials and go towards your body, or you start with your body and go towards the material.

Sally describes how her lens is that she is watching Marie's body, even though Marie is telling stories - anything Sally hears she is trying to relate it to Marie's body. When Marie said she enjoyed having always liked having old fashioned skirts, crinoline or circle skirts, it was because then she was allowed space, she could feel her volume. So then even if that's the kind of costume that allowed us to talk about that sense, Sally says she thinks Marie is talking about it because a certain experience that we need to put into her body.

Sally's starting point was Marie's body. My starting point was the singular clothing item. My approach to Marie's wardrobe would have been to start with her getting dressed. Sally tells me laughing; why didn't i think of that? Sally was thinking about what materials did Marie's body need, and the wardrobe was just about getting information, history wise to map out where she was in her body on that day, and how to support what she might need. It makes total sense to me, as I learn about from talking to Sally. I think of the small ideas that we worked with in the shop space later, like the pillow or the blanket dress, and how they were signs of us wanting to move towards a certain body care in our work too, but that overall my approach is textual, information based. Just the fact that everything we did, I disseminated by garment labels, i.e. written information. All the clothes got a label like a wash label in the neck that says that they were part of this work, that they were massages, or drawn or cut or changed by who and for how long and so on.

Sally asks what I am looking for when I do the information gathering wardrobe study visits. I think it is always a bit open ended. From experience I know we usually find something unexpected. Not always, but enough times that that informs my attitude going into each wardrobe. In this case I knew I wanted to work with someone's wardrobe, and make a collection basically inside someone's closet. The point is to get to know the material of the wardrobe. We listen to stories and aspirations

around each garment which in turn become entrance points to larger conversations in different ways.

Sally says that it is a challenge that when we start to talk about clothes, it often bring us to memories. The visit with Marie was Sally's first time starting with that. I, on my side, realize that I even though I am used to that approach, I am probably quite unprepared and not educated to fully receive the material I ask for from the participants in the wardrobe visit. What we do with the information we ask for, and how we guide the participant with it, remain as open questions. People oftentimes just enjoy being heard, which is very understandable. But Sally points out that beyond receiving a whole lot of information, the somatic approach allows for a connection instead. Indeed, at one point in the session, Marie and Sally started moving together, as Harald and I watched with each our cameras and note pads. Through Sally's somatic methodology, the two connected. It as no longer one party receiving passively, but two parties with their own actions in response an a connection.

I tell Sally about this one sweater that Marie described recently as having changed since coming back from Aftercare. Her grandmother had knit it for her and it used to be very itchy. Now it felt soft and nice. That sweater had gone through Sola Wangs Swedish massage. Marie feels like this garment has changed physically, concretely. Sally thinks this is quite interesting: the way I change peoples experiences is by changing the materials themselves. And returning it to them. But for her is all about changing the material in relation to the body. I am looking at changing materials but Sally is looking at changing the body, but we can end up in the same place. Some things were changed physically, I add, and some only immaterially, by experiences, like the massage. What is left is the neck tag that says how many minutes the massage had been for.

Sally says she thinks the whole process of Aftercare was marked by a kind of careful approach, we more so added to things than cut into them. Her first thought when hearing the description of the project as an intervention, was that we could cut and alter things, but this was like we were really listening to the clothing: maybe this needs a little of this, this one needs a massage, (...), there is a different way,

hard to articulate... Something that goes beyond the factual and works by something like intuition, even though that word doesn't fully capture it, invisible, but it's about seeing. It in relationship to (...) Yes, you have all the information (text) but you are still thinking about how it affects her. Sally wonders how that is taken care of in most regular wardrobe studies, in regards to how does this have an impact on the wardrobe owner's life afterwards.

Sally says that the little she has read of wardrobe studies often give her a bit of a reaction. I ask if what she means is something like my hesitation. Sally underlines that she is talking about a real reaction. More like: But WHY? Maybe its because, she said, this relationship (we are talking about) that is absent - but when you create something to them you are also offering. Something to hem as well, they are not just offering their information you are offering something back. When a relationship is created (like this) you are less hierarchical as well, naturally, because it's a cyclical thing happening. She seems to wonder out loud.

To myself, I think about the reciprocity involved in this type of work. The transactional.

The balanced transaction of receiving and reciprocating is the deletion of hierarchy? And this hierarchy is also related to debt, like getting into a position of debt.

Sally says she finds it touching, what we created for the project. The process we are doing with Marie. And she says Marie felt touched, she can feel it, that it is not just cutting, but showing the insides of her costumes through a picture or putting a little heart in an area that might have had a stain or a hole (Add-to). It's really nice, she says.

From this debriefing conversation with Sally for which i am grateful, I realize some things about our specific approaches and I get to know myself better. I see more clearly how I am wired to approach this case, and following that; the world even. I approach it like text, I think, information. But this is all food for further conversations, practice and research.

SO WHAT CHANGED?

The somatic wardrobe study hybrid session that started the case study in practice, I would say is a pretty

extreme situation that most people do not have in their wardrobes. My feeling is that this has some kind of residue. We will never know exactly, but for Marie and her garments to have been through this, and then all these other experiences of other people treating and messing with her wardrobe, there was a risk of system overload. But Marie says this whole experience has changed the way she feels towards her clothes. She mentions feeling a lot more love for them. It is very hard to say what in particular caused that. But looking back at this, I imagine coming away from this experience without it having an effect on you is hard.

Marie has given many positive descriptions of the experience overall. During our conversation in May 2022 she says: “ (...) getting the clothes back has really changed me. I can sense that in like, not wanting to buy lots of new [clothes], you know. The only thing I find challenging is that i have a son who is still growing so fast. So I struggle there (...).” So the experience has altered her own consumption habits and ways of thinking about acquiring clothes for her son. When I visit in May she talks about how she has a new approach to shopping affected her on a recent trip to London. She is wearing a new, red, knitted jumper she bought there. She tells me all about stories from the maker, his family and philosophy. This, to Marie, constitutes a shift in attitude and behavior. These are limited findings that I have yet to dig deeper into, over some time to come.

CHECKING IN WITH THE HYPOTHESIS

H1: The designer can work in someone's existing wardrobe to create collections

I am not entirely clear on what to call the result and whether it could constitute a collection. By most standards it would not. The designer can work in someone's existing wardrobe to create, but it remains a question to explore more directly in future research projects.

H2: By moving the making process from the supply side into the demand side, other attachments can take place, reattachments and deepening of relations, by building on the existing.

Reattachments did take place. Marie articulated how a few garments were on their way out but not they were in, even favorites of her. This was true of Harald's treating of the red plaid pajama shirt. Some things

that were uncertain became more clearly to keep.

Deepening of relations can be said to take place. This all was done within the existing, and in this case we can say it happened by moving the supply and demand together

LIMITATIONS

This case study is loaded with methods and approaches, a heteroglossia where each participant and contributor could talk about and view it in their own partial positions. There are more conversations to be had that might add to an already big work net for further mapping. It could perhaps be limiting for the work as research that there are too few limitations in the methodology, since we bring together so many different practices.

The research is not fully rounded off. This publication is still a work in development, for now a tool to move a step further.

There can be no conclusion, only findings and new questions.

NOTES FOR FURTHER RESEARCH

In hindsight I realize that I was so busy at the time the practical parts of this case study took place, in November December 2021. I was delivering the PhD work, making a public show space for a two week program there, with 9 other guests contributing, finishing my written reflection. I didn't really have the mind set to be fully present for and with the possibilities in the collaboration with Sally. I see that I could have concentrated on working there, in the wardrobe, and answered to, responded to the deeper conversation about what the wardrobe owners body was in need of, for example. I could go back into the video and directly solve Marie's "issues". Insert some things that tries to work with Marie's desires and needs. And it could be in the spirit of Sally's aesthetics of water balloons, crinkly material, adding weight, or other things. (In a way the blanket-dress was something like this, or the rib knit jersey turtle neck that became a pillow - even if it wasn't exactly meant as a response to particular issues that came up). Sally is open to more collaborations in the future, and this may be an interesting lead to follow.

My overall assessment of activity is that it could be slowed down. I may still suffer from my conditioning in fashion, and could explore working under a different pace, question a near pathological relationship to

deadlines, and explore the constituents of the brackish research methodology as separate to get a better understanding of the hybrid too.

REFERENCES

There is a list of personal experiences, books, articles and lectures, exhibitions, TV shows and podcasts (+++) that have influenced me and each given small parts of what has combined into this case study. I will not attempt to convey the totality of that, but merely mention some examples like; a devising workshop in Prague with Costume Agency, the HAIKw/ research on charged lucky garments, the idea of garments as friends or family, Hans Christian Andersen's story of the little christmas tree, reading Russel E. Belk's article Possessions and the Extended Self (1988), my friends' closet cleanse business in LA ca 2008, and personal experiences of wardrobe visits through many years with HAIKw/ where started fantasizing about interventions and make-overs.

THANK YOU

Marie Gurine Askeland
Harald Lunde Helgesen
Sally Dean
Jørn Aagaard
Karine Næss
Theodor Vange
Anne Karine Thorbjørnson
Hanne Søreide Haugen
Pauline Ader
Sodja Zupanc Lotker
Sola Wang
Marte Brauter
Sindre Buraas
Mia Waage
Geir Haraldseth
Christina Lindgren
Theo Barth
Clothing and Costume students at
Oslo National Academy of the
Arts
Anders Dahl Monsen
Sverre Gullesen
Bo Askeland
Ludde
Sirup
All guests at Aftercare shop space
The Artistic Research Program at
Oslo National Academy of the
Arts

© 2022 Ida Falck Øien
www.transactionalaesthetics.com

1st edition, 2022

Graphic design and photography:
Jørn Aagaard
Typeface:
ABC ROM
Printing:
Nilz Otto

Oslo National Academy of the Arts

