



From 1975 till 1981 the German publishing scene was injected with a mediated dose of depth. Peter Weiss the German dramaturg released an heroic-length prose account of the darkest year of the country. The streamed amassing of notes on proletarian communion, clandestine activity and the over-gothic premonition that art is an imperfect algorithm for the decoding of truth make the aesthetic of resistance a bright account on the dismissal of authorship and single-handed authority claims. Collective endeavours and collaborative criticism are a silent platform for the realisation of impact-less manoeuvres when refracted by historical rigidity. Peter Weiss work has proven to be a decoding and critical note on our efforts of providing interventions aimed at the reshaping of our niche. Oneness as a matter of disappearance of creative and design impetus from Fashion detached and filtered outlook of present-day connotations. The need and practice of Art and the necessary technology provided by Art institutions at augmenting productive doubts and creative unrest is steadily streamed along Weiss book, making the case for a collateral and foreign intersection between hybrid and formless fashion fragments and the gothic need for gathering together and intelligence. The rise of catastrophic political agents is not anymore a production of singularity, it is a unified field of confrontation. FW21 sees the partnering of Gr10k with Sitterwerk KunstBibliothek as a reflection on the needs for art production and a critical assessment of the present. Specificity and fabric technologies, dismorphic apparel and technical feticism are dissected as an opportunity of reflection. The darker implications provided by contemporary patented modes of employment of technical garments in&out of civilian duties made FW21 into a deep research on what gatherings means, using Art as a surface for a re-calibrated common and source of cutting-edge inputs. FW 21 alters Gr10k into an anonymous and communal practice of research that together with Sitterwerk Kunstbibliothek will understand material and critical research as a way to include art practices defectful and commercially unviable behaviour as a force. A set of garments within the collection was produced as a documentary on contemporary artist studio practice and their implications in the art world. The way ateliers are populated, the obliged institutional outings and the reverberations of the global art market and its refusal by some key artist are dispersed among the range of clothes as to use seasonal distribution as a test ground for a deeper clientele, researching their needs and their aspirations. All the garments within the collection are branded by patches re-imagining and updating the necessary discourse made by Peter Weiss in the present world.

FW21

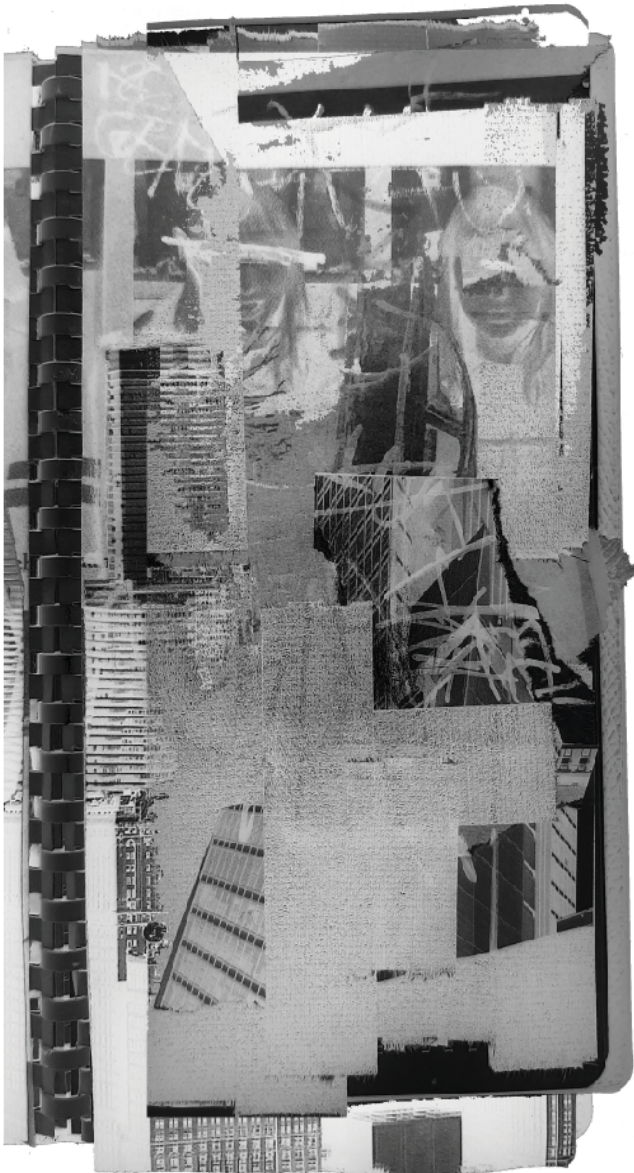
Gr10k stands for a deeper use and re-shape of behaviour patterns at use in fashion industrial search for personal protection and fabric technologies. FW21 comes directly from our investigation of the Arts and the present as a way to deploy fabric into dismorphic yet performance based products- never static nor charged with meaning but as platforms for each one subjectivity and freedom of association

UnTd. Paramount

Die Ästhetik des Widerstands

1979-1981

P.Weiss

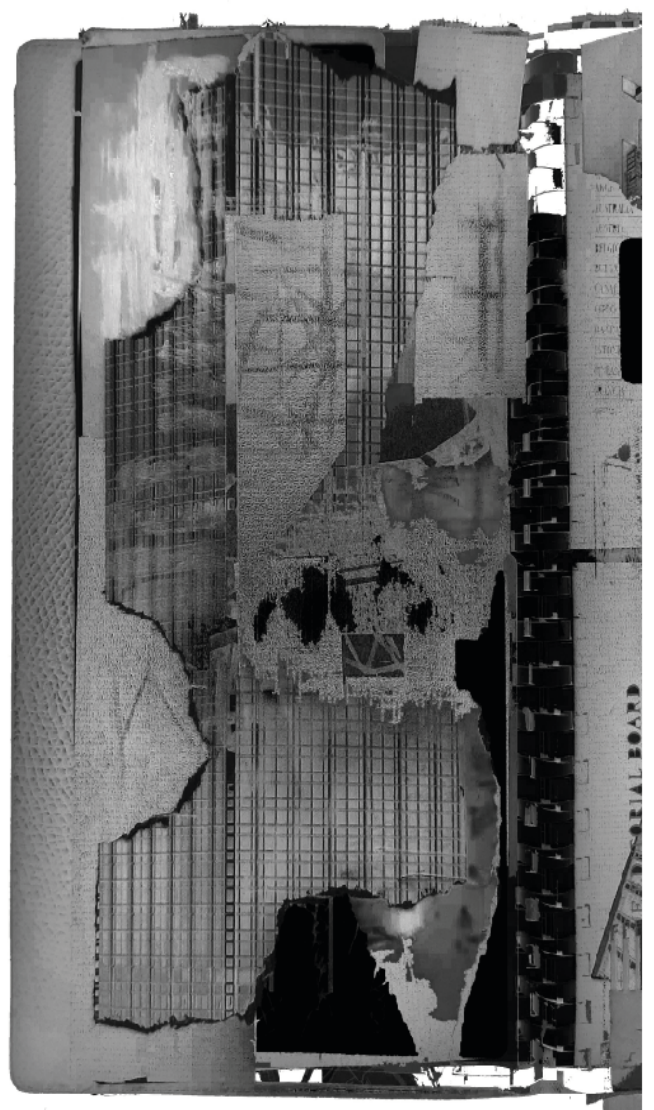


Moshpit Syntex

Die Ästhetik des Widerstands

1979-1981

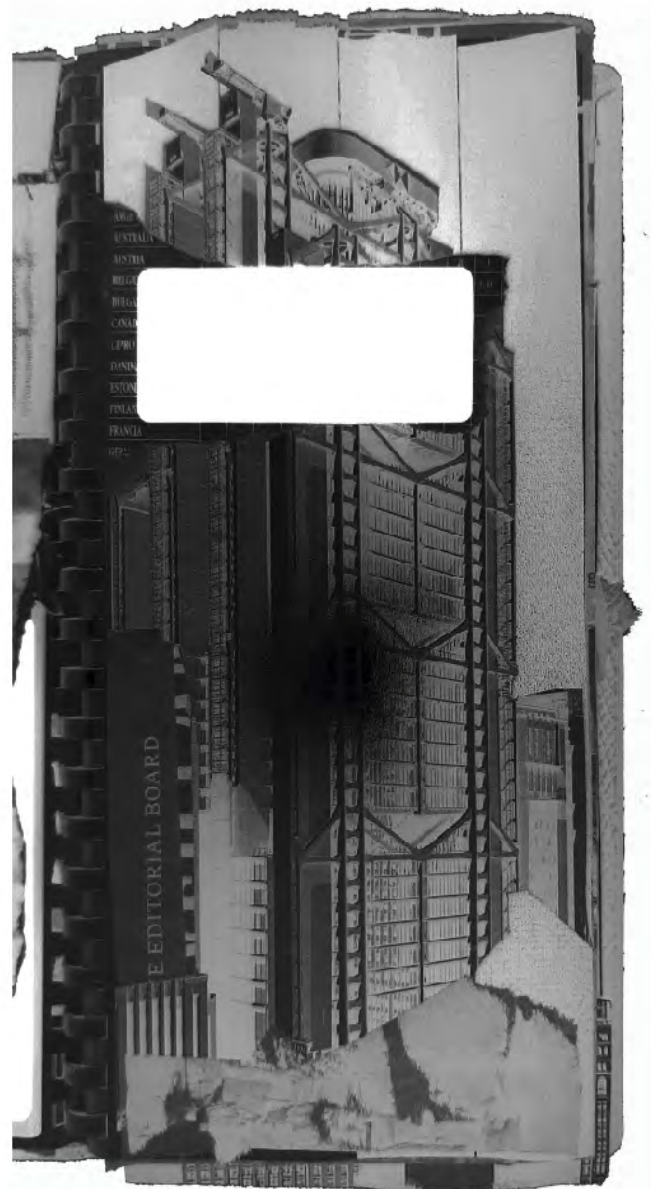
P.Weiss



DXtr.Void

Die Ästhetik des Widerstands
1979-1981

P.Weiss



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