

VESTRY



Lena Stamm

studio meteora#2, digital architectonics, eth, 2020

FREIHAUS

ZunftHaus zur Meisen, Zürich, Switzerland

CHAMBERS

Wardrobe , Chamber of Dreams,
Chamber of Extacy, Void

ARCHEOLOGY

Fashion, Fashion Themes, Spirituality,

FREIHAUS

A, B, C, D, E, ... are discreet characters. Their clothing is inconspicuous, as is their hairstyle. In a crowd they do not stand out. Nevertheless, they are all different in their positions and beliefs.

A is a NATIONALISTIC ANGEL

B is a COSMOPOLITAN BEAST

C a CELIBATE WITCH

D a DOMINANT GURU

E an EVIL GUTMENSCH

F a FRIENDLY WUTBÜRGER

If you look closely, you can see differences in their appearance.

The characters do not feel free in expression. Therefore, they visit the FREIHAUS. VESTRY uses the common sense of fashion to address deeper issues, to undress and discover.

At the FREIHAUS, the whole alphabet walks through the gate, crosses the vestibule and enters the VESTRY through the main door. Inside the visitors get escorted to the WARDROBE to undress.

The WARDROBE is a hall of mirrors. To gain some privacy, all the characters are drawn to the edge of the room. In darker niches they undress and look at themselves in the mirror. Then they turn around and step into the brighter centre. Naked, it is harder to form prejudices.

A smiles at B, C observes D, E and F start to talk.

Naked the alphabet step on an assembly line, which transports them into the next room, the CHAMBER OF DREAMS. Narrow is the room, and there is no turning back, the next person is right behind you. One after the other they get forced through the room. A followed by B, C, D, E, F, ... THE CHAMBER OF DREAMS is filled of dreams. The characters take whatever they like and leave behind what they don't like. They must act instinctively, quick, create their new costume before the assembly line ends. Otherwise they have to enter the next room without a shield, without any protection.

At the end of the assembly line, the characters get pushed into the next room, the CHAMBER OF

EXTACY. It is a dark room, only a few candles give light in niches at the edge of the room. In the dark centre it is impossible to see the outfits of other guests. The alphabet gets presented with a stimulant. The characters become less prejudiced and interact. The mood is cheerful and exuberant. A and B fall in love. So are C and D. E and F have deep talks.

Then the stimulant loses its effect. The characters have to walk through a door into the VOID. The VOID is empty, no reference point, no hint. Only the visitors and their costumes. All the visitors can do is talk to each other, or fight. A sees B in all its splendour. C sees D's identity. E sees F's beliefs, so different from his own. A debates with B, C disagrees with D, E attacks F.

The NATIONALISTIC ANGEL fights against the COSMOPOLITE BEAST.

The CELIBATE WITCH fights against the DOMINANT GURU.

The EVIL GUTMENSCH fights against the FRIENDLY WUTBÜRGER.

Like a choreography they change dance partners.

The NATIONALISTIC ANGEL fights against the CELIBATE WITCH.

The COSMOPOLITE BEAST fights against the FRIENDLY WUTBRÜGER.

The EVIL GUTMENSCH fights against the DOMINANT GURU.

They change partners again.

Paradise against the Jungle.

Heaven against Earth.

Spirituality against Rationality.

Tamed against Savage.

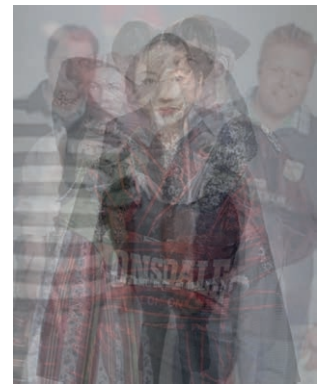
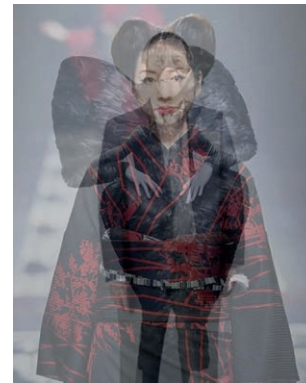
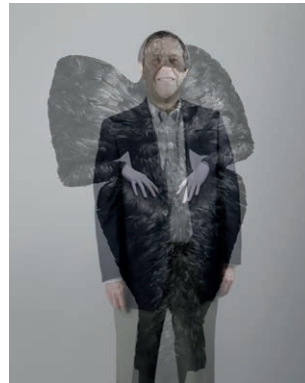
Mind against the Soul.

Talk against Fight.

Love against Hate.

Until it all collapses.

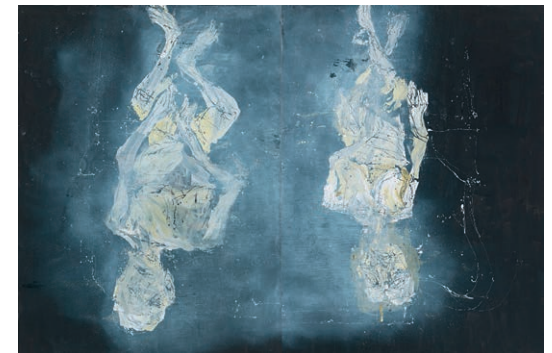
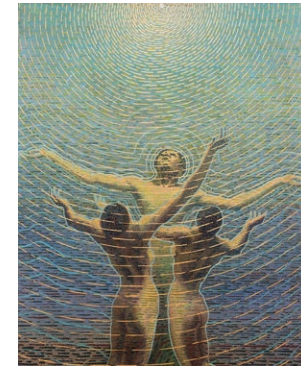
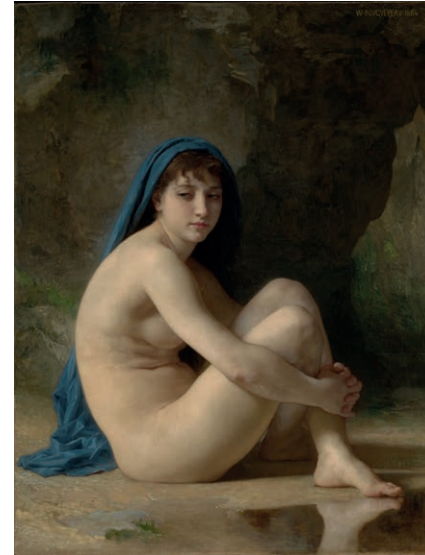
The characters pick themselves up, collect their remains, leave the VOID. In the WARDROBE, they put back on their everyday costumes. Then they leave the VESTRY, A and B hand in hand, C with F, D and E alone.



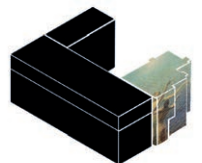
CHAMBERS

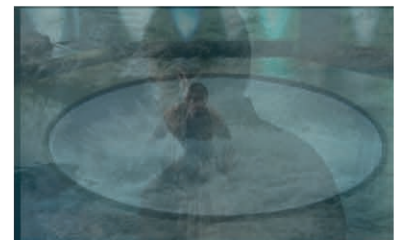
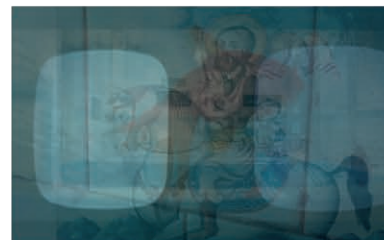
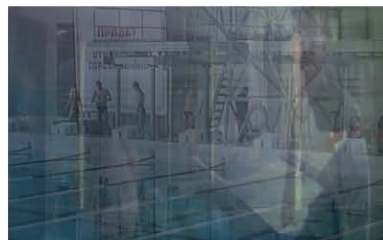
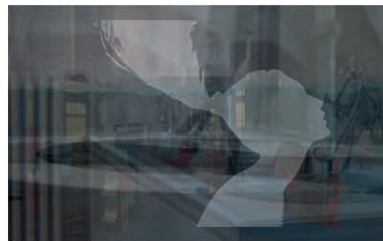
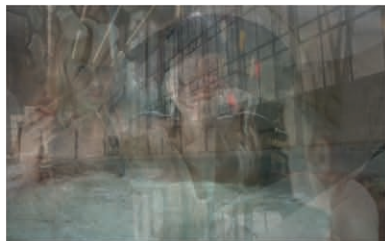
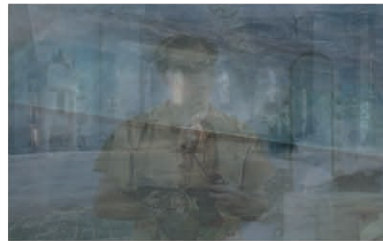
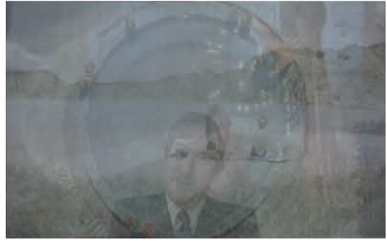


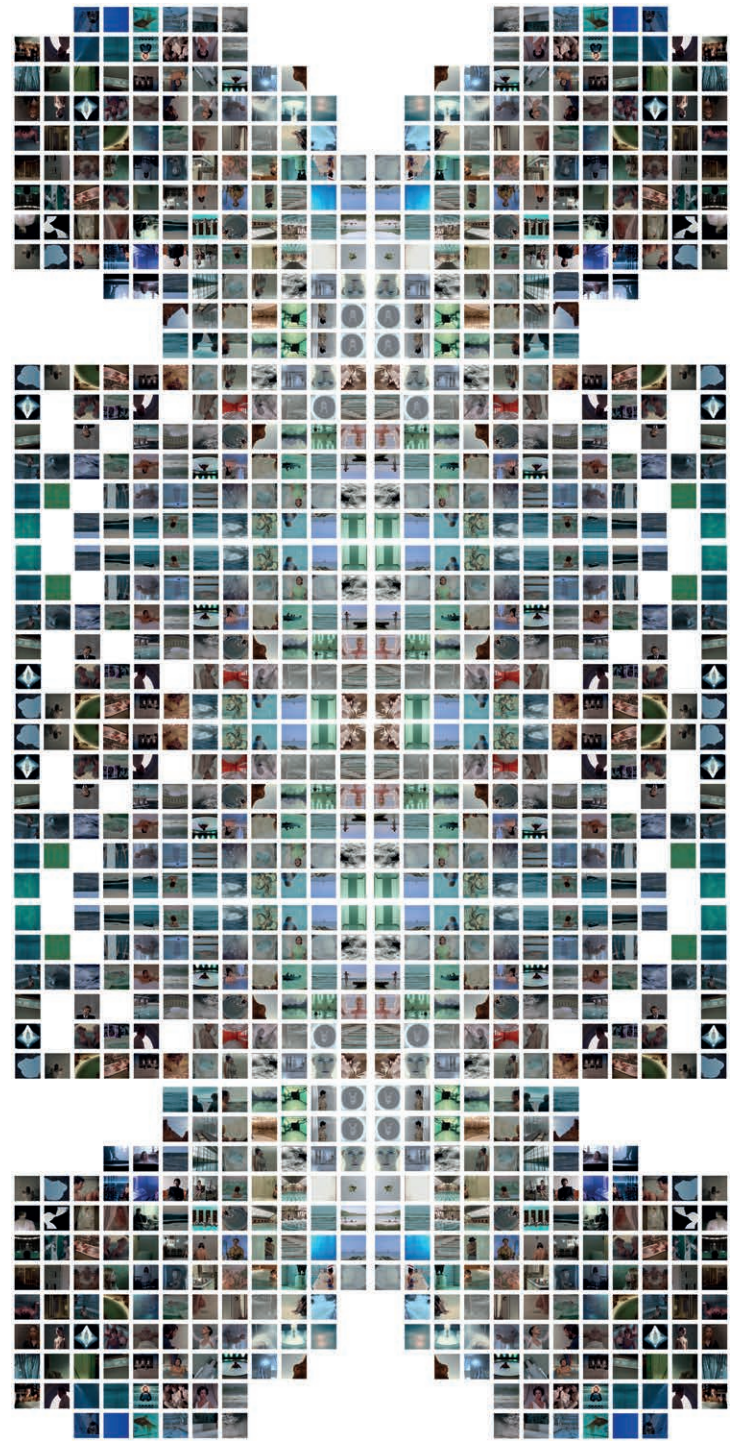
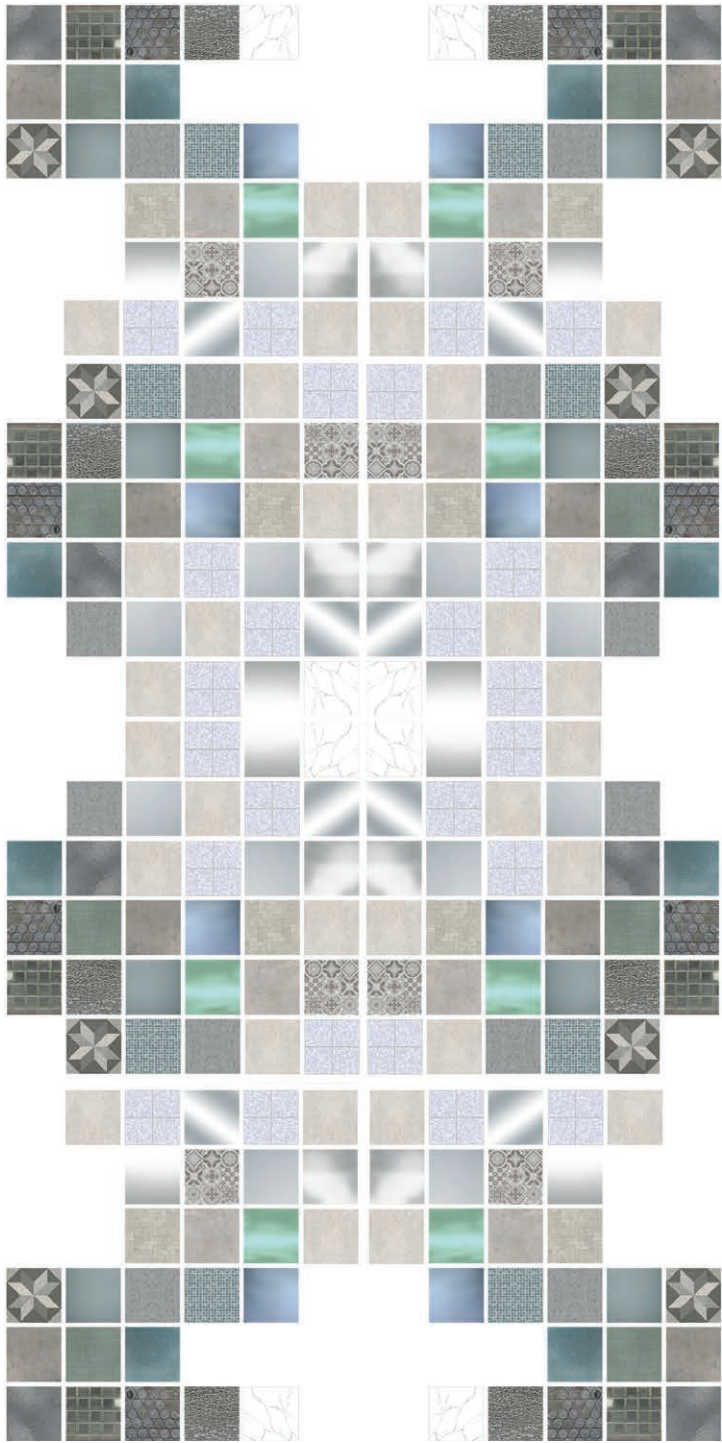
WARDROBE

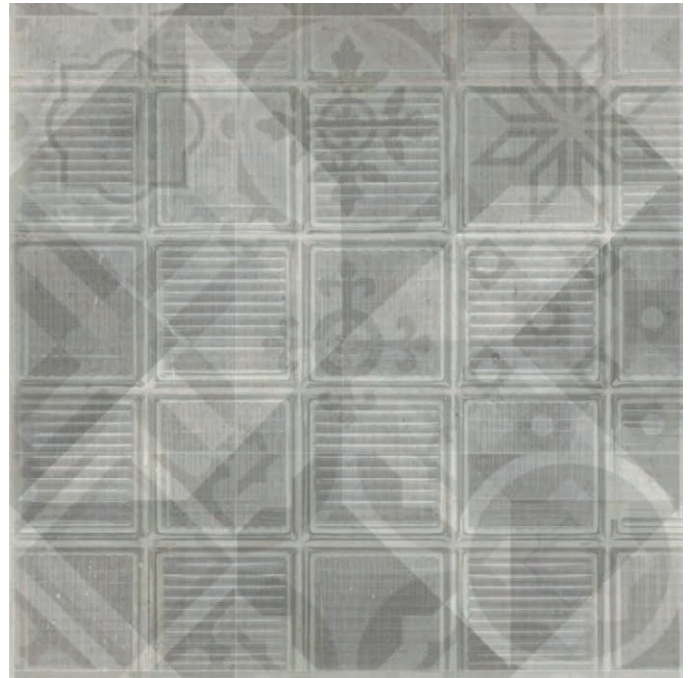
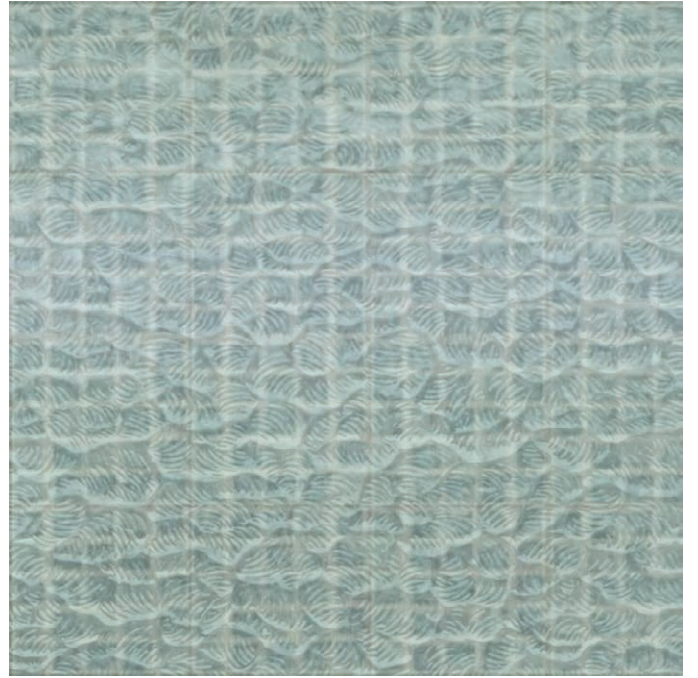


The WARDROBE is a hall of mirrors. To gain some privacy, all the characters are drawn to the edge of the room. In darker niches they undress and look at themselves in the mirror. Then they turn around and step into the brighter centre. Naked, it is harder to form prejudices.





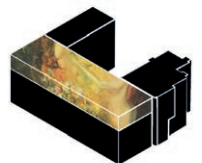


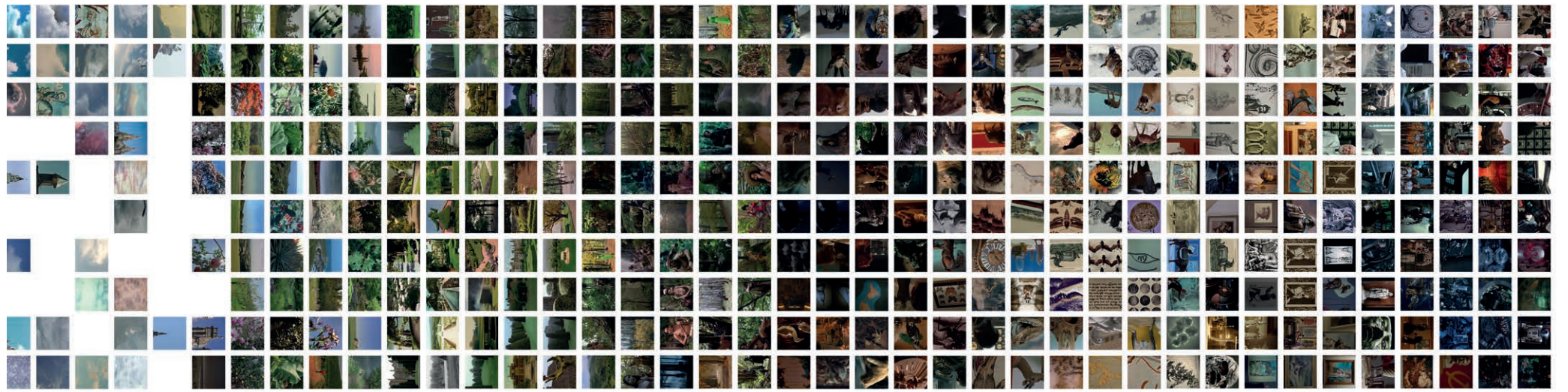


CHAMBER OF DREAMS



Naked the alphabet steps on an assembly line, which transports them into the next room, the CHAMBER OF DREAMS. Narrow is the room, and there is no turning back, the next person is right behind you. One after the other they get forced through the room. A followed by B, C, D, E, F, ... the whole alphabet. THE CHAMBER OF DREAMS is filled of dreams. The characters take whatever they like and leave behind what they don't like. They must act instinctively, quick, create their outfit, their beliefs, their morals before the assembly line ends. Otherwise they have to enter the next room without a shield, without any protection.

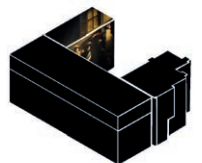


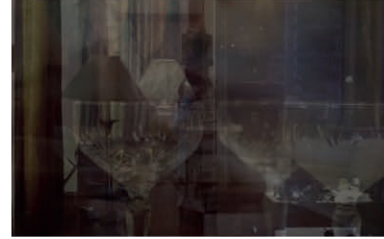
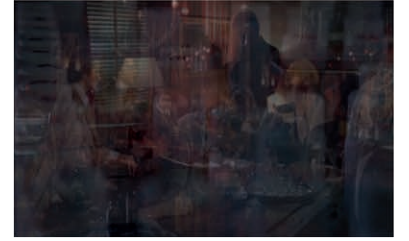
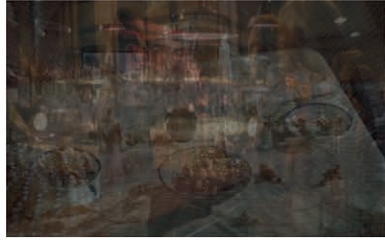
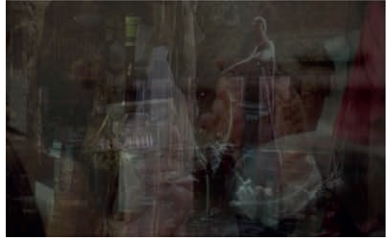
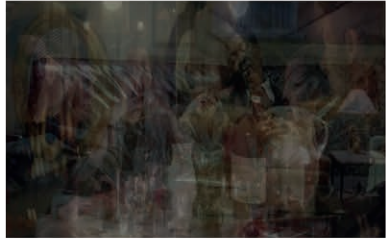
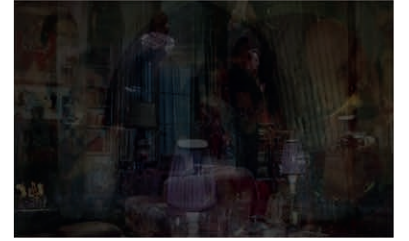
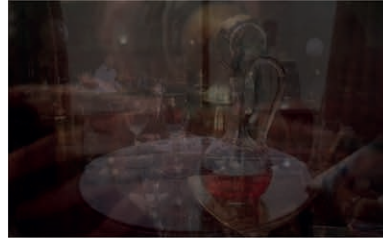
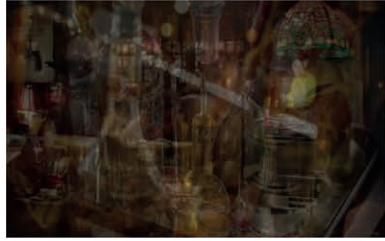
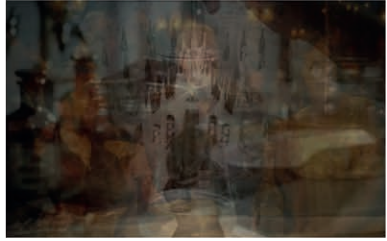


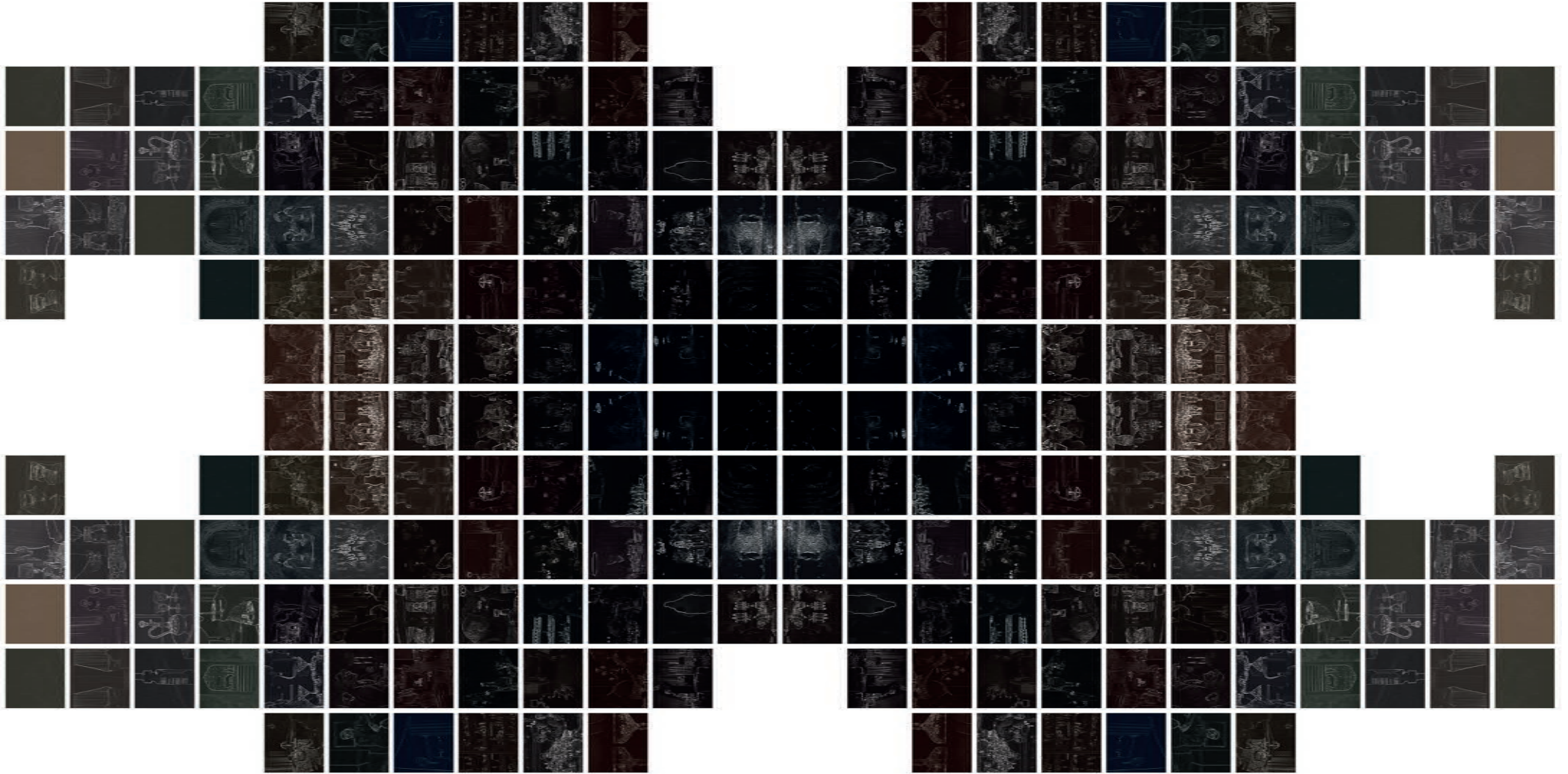
CHAMBER OF EXTACY

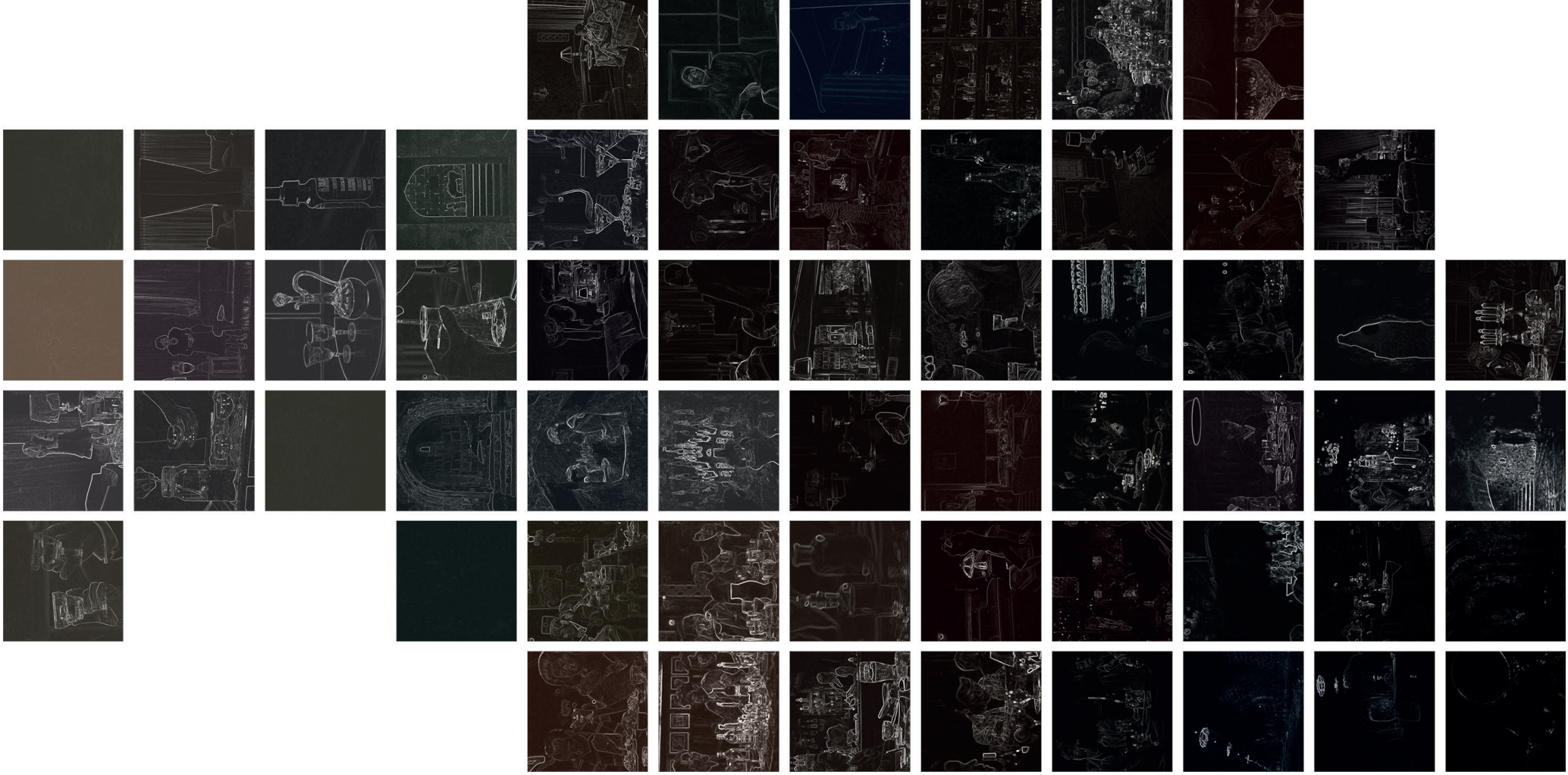


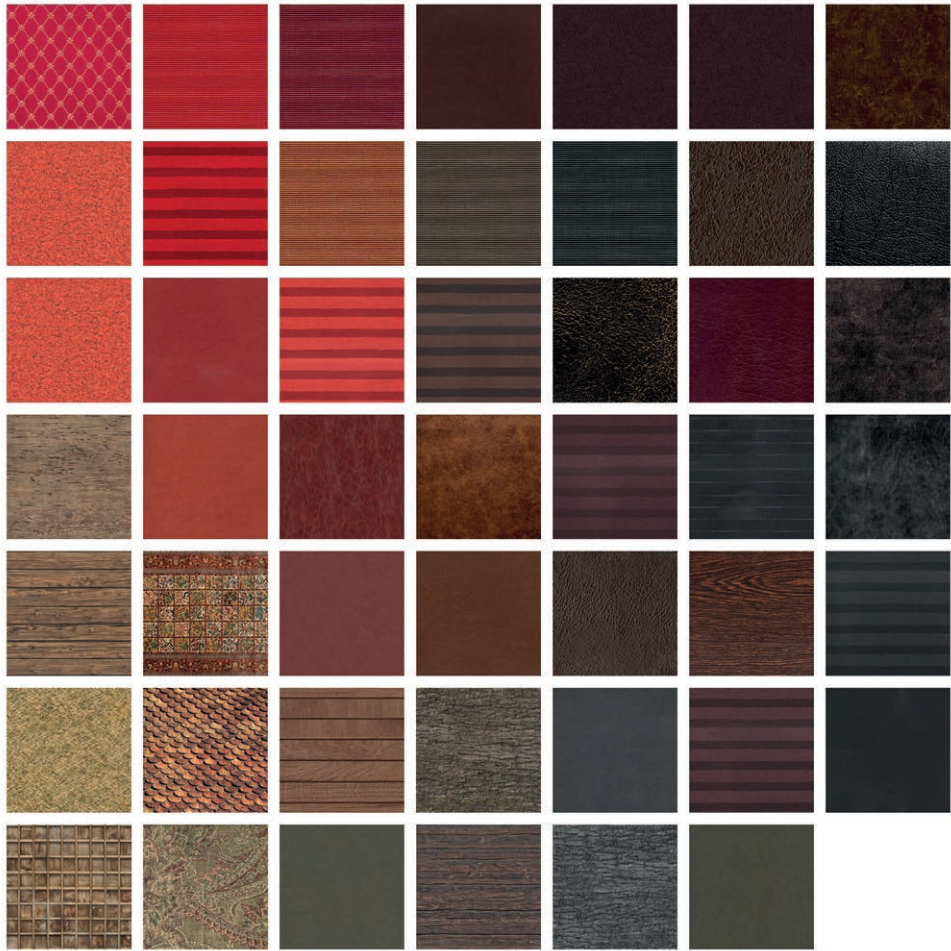
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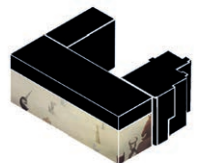


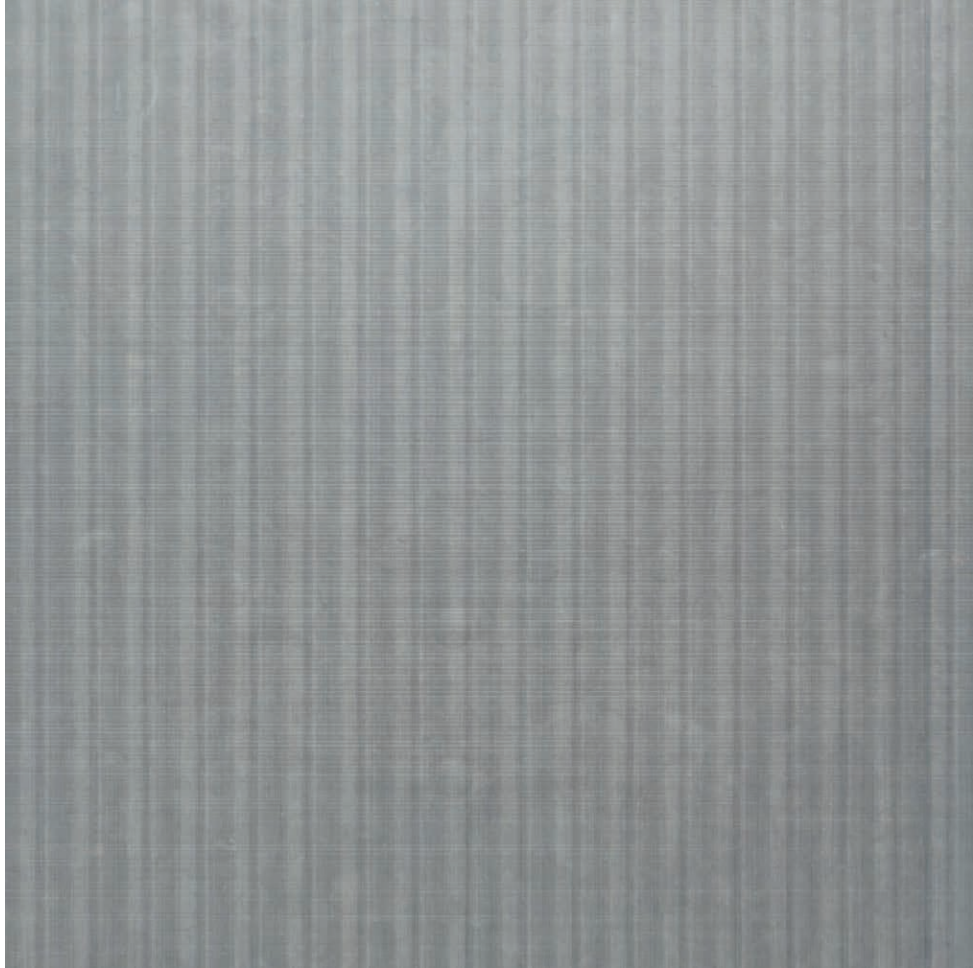


VOID

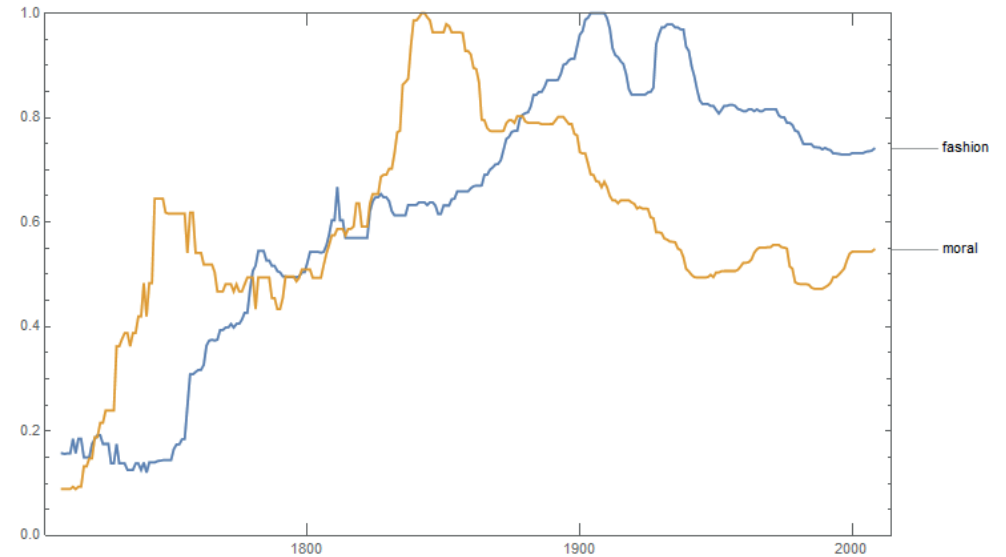


Then the stimulant loses its effect. The characters have to walk through the door into the VOID. The VOID is empty, no reference point, no hint. Only the visitors and their costumes. All the visitors can do is talk to each other, or fight. Like a choreography they change dance partners. The fight continuous, they change partners again. Until it all collapses.





ARCHEOLOGY



Fashion (n.)

“as a weak substitute for lost morals, the modern individual has fashion”

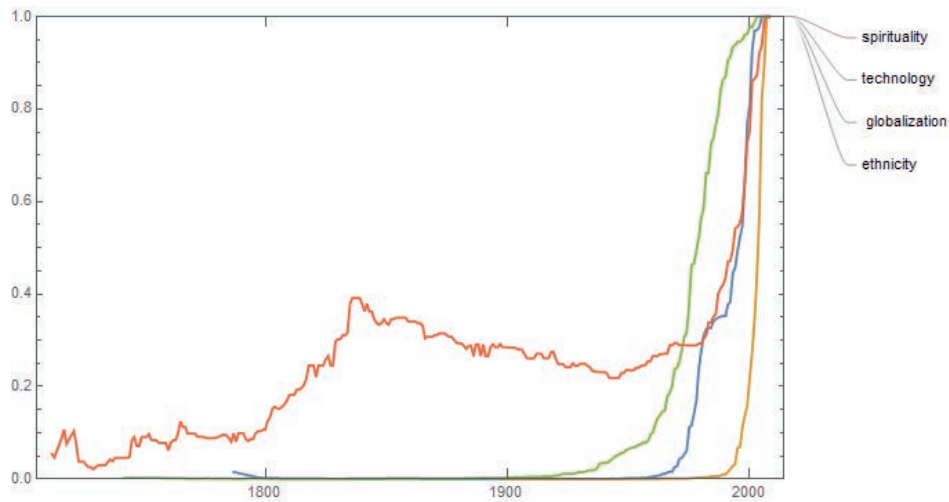
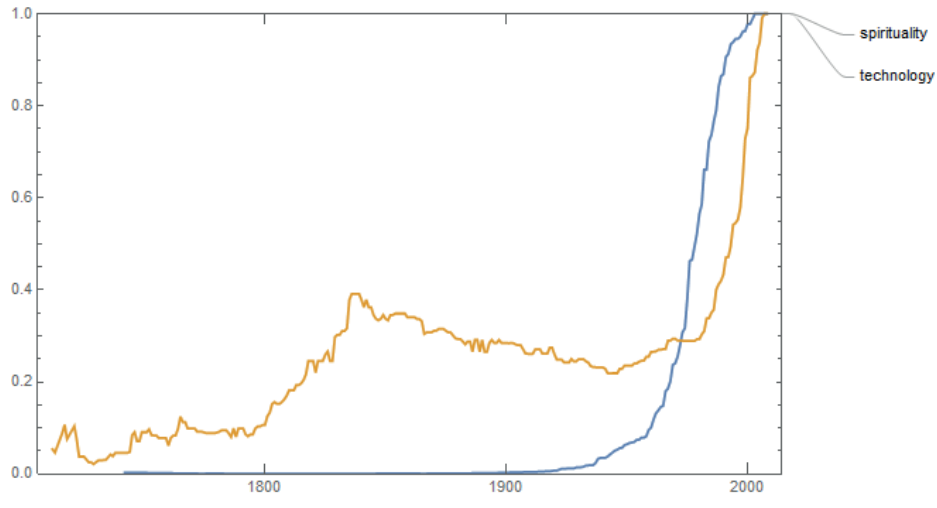
Hermann Hesse, 1926

Fashion is popular aesthetic expression at a certain time and in a certain context, especially in clothing, footwear, lifestyle, accessories, makeup, hairstyle and body proportions. Whereas a trend often connotes a very specific aesthetic expression, and often lasting shorter than a season, fashion is a distinctive and industry-supported expression traditionally tied to the fashion season and collections. Style is an expression that lasts over many seasons and is often connected to cultural movements and social markers, symbols, class and culture (ex. Baroque, Rococo, etc.). According to sociologist Pierre Bourdieu, fashion connotes “the latest fashion, the latest difference.”

Autumn/Winter 1993 – Taxi Driver
 Spring/Summer 1994 – Nihilism
 Autumn/Winter 1994 – Banshee
 Spring/Summer 1995 – The Birds
 Autumn/Winter 1995 – Highland Rape
 Spring/Summer 1996 – The Hunger
 Autumn/Winter 1996 – Dante
 Spring/Summer 1997 – Bellmer La Poupee
 Autumn/Winter 1997 – It's A Jungle Out There
 Spring/Summer 1998 – Untitled (Originally The Golden Shower)
 Autumn/Winter 1998 – Joan
 Spring/Summer 1999 – No. 13
 Autumn/Winter 1999 – The Overlook
 Spring/Summer 2000 – Eye
 Autumn/Winter 2000 – Eshu
 Spring/Summer 2001 – Voss
 Autumn/Winter 2001 – What A Merry-Go-Round
 Spring/Summer 2002 – The Dance of The Twisted Bull
 Autumn/Winter 2002 – Supercalifragilistic
 Spring/Summer 2003 – Irere
 Autumn/Winter 2003 – Scanners
 Spring/Summer 2004 – Deliverance
 Autumn/Winter 2004 – Pantheon as Lecum"
 Spring/Summer 2005 – It's Only a Game
 Autumn/Winter 2005 – The Man Who Knew Too Much
 Spring/Summer 2006 – Neptune
 Autumn/Winter 2006 – The Widows of Cullogen
 Spring/Summer 2007 – Sarabande
 Autumn/Winter 2007 – In Memory of Elizabeth Howe, Salem, 1692
 Spring/Summer 2008 – La Dame Bleue
 Autumn/Winter 2008 – The Girl Who Lived in the Tree
 Spring/Summer 2009 – Natural Dis-tinction Un-natural Selection
 Autumn/Winter 2009 – The Horn of Plenty
 Spring/Summer 2010 – Plato's Atlantis

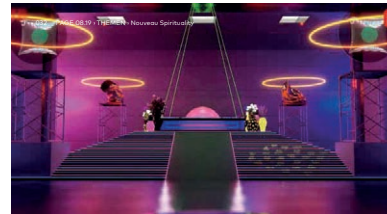


Fashion Shows Alexander McQueen



"Why are millennials turning to ancient spirituality? With their lifespans extending into an unknown future of technological advancement, gender imbalance, political unrest and potential environmental collapse, people are seeking solace in the magical and supernatural"

Rebecca Coleman, Strategic Foresight Editor at The Future Laboratory



Parasite World: Das neue Kunst- und Designfestival "Parasite World" für Kunst, Musik und Performance in der Stadt...



Spiritualität zeigt sich hier als DIY-Spiritualität; als selbst gebasteltes, hochindividualisiertes Konglomerat unterschiedlichster, oft tiefst widersprüchlicher religiöser und kultureller Sinnangebote.



Die Kunst der Sinne: Kunst und Design zeigen sich hier in einer...



»Now, it's socially acceptable to say, my computer is acting up because Mercury is in retrograde. New spirituality is the new norm.



Ein Marken nicht verbergen gelassen. So erachtet in Google Schmidt und Übersetzung: Die futuristische Welt aus dem Filmjahr mit Hightech-Digital-Typ-Helden in der Rolle der Weltkarte, und auch Kunst spielt in seiner Kategorie für die kommenden Jahre eine zentrale Rolle.



Von Altar bis Witchcraft: Die lange Entwicklung der Spiritualität stellt sich vollkommen anders dar als die New-Age-Bewegung...

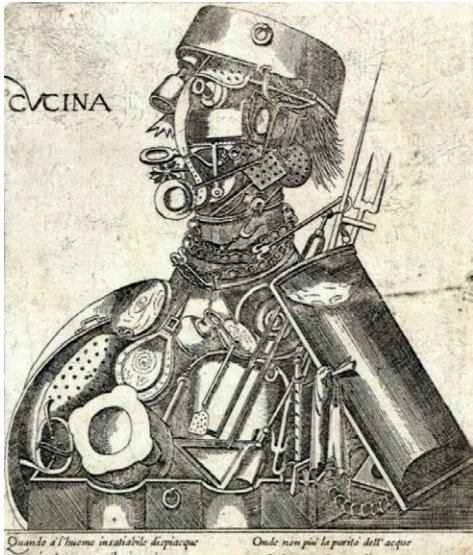


Witchcraft ist 's jokes: Die wohl prominenteste Figur der zeitgenössischen spirituellen Kultur ist die 'Witch, die verkörpert einen neuen Feminismus...



Das ist die Welt der Zukunft, die wir heute erleben. Die Welt der Zukunft ist eine Welt der Möglichkeiten...

It's a Kind if Magic - Article



Cyborg and Hybrid

vestry (n.) mid-15c., probably from Anglo-French *vesterie, from Old French vestiaire “room for vestments, dressing room” (12c.), from Latin vestarium “wardrobe,” noun use of neuter of vestiarius (adj.) “of clothes,” from vestis “garment” (from PIE *wes- (2) “to clothe,” extended form of root *eu- “to dress.”). Often also a meeting room for the transaction of parish business, and retained in non-liturgical churches as the name of a separate room used for Sunday school, prayer meetings, etc., hence transferred secular use (as in vestryman, 1610s).

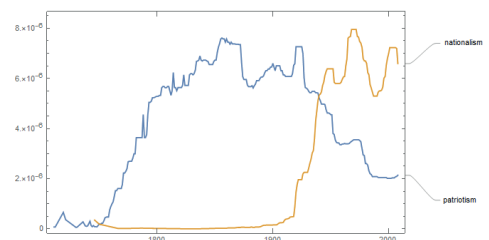
The Patriot patriot (n.) *one who loves and supports his or her country*

S: flag-waver, jingoist, loyalist, nationalist, partisan, patrioteer, volunteer, fellow countryman
A: expatriot, traitor

1590s, “compatriot,” from Middle French patriote (15c.) and directly from Late Latin patriota “fellow-countryman” (6c.), from Greek patriotes “fellow countryman,” from

patrios “of one’s fathers,” *patris* “fatherland,” from *pater* (genitive *patros*) “father” (see *father* (n.)); with -otes, suffix expressing state or condition. Liddell & Scott write that *patriotes* was “applied to barbarians who had only a common [patris], [politai] being used of Greeks who had a common [polis] (or free-state).”

Meaning “loyal and disinterested lover and defender of one’s country and its interests” is attested from c. 1600, but it became an ironic term of ridicule or abuse from mid-18c. in England, so that Johnson, who at first defined it as “one whose ruling passion is the love of his country,” in his fourth edition added, “It is sometimes used for a factious disturber of the government.”



the patriot becomes the nationalist

The Nationalist nationalist (n.) *a person who wants their country to be politically independent, or a person who strongly believes their country is better than others*

S: patriot, flag-waver, jingoist, loyalist, partisan, patrioteer, volunteer, chauvinist
A: expatriot, traitor

“one devoted to his nation,” 1715, from *national* (adj.) in a now-otherwise-obsolete sense of “patriotic, characterized by attachment or devotion to one’s own race or country or its institutions” (1711) + -ist. In 19c. Britain often particularly “one who advocates independence for a nation” (especially Ireland). Also used in theology for “one who holds to the divine election of entire nations,” as distinguished from that of particular individuals (1836).

The Cosmopolite cosmopolite (n.) *someone who has experience of many different parts of the world, or a sophisticated, widely traveled person*

S: civilian, inhabitant, national, resident, settler, taxpayer, villager, voter, slicker, world citizen, citizen
worldly-wise, cultured, metropolitan, sophisticated, urbane, worldly,
A: alien, foreigner, immigrant, unrefined, unsophisticated, particular, specific

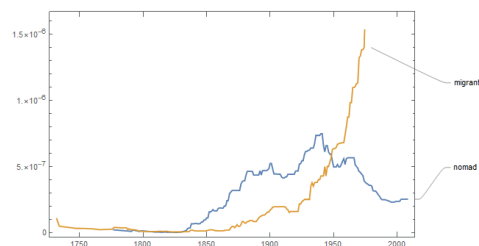
“man of the world; citizen of the world, one who is cosmopolitan in ideas or life,” 1610s, from Latinized form of Greek *kosmopolites* “citizen of the world,” from *kosmos* “world” (see *cosmos*) + *polites* “citizen,” from *polis* “city” (see *polis*). In common use 17c. in a neutral sense; it faded in 18c. but was revived from c. 1800 with a tinge of reproachfulness (opposed to *patriot*).

The Nomad nomad (n.) *a member of a group of people who move from one place to another rather than living in one place all of the time, or person who wanders from place to place*

S: migrant, pilgrim, vagabond, wanderer

A: homebody, denizen, dweller, hab-
itant, inhabitant, resident, settler

*“a wanderer, one of a tribe of people who have no fixed abode,” 1550s (in plural, nomades), from Middle French nomade (16c.), from Latin Nomas (genitive Nomadis) “wandering groups in Arabia,” from Greek nomas (genitive nomados, plural nomades) “roaming, roving, wandering” (from place to place to find pasturage for their flocks or herds), related to nomos “pasture, pasturage, grazing,” literally “land allotted,” from PIE root *nem- “assign, allot; take.”*



the nomad becomes the migrant

Gutmensch (literally good human in German) is an ironic, sarcastic or disparaging cultural term similar to “do-gooder”. Those who use the term are implying that Gut-

menschen have an overwhelming wish to be good and eagerly seek approval. Further suggesting a supposed moralising and proselytising behaviour and being dogmatic. In political rhetoric Gutmensch is used as a polemic term. See also Stereotype or Personality.

S: do-gooder, goody two-shoes, idealist, altruist, humanitarian, philanthropist, volunteer, moralist, naive, political correctness

A: Wutbürger

Wutbürger Wutbürger (n.)

Stereotype of middle-aged, socially and financially secure people without any previous experience in attending demonstrations, who protest in the streets in an emotional, heated manner

S: citizen, bourgeois, square, Hooray Henry, Disgusted of Tunbridge Wells, conservative

A: Gutmensch, elites

Compound of Wut („anger“, „rage“) and Bürger („citizen“) - literally „enraged citizen“

virtue signalling (n.) an attempt to show other people that you are a good person, for example by expressing opinions that will be acceptable to them, especially on social media

cultural appropriation (n.)

The unacknowledged or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another and typically more dominant people or society.

