

# Fashion Fictions World Tour: call for hosts

- **Fashion Fictions World Tour** is a shop window exhibition trail in Nottingham's Creative Quarter, to run from 29 March to 22 April 2023.
  - The trail will showcase prototypes created to represent fictional sustainable fashion worlds, as a way of raising issues of **fashion and sustainability** in a playful and imaginative way.
  - We are seeking hosts for the exhibition trail. Would you be willing to support the project by accommodating a **visual, digital or physical exhibit in your shop or office window?**
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## About Fashion Fictions

[Fashion Fictions](#) is an international participatory project led by Dr Amy Twigger Holroyd, Associate Professor of Fashion and Sustainability at Nottingham Trent University. It is funded by the Arts & Humanities Research Council.

The project brings people together to generate, experience and reflect on engaging fictional visions of alternative fashion cultures and systems. Through these activities, we expand our collective vocabulary of ways that we might live with our clothes and gain new perspectives on challenges, possibilities and pathways for change in the real world.

Fashion Fictions was founded in 2020 and has already involved hundreds of participants via activities in Nottingham, online, and around the world.



## About the exhibition

The exhibition will showcase prototypes created by participants in the Fashion Fictions project to represent a variety of fictional fashion cultures and systems. Each exhibit will be displayed in a shop or office window in and around Creative Quarter, visible from the street so visitors can wander easily from one to the next. They'll discover quirky and diverse worlds in which, for example, sheep roam city streets; all textiles must be used initially as curtains; or clothes are mediums of spirituality.

Interpretation in the windows will provide context for each exhibit and direct visitors from one stop to the next, while a digital and printed exhibition map will provide information on the full trail and acknowledge all host venues. The exhibition will be promoted online and offline, and supported by accompanying events on site in Creative Quarter.

Overall, the trail aims to broaden visitors' sense of the possibilities for sustainable fashion, from incremental changes to the design and manufacture of clothes to radically different ways of fashioning our identities that are based on deep respect for ecological limits.



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## Interested in hosting?

### How to express interest:

- Get in touch with Amy ([amy-twigger.holroyd@ntu.ac.uk](mailto:amy-twigger.holroyd@ntu.ac.uk)) by **Monday 12 December 2022** to express interest in being an exhibition trail host.
- Please include a bit of information about your window space.
- To help us match exhibits to hosts, tell Amy your first, second and third choice of exhibits from the list on pages 3–9 – or say if you're happy to go down the 'lucky dip' route and have an exhibit allocated to you.
- Please feel free to ask any questions!

### Preparation:

- Amy will liaise with you on your choice and ensure that it suits the space you have available.
- In early 2023 we'll visit with a technician to plan the best way of displaying your exhibit and accompanying interpretation – with your input, of course!
- We'll visit again to install (supplying everything that is needed) shortly before the trail launches on 29 March.
- Digital exhibits will need a power socket; we'll reimburse electricity costs.
- If you wish, we'll provide you with some printed trail maps to give to customers/visitors.

### When the trail is 'live':

- The exhibition trail will run from 29 March to 22 April.
- We would like all exhibits to be available to view, at a minimum, between 10am and 4pm, Wednesday to Saturday.

### Afterwards:

- Promptly after 22 April we'll visit to deinstall and say a big thank you for your help :)



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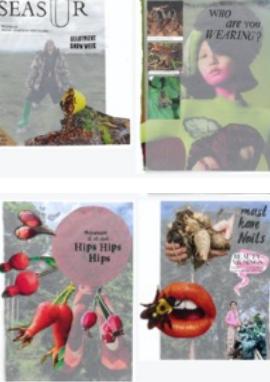


## Choose your prototype

- Exhibit formats vary and include physical artefacts, printed images and digital images and videos, displayed on screens.
- Each exhibit will be accompanied by interpretation to explain the exhibit and provide details of the trail.
- Each exhibit will be professionally presented and installed by an exhibition technician, to suit the space available.

World	Prototype	Format/ dimensions	Description
World 1		Physical object: garment cover, approx 60cm x 100cm  (could be displayed with placard, below, or separately)	In <b>World 1</b> , the international Decommodify Dress campaign argues that clothes, like organs of the human body, should be unsullied by commerce.  This Next-branded garment cover has been appropriated by a protestor supporting a ban on the commercial sale of clothing.  <a href="#">World 1 exhibit: more information</a>
World 1		Physical object: cardboard placard, approx 45cm x 60cm  (could be displayed with garment cover, above, or separately)	In <b>World 1</b> , the international Decommodify Dress campaign argues that clothes, like organs of the human body, should be unsullied by commerce.  This placard, created by a protestor supporting the clothing-sales ban, illustrates the concern for the planet that underpins the campaign.  <a href="#">World 1 exhibit: more information</a>
World 3		Digital image, to be printed (size flexible)	After the second wave of feminism in <b>World 3</b> , laundrettes became a social hub where people could socialise and informally share clothes-care advice.  As the hubs developed, additional elements were added – including nightclubs. This poster advertises Wash World, a club for people from all walks of life who want to ‘wash and get wasted’.  <a href="#">World 3 exhibit: more information</a>

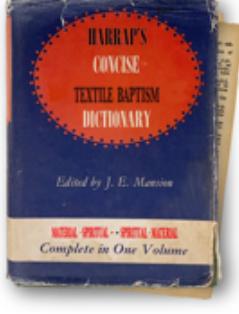
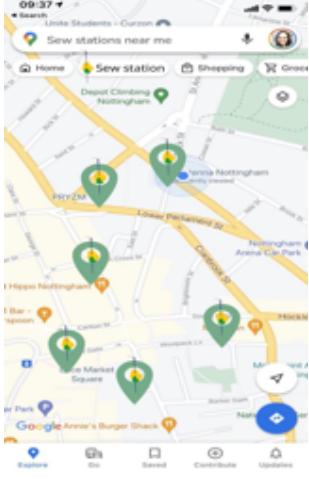


World 4		Physical object: paper booklet, approx 25cm x 25cm	After some dark times in <b>World 4</b> , the thriving of the natural world is the first and foremost concern for humanity.  This handmade memoir, produced by an elderly 'high fashion witch', documents the shifts in understanding that have happened over time through the use of old and new dictionary definitions for terms including <i>alive</i> , <i>dead</i> and <i>fashion</i> .  <a href="#">World 4 exhibit: more information</a>
World 12		A4 print	In <b>World 12</b> , there is no globalised mainstream fashion system; instead, regional textile heritage specialities have thrived.  The North African region is particularly vibrant in terms of fashion and music culture. This magazine, <i>Because you're a Girl</i> , presents the latest cultural news – including little-known Western creatives benefiting from collaboration with North African stars.  <a href="#">World 12 exhibit: more information</a>
World 19		4 x collaged pages, each roughly A4 size	Séasúr is the big fashion magazine in <b>World 19</b> , where fashion is in the service of nature.  These layouts for the September issue – also known as the Mabon or Harvest issue – show how ecology and seasonality guide all fashion choices.  <a href="#">World 19 exhibit: more information</a>



World 27		Pair of jeans with audio file accessible via QR code	<p>In <b>World 27</b>, 'storyfull' clothes are highly valued. Garments are inhabited rather than owned, and the main form of acquisition is exchange. Wearers regularly document their garment-related stories as 'deeds' for future generations.</p> <p>These jeans have been handed down from wearer to wearer for decades. Their deeds, in the form of recorded oral stories, are accessed via a hand-stitched QR code label.</p> <p><a href="#">World 27 exhibit: more information</a></p>
World 36		Digital image, to be displayed on tablet/small screen	<p>In <b>World 36</b>, mending studios are common: there is one every few blocks. In Johannesburg, Uchwepheshe Wezicathulo (the Master Cobbler) Thabiso is particularly celebrated.</p> <p>As this online map shows, the cobbler has three branches – all well-used by the middle and upper classes who have rejected the wasteful practices of global capitalism and instead embrace stylish and efficient repair.</p> <p><a href="#">World 36 exhibit: more information</a></p>
World 43		Embroidered t-shirt  (NB may be a different item to that pictured)	<p>In <b>World 43</b>, a progressive UK government recognised the disastrous impacts of the fashion industry and passed a law limiting production of clothing and banning the sale of all blue textiles, both new and used.</p> <p>Many people have embraced the de-commercialisation of blue clothing by embroidering folk symbols on their items. The motifs found on nineteenth-century English smocks, reinvented for this new context, are particularly popular.</p> <p><a href="#">World 43 exhibit: more information</a></p>



World 45		<p>5 minute video, to be displayed on large screen (could be displayed with book, below, or separately)</p>	<p><b>In World 45</b>, superstition over the use of virgin cloth means that all textiles are initially used as curtains for at least one year.</p> <p>This video is a compilation of visual notifications which are created when the curtain is hung as a way of thanking nature for the materials used. The notification is sent to the householder at the one-year point to let them know that the curtain is ready to move forward to its next life.</p> <p><a href="#">World 45 exhibit: more information</a></p>
World 45		<p>Physical object: hardback book, approx 15cm x 23cm (could be displayed with video, above, or separately)</p>	<p><b>In World 45</b>, superstition over the use of virgin cloth means that all textiles are initially used as curtains for at least one year.</p> <p>The Textile Baptism Dictionary (Material–Spiritual / Spiritual–Material) is used to help the household as they plan the transformation of curtain fabric into clothes. The dictionary contains a rich language to describe the material and spiritual qualities of transformation.</p> <p><a href="#">World 45 exhibit: more information</a></p>
World 50		<p>Digital image, to be displayed on tablet/small screen</p>	<p><b>In World 50</b>, every person has a unique, sewn signature which is added to others' clothing as a symbol of connection. The more signatures a garment holds, the more it is prized.</p> <p>'Sew stations', which provide all the supplies needed for a signature exchange, are widely available – as shown on this Google Maps screenshot.</p> <p><a href="#">World 50 exhibit: more information</a></p>



World 54		Digital image, to be printed (size flexible)	<p>In <b>World 54</b>, garment sales have been severely limited, leading to a creative and resourceful fashion culture. People dress up in items that they find around the home – not only what we would think of as conventional garments.</p> <p>Fashion media, such as this editorial shoot featuring an inventively styled belt and curtain, therefore looks rather different to that in our world.</p> <p><a href="#">World 54 exhibit: more information</a></p>
World 91		Physical object, roughly 20cm diameter	<p>In <b>World 91</b>, mushrooms are hailed as spiritual guides and fungi have become the centre of every aspect of culture – including shoes.</p> <p>This tag, created by the FootStool service, tells the customer when their custom-grown shoes will be ripened and ready for harvest, and invites them to complete the service by returning the worn-out shoes to the soil.</p> <p><a href="#">World 91 exhibit: more information</a></p>
World 97		Physical object, roughly 30cm x 40cm	<p>In <b>World 97</b>, white stain bibs are worn to catch organic stains from falling food. These bibs are adaptable and can be added to different garments; they are a celebration of the enjoyment of food and eating.</p> <p>Some fashion ateliers have become master craftspeople in staining, and the rich can buy exquisite pre-stained bibs. Beading and embroidery are added to draw the eye to the stain.</p> <p><a href="#">World 97 exhibit: more information</a></p>



World 106		Digital image, to be printed (size flexible)	<p>In <b>World 106</b>, each citizen receives 20kg of silk yarn as their birthright. This precious material is typically used for a collection of garments, handmade exclusively to the wearer's personal taste and style. As no further consumption of new materials is possible, pieces are traded from person to person.</p> <p>Designers in this world employ zero-waste and subtraction cutting methods to make the most of the material resource and show respect to the fibre.</p> <p><a href="#">World 106 exhibit: more information</a></p>
World 107		A4 print	<p>In <b>World 107</b>, garments are exchanged like money. Waste is minimized through the circular nature of the fashion money system.</p> <p>Textiles with particular characteristics, such as waterproofing and durability, are reclaimed through efficient recycling systems, supported by modular design. This magazine cover gives a sense of the interests and priorities of the world's fashion culture.</p> <p><a href="#">World 107 exhibit: more information</a></p>
World 120		Paper leaflet, A4 size	<p>In <b>World 120</b>, a network of clothing libraries has been established all over the world.</p> <p>This flyer from Acton Community Clothing Library highlights its importance as a focal point for community gathering and engagement, as well as its vital role in helping people access clothing for all their needs.</p> <p><a href="#">World 120 exhibit: more information</a></p>



World 124		<p>Digital images, to be displayed as a slideshow on a tablet/small screen</p>	<p><b>In World 124</b>, herds of sheep roam free on the streets of London and their wool is valued as an important material resource. The sheep's presence is deeply integrated to the life of the city, in all walks of life.</p> <p>This collection of screenshots, from news sites to underground service updates and job advertisements, provides insight into the sheep-centric culture.</p> <p><a href="#">World 124 exhibit: more information</a></p>
World 152		<p>5 minute video, to be displayed on large screen</p>	<p>'Good vibrations', or the Vibe as it is commonly known, is intrinsic to daily life in <b>World 152</b>.</p> <p>Found in homes on personal clothing altars, and in community making spaces, this rhythmic visual honours the collective energies of the universe, and acknowledges that all garments are sacred. It is often placed in a central position in a person's sleeping or living space and is the first thing a person interacts with when they start the day.</p> <p><a href="#">World 152 exhibit: more information</a></p>

