A QUEEN WITHIN

Adorned Archetypes,
Fashion & Chess

GALLERY 2
Heroine / Mother Earth / Thespian
This gallery guide is intended for exhibition use only.
Please do not remove from the gallery.

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

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

Courtesy of Myriam Blundell Projects

Don’t Look Back

The Girls Who...

Les Oiseaux

Red Thoughts III

Blast Off
The adventurous Heroine Queen is a soldier, warrior and saviour. She has a strong sense of morality and is always in need of a battle to fight. Her strengths are competence, a willingness to embrace challenges and bravery. Her greatest fears are weakness, softness and cowardliness. She enjoys working hard for her relationships. She is addicted to the thrill of the chase, challenges and relationships that lead to conflict.

Wilhelmina of the Netherlands (1880–1962)

‘Wilhelmina became the reigning queen of the Netherlands in 1898. She became very popular by the dedication with which she practiced her role as head of state during the two world wars. Faced with the impending World War, it became clear that the Dutch armed forces needed to be modernized. Wilhelmina personally participated very actively in this modernisation. She became known as the ‘Soldier Queen’. During World War II, she lived in exile in London and became a national symbol of Dutch resistance to the Nazi occupation. Wilhelmina abdicated in 1948 in favour of her daughter Juliana.’

AnneMarie Dahlberg
Curator at Swedish Royal Armoury
QUEEN PORTRAITURE SYMBOLS

Dr Clare Backhouse, New York University
CHESS

Chess has always been, at its heart, a war game. The game pieces in the earliest form of chess, called chaturanga, represented the four divisions of an ancient Indian army – elephants, chariots, cavalry, and infantry – and the word ‘checkmate’ originates from the Persian phrase shah mat, meaning ‘The king is defeated’. While bishops and rooks have replaced elephants and chariots, chess remains a contest of warrior armies seeking to capture enemies and trap the opposing leader.

UNPREDICTABLE FASHION

Exhibition-maker Judith Clark argues that ‘while the avant-garde can be seen as work against the norm, it can also be seen as dependent on the norm for its very existence as it requires something to react against.’ Armoured garments, streamlined forms, strict and wide silhouettes, metal and stone elements, have all historically been attributes creating an imposing presence in royal paintings. These elements are here shown in a new and radical way.

EXHIBITION DESIGN

The black colour scheme with mirrored surfaces is used to create the illusion of an army. Strip lights suggest a forest of glowing swords.

SWORD

Usually associated with male nobles, swords could imply the martial power of the queen, while also evoking the justice with which she ruled.
**Iris van Herpen, Belgian**  
Hybrid Holism Haute Couture 2011  
Voluminous red copper dress of metallic coated strips  
Courtesy of Iris van Herpen  
M. Zoeter x Iris van Herpen ©

**Charlie Le Mindu, French**  
2013  
Commissioned headpiece with Swarovski crystals  
Courtesy of Charlie Le Mindu Haute Coiffure

**Michael Drummond, American**  
2013  
Platform shoe made from wood, metal and leather  
Courtesy of Michael Drummond
**Track 17**

**Rein Vollenga, Dutch**
Rein Vollenga Wearable Sculpture
Untitled Headdress
Courtesy of Rein Vollenga

**Octavia Xiaozi Yang, Chinese**
Joinery in Jewels Collection, 2012
Neck piece made from gold plated crystal and wood
Courtesy of Octavia Xiaozi Yang
Photo William Tang

**Chan Luu, American**
Swarovski crystal top
Courtesy Private Collection
Photo Sarah Carmody
GUCCI, Italian
SS 2011
Gold dress with feather embellishments
Courtesy of Private Collection

CHARLIE LE MINDU, French
2013
Wing Face
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

CHARLIE LE MINDU, French
AW 2009
If Chewbacca Got Married headdress
Courtesy of Charlie Le Mindu Haute Coiffure
Photo Christopher James
MAISON MARTIN MARGIELA, Dutch
Défilé Collection ss 2011
Patent leather ‘Artisanal’ abstract dress is worn with leather sandals
Courtesy of Maison Martin Margiela
Photo Giovanni Giannoni

CHARLIE LE MINDU, French
2013
Marie Antoinette On Crack
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

CHARLIE LE MINDU, French
aw 2009
The Red Wall headdress
Courtesy of Charlie Le Mindu Haute Coiffure
Photo Christopher James
Sandra Backlund, Swedish
Ink Blot Test Collection, 2007
Black paper top
Courtesy of Sandra Backlund
Photo Ola Bergengren

Charlie Le Mindu, French
2013
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

Shaun Leane for Alexander McQueen, British
For Alexander McQueen's The Overlook AW 1999
Coiled corset
Courtesy of Shaun Leane
Photo Chris Moore
ALEXANDER McQUEEN, British
The Girl Who Lived in the Tree, AW 2008
Military style vest embroidered with gold military braid
Courtesy of Private Collection
Photo Sarah Carmody

CHARLIE LE MINDU, French
2013
Termite Queen
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

CHRISTIAN LOUBOUTIN, French
2013
Limited edition bootie with Swarovksi crystals
Courtesy of Private Collection
Queen Maria Theresa, c.1728, by Andreas Möller, Kunsthistorisches Museum Vienna
The Mother Earth Queen is the mystic, creative, powerful life-giving force. Her strengths are primitive strength, instinct and stability. Her greatest fear is not being able to reproduce.

Maria Theresa of Austria (1717-1780)
'Maria Theresa became ruler of the Habsburg Empire in 1740. Her husband and later her eldest son were formally associate rulers. She gave birth to 16 children and was both a devoted and dominant parent. Maria Theresa demanded that they as adults would obey her and support her political plans. As regent, she was strong-willed and determined. Maria Theresa argued that a successful society called for religious unity and rejected freedom of religion. She enlarged the Imperial Palace of Schönbrunn, gave it an impressive exterior and an interior in a lavish Rococo-style. Maria Theresa encouraged live music and invited Hayden and Mozart to the newly built palace theatre.'

AnneMarie Dahlberg
Curator at Swedish Royal Armoury
QUEEN PORTRAITURE SYMBOLS

PHOENIX
This legendary bird was said to live for a thousand years before burning to ashes – only to be reborn anew. A phoenix could therefore imply that the queen would be long-lived, and that her power could be endlessly renewed.

PELICAN
The heraldic ‘pelican-in-her-piety’ pierces her own breast to feed her offspring with blood. Elizabeth I’s pelican jewel connotes her self-sacrificial love and nurturing of her subjects.

GREYHOUND
In portraiture, dogs are often a symbol of fidelity.
FLOWERS
The symbolism of flower varieties is diverse and ancient. The rose, for example, can allude to Venus, the classical goddess of carnal love, or by contrast the Virgin Mary, the mother of God. In general, however, flowers almost always suggest bucolic freshness, youth, vitality and pleasure.

CHESS
Over thousands of years, humans have invented countless board games designed to entertain and challenge. Why is chess one of the few that have not only endured but flourished, generation after generation and around the world? Despite a seemingly simple format and rules, chess has challenged and mystified players across time and place, tapping into a basic human desire to understand and master the infinite.

UNPREDICTABLE FASHION
The life of an avant-garde piece of clothing can be very short, sometimes only living for a short moment on the catwalk. However, when a garment is exhibited in a museum exhibition it starts a new phase. The fashion curator Amy de la Haye calls this ‘the second life.’ It is an infinite state – despite its short life on the living body. Experimental garments with strong themes can endlessly travel from one exhibition to another.

EXHIBITION DESIGN
The theme is based on the Tapu’at, mother and child, labyrinth, which is the Hopi Indian symbol for Mother Earth and of birth and rebirth. Carl Jung stated that intuition is a right side brain activity that can be activated through walking the labyrinth. Gardens, gates, duality, earth, and wild beasts are all mother and fertility symbols. In this theme we are introduced to fashion that is inspired by flora and fauna or the raw power and free spirit of nature. Some of the objects are made of materials that have been reused or recycled and carry political implications and environmental awareness. Here nature is used to create a setting for the dresses. Anna Reynolds argues In Fine Style: The Art of Tudor and Stuart Fashion that historically, it was common for textiles to be used as a powerful backdrop in royal portraits – often it was only the royal sitter’s head and hands that were not covered by fabrics. Moreover, to be thrifty with clothes, to mend them and pass them down for others to use was not an activity exclusively for the poor. Even court clothes were reused. Very small pieces of fabric were sewn together as a patchwork and used for unseen parts of clothes, for example, in a vest that was covered by a jacket. If a queen acquired a new wardrobe, she often gave her old clothes to a senior chambermaid. As they became even more worn out, they were passed down to lower servants or sold on the second hand market.¹

¹ Anna Reynolds, In Fine Style: The Art of Tudor and Stuart Fashion, London: Royal Collection Trust, 2013, pp. 21
Keta Gutmane, Latvian
Room Story, 2012
Wooden ensemble
Courtesy of Keta Gutmane
Photo Ilze Vanaga

Maison Martin Margiela, Dutch
Artisanal Collection ss 2009
Tunic made from a kite, the patterns of which are embroidered with multicolored fringes
Courtesy of Maison Martin Margiela
Photo Jacques Habbah

Track 18

Rejina Pyo, Korean
AW 2011
Blue burnt edge silk dress with charred wood sculpture
Courtesy of Rejina Pyo
Photo Chris Moore
**Rejina Pyo, Korean**

AW 2011
Yellow burnt edge silk dress with charred wood sculpture
Courtesy of Rejina Pyo
Photo Chris Moore

**Charlie Le Mindu, French**

2013
The Tuning Queen
Commissioned headpiece with Swarovski crystals
Courtesy of Charlie Le Mindu Haute Coiffure

**Charlie Le Mindu, French**

2013
Untitled Wig
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure
Sarah Burton for Alexander McQueen, British AW 2012
Pink and purple jacquard and feather floral dress
Courtesy of Private Collection
Photo Sarah Carmody

Charlie Le Mindu, French
2013
Le Paratete
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

Tabitha Osler, Canadian
Burning Bush, show 2011, Antwerp Fashion Department
Smoked Mountain Dress, Sweetgrass shoes & Leaf Hat
Courtesy of ITS – International Talent Support Creative Archive, Trieste, Italy
Photo Sarah Carmody
Sarah Burton for Alexander McQueen, British Pre Collection, AW 2012
Floral embroidered black sheer dress
Courtesy of Private Collection
Photo Sarah Carmody

Charlie Le Mindu, French
2013
La Vachette Noir D’Intervilles
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

Sarah Burton for Alexander McQueen, British SS 2011
Black leather dress with flower application & buckle
Courtesy of Private Collection
Photo Sarah Carmody
Charlie Le Mindu, French
2013
Toxic Durian
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

Charlie Le Mindu, French
AW 2011
Berlin Syndrome headdress
Courtesy of Charlie Le Mindu Haute Coiffure
Photo Serge Martynov

Maison Martin Margiela, Dutch
Défilé Collection AW 2009
Cloud is worn with a black knitted cocoon catsuit and black leather stilettos
Courtesy of Maison Martin Margiela
Photo Serge Martynov
KOJI ARAI, Japanese
Last Supper, 2006
Cow leather bustier top, birch and wool woven skirt, leather hat, donkey tabi shoes and wooden chair
Courtesy of Koji Arai

MAISON MARTIN MARGIELA, Dutch
Artisanal Collection ss 2001
Vintage white leather gloves are sewn together to create a halter-neck top
Courtesy of Maison Martin Margiela
Photo Martina Faust

HENRIK VIBSKOV, Danish
2010
Wooden eye wear
Courtesy of Henrik Vibskov
Photo Serge Martynov
Viktor & Rolf, Dutch
AW 2004
Grey chiffon dress with green crystal mesh neck and arm detail
Courtesy of Swarovski
Photo Sarah Carmody

Charlie Le Mindu, French
2013
La Maudite
Commissioned headpiece
Courtesy of Charlie Le Mindu Haute Coiffure

Ryohei Kawanishi, Japanese
2011
Untitled
Courtesy of Ryohei Kawanishi
Photo Neil Mcinerney
Lovisa Ulrika, 1720-1782, Queen of Sweden, Princess of Preussen, by Antoine Pesne. Photo © Nationalmuseum, Stockholm
Blessed with imagination, the Thespian Queen is an actress, entertainer, dramatist or comedian. She loves to amuse others and enjoys the rituals and drama of life. She is keenly aware of the archetypal power contained in the masks of comedy and tragedy. Her great fear is to be constricted by routine and the inability to entertain herself and others. She would tend to dismiss the practical and mundane aspects of life. She could be overly emotional and at the extreme, even hysterical in her reactions to events or obstacles.

Lovisa Ulrika (1720-1782)
'The Prussian Princess Lovisa Ulrika became Queen of Sweden 1751. Lovisa Ulrika passed on the French-inspired culture that characterized the royal court in Berlin and brought in an ensemble of French actors and an Italian opera troupe. She hosted garden parties with theatrical elements in Drottningholm Palace. Lovisa Ulrika also build the Drottningholm Theatre where performances are still held today. For the time, the theatre had very advanced machinery that enabled quick decor changes in front of the audience. She did not have much sympathy for her husband Adolf Fredrik and wrote with biting humour: "He has a deaf conductor, a crippled dance champion, a limbless fencing master and a blind court painter."

Anne Marie Dahlberg
Curator at Swedish Royal Armoury
Like the rainbow, an olive branch symbolized the end of the great flood in the Hebrew Bible (Genesis 7-8), auguring peace, fruitfulness and stability.
CHESS
While chess has a reputation as a serious intellectual contest, artists across the centuries have used a lighter touch in interpreting the game. In 1624, playwright Thomas Middleton produced *A Game at Chess*, a comic satire in which the warring powers of Catholic Spain and Protestant Great Britain were symbolized as opponents in a chess game. Lewis Carroll’s *Through the Looking Glass*, the sequel to *Alice’s Adventures in Wonderland*, features Alice falling into a life-size chess game in which she meets a jealous queen, a clumsy knight, and a snoring king. In France, the bishop is still known today as *le fou* (‘the fool’), and in decorative chess sets as late as the 20th century, the piece was topped with a jester’s cap. Despite being a game of war often requiring intense thought and concentration, humour and whimsy is an integral part of chess history.

UNPREDICTABLE FASHION
‘Fashion should be fun’, is something we read in style advice pages of the weekly press. Experimental fashion designers, particularly Belgian, often employ humour in order to, as fashion theorist Francesca Granata suggests, ‘Unmask prevailing truths and orthodoxies […] existing hierarchies become relative and the imagining of a different social order is made possible.’

EXHIBITION DESIGN
Convex mirrors evoke the traditional laughing chambers of amusement parks. By obscuring and deforming others and ourselves they create reactions and make us laugh.

---

Viktor & Rolf, Dutch
Cutting Edge Couture Collection, SS 2010
The Coral Dress
Courtesy of H+F Collection, Museum Boijmans
Van Beuiningen, Rotterdam
Photo Josh Olines, Trunk Archive
ANNE DENIAU, French
From the book: *Love Looks Not With the Eyes*
Courtesy of Myriam Blundell Projects