

Lisa D | Press response Shows Performances

“...bold dress creations, blue, orange, and beige adventures in fabric, musical spectacle and a fireworks of hats, shoe performance and first-grade off-theater.” (taz, Berlin, about Plötzlich obszön: der Flieder)

“What raises Siegfrieds Lust above a fashion show and makes it an art show is the caricature of males through their clothes.” (Süddeutsche Zeitung, Munich, on Siegfrieds Lust - Tarnung und Täuschung)

“Lisa D. ... works with the tension between the feminine and masculine principle ... the amazon, as an indefinite creature, both monstrously violent and sensitively seductive - someone who loves, yet cannot help but kill.” (Zitty, Berlin, on "Ein Mantel führt eine Dame spazieren")

“Fashion? Not really. Rather theater. A play on subject matter, materials, colors.” (Zeitmagazin, Hamburg, about Ein Mantel führt eine Dame spazieren)

“... suggestive images ... attractive allusions ... absurd impertinences ...” (Salzburger Nachrichten about Ein Mantel führt eine Dame spazieren)

“...extravagant caprioles of intellectual sensuality of one piece...” (NZ, Graz, on Ein Mantel führt eine Dame spazieren)

“A strong finale for this years' musikprotokoll was secured by Lisa D.'s defilé 'Grönland eins' on an catwalk made of ice...” (Kleine Zeitung, Graz, about Grönland 1)

“... the festival's most unusual event. This presentation was not only madly de-ranked by the catwalk's slippery ice-surface, but also by the fashion music ('Modemusik 1') of Tyrolian keyboarder Wolfgang Mitterer.” (FAZ, Frankfurt, on Grönland 1)

“... most agonizing nightmare of all Claudia Schiffers ... extremely funny oscillation between self-confident staging and staged self-confidence ...” (Der Tagesspiegel, Berlin, on Grönland Zwei oder Wer sind wir heute?)

“...for one evening, the different life-styles crashed into each other, the 'advanced social relations' accompanying them popped up automatically in the packed crowd. A fashion event which demonstrated that it is possible to organize an original party without enormous expenses.” (taz, Berlin, about Knautschzone)

“Then, at night, the fashion show. The climax of a twelve-hour 'Journey through Jelinek's Mind' ... a sweeping horror show of 'prêt-a-porter' ... the models did their job horribly well ... their effect was devastating. The catwalking mortal frames, the roaring molds of human self-staging, and the mocking commentaries on designer's fads caused a totally unironic sensation ...” (Theater heute, about Ladies only, Moderevue auf ein Stück von einem Stück von Elfriede Jelinek)

“The sweeping power of the lucidly staged images is enormous, gets hammered in even deeper by Klaus Wagner's score, which makes the Orpheum shake ... Over most imaginatively draped quivering breasts, fragments of Jelinek's texts pound themselves into one's ears.” (NZ, Graz, about Ladies only, Moderevue auf ein Stück von einem Stück von Elfriede Jelinek)

“Those who know Lisa D, the Berlin dress inventor and fashion philosopher, know that they are not in for boring catwalk defilés. Two scaffolds, four storeys high and lined with transparent gaze, are raised on one side of the Marstall, between them, shaped like half a half-pipe, the runway falls down ... And while you are still wondering, what kind of virtual creatures could possibly master this *parcours*, the show has already begun with a truly spectacular appearance or, rather, descendance: Accompanied by Wolfgang Mitterer's deafening and yet delicate roar, the dancer-models are gliding down the wall in slow motion, as if they were floating in from some other dimension. ... Beautiful New World of Bees!” (Süddeutsche Zeitung, Munich, about Bienen)

“Lisa D. has succeeded in making a wonderful parody on the raver and military look or the H&M chique of the new economy branch.” (Zitty, Berlin, about Bienen)

“Lisa D. ... has preserved her radicalism even in the upper ranks of fashion's heaven. The models are wearing their harnesses on bare skin. For this very reason all of their fashionable outfits for professional people are without any fabric at their bottoms. This is the only way to fasten them to their spring hooks. Bye-bye, freedom. But all of this - most disappointingly - does not in the least hamper aesthetics. Despite the videos by film maker An Muller, which do not deny the social realities of our metropolises, and despite Wolfgang Mitterer's apocalyptic electro-sound, it is the ease and elegance with which the models walk down the runway that triumphs. 'Hey, did she make all these outfits to wear without bottoms?' one visitor exclaimed, 'Why, these outfits are really fresh!' Loveparade and Fuckparade are saluting here.” (FAZ-online, about the Berlin performance of Bienen)

“‘Bienen’ ... is a bastard, a bit of fashion, but not all of it, music, but not primarily; something else, then, a sensual, easily digested adventure, perhaps philosophy, if one keeps thinking about it.” (FF, Bolzano, about Bienen)

“...in referring to ethical values as a moral ruse to maximize profits, this ambiguous ‘fashion fair/mass’ sort of got on with Brecht's intentions in his ‘The Seven Deadly Sins of the Petty Bourgeoisie’ - also in the songs sung by Marc Weiser and Burkhard Schlothauer. Apart from the highly imaginative costumes as well as the international models and Milli Bitterli's physically excessive group of dancers who presented them, it was particularly zeitkratzer's brut sound sculptures between new music, pop and Free jazz that left a deep impression.” (OPERNWELT on “Dry Clean Show”)

“... Lisa D. is the Manu Chao of the fashion world...” (Kleine Zeitung, Graz, on Dry Clean Show)

“... for the styrian autumn festival, the Berlin-based designer and performance artist has invented a number of strange collections and labels such as ‘Disaster Surfer’ for today's streetballer, or ‘Global Concern’ for tomorrow's Hermès customer. ... Lisa D.'s creations are black crochet dresses with bare breasts and stitched-in text messages. There are capes, trains, wings, hats made from blister-packed pills, aviary-corsages, cornucopias growing from models' spines, balloons hovering over their shoulders, wonderful basket creations by Berlin-based basket weaver Fred Jacob.” (Financial Times Deutschland, about Dry Clean Show)

“A bad joke” (Der Standard, Vienna, about Dry Clean Show)

“...‘Global Concern’ is an entertaining combination of Haute Couture Fashion Show and audiovisual Performance, made from sexy bodies and und blows at bourgeois complacency, staged with great love for details and the courage to improvise.” (taz, Berlin, about the presentation of Global Concern in Trento)

“... an outright provocation ...” (taz, Berlin, on the presentation of Global Concern at Haus der Kulturen der Welt, Berlin)

“Lisa D. is more pungent ... because she also includes the reverse side of Western purchasing power - and the poverty in the developing world - in her creative process. She uses the glamour of her trade to deconstruct the cynicism of the fashion world ... Ravishingly sophisticated are her black crocheted evening gowns - yet the pattern depicts people with grotesquely swollen bellies.” (Berliner Zeitung, about the exhibition In der Sprache der Mode at Haus am Waldsee, Berlin)

“... industry-critical installations at the boundary between fashion and market ... ” (Welt Kompakt, Berlin, about the exhibition „In der Sprache der Mode“ at Haus am Waldsee, Berlin)

“... a kick in the ass of the global fashion industry ...” (Tagesspiegel, Berlin, about the exhibition In der Sprache der Mode at Haus am Waldsee, Berlin).

“... one of the most unusual theater productions of this season ... the strange case of a theater play that features not the text or the actors but the costumes ... an evening fashionable in the best sense ...” (Theater heute about BOAT PEOPLE™ - Das Label ist schön at Burgtheater, Vienna)

„...a vexing play around fashion, the intellectual pretense of clothing, and the conditions of labor in Asia and Africa ... “ (Salzburger Nachrichten on „BOAT PEOPLE™ - Das Label ist schön“ at Burgtheater, Vienna)

„... beautiful, unique and precious. A fashion designer takes aim at her own business. Mercilessly. And with exquisite artists at her side ...“ (Art Observer, Berlin, about BOAT PEOPLE™ - Das Label ist schön at Burgtheater, Vienna)

“On the one hand, ‘Entsorgt mich’ is a highly political product from the performance lab, on the other it is a girls’ evening of sorts.“ (Süddeutsche Zeitung, Munich, about Entsorgt mich! - die BOATPEOPLE Abschiedsvorstellung)

“... an entertaining puzzle of scenes with five highly attentive actors...” (Abendzeitung, Munich, about Entsorgt mich! - die BOATPEOPLE Abschiedsvorstellung)

“... the boundaries between reality and theater dissolve ... just like the individual does in mass production or a single baby jacket in the opulent wedding dress by Lisa D. ... highlights sardonically and wittily the dark corners of the fashion industry ...” (Der Standard, Vienna, about Entsorgt mich! - die BOATPEOPLE Abschiedsvorstellung)

“... this show is not intended as representation but as a reversal - an attempt to undo one’s unwitting involvement in global economic mechanisms ... the performance clothes this in a chic critical dress for which Johannes Schrettle has sewn some wonderful tragic-ironical texts ...“ (Kronenzeitung, Graz, about Entsorgt mich! - die BOATPEOPLE Abschiedsvorstellung)