

Cover: 'Helen Storey/Helen Storey Foundation Timeline, 1981-2016' designed by DED (2016).

Contents: compiled by Dr Alison Slater (Manchester School of Art, Manchester Metropolitan University), with support from Professor Helen Storey, Caroline Coates and Susan Ibreck (Helen Storey Foundation) and Derived Knowledge.

Bibliography

1981-2016

Curated by Alison Slater

Introduction

Professor Helen Storey MBE is an award winning and critically acclaimed former fashion designer and now London based social artist, designer and academic. In 1999, Helen and her business partner Caroline Coates set up the Helen Storey Foundation (HSF) to inspire new ways of thinking across art, science, design and technology, and act as custodian of Helen's work for exhibition and cultural purpose.

In 2016, HSF collaborated with Dr Alison Slater, Lecturer in Design History at Manchester School of Art, Manchester Metropolitan University. Alison is from a practice background, with a BA (Hons) Textile/Surface Design and MA Textiles. She moved into theoretical research for her PhD and now teaches contextual studies to practice-based students at Manchester School of Art while undertaking her own research.

This bibliography shares selected findings from this collaborative research project, funded by Derived Knowledge and supported by Manchester School of Art, to explore the depth and impact of Helen's work and her unique approach to design as an agent in tackling critical societal issues.

The bibliography tracks key projects and outputs since Helen's graduation in 1981 to the time of publication in September 2016. It is intended to be used as guide to finding sources of further information for those seeking to find out more about Helen's and HSF's work.

Helen and Alison will reflect further on the topics raised in this research in a Q+A on 'Adversity as Creative Fuel', hosted Manchester School of Art and Design Manchester 2016 in October 2016. This event aims to create a lively and student-focused discussion around creative practice and a film of the event will be available via the HSF website in due course.

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'A true visionary, Helen's work has questioned, challenged and inspired for over three decades.'

– Prof. Frances Corner OBE, Head of London College of Fashion and Pro Vice-Chancellor, UAL

(cited in Helen Storey...the adventure so far, 2014; see p. 37)

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Disclaimer: The links to external websites are provided for convenience and informational purposes only. All links are correct at the time of publication. Please note that the author, Professor Helen Storey and the Helen Storey Foundation are not responsible for, and do not necessarily endorse, the content of linked third-party sites. You access these sites at your own risk.

1981: Graduation from BA Fashion

Helen graduated from BA Fashion at Kingston Polytechnic (now Kingston University) in 1981 and completed her MA Fashion there in 1994.



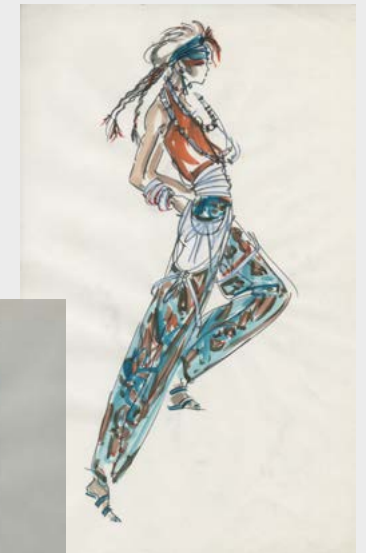
Selected HS/HSF Outputs:

Storey, H. (1996) 'Touch', in *Fighting Fashion* (London, Faber and Faber), pp. 27-34.

Image Credits: 'No Stitches Wedding Dress' (1981) for BA Fashion, Kingston Polytechnic (Illustration by Helen Storey); Helen waiting outside the Claude Montana show whilst a student at Kingston Polytechnic, c.1980 (Photo by Robert Leach).

1981 - 1983: Fashion Apprenticeship

After graduating, Helen travelled to Rome where she apprenticed with Valentino and Lancetti.



Selected HS/HSF Outputs:

Storey, H. (1996) 'Scent', in *Fighting Fashion* (London, Faber and Faber), pp. 35-51.

Image Credits: Designs for Lancetti, Rome, 1982-3 (Illustrations by Helen Storey).

1983 - 1995: Fashion

1983 - 1986: Amalgamated Talent

When Helen returned to England, she began working with for Bellville Sassoon. However, Helen's apprenticeships in Italy and working in a couture salon, emphasised to her that this was not the direction where she saw her design practice going. In 1985, while she was still working at Bellville Sassoon, Helen met Caroline Coates, founder of Amalgamated Talent, which supported new graduates advising 'about business, costings, cash flows, banks, exporting, insurance, editing, manufacturing and finance' (Storey, 2006: 66-67).

Under Amalgamated Talent, Helen produced six collections including: *Oil* (AW 1986, sponsored by BP); *Industrial Rose* (SS 1987, sponsored by YKK Zips Ltd.); *Nijinsky* (AW 1987); *Running Man* (SS 1988); and *Victoria Rose* (AW 1988).



1986 - 1995: Own Label (including Boyd and Storey, 1987-88; Coates and Storey trading as Helen Storey, 1990-95)

Following changes within Amalgamated Talent in the late 1980s, Helen and Caroline partnered with Karen Boyd to trade as Boyd and Storey. Helen decided this was the time to leave Bellville Sassoon and commit to the new venture. Whilst in the Boyd and Storey retail business partnership, Helen produced two own label collections: *Wise Warrior Woman* (SS 1990) and *Sporting Life* (AW 1990). Their first client was Paula Yates. During this period, Helen felt her own design signature beginning to emerge and she gained press attention including articles in *Vogue* and *The Sunday Times*.



Image Credits: Saffron Aldridge wearing hat from *Oil* collection, AW 1985 (Photo by Clive Warwick); Sketch from *Nijinsky* collection, AW 1987 (Illustration by Helen Storey); Image from *Wise Warrior Woman* brochure, SS 1990 (Photo by Mark Borthwick); Helen Storey wearing a top from *Wise Warrior Woman* for *Vogue*, May 1990 (Photo by Lord Snowdon).

Own Label (continued)

In 1990, Helen and Caroline set up their own company, trading as Helen Storey and Helen was voted Most Innovative Designer and Best Designer Exporter. At the peak of trade, they had three London shops and 125 stockists in 24 countries, a high media profile and celebrity clientele. In 1992, a collection for the stores, *2nd Life*, pioneered what is now termed 'up-cycling'. Catwalk collections included: *Rage* (SS 1991); *Present Times* (AW 1991); *Women in Love* (SS 1992); *Dreams and Reality* (AW 1992); *Rebecca* (AW 1994, outfits from which were worn by Michael and Janet Jackson in their 'Scream' video); and *Good Inside* (SS 1995).



In 1994, Helen celebrated ten years on the catwalk with a catalogue (see Brampton, 1994).

Edith's Sisters (AW 1995), Helen's final fashion collection sponsored by Alfa Romeo, was launched in a catwalk show in the corridor between the Science Museum and the Natural History Museum, but was never produced as a collection; following financial difficulties, the trading arm of Helen Storey closed in June 1995.



Selected HS/HSF Outputs:

Brampton, S. (1994) *Helen Storey – 10 years, Catalogue Essay*, Oct. 1994. Available online: http://showstudio.com/project/wonderland/helen_storey_10_years [09.08.16].

Storey, H. (1996) 'Beginnings' (pp. 65-79); 'Rage' (pp. 91-102); 'Edith's Sisters' (pp. 129-141) in *Fighting Fashion* (London, Faber and Faber).

Selected Additional Sources:

Anon (1987) 'In Stitches', in *Design Selection*, Apr. 1987, pp. 19-25.

Armstrong, L. (1990) 'Success Storey', in *Vogue* (UK), May 1990, pp. 188-9; 238.

Armstrong, L. (1994) 'One Girl's Storey', in *Vogue* (UK), Nov. 1994, pp. 158-161.

Baker, L. (1992) 'A Room of My Own: Helen Storey', in *The Observer*, 25 Oct. 1992, p. 69.

Bogart, A. (1990) 'Style Makers: Helen Storey, Designer for the Night', in *The New York Times*, 8 Apr. 1990.

Bull, S. (1990) 'Multi Storey', in *Fashion Weekly*, Sept. 1990, p. 6.

Chunn, L. (1992) 'Bettering by Design: Public Lives', in *The Guardian*, 20 May 1992, p. 37.

Curtis, A-M. (1990) 'Love Storey', in *Sky*, 46, Jun. 1990, pp. 92-95.

Ehrlich, D. (2002) 'Storey, Helen: British Designer', in Benbow-Pfalzgraf, T. (ed.) (2002) *Contemporary Fashion* (London: St. James Press), pp. 486-7). Also Available online: <http://www.fashionencyclopedia.com/Sp-To/Storey-Helen.html#ixzz4HUIInmupO> [09.08.16].

Flett, K. & Raphael, A. (1990) 'Rags and Riches', in *The Face*, 2/27, Dec. 1990, pp. 46-51.

Hume, M. (1989) 'Shock Tactics', in *The Sunday Times*, 17 Dec. 1989, p. E6. Available online: <http://www.marionhume.com/wp-content/uploads/2014/04/helen-Story.jpg> [09.08.16].

Melhuish, C. (1993) 'Inner Strength', in *Design Week*, Feb. 1993, pp. 18-20.

Rawlinson, R. (1992) 'Expanding Fast', in *DR: The Fashion Business*, Apr. 1992, pp. 34-36.

Rawlinson, R. (1992) 'Subversive Storey', in *DR: The Fashion Business*, Jun. 1992, p. 37.

Rowe, G. (1992) 'Helen Storey: A Childhood', in *The Times*, 14 Mar. 1992, p. 42.

Rumbold, J. (1988) 'The glam and glitz of it', in *The Guardian*, 12 Sept. 1988, p. 17.

Rumbold, J. (1990) 'Storey Lines', in *The Guardian*, 2 Apr. 1990, p. 18.

Schiro, A-M. (1993) 'Small Houses: Holding in the 80's, Or Back to the 70's', in *The New York Times*, 23 Feb. 1993, p. A19.

Spindler, A. M. (1995) 'From Young Designers, Familiar Echoes', in *The New York Times*, 14 Mar. 1995, p. B6.

The Year in Fashion: 1993 (2006, New York: Videofashion News [DVD]).

Tredre, R. (1990) 'An Autobiography in Beaded and Fringed Volumes', in *The Independent*, Oct. 1990, pp. 15-16. Available online: http://showstudio.com/project/wonderland/an_autobiography_in_beaded_and_fringed_volumes [09.08.16].

Wheeler, K. (1989) 'Five Survivors', in *DR: The Fashion Business*, Aug. 1989, pp. 49-51.

Wilson, C. (1994) 'Self-images: Helen Storey', in *The Guardian*, 6 Jan. 1994, p. A12.

Yusuf, N. (1992) 'The Future of Fashion', in *Marie Claire* (UK), Nov. 1992, pp. 123-126.

Image Credits: *Rage* Catwalk Show; Animal Head from *Present Times* Catwalk Show; Rubbish Bag Ball Skirt from *Present Times* (Photo by Platon for *10 Year Catalogue*, 1994); Front Cover of *Dreams and Reality Catalogue*; Design and fabric samples from *Women In Love* (Illustration by Helen Storey); Saturn Planet Dress from *Edith's Sisters* (Illustration by Helen Storey); *Edith's Sisters* Catwalk Show (including Red Planet Dress later catalysed for Catalytic Clothing).

1995 - 1997: Transition from Fashion

The closure of the fashion business marked a new chapter in Helen and Caroline's lives and their work together:

'In the middle of closing the business I was approached by Faber and Faber to write my autobiography, *Fighting Fashion*, and Caroline was commissioned by the Department of Trade and Industry and the British Fashion Council to write a 'bible' on setting up in the fashion business [see Coates, 1997]. For a year we each wrote, reflected on the past and stayed open to what might come our way. The autobiography was widely and enthusiastically received, and became something of a testament to business tenacity and personal endeavour.'

(Storey, 2007 [online])

Their transition from fashion took a new direction as a result of a note from Helen's sister:

'Out of the blue, in 1996, my sister Kate, then a developmental biologist at the University of Oxford, sent me a Wellcome Trust leaflet setting out a call for artists and scientists to co-create an idea which would broaden and deepen the public's awareness of scientific innovation and research. On it she stuck a yellow 'post-it note' with a circled question mark in pencil'.

(Storey, 2007 [online])

The question mark on the post-it note triggered the next stage in the journey for Helen. She and Kate proposed an exhibition that used fashion as a metaphor for science. Realised in 1997, it became the first of many art/science projects for Helen and changed the direction of hers and Caroline's work going forward.



'At last the truth. A perfect and witty account of life and British Fashion.'

– Sir Paul Smith

(cited in Storey, 1996: Front Cover)



Selected HS/HSF Outputs:

Coates, C. (1997) *Designer Fact File* (London: STI and BFC). An updated version by the British Fashion Council is available online: <http://www.designerfactfile.com> [09.08.16].

Storey, H. (1996) *Fighting Fashion* (London: Faber and Faber).

Storey, H. (1996) 'Helen's Storey', in *The Guardian Weekend*, 14 Sept. 1996, pp. T.030-35. Available online: http://showstudio.com/project/wonderland/helen_s_storey [09.08.16].

Storey, H. (2007) 'Getting to here - a journey from fashion to future'. Available online: http://helenstoreyfoundation.org/ab_get.htm [09.08.16].

Selected Additional Sources:

Anon (1997) 'Manners Maketh Money', in *The Economist*, 342/8008, Mar. 1997, p. R3. [Review of *Fighting Fashion*]

Brampton, S. (1995) 'From the catwalk to the dole queue', in *The Guardian*, 14 Jun, 1995, p. T.005.

Brampton, S. (1996) 'Why do the women who get photographed in my clothes so often feel the compulsion to spit?', in *The Observer*, 22 Sept. 1996, p. C15. [Review of *Fighting Fashion*]

Fallon, J. (1995) 'Helen Storey Firm in Chapter 11', in *WWD*, 169.113, 13 Jun. 1995, p. 16.

McRobbie, A. (1998) *British Fashion Design: Rag Trade or Image Industry?* (London/New York: Routledge).

Samuel, K. (1995) 'Fashion: Sad Storey of our Time', in *The Daily Telegraph*, 12 Jun. 1995, p. 17.

Tuck, A. (1995) 'Fashion victims: Why do British design companies keep going bust?', in *The Independent*, 1 Jul. 1995, p. 31.

Image Credits: *Fighting Fashion* Front Cover;
Double-page spread from 'Rage', *Fighting Fashion*,
pp. 92-93 (Storey, 1996).

1997 to present:

Key Projects combining fashion, science, technology and societal issues...

1997 - present: Primitive Streak

Primitive Streak was Helen's first project that used fashion as a metaphor for science. Produced in collaboration with her sister, developmental biologist Dr Kate Storey, Primitive Streak depicts the first 1000 hours of human life through garments that mark particular milestones in foetal development, from fertilisation to the recognisable human form.



'The effect of Primitive Streak on children must be the equivalent of the bible being translated into English years ago (it demystifies what should never have been mystical).'

– Teacher,
Creative Partnerships workshop, June 2004
(cited in on Project Websites)

Primitive Streak (*continued*)

Primitive Streak was funded by a Sci/Art Award from the Wellcome Trust and has toured internationally since 1997. In 2011, Helen and Kate collaborated again to explore the development and function of the lungs; this work toured the UK with a selection of garments from the original project and is depicted in the *Breathe* film directed by Adam Mufti.



Project Websites:

<http://www.helenstoreyfoundation.org/pro2.htm>

<http://www.primitive-streak.org/>

Selected HS/HSF Outputs:

Breathe (2011, film dir. A. Mufti). Available online: <http://www.primitive-streak.org/film.html> [09.08.16].

Storey, H. & Storey, K. (1997) 'A Collection is Born', in *The Times Magazine*, 27 Sept. 1997, pp. 35-45. Available online: http://showstudio.com/project/wonderland/a_collection_is_born [09.08.16].

Storey, H. (1999) 'Shanghai Surprise', in *Vogue* (UK), January 1999, pp. 36-37. Available online: http://showstudio.com/project/wonderland/shanghai_surprise [09.08.16].

Selected Additional Sources:

Alfani Miglietti, F. (2006) 'Helen Storey, interview by Olivia Corio', in *Fashion statements: interviews with fashion designers* (Milan: Skira), pp. 132-134.

Eceiza, L. (2008) 'Helen Storey' in *Atlas of Fashion Designers* (Beverly, MA: Rockport), pp. 220-229.

Redhead, D. (1998) 'How We Get Started', in *Design*, June 1998, pp. 36-41.

Riddell, M. (1997) 'Interview: Helen Storey', in *New Statesman*, 12 Sept. 1997, pp. 32-33.

Robinson, K. (2011) *Out of Our Minds: Learning to be Creative* (Oxford: Capstone) p. 214.

Sams, P. & Black, S. (2013) 'Fashion and Science Intersections: Collaborations across Disciplines', in Black, S., De La Haye, A., Entwistle, J., Rocamora, A., Root, R. A., & Thomas, H. (eds) (2013) *The Handbook of Fashion Studies* (London: Bloomsbury), pp. 494-514.

Webster, S. (2005) 'Art and science collaborations in the United Kingdom', in *Nature Reviews Immunology*, 5/12, pp. 965-969.

Image Credits: 'Closing Neural Tube Dress' (Photo by Justine); 'Anaphase Dress' (Photo by Justine); Still from *Breathe* (2011, dir. Adam Mufti); 'Dark Lung Dress' by Helen and Kate Storey, 2009 addition to Primitive Streak (Photo by National Museum Scotland Fashion Gallery, loan exhibit, 2016).

1999: Helen Storey Foundation Set Up



Helen Storey Foundation (HSF) is a London based, project-funded, not-for-profit arts organisation. Incorporated in 1999 by Helen and producer Caroline Coates, who has worked with Helen since 1983 and manages the daily running of the Foundation.

HSF was created in response to Primitive Streak, which required a brand new way of working and a 'mindshift' that has been the driving force behind all subsequent projects. In the years since Primitive Streak, numerous conversations and relationships have been at the heart of work that has crossed many boundaries. HSF seeks to inspire new ways of thinking, by instigating cross-collaborative art, science, design and technology projects. These investigate human creativity and ingenuity, and ways to apply it in a socially responsible framework.

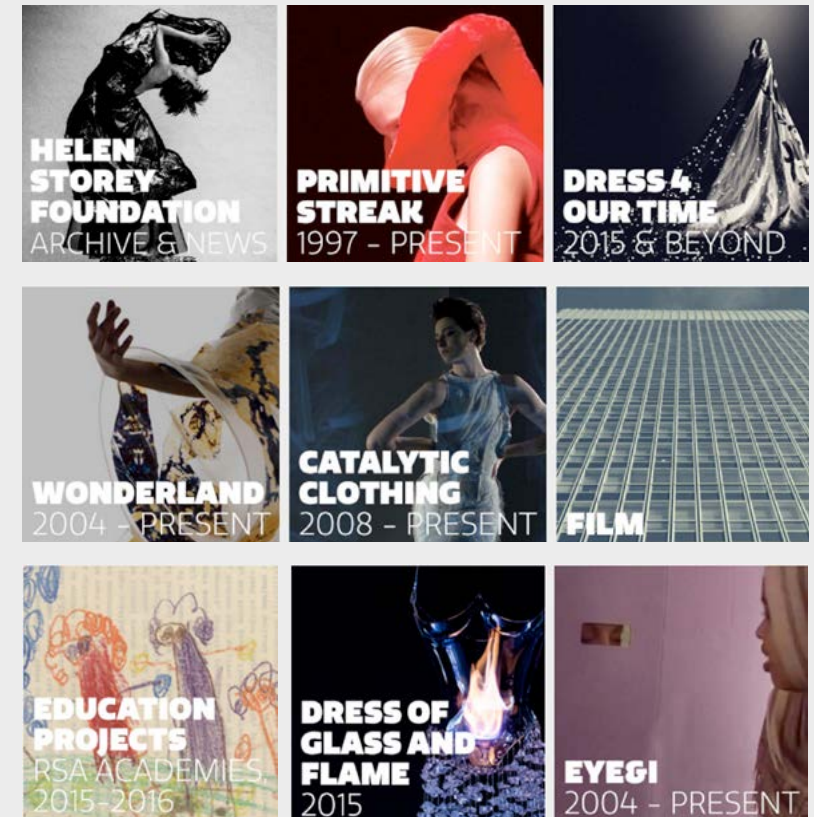
HSF, as custodian of Helen's works and archive, collaborates with diverse practitioners and partnerships facilitating exhibitions, events and workshops and new ways of learning working with schools and universities. Open and fluid, HSF welcomes different approaches and new interpretations of the work. Public access and engagement from all sectors of society is central in HSF's work.

Partners and Collaborators, 1999 – 2016:

Universities: Cambridge; Cornell, Ithica, New York, USA; Dundee; Durham; King's College, London; Kingston; Manchester; Manchester Metropolitan; Newcastle; Sheffield; University of the Arts London; York.

Sponsors and Funders: Arts and Business; Arts Councils of England and Northern Ireland; AHRC; Clore Duffield; Derived Knowledge;

ESRC; Ecover; EPSRC; Gulbenkian; Manchester, Newcastle and Sheffield Councils; Medical Research Council; Pfizer; RSA; Royal Society of Chemistry; Sainsburys; Unilever; Wellcome Trust.



HSF Website: <http://www.helenstoreyfoundation.org/>

Selected Additional Sources:

Questions and questions and question and questions..... (2014, Tony Ryan & Deepa Patel discuss Helen Storey, Caroline Coates and HSF). Available online: <https://vimeo.com/106170310> [09.08.16].

Billings, S. (2006) 'AIG refreshes Helen Storey Foundation's Web presence', in *Design Week*, 19 Jan. 2006, p. 6.

2000 - 2003: Mental

Mental was a project exploring the emotions associated with creativity, in collaboration with biologist Dr John McLachlan and designer Malcolm Garrett. The interactive exhibits were first shown in Copenhagen, Denmark and then at the Institute of Contemporary Art, London in 2001. In 2002-3, Mental toured England and inspired a number of creative educational projects.



'People are fascinated by what makes them, and others, tick. But straightforward scientific accounts of brain function are often dry and too technical to capture people's imagination. Storey's work engages the senses and emotions - luring people into becoming intrigued with scientific areas - in this case neurology - which they might otherwise have thought too difficult or irrelevant to bother with.'

– Rita Carter, Medical Journalist
(cited in 'Background' on Project Website)



Project Website: <http://www.helenstoreyfoundation.org/pro3.htm>

Selected HS/HSF Outputs:

McLachlan, J. C. & Storey, H. (2003) 'Hot male: Can sex in humans be modified by temperature?', in *Journal of Theoretical Biology*, 222/1, pp. 71-72.

Selected Additional Sources:

Booth, H. (2001) 'AMX goes Mental with Helen Storey exhibition', in *Design Week*, 28 Jun. 2001, p. 7.

Cumming, L. (2001) 'Her mind's made up: Former fashion darling Helen Storey wants us to travel in her head. But try finding a way through her interactive installations...', in *The Observer*, 15 July 2001, p. 95.

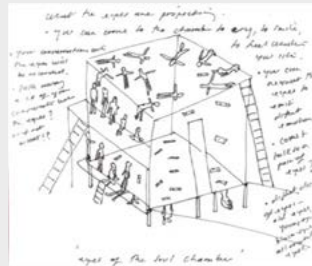
McLachlan, J. C. (1999) 'The use of models and metaphors in developmental biology', in *Endeavour*, 23/2, pp. 51-55.

McLachlan, J. C. (2003) 'Using models to enhance the intellectual content of learning in developmental biology', in *International Journal of Developmental Biology*, Vol. 47, pp. 225-229.

Image Credits: 'Death dress - Last Ride' at Øksnehallen, Copenhagen (Photo by Mads Armgaard); 'Amygdala' at Øksnehallen, Copenhagen (Photo by collaborator and book designer Rachel Hazell); 'First, Last, Everything' being installed (Photo by Mads Armgaard); 'What is the colour of Love? (AMX interactive design).

2004 - present: Eye & I

Eye & I is a performance-led project, established in collaboration with neuroscientist Professor Jim Coan and clinical psychologist Joanna Marie Chango, to explore what it feels like to communicate solely using eye contact. Trained actors are employed to express emotions and engage with audiences in a way that is devoid of language and external prompts to raise questions about how we communicate with each other and the relationship between facial expressions and emotion. It was piloted in 2005 with several schools in South London and was developed for larger audiences in 2013 when it was installed in Manchester's Arndale shopping centre.



Project Website: <http://helenstoreyfoundation.org/pro5.htm>

Selected HS/HSF Outputs:

Eye & I (2005) Film directed by P. Grylls. Available online: <https://vimeo.com/37849842> [09.08.16].

Coan, J. & Storey, H. (2005) 'Windows of the Soul', in *New Scientist*, 24 Dec. 2005, p. 68.

Pook, S. (2005) 'Pupils see future staring them in the face', in *The Daily Telegraph*, 16 May 2005. Available online: <http://www.telegraph.co.uk/news/uknews/1490078/Pupils-see-future-staring-them-in-the-face.html> [16.08.16].

Image Credits: 'Angry face' still from *Eye & I* (2005, dir. Pinny Grylls, Invisible Films); Sketch for 'Eyes of the Soul Chamber' (Illustration by Helen Storey); Still from *Eye & I* (2005, dir. Pinny Grylls, Invisible Films); *Eye & I* at Manchester Arndale, 2013 (Photos by Chris Foster); Installation at Manchester Arndale, 2013 (Photo by Francis Paola Garnica).

2007 - present: Wonderland

Wonderland began in 2005 in collaboration with Professor Tony Ryan OBE who works in PVC Science at the University of Sheffield. A number of products have been developed including dissolving bottles that produce a gel for seed growth when placed in hot water and disappearing dresses, made from a textile designed by Trish Belford at Interface, University of Ulster. These dresses are hung from scaffolding and lowered into water where the material dissolves into creative patterns. Wonderland questions the sustainability of fashion and packaging and has been installed in Sheffield, Belfast, the Sainsbury's head office and London College of Fashion. It is also featured on SHOWstudio.com with a fashion film directed by Nick Knight.



‘[Wonderland] interested me immediately, as its message is entirely consistent with what I believe: fashion has to engage with ethical, ecological and political issues.’

– Nick Knight
(cited in Storey, 2008: 160)

Wonderland (*continued*)



Project Websites:

<http://www.helenstoreyfoundation.org/pro7.htm>

<http://www.wonderland-sheffield.co.uk/>

<http://showstudio.com/project/wonderland>

Selected HS/HSF Outputs:

Storey, H. (2008) 'My Chemical Romance', in *Vogue* (UK), Dec. 2008, pp. 159-160.

Wonderland – Time Lapse Film (2008, film by Helen Storey). Available online: http://showstudio.com/project/wonderland/time_lapse_film [09.08.16].

Wonderland - Fashion Film (2008, film by Nick Knight). Available online: http://showstudio.com/project/wonderland/fashion_film [09/08/16].

Selected Additional Sources:

Baker, J. (2008) 'Fashion: Fleeting fabrics', in *Nature*, 451/7179, p. 631.

Birringer, J. & Danjoux, M. (2009) 'Wearable performance', *Digital Creativity*, 20/1-2, pp. 95-113, p. 96.

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Gwilt, A. & Rissanen, T. (2011) *Shaping Sustainable Fashion: Changing the way we make and use clothes* (London: Earthscan), p. 161 and p. 179.

Hallet, C. & Johnston, A. (2014) 'The future of fabrics', in *Fabric for Fashion: the complete guide: natural and man-made fibres* (London: Lawrence King), pp. 10-11.

Hemmings, J. (2008) 'Grown Fashion: Animal, Vegetable or Plastic?', in *Textile: The Journal of Cloth and Culture*, 6/3, pp. 263-273.

Quinn, B. (2011) *Design Futures* (London: Merrell), pp. 76-7, 106-7, 118-119.

Siegle, L. (2012) 'Ethical Living: Can art be environmentally friendly?', in *The Guardian*, 15 April 2012. Available online: <http://www.theguardian.com/environment/2012/apr/15/lucy-siegle-ethical-art-paint> [31.05.16].

Image Credits: Wonderland at London College of Fashion (Photo by Alex McGuire); Early experiment of textile dissolve (Photo by Barry Evan); Wonderland sketch (Illustration by Helen Storey); Research boards of early designs at University of Belfast (by Helen Storey); Opera Coat (Photo by Nick Knight; modelled by Alice Dellal at Select); Wonderland dissolving dress detail (Photo by Alex McGuire).

2010 - present: Catalytic Clothing

Catalytic Clothing is the second project in collaboration with Professor Tony Ryan OBE at the University of Sheffield. It is 'a public experiment between Fashion and Science' that explores how clothing and textiles can be used 'to purify the air we all breathe' (Storey and Ryan, 2010, cited on Project Website). The garments are treated to become catalytic surfaces and make toxic gases and pollutants in the air less dangerous.

The three key installations that form the Catalytic Clothing project are: 'Herself', a couture dress created in 2010 in collaboration with Trish Belford at the University of Ulster; 'Field of Jeans', using rows of denim jeans to show how universal everyday clothing can be used to purify air; and 'The Red Planet Dresses', originally designed by Helen in 1995 and donated from her personal archive, which show how second hand clothing can also be catalysed.



'[Helen] has an intuition that is far more analytical than most scientists' logic. She certainly took me to places I couldn't have imagined visiting on my own.'

– Prof. Tony Ryan OBE, Pro Vice-Chancellor,
Pure Science, The University of Sheffield

(cited in *Helen Storey...the adventure so far*, 2014; see p. 37)



'An innovative biomedical and environmental project ... the possibility that innovative pollution degrading materials can be incorporated into the fabric of our cities and even our clothes to help provide a solution to urban air pollution is simply fantastic.'

– Professor Frank Kelly,
Environmental Health,
King's College London

(cited in 'Press' on Project Website)

Catalytic Clothing (*continued*)



Project Website:

<http://www.catalytic-clothing.org/>

Selected HS/HSF Outputs:

Catalytic Clothing (2011, film dir. A. Mufti). Available online: <https://vimeo.com/24816897> [09.08.16].

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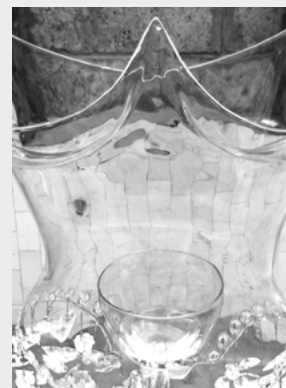
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Image Credits: 'Herself' (Illustration by Helen Storey; 'Herself' in Sheffield (Photo by Jon Daughtry); Erin O'Connor wearing 'Herself' in *Catalytic Clothing* (2011, dir. Adam Mufti); 'Planet Velvet Dress' revised from 1995 design (Illustration by Helen Storey); Field of Jeans in Edinburgh, 2012 (Photo by Rachel Hazell).

2013 - present: Dress of Glass and Flame



Dress of Glass and Flame emerged out of a request from the Royal Society of Chemistry, initially for the London 2012 Olympics, it was produced by Berengo Studio, Venice and was originally shown at the Venice Biennale in 2013. Dress of Glass and Flame stands slightly at odds with Helen's other projects, which have taken significant time to develop and focus on issues affecting humanity. Helen explains that this project came from the realisation 'that if I carried on doing purely activist work, I would disappear ... I needed to keep my name present and make something' (cited in correspondence with author). There are, however, clear connections with her other works that use art and fashion as a metaphor to address complicated subjects, as was recognised by the Royal Society of Chemistry who funded the project.



'The beauty and uniqueness of [this piece] will reach new levels of the public's understanding of chemistry ... we hope it will stimulate the curiosity of young people to learn more about science and its fundamental importance to the future of our world.'

– Prof. Lesley Yellowlees
RSC President
(cited in RSC, 2013 [online])

Project Website:

<http://www.dressofglassandflame.org/>

Selected HS/HSF Outputs:

Glasstress: White Light, White Heat (2013, film by H. Storey and S. Cancellara for 55th Venice Biennale). Available online: <https://vimeo.com/73864707> [09.08.16].

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Image Credits: Original Sketch for Dress of Glass and Flame (Illustration by Helen Storey); Dress of Glass and Flame (Photo by Francesco Allegretto, courtesy of Berengo Studio); Edinburgh International Science Festival 2014 (Photo by Helen Storey).

2014 - present: Dress For Our Time



Dress For Our Time began its life as an unusable refugee tent donated by the United Nations High Commissioner for Refugees. Developed in partnership with Holition, its second life as an art installation highlights the need to nurture and protect all people using data around climate change and its human impact. First installed at St Pancras International (Nov. 2015), it has since appeared at: TEDx Place Des Nations Transforming Lives at the United Nations, Geneva (Feb. 2016); the Pyramid Stage, Glastonbury, worn by Malian singer-songwriter Rokia Traoré (2016); and the Science Museum, London (Aug. - Sept. 2016).

'It's rare that there's a piece of fashion which is designed not to influence what you buy but to shift the way you think. It's even rarer to find a piece created to promote the discussion of climate science.'

– Lucy Siegle
(2016 [online])



Project Website: <http://www.dress4ourtime.org/>

Selected HS/HSF Outputs:

A Dress For Our Time (2015, film by H. Storey and E. Alwan). Available online: <https://vimeo.com/122309266> [09.08.16].

Dress For Our Time at The Science Museum (2016, film by D. Betteridge). Available online: www.dress4ourtime.org [09.08.16].

Dress For Our Time at The Science Museum (2016, film by G. Zukauskaitė at Holition). Available online: <https://vimeo.com/183456859> [24.09.16].

Selected Additional Sources:

Siegle, L. (2016) 'Well Dressed: Dress 4 Our Time', in *The Guardian*, 3 Jan. 2016. Available online: <http://www.theguardian.com/environment/2016/jan/03/the-eco-guide-to-packaging> [31.05.16].

Image Credits: Dress For Our Time (Photo by David Betteridge); The tent in its original form (Photo by Erin Thompson); Invigilator's Badge; At St Pancras, November 2015 (Photo by David Betteridge); For The Science Museum (Image by of Holition).

2015-16: Archival Work

Recently, HSF has begun work on its archive. In 2015, they collaborated with Dr Rob Knifton at Kingston University for 'Life on the Outskirts', a project that began the process of digitising Helen and HSF's outputs, funded by Creativeworks London. This year, HSF collaborated with Dr Alison Slater at Manchester School of Art, Manchester Metropolitan University, to undertake an audit of Helen and HSF's work and collate files into the beginnings of a digital archive, supported by Derived Knowledge. There are plans to develop future collaborations to further enhance HSF's archive and its accessibility in the longer term.



Selected HS/HSF Outputs:

For a career timeline see:

http://www.helenstoreyfoundation.org/HSF_Timeline.html

Selected Additional Sources:

Knifton, R. (2015) 'Life on the Outskirts: Making Sense and use of a Creative Life, in *Art Libraries Journal*, 40/3, pp. 5-10.

Knifton, R. (2015) 'Archive KSA: Creating a digital archive for Kingston School of Art', in *Convergence: The International Journal of Research into New Media Technologies*, Vol. 21, No. 1, pp. 27-45.

Helen Storey...the adventure so far (2014) [FILM] Centre for Sustainable Fashion, London College of Fashion, UAL for RDI Award, Nov. 2014. Online: <https://vimeo.com/113152693> [14.06.16].

Image Credits: 'Wedding Dress', from BA Fashion, 1981; 'Crin Dress' from *Rage*, 1991; 'Faux Fox Fur Dress with gold sequins', from *Edith's Sisters*, 1995; '1000 Sperm Coat', from *Primitive Streak*, 1997; 'Herself' from *Catalytic Clothing*, 2010 (Photos by Ezzidin Alwan for HSF/Kingston University).

Selected Exhibitions, 1997-2016:

1997-present, *Primitive Streak*, Phase 1: First exhibited at ICA, London (1997) then: Quartier 206, Berlin (1998); Hayward Gallery; Mystic Art Association, Connecticut, USA; World Finance Centre, New York, USA (1999); Oksnehallen, Copenhagen, Denmark; Museum of Zoology, Cambridge; San Francisco Exploratorium, USA; Midland Arts Centre, Birmingham; Expo 2000, Hanover, Germany (2000); London College of Fashion; Wolverhampton Art Centre; King's College, London (2001); Guy's Hospital, London; Bonnington Gallery, Nottingham; York University; Howard Gardens Gallery, Cardiff; Dundee Contemporary Arts Gallery; Middlesbrough Art Gallery; Eden Project, Cornwall (2002); Somerset House, London; Castle Fraser, Inverurie, Aberdeenshire; The Arches, Argyle St., Glasgow (2003); UWE, Bristol (2004); Textile and Costume Museum, Barcelona, Spain (2005); Churchfield School, London (2005-6); University of Derby (2006-7); University of Ulster with Creative Youth Partnerships NI (2008); Great North Museum: Hancock, Newcastle (2009).

Phase 2: Two new 'Lung Dresses' and original pieces at: Showstudio Gallery, London (2010); The Winter Garden, Sheffield; Chelsea and Westminster Hospital, London; Centre for Life, Newcastle; Newcastle City Library; Tropen Museum, Amsterdam, Netherlands; Debenhams and Royal Exchange Theatre, Manchester; Wellcome Trust, London (2011); Wellcome Reading Room, Wellcome Trust, London (2014); Bright Young Things, The Whitworth and Selfridges, Manchester (2015); National Museum of Scotland (2016). **2001-8, *MENTAL*:** Oksnehallen, Copenhagen, Denmark; ICA, London (2001); Kensington and Chelsea Library, London (2002); Wolverhampton Art Gallery; Oxo Tower, London for Unilever; Glasgow Science Centre (2003); Heriot Watt University (2005-8).

2005, *Eye & I*, Phase 1: Charles Edward Brooke School and seven others, London (2005); Thomas Tallis School, London (2005). **Phase 2:** Arndale Centre and Museum of Science and Industry, Manchester for Manchester Science Festival (2013).

2006, 2008-present, *Wonderland*, experimental works: Unravel: Siggraph 2006, Boston, USA (2006). ***Wonderland*, textile installations:** London College of Fashion; Sheffield city-wide event and University of Sheffield; Design Hero, 100% Materials, 100% Design, Olympia, London; Beyond Green Symposium, Amsterdam, Netherlands; Elia 10th Conference, Gothenburg, Sweden; Ormeau Baths Gallery, Belfast; Sainsbury's HQ, London (2008); The Brit Insurance Designs of the Year, Design Museum, London; Fashioning Now, Sydney, Australia (2009); Royal Academy, Aware: Fashion, Art, Identity (2010-11); Futurotextiles3: Łódź, Poland; Barcelona and Córdoba, Spain; Prato, Italy; Renaix, Belgium; Amsterdam, Netherlands (2011-12); Utopian Fashion, Lilljevachs, Stockholm, Sweden (2015-16).

2010-present, *Catalytic Clothing* outputs include: 'Herself' (2010), first shown in Howard Street, Sheffield and 'Field of Jeans' (2011), first shown at Newcastle University for Newcastle ScienceFest. Other venues include: Howard Street, University of Sheffield (2010); The Winter Garden, Sheffield; Newcastle ScienceFest, Newcastle University; Ulster Arts and Design Festival, Belfast; Singapore Science Festival; Chelsea College of Art & Design, London; London Science Festival, Euston Square, London; 100% Design, London; Screening at Solas Nua Fashion Salon, Washington DC, USA; House of the Artists, Moscow; ITMA, Barcelona, Spain; EcoArtFashion Week™, Miami (2011); Meadowhall Shopping Centre, Sheffield; Ecover Concept Store, Dubai; Manchester Science Festival; Danish Design Centre, Denmark; Trinity College, Dublin; Newcastle and Durham Science Week; Edinburgh International Science Festival; Ohio State University, USA; World Environment Day Festival, Sunshine Coast, Queensland, Australia; Colston Hall, Bristol; The Museum of Modern Art, New York, USA; Manchester Science Festival (2012); FUTUROTETILES 3 - CETI (The European Center for Innovative Textiles), Tourcoing and Cite Des Sciences, Paris (2012-13); A Pure Revolution, Nanjing, China (2014); Wearable l'exposition, Gaite Lyrique, Paris (2016).

2013-present, *Teaching and Learning: Catalytic Clothing*: 'Field of Jeans', Thomas Tallis School (2013); RSA Acadmies, West Midlands (2015-6). ***MENTAL*:** Thomas Tallis and Ackland Burghley schools, London. (2016)

2013-16, *Fashion archive pieces* in: Club to Catwalk: London Fashion in the 1980's, V&A, London. ***Selected works* in:** Frocks and Sex, Manchester Art Gallery, supported by the Wellcome Trust's Sexology Season; Histories in the Making: Helen Storey and Elaine Wilson, Dorwich House Museum, in collaboration with Kingston University (2015); Feeling My Way, Designer in Residence Exhibition, Fiber Science & Apparel Design, Cornell University, Ithaca, New York, USA (2016).

2013-14, *Dress of Glass and Flame*: 55th International Venice Biennale, Palazzo Franchetti, Venice (2013); The Wallace Collection, London and Fashion Space Gallery, UAL (2013-4); Edinburgh International Science Festival, Summerhall; Sheffield Festival of the Mind, Sheffield Winter Gardens; Manchester Science Festival, Manchester Art Gallery; Transfer, Trinity Quarter Leeds; Museum Boijmans van Beuningen, Rotterdam (2014).

2015-present, *Dress 4 Our Time*: first installed at St Pancras International station (2015), followed by: United Nations, Geneva for TEDx Transforming Lives with UNHCR; Pyramid Stage, Glastonbury with Rokia Traoré and UNHCR UK; Za'atari Refugee Camp, UNHCR Jordan; The Science Museum, London (2016).

Looking to the future...



This document covers Helen's and HSF's work up to September 2016. To keep up to date with future work:

Helen's CV can be downloaded from:
<http://www.helenstoreyfoundation.org/>

Helen's UAL research website is: <http://www.arts.ac.uk/research/ual-staff-researchers/a-z/professor-helen-storey/>

Linkedin: <https://uk.linkedin.com/in/helen-storey-40140416>

Twitter: @ProfHelenStorey

Tumblr: <http://helenstoreyfoundation.tumblr.com/>

Vimeo: <https://vimeo.com/tag:helen+storey+foundation>



'You are more powerful than you know, just by being human, as much as by being a designer or an artist.'

Finding the cry you feel compelled to devote yourself to frees you from other worries and distractions, but to find it (and yourself) you need to step into the space of risk.

Your better self, your best work meets you there, beyond your comfort zone, or how you know of yourself now – and using life discomfort, or trauma even, can be transformed to something of use, if you let it – that's what creativity can do, turn adversity into an unexpected form of energy and inspiration – the ability to bear and transform, lies at the heart of all human ingenuity.'

– Prof. Helen Storey MBE

(September 2016, correspondence with author)

Image Credits: *Present Times* Catalogue Cover (AW 1991); Still from *Dress For Our Time at the Science Museum* (2016, film by G. Zukauskaitė at Holition; see p. 35); Helen seated with Louise, Model Ambassador for Dress For Our Time, UN Headquarters, Geneva, Feb, 2016 (Photo by David Betteridge).