

All You CanNOT Eat

Fake Food on Fabric

12.04.2024 – 13.10.2024

Textilmuseum St.Gallen

THE MENUS ARE PRESENTED ON
Console Gocce | Carlo Rampazzi | 2021 | Metal, wood, high-gloss varnish

METTRE LES PIEDS SOUS LA TABLE

Dear guests,

we wish you a warm welcome to ALL YOU CANNOT EAT.

We shall serve your senses – apart from your sense of taste. Or perhaps this one in particular: good taste, bad taste, and all gradations in between, too. A wide range of ideas and preferences find themselves in our dining room. The CHEF DE SALLE has invited thirteen CHEFS DE CUISINE each to set a white dinner table. They come from far and wide. One who came late doesn't invite visitors to the table, rather offers something quick to eat. Another one supplies the museum shop with food for sale.

In the cooling store in front of the dining room, the delicacies are stored under ideal conditions. These served the thirteen creators as ingredients for their creations. The prose miniatures in this menu will guide you to the tables.

The richly varied dishes on offer are connected by the TRIANGLE CULINAIRE of the cultural anthropologist Claude Lévi-Strauss, who distinguishes LE CRU (the raw) from LE CUIT (the boiled) and LE POURRI (the rotten). By turning nature into culture, by transforming the raw into the boiled, many kinds of cultural practices have arisen in how we prepare food: boiling, grilling or stewing are just a few of them. By contrast, we attempt to make what is rotten permanent by fermenting, curing, freezing or removing moisture from it.

In a similar way, we curb the disappearance of things by depicting them: we reproduce what is edible in a way true to life so that it remains preserved for ever, never decays. Our utopian desire for eternal excess is fulfilled in its representation. Whether it is faience in the form of a richly decorated fruit bowl, a tablecloth with an olive print or the ALL YOU CANNOT EAT exhibition.

Folded Table Showpieces

1

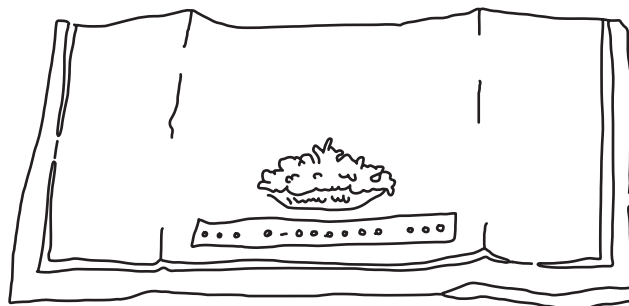
AUTHORSHIP _____ Joan Sallas
YEAR _____ 2024
TABLE _____ 190 × 390 × 80 cm
MATERIAL _____ Saxon linen, starched, sewing thread, inner frames,
_____ folded in long-, round-, end- and scale-pleats

Sea crab (1629) / Cabbage, pike & pike (1652) / Turkey, fish (1677) / Rabbit, goose (1680) / Pretzel, asparagus, lobster, artichoke, piglet (1714-1727) / Pineapple (1907)

Serviettes. Also called napkins. White flags of bourgeois distinction.

We only had serviettes for the children's birthday, cheap paper things with bright prints on them. Later, and only late on, after I had climbed up into so-called higher social circles, did I encounter cloth napkins. Stiff white cotton fabrics that I never really knew what to do with. 'When they eat, a person's true character reveals itself.' That was true for me, unfortunately.

A working-class child among academics. I never knew what I should do with the heavy cloths. So I looked around shamefacedly at what the others were doing. When they took the things out of the ring. How they lay the serviettes across their legs, just like pensioners with a warm rug. May one – or must one – dab one's mouth with it? No idea. Even today. Serviettes are cultural capital turned into material.



DESCRIPTION
Napkin bag

INVENTORY NUMBER
51860
ORIGIN
France (?)

DATE
Around 1850
DIMENSION
12 × 27 cm

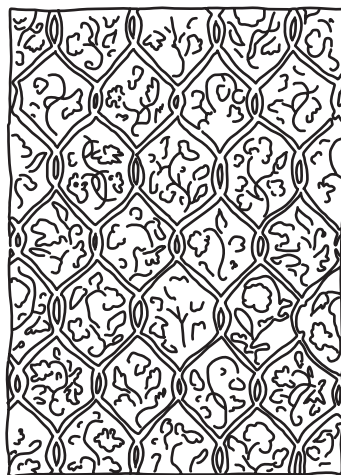
MATERIAL
Linen fabric,
cotton yarn
TECHNIQUE
Hand embroidered

AUTHORSHIP _____ Alfred Leuzinger (1899–1977)/open art museum St.Gallen
YEAR _____ undated/2023
TABLE _____ 74 × 100 × 220 cm
MATERIAL _____ Digital print on cotton segovia Eco

MAN WITH BEETLES (SELFPORTRAIT): undated | Mixed techniques on paper | 24.5 × 34.5 cm | open art museum, Collection Mina and Josef John / TYPOGRAPHIC IMAGE (FRUITS): undated | Mixed techniques on paper | 28.8 × 60.5 cm | open art museum, Collection Mina and Josef John / BUSINESS WINDOWS WITH CURTAIN: undated | Mixed techniques on letter paper | 20.9 × 29.6 cm | open art museum, donation Mina und Josef John



*Collecting: words, patterns, things. To bring order into chaos.
Repetition offers consolation. Catalogues are ownership.
Lending structure to life. Every day the same, locked away in the
institution. Locked away in oneself. An outsider, life-long. No:
an insider, locked away in this terrible, eternal silence. A barrier,
invisible, between oneself and the world around one. As if
looking in on a life from outside, a life denied to one, always has
been, always will be. A window into a life that one could
have had for oneself. Animals are creaturely comrades. Fellow-
sufferers. The lower they are, the more they resemble one.
The solidarity of the despised. Self-portrait with flying beetle.
Gregor Samsa, Alfred Leuzinger. Gregor Leuzinger.*



DESCRIPTION
Embroidery (fragment)

INVENTORY NUMBER
33667
ORIGIN
England

DATE
2nd half of the
16th century
DIMENSION
43 × 30 cm

MATERIAL
Linen fabric, silk yarn
TECHNIQUE
Hand embroidered

Daily bread and

3 its Remains

AUTHORSHIP _____ Terézia Krnáčová/Estelle Gassmann
YEAR _____ 2014/2024
TABLE _____ 77 × 106.5 × 249.5 cm
MATERIAL _____ Bread, cotton thread, 22.5 cm plates made of English bone china from
_____ Stoke-on-Trent, decal picture from original photograph/ceramic digital print



An indispensable companion to every dignified meal: bread. Served in proper style in top-quality bread baskets, the containers also function as elegant table decoration. But how to handle bread with style? Bread is known as the only food one may touch with one's fingers without being seen as a culinary barbarian. Dunking bread into one's soup may be tempting, but is very much infra dig. So what's the proper way to handle the bread plate? Under no circumstances may this be moved. Just take one piece of bread out of the basket and place it on your bread plate. But watch out: butter or some other spread may never be spread directly onto the bread. Rather, the butter must be spread around the edge of the plate. Now break off a bite-sized piece of bread, only now spread something on it and eat it without appearing greedy. Enjoy your meal!



DESCRIPTION
Printed cotton fabric

INVENTORY NUMBER
49316
ORIGIN
Bartholome Jenny &
Cie, Ennenda,
Glarus, Switzerland

DATE
1870–1900
DIMENSION
74 × 72 cm

MATERIAL
Cotton fabric
TECHNIQUE
Hand printed

AUTHORSHIP _____ Pusha Petrov
YEAR _____ 2024
TABLE _____ ø 220 x 74 cm
MATERIAL — Silk yarn from Bursa, cotton canvas, wire, edible paper, sugar paste, polyester

Description of image. A landscape that is a mix of paradisaical garden and provincial England, the sky Prussian blue, a huge cloud floating in it, with a clamp of obscure design attached outside of the picture oval, on the horizon we see a red-bricked house and a tree, looking closer we make out two birds, then a fruit tree to the left of the landscape, whose fruit could be over-sized apricots, apparently edible, or suitable for poisoning guests, also two animals, a squirrel and a worm, perhaps a snake that may be plotting evil, it might want to whisper something to the couple in the middle, in any case there's no doubt that the sun, or whatever is casting light on this area, is at its zenith, maybe the sun is always and for ever stuck there, the couple's frozen gaze the expression of this never-ending horror.



DESCRIPTION
Stumppwork embroidery
(image)

INVENTORY NUMBER
32201
ORIGIN
Amy Stonard
(embroiderer),
Stoke Newington,
England

DATE
1649
DIMENSION
28 x 28 cm

MATERIAL
Silk fabric, silk yarn,
metallic yarn, glass
beads
TECHNIQUE
Stumppwork,
knitted fabric

Buffet Macabre

5

AUTHORSHIP _____ Madame Tricot
YEAR _____ 2015 – 2024
TABLE _____ 300 × 120 × 80 cm
MATERIAL _____ Wool and various blended yarns, various vintage objects

Starters: Turtle soup and finger food, Hunter's pie and Wolf's pie with silver eyes pickles, Bodybuilder's calf and ham of a chimney sweeper. Main courses: Noodles with ovaries and uterus, Agatha's breast and Dracula's eyes, Male Pride (brains and testicles), The Burglar from Bagdad and stuffed tomatoes, The Story of an Apple (Snow White's head and heart), Walter Tell on a plate. Desserts: Tongues from the Tower of Babylon, Forced marriage (pig and pigeon), Easter cake.



'Fresh on the table' – in the BUFFET MACABRE run by Madame Tricot, that's no empty promise. THE LAST SUPPER is for sure an exciting addition to the lively restaurant scene in St.Gallen. The chef's prepared Helvetic-French cuisine, freshly slaughtered, is as delicious as it gets. True, since Armin Meiwes this enjoyment of meat has sunk in reputation, yet the BUFFET MACABRE serves only choice pieces. Top-class quality and an appetising presentation do their part in convincing even the toughest sceptics. My boiled belly meat was an exquisite revelation, my companion, less surprisingly, relished the virgin's tastefully served little nipples. Sour innards and liver dumpling soup are likewise delectable. For dessert, the caramelised uterus with strawberries is recommended, an obvious yet exquisite combination.



DESCRIPTION
Motif (appliqué):
parament embroidery

INVENTORY NUMBER
59439
ORIGIN
Fraefel & Co.,
St.Gallen, Switzerland

DATE
1950 – 1975
DIMENSION
14.5 × 13 cm

MATERIAL
Cotton fabric, cotton
yarn, flattened gold
wire
TECHNIQUE
Machine embroidered

It's Finger Lickin' Good

6

AUTHORSHIP _____ Beni Bischof
YEAR _____ 2024
TABLE _____ ø 220 x 90 cm
MATERIAL _____ Video, sound, light, various materials

God is good. That's what they say. Tobias. Which of the two? The blind man who buries the Israelites despite the Assyrian's ban – or the escort of the Archangel who retrieves the fortune from Gabael? Father, son and evil spirit: a demon. He has already claimed the lives of seven fiancés of Sarah. Tobias' sacrifice of the fish heart and liver drives Asmodeus away. Archangel Gabriel, Tobias' loyal helper, binds him. Now, finally, the wedding can be celebrated, in Ecbatana. So they sit around the table: the bridal couple, the cherubim, the father healed of his blindness, and the joyous parents of the bride. A zealous servant brings the food. God is good. That's what they say. At least superficially. But who knows what the table looks like underneath?



DESCRIPTION
Wool embroidery
(fragment): "Legend of
Tobias (wedding feast)"

INVENTORY NUMBER
32207
ORIGIN
Lake Constance region,
Switzerland

DATE
Around 1600
DIMENSION
24.5 x 58 cm

MATERIAL
Wool fabric, wool
and linen yarn
TECHNIQUE
Hand embroidered

Finger Food

7

AUTHORSHIP _____ taktik:haptik Lisa Blaser, Zora Weidkuhn, Nathan Werlen
YEAR _____ 2023
TABLE _____ ø140 × 80 cm
MATERIAL _____ Textile, plastic, metal, wood

They say that the eyes eat, too. Rightly so. Eating means sensuality, an interplay of so much more than mere ingestion of food. Yet this table is empty. Only a white tablecloth rests on it, there is nothing to see here. Nothing to feel. It's practising being blind, but different from trendily dining in the dark. Here, our sense of touch is required: our hands move into the darkness below the table, where replicas of food made of textile and other materials wait to be touched, experienced, comprehended. Fake food. No, it's not a TROMPE-L'ŒIL that awaits us here, rather an erratic, unpredictable TROMPE-DOIGT. We eat with our fingers, as we once did.



DESCRIPTION
Buratto embroidery
(section)
SCHENKUNG
Schweizerische Textil-
fachschiule, 1993
SAMMLUNG
Seidenwebschule Zürich

INVENTORY NUMBER
44677
ORIGIN
Italien

DATE
2nd half of the
16th century
DIMENSION
23.5 × 42 cm

MATERIAL
Leno weave, linen yarn
TECHNIQUE
Hand embroidered

Harvest Of The Imagination 8

AUTHORSHIP _____ Sarena Huizinga
YEAR _____ 2024
TABLE _____ 250 × 130 × 64 cm
MATERIAL _____ Wood, metal, wool

Yesterday I dreamed of wine grapes. Luscious umbels, colourful and soft. A beautiful woman, as if not of this world, pushed them past me. I was just walking down Bergmannstrasse when she came towards me with her cart, which resembled a mechanical animal of indeterminate nature. Dozens of over-ripe fruits. 'Bootiful grapes, bootiful grapes,' she praised her umbels in a language I did not know. So true. The fruits were dark blue, bright green and pink, some dusky pink and yellow. They smelled splendid, some even looked obscene. I could not resist squashing the grapes until their dark juice ran out. The seller – a strange bird sitting on her shoulder – was very proud of her wares. By chance, I had a wine vat with me, and I tore all the fruit off, greedily, so I could carry it away in my container. They should only be mine, I thought. Only mine.



DESCRIPTION
Printed linen fabric
SCHENKUNG
Schweizerische
Textilfachschule, 1993
SAMMLUNG
Seidenwebschule Zürich

INVENTORY NUMBER
44803
ORIGIN
Switzerland or
Germany (?)

DATE
18th century
DIMENSION
25 × 66 cm

MATERIAL
Linen fabric
TECHNIQUE
Hand printed

The Beloved and the Ostracised 9

AUTHORSHIP _____ Madame Europe
YEAR _____ 2023-2024
TABLE _____ 360 x 302 x 54 cm
MATERIAL _____ (Collection-)Items: Martin Amstutz, Eva Appenzeller, Gaby Belz,

Renate Berger, Simona Bischof, Franziska Born, Karin Eder, Sandra Fischer,

Tobias Forster, Mäddel Fuchs, Andreas Gaida, Marie-Rose Güntert, Michelle

Hara Wittmann, Brigitte Kemmann, Louise Kobierski, Nina Langenegger,

Mandana Roozpeikar, Franziska Rupf, Katrin Saadé-Meyenberger, Daniela Sabato,

Juliane Sauer, Simone and Peter Schaufelberger-Breguet, Ursula Schmitz,

Alexandra Schüssler, Collection Stadler, Antonia Tusch, Ursula Waldburger,

Ursula Weissert, Stefanie Wolf, Gret Zellweger, Peter Zünd-Gmür, etc.

and objects from the following thrift shops: Blaukreuz-Brocki St.Gallen,

Brennpunkt Brockenhaus St.Gallen, GHG St.Galler Brockenhaus,

Heilsarmee brocki.ch Gossau - St.Gallen



*Findings straight from the English vernacular, all equally inedible:
I don't like the taste of that. The icing on the cake.
She lost her cherry. What's your beef with them? You can't have
your cake and eat it. Salt of the Earth. Feeding frenzy.
One man's meat is another man's poison. It's not my cup of tea.
It's a piece of cake. Like walking on eggshells. Who brings home
the bacon? Like two peas in a pod. Cool as cucumber.
He's got bigger fish to fry. She's the apple of my eye. Lord, give us
this day our daily bread. Too many cooks spoil the broth.
Take it with a pinch of salt. Variety is the spice of life. Forbidden
fruit. Low hanging fruit. This table is a feast for the eyes.*



DESCRIPTION
Picture embroidery

INVENTORY NUMBER
52014
ORIGIN
Western Europe

DATE
1850-1900
DIMENSION
19.5 x 25 cm

MATERIAL
Linen fabric, silk yarn,
wood
TECHNIQUE
Hand embroidered

AUTHORSHIP _____ Jana Besimo, Valerie Meta Eherenbold, Lisa Schöpflin
YEAR _____ 2023
TABLE _____ 320 × 110 × 70 – 140 cm
MATERIAL _____ Textile, plastic, glass, ceramic, porcelain, silver, stainless steel



*Table company. Table gathering. Table manners. Table morals.
Table breeding. Feast. Menu sequences. Debrett's rules. Knigge rules.
Drinking toasts. Tea rituals. Dietary teachings. Fasting rules.
Toasting with a champagne glass at the opening and convivial cheers
in the beer tent. McDonaldisation and the Slow Food
movement, gourmets and gourmands. Silent agreements, social
conventions, normed habits. Eating inevitably means
exercising power, for it establishes hierarchies: humans eat animals,
the educated bourgeoisie dines while the proletariat gobbles,
academics enjoy a cultured glass of red wine, workers drink beer
from a can, our father always said 'As long as you put
your feet under my table, you do as I say!'*



DESCRIPTION
Bobbin lace (image)

INVENTORY NUMBER
52143
ORIGIN
Věra Leva-Skrovanova
(artist), ČSSR

DATE
Around 1970s
DIMENSION
28 × 20 cm

MATERIAL
Linen yarn
TECHNIQUE
Bobbin lace

I Want to Play

11 *with my Food*

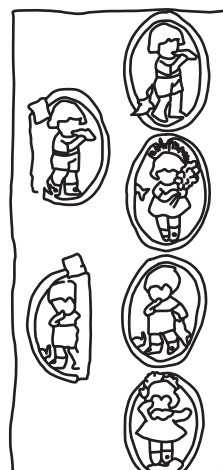
AUTHORSHIP _____ Infantium Victoria by Dinie van den Heuvel
YEAR _____ 2024
TABLE _____ 180×90×50 cm
MATERIAL _____ Cut waste from organic cotton, plant-based colour, Schwob Textil Qual.
_____ 53031 – Satin Uni 000/00 – Farbe weiss 10100



Despite its wealth, Switzerland shows a relatively high level of child poverty. Around eleven percent of all Swiss children must live in poverty, more than in Poland and Slovenia, for example.

Shamefully, Switzerland has also registered a sharp increase in the rate of poverty over the last ten years. State support for families in the lower income classes with children is declining, UNICEF laments. Children who grow up in poverty have a higher risk of malnutrition, which can impair their physical and mental development. Restricted access due to poverty to fresh, healthy food such as fruit, vegetables and protein-rich nutrients are not only a health risk, they also curtail children's right to a decent standard of living. In the long term, a lack of material security prevents children and youths from exercising their rights and unfolding their full potential.

(Source: Child Poverty in the Midst of Wealth, UNICEF December 2023)



DESCRIPTION
Motifs (appliqué) on
backing fabric

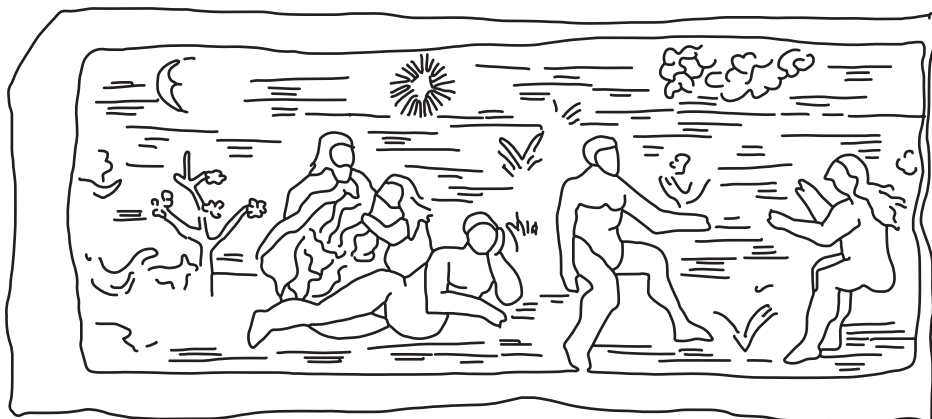
INVENTORY NUMBER
54365
ORIGIN
Fritz Rau,
St.Gallen, Switzerland

DATE
Around 1930
DIMENSION
14×10 cm

MATERIAL
Cotton fabric,
cotton yarn
TECHNIQUE
Machine embroidered,
machine printed

AUTHORSHIP _____ Sabrina Berger, Cajetana Oechslein, Larissa Riesen, Lisa Rubio
YEAR _____ 2023
TABLE _____ 270×50×74 cm
MATERIAL _____ Textile, plastic, glass, ceramic, porcelain, silver, stainless steel

Erotic transgression of daily life. I close my eyes. Darkness. Breathe in your aroma. Bodilessly, you permeate me as the breath of life. I approach your body, your smell becomes more intense, my lips feel your armpit hair, my nose absorbs your strong vapour, I taste the bitterness of your sweat. Overcoming the shame that regulates what we taste with our tongue, what we may take in our mouth and swallow. My tongue then travels further to what is much longed-for, carefully it feels you there, the smell is heavily aromatic there, much more pungent than expected. All at once a slight sense of revulsion. My heart pounds. Without warning something warm, something salty gushes into my mouth. Overwhelmed, I swallow. A taboo has been defeated. You become a part of me. My lapse: I have eaten the forbidden fruit.



DESCRIPTION
Wall cloth "Creation of
Eve and the Fall of Man"

INVENTORY NUMBER
20003
ORIGIN
Schweiz

DATE
2nd half of the
16th century

DIMENSION
51.5×137.5 to 141.5 cm

MATERIAL
Linen fabric, linen yarn
TECHNIQUE
Hand embroidered

AUTHORSHIP _____ Association Verdre based on a concept
by Hermann Reinfrank (1952–2023)
YEAR _____ 2024
TABLE _____ 160 × 160 × 74 cm
MATERIAL _____ 130 empty, green beer cans



0

1 Green.

1 Green.

2 Green feathers.

3 Green leaves too.

5 What is this green plant?

8 Lots of green, red too, a little blue.

13 Three green trees surmount over the bridges framed by two massive decorative pillars.

21 Island formations made from a fruit pyramid with green peacock feathers, garland-like hanging bouquet of flowers with heavy flower heads and birds, as well as an island with buildings and trees.

34 The duplications are striking, especially as the centre seam, present for no obvious reasons, cuts the two parts tightly together: the pair of birds turned towards each other, the two parallel candles, the dominating contrast between the green and red surfaces.

55 It's actually unclear by what system the ornamental components here are collected, unless one starts from the two main colours of red and green, out of which a certain duality arises: all that is green, such as trees and plants, stands for a non-domesticated nature, while the red raspberries, cherries and grapes represent nature that has been made use of, eaten.



DESCRIPTION
Goblet velum

INVENTORY NUMBER
34668
ORIGIN
Venice, Italy

DATE
Around 1740
DIMENSION
52 × 52 cm

MATERIAL
Silk fabric lampas,
brocaded, flattened
gold wire lace
TECHNIQUE
Weaving techniques

Take Away

#crochetgiantfood

AUTHORSHIP _____ Sabina Speich / Tüpf Li
YEAR _____ 2017/2020
MATERIAL _____ Wool, yarns, stuffing material, mixed media multimedia,
_____ QR-code, video, crocheted

TAKE-AWAY MENU

PIZZA SLICE _____ CHF 3
2017, 150×96 cm
CUP NOODLE _____ CHF 4
2020, 280×116 cm

Museumsshop

Stones to Bite into

AUTHORSHIP ——— Lapidar: Jessica Celis, Salomon Elsler, Elena Völkle, Nadine Werner
YEAR ————— 2023
MATERIAL ——— Stones packed in polyethylene terephthalate, polyethylene, nylon, cellulose

STONES MIXED 250g	CHF 79.55
SWISS STONES 500g	CHF 59.95
GRAPE STONES: STONES MIXED SEEDLESS 1kg	CHF 60.55
STONE BALLS FINE DARK 500g	CHF 123.45
STONES FREE-RANGE 1kg	CHF 80.55
STONES FROM THE REGION 500g	189.50
STONES FROM THE REGION 1000g	CHF 379.05
STONES FROM THE REGION 1500g	CHF 568.50
STONES FROM THE REGION 2000g	CHF 758.00

ALL STONES FROM A SUSTAINABLE SOURCE

IMPRESSUM

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Infantium Victoria by

Dinie van den Heuvel

Terézia Krnáčová

Lapidar (Jessica Celis,

Salomon Elsler, Elena Völkle,

Nadine Werner)

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BOOKBINDING

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The exhibition is part
of the project



ACKNOWLEDGEMENT

Ria & Arthur

Dietschweiler Stiftung

Ostschweizerische

Stickereifachschule

Schwob

Kanton St.Gallen Kultur-

förderung/Swisslos

Stadt St.Gallen

Swiss Textiles

IHK St.Gallen Appenzell

Kulturförderung Appen-

zell Ausserrhoden

Stiftung Textilmuseum

Hotel Einstein

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Blaukreuz-Brocki

St.Gallen

Brennpunkt Brocken-

haus St.Gallen

Fachhochschule

Nordwestschweiz

Doing Fashion

GHG St.Galler

Brockenhaus

Heilsarmee brocki.ch

Gossau – St.Gallen

HSLU Textildesign,

Objektdesign

ICDP

Luzerner Theater

Mabel

obvita

Schmitz & Co

ACKNOWLEDGEMENT

Ria & Arthur

Dietschweiler Stiftung

Ostschweizerische Stickfachschule St.Gallen

Kanton St.Gallen
Kulturförderung

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