

Annual report of ArtEZ Masters in Fashion 2014-2015



ARNHEM

ArtEZ Journal

MASTERS

An Interview with Mark van Vorstenbos and José Teunissen Georgette Koning	2	Dream of the Butterfly Haesung Bong, MFD	60	IFFTI 2015 Momenting the Memento Anna Kruyswijk and Lisette Ros	108
What's next? Katya von Vaupel Klein	10	Just Be Yourself... Katya von Vaupel Klein, MFS	66	Kū Sunanda Koning, MFD	112
Once Upon a Future	16	Retail Repairables Tessa Kreunen	72	Stina Woods Sarah Smit, MFS	118
Defining the Role of Fashion Blogs Anna Brinkmann and Zinzi de Brouwer	18	This Must Be a Mistake Hazal Kardeş, MSD	76	Public Presentations	112
Happily Never After Anja Dragan, MFD	28	The New Look Is the New Mindset Laura Posdziech, MFS	80	ArtEZ Fashion Masters	123
From Seed to Garment Anna de Vries, MFS	32	Paris	84	Alumni ArtEZ Fashion Masters	125
Denim ReWorks	38	Press Play Joyce Verhagen, MSD	86	Lecturers, guests lecturers and team 2014-2015	127
Feelings of Undress	42	The Real Issue Marjolein Stormezand, MFS	90	Colophon	128
Modern Heritage Chrissie Houtkooper, MSD	46	TextielLab	96		
Bloom: Journey to Harmony Ikram El Messaoudi, MFS	52	PULP Natalie de Koning, MFD	98		
Crafting Wearables III	56	Living Room Sara Martin Mazorra, MFS	104		
Pascale Gatzen	58				

IN

FASHION

MASTERS

MARRK

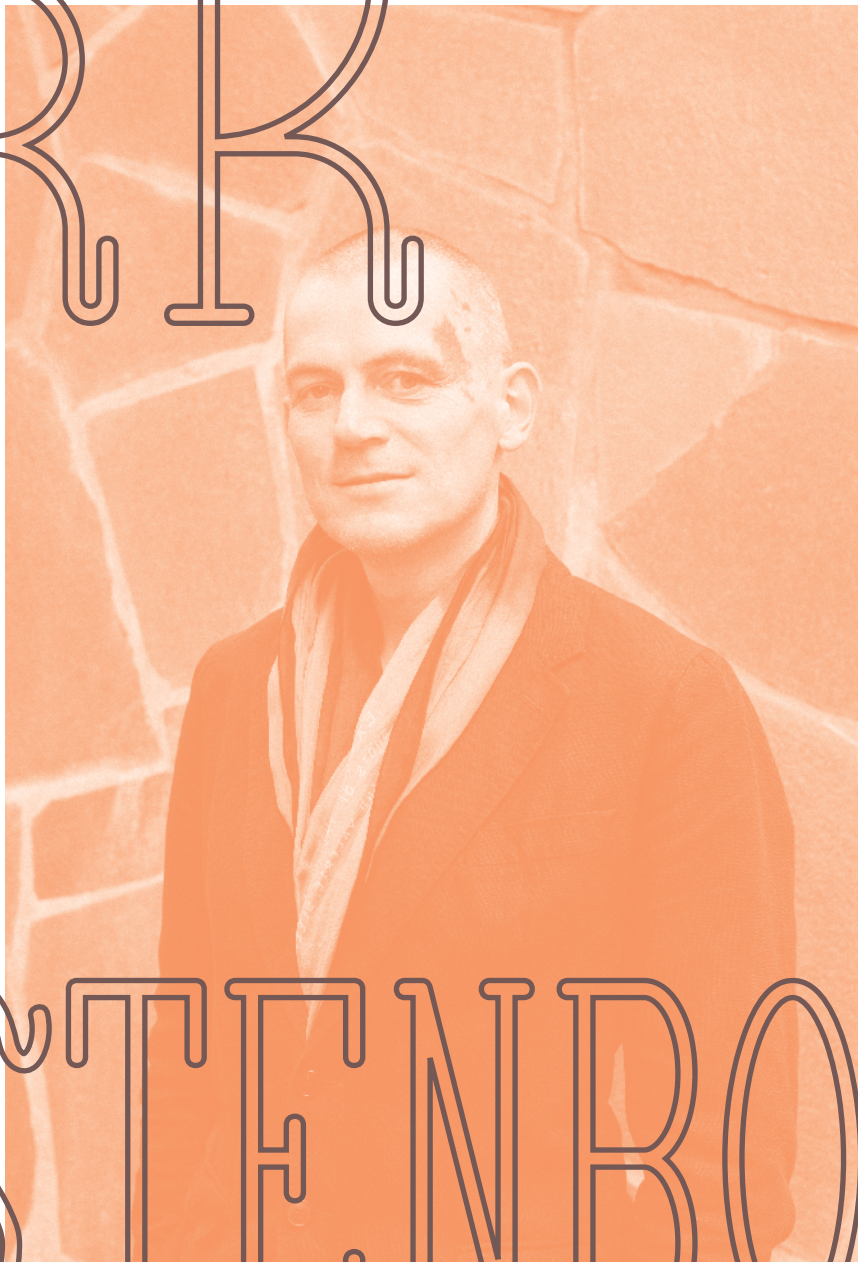
4

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Masters in Fashion

Introduction



JOSÉ
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5

IN



FASHION

An Interview with Mark van Vorstenbos and José Teunissen

The Fashion Masters of ArtEZ Institute of the Arts in Arnhem are directed by Mark van Vorstenbos and José Teunissen. Van Vorstenbos is responsible for *Fashion Design* (FD), and Teunissen is lecturer and course director of *Fashion Strategy* (FS). Both masters last two years and are divided into four half-year semesters. Their organizational structure starts from a single curriculum, which is further developed on the basis of different course subjects. “The strength of ArtEZ Fashion Masters is its personal approach.”

Which students do these master programs try to attract?

MvV *Fashion Design* is geared to bachelors who want to continue their studies. But we also attract professionals who may have years of hands-on experience and who suddenly realize they never engaged in research. There is an emphasis on developing your own identity and on design research or, as we call it, *design thinking*. Research is important. If research in *FD* is perhaps more practice-oriented, *FS* also stresses the importance of generating concrete results.

JT Some students in *FS* have an academic background or a degree in design. They learn to reflect and to develop a more personal approach. This proves hard for theory-oriented students in particular. A good story alone doesn't do it.

FS is quite a unique master program. What motivated its establishment?

JT In recent years we've seen the emergence of a need for more reflection in the fashion world. *FS* students explore, for example, what the 'new' (fashion) store might look like. Rather than being about trend-watching, *FS* is about what happens in the front line of fashion. A student has to come up with new angles and start actually making something. This can be an exhibition, a website, or a journalistic concept.

MvV It often involves issues for which designers do not seem to have any time left, but which are all somehow interconnected.

Are you as fashion experts currently witnessing a turning point in fashion?

JT I feel that the system is picking up steam again, at last. Fashion is once again in search of relevancy. In the margins there are all sorts of opportunities to start new things. Sometimes large companies such as H&M will adopt these ideas, such as recycling.

MvV The notion that fashion is about power and bastions of power and that it must be status-driven has been eroded, and this calls for the design of new forms and the invention of other solutions. Today these have to come from outside of the industry, for the industry itself got stuck completely.

JT The old industry is no longer attractive anymore.
MvV We stimulate our students to look for how they can do things on their own with limited means. Just start somewhere, we say, and let's see where it takes you. Some idea may well prove to be a perfect solution for the future. The strength of ArtEZ Fashion Masters is its personal approach.

Besides this personal element, what are other strong points of the two masters?

MvV Arnhem is known for its intellectual, conceptual approach, its small-scale character, and its intellectual freedom. To this we added two focal points: development of materials and technological innovation. We value our collaboration with the Textiles Museum in Tilburg, as well as our connections with universities, and museums. In other countries, master students in fashion are often linked to the make-industry. We decided to focus on linking up our master with innovative technologies.

JT At the Parisian Institute Français de la Mode students get access to the design studios of fashion houses. With us, students collaborate with staff from Wageningen University, Eindhoven University of Technology (TU/e), and the innovation industry. Our 'special offer' is design, quality and content, and introspection and autonomy. During the admission interview we always ask students for their individual expectations.

Which other aspects are relevant when admitting students?

MvV Authenticity. This is something we really highlight. After all, being a 'master' implies not only that you are the best, but also that literally you master what you do. We also look at whether someone has a sense of responsibility. Being a genius is wonderful, of course, but it can also become a problem when you are not at ease with yourself.

Does someone have to be a super-student to do a master successfully?

MvV Well, it's a master, meaning that the level is high. You do need to be talented in your own way. Having a good story to position some concept may help, for communication plays a major role, but the same is true of reflection.

JT It is largely a matter of motivation.

The structure of the two masters is identical, centering on DNA, Context, Redefine, and Statement. But the subjects are different in each master. Can you say more about it?

JT The first semester is an exploration of what you can contribute as student and how theory and practice are interconnected. During the second semester you select a field of research and think about your

internship, for instance with a magazine, a museum, or a company such as Vlisco. The second year is devoted to the student's graduation project.

The big challenge is the realization of a concept.

If in previous years, ideas were developed too little from a practical perspective, this improved after the introduction of a design research methodology and stricter supervision. Today it is working out well.

MvV I start with a practical assignment. Students often think that after their bachelor they have their own signature. But is this truly the case? By interrogating this and taking them out of their *comfort zone*, we train them in flexibility. This contributes to expanding their signature, which is crucial because in the real world it has to be defined anew for each collection. During the second semester we work from the context of a designer or fashion house the student would like to work with. The ensuing graduation collection is a synthesis of the previous semesters – with a strong signature as outcome. The collection, which is presented in Paris, may also be shown in a film or performance. The last six months are about positioning, and at this stage there are also many meetings with experts. Always one-on-one.

As experts you bring along knowledge and a network. What else do you want to get done?

MvV We want our master to be perfectly aligned with the real world. We both find it crucial that what

master students do is relevant; this implies, for instance, soliciting feedback from someone who knows whether a certain piece of clothing or concept agrees with the realities of the fashion world. A design or idea should not just sound great or be great to look at.

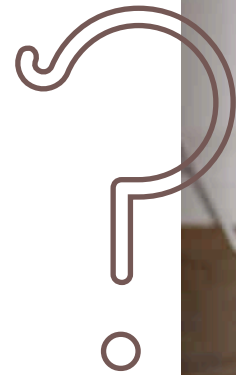
Is there any cross-fertilization between the two masters?

JT Sure, we pursue multiple connections between the world of fashion and academia. We stimulate this through shared workshops and theory subjects, and, for example, by inviting an academic to make a color chart or asking a designer to write up something.

MvV We really persuade students to engage in this because this is how they experience its value. When there is a 'click' between students, they will also foster each other's growth.

WHAT'S NEXT

The Fashion and Shoe Design graduates



Sunanda Koning, *Kū*

Masters in Fashion

An interview with this year's graduates of Fashion Design (generation 16) and Shoe Design (generation 4)

The end of the school year is near. The master students of ArtEZ Fashion and Shoe Design finish their graduation collections slightly earlier this year, allowing them to show their work during the Paris Fashion Week in the Atelier Néerlandais in Paris. We talked to this new generation of fashion and shoe designers about the current crisis in the fashion world, the death of fashion, and their dreams for the future beyond their graduation collection...

Anja Dragan, 25 (Slovenia), fashion designer (women's wear)
Happily Never After is the story of three women – Eve White, a modest housewife from the South; Eve Black, a wild, hot-tempered flirt; and Jane, an attractive young woman – and nineteen other characters who all fight to win back women's body.

Chrissie Houtkooper, 25 (Netherlands), shoe designer
Modern Heritage is a shoe collection inspired by Dutch folklore and the contemporary hip-hop culture, made with respect for traditional methods of shoe-making and reinforced by the use of technology.

Natalie de Koning, 26 (Netherlands), fashion designer
Natalie focuses on developing new fabrics and clothes made of leftover fabrics from the fashion industry, and she pursues new methods for producing garments. She has used and investigated various materials, including wrongly produced tampons, leftover materials from the knitting and weaving industry, and silk pulp.

Joyce Verhagen, 28 (Netherlands), shoe designer
As a shoe designer Joyce explores the boundaries of our movements and postures, aiming to create new ways of moving. In a playful and unexpected manner, she creates a new walking experience by breaking with the usual way of walking.

Hazal Karaşah, 25 (Turkey), shoe designer
This Must Be a Mistake is a shoe collection concerned with the relationship between women and technology. In designing this collection, Hazal was inspired by contemporary glitch art. She pursues finding answers in the void between conscious expression and accidental visual errors.

What's next?

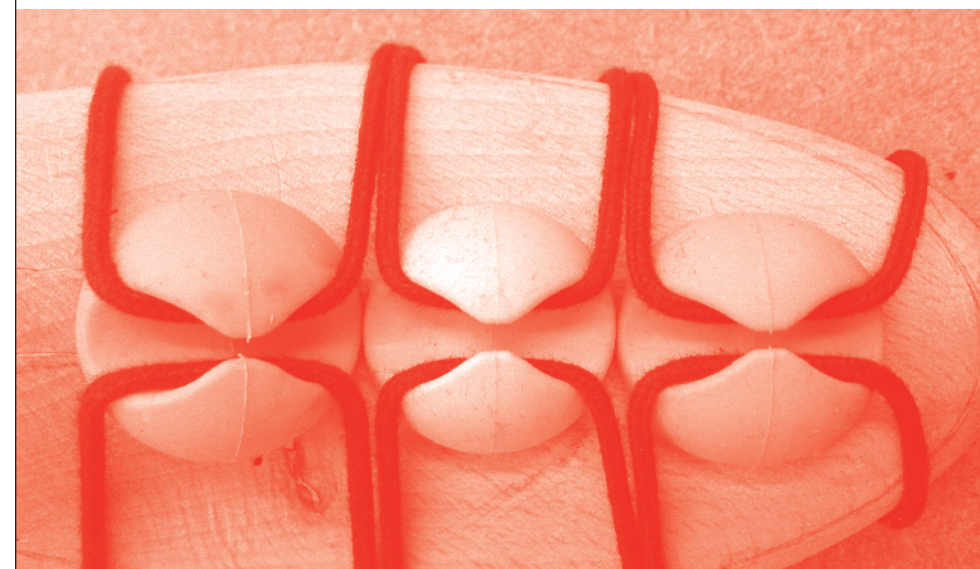
“Crap” (Natalie de Koning), “ludicrous” (Chrissie Houtkooper), “soulless” (Joyce Verhagen), and “pure consumerism” (Hazal Karaşah) – thus a new generation of designers describes the current fashion system. They seem to agree with the recent manifesto by Lidewij Edelkoort, in which she argues that “fashion is dead.” Much has to be changed, as Natalie de Koning says, “when you know that fashion is one of the most polluting and exploitative industries.” At the same time, she claims, “you feel that the overall fashion system is not yet ready for the changes mentioned by Lidewij Edelkoort. And this is a struggle at times – also for me as designer; I am very much preoccupied with this concern. It is welcome, though, that such an influential person in fashion is aware of it and also speaks up. This may well help change the whole system more rapidly.”

If the new generation does not think highly of the fashion industry and Lidewij Edelkoort declared that same industry to be dead, you can wonder why someone would still like to work in it. The prevailing anxieties, however, precisely serve as a challenge to this new generation of designers. They are genuinely preoccupied with sustainability, craft, and locality – not so much as subjects for their graduation collections

or because greenwash methods are hip right now, but because they are serious about wanting to improve the industry and its production methods. Many would like to see a return to “honesty and respect,” as Hazal Karaşah puts it. Locality is also high on the agenda. Anja Dragan would like to see “the mills return to Central-Europe, as in the old days.” As she comments: “In Slovenia there are not many left anymore, but it would be great to have more people around who can actually help you to produce your designs. This will also boost your creativity and you will be more capable of making unique pieces.”

If this is a serious and important matter, the shoe designers feel that things ought to be especially “less pretentious and slightly more modest” (Chrissie Houtkooper). Things should also be taken more lighthearted or with a touch of humor. As Joyce Verhagen said: “I would like to see more fun.”

According to Edelkoort, changes need to be implemented in the curriculum: there should be more attention for materiality and technique – how clothes (or fashion, depending on your angle) are made and from which materials. This is something the students themselves feel as well. As Joyce Verhagen told me: “Because you have to do so many other, contextual things,

Chrissie Houtkooper, *Modern Heritage*Haesung Bong, *Dream of the Butterfly*Joyce Verhagen, *Press Play*



Hazal Karaşah,
This Must Be a Mistake



Natalie de Koning, *PULP*



Anja Dragan,
Happily Never After

it is not possible to devote yourself fully to your designs. This may cause you to miss out on much knowledge about your materials and techniques.” Still these prospective graduates appear to advocate the role of craft and technique, which in their view is also the future of fashion. “My outlook is a very positive one. I have a sense that craft and the story behind a product will be much more highly valued again,” as Natalie de Koning claims. “The future of fashion is local, slow and sustainable with the help of technology. Quality rather than quantity,” as Chrissie Houtkooper adds.

Although a better future is on the horizon, Anja Dragan wonders in particular how to do things *now*: “Many things must change, but I feel that there is too much emphasis on the distant future instead of the near future. At some point of course we will have no more oil and we will all be replaced by machines, but what about today and tomorrow?”

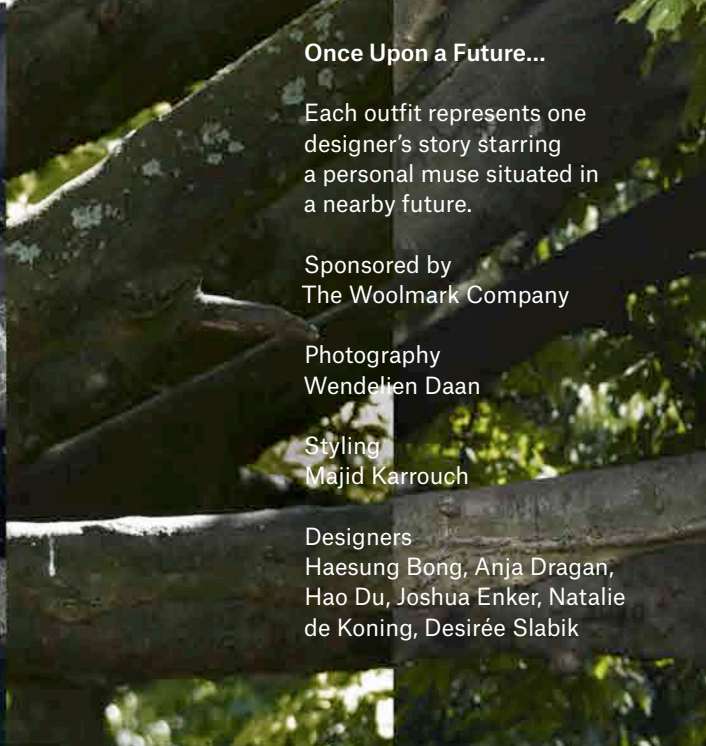
Today it seems easier to set up your own label than ever: through international networks and the internet you can launch a brand from anywhere in the world, and not any longer do you need to present a show in Paris to gain attention, as used to be the case only a decade ago. No wonder,

then, that most young designers want to engage in this, also to improve the industry from within. At the same time there is still the urge to work for other brands as well, so as to learn more and gain practical experience. As Hazal Karaşah told me: “It is rather tempting to set up my own brand because I am well-connected to the shoe and leather industry in Turkey, my native country. I can receive much support to set up my own label, but I also feel that first I need to gain more experience by working at an A-label.”

Whether or not fashion is dead, the new generation has actively joined the exploration for new solutions. After an era of glamorous fashion, in which fashion was exploited by advertising and commercial interests, the tide seems to be turning. The future of the Dutch fashion industry is full of promise indeed. Building on knowledge, innovation, and gorgeous designs, the successors to Iris van Herpen, Viktor&Rolf, and Jan Taminiau are here!

This interview was published earlier on the website of *i-D*: <http://i-d.vice.com/nl/article/artez-fashion-design-ma-trapt-het-afstudeerseizoen-af-tijdens-paris-fashion-week>

What's next?



Once Upon a Future...

Each outfit represents one designer's story starring a personal muse situated in a nearby future.

Sponsored by
The Woolmark Company

Photography
Wendelien Daan

Styling
Majid Karrouch

Designers
Haesung Bong, Anja Dragan,
Hao Du, Joshua Enker, Natalie
de Koning, Desirée Slabik



Masters in Fashion

Once Upon a Future...

DEFINING

OF FASHION

BLOGS

A PORTRAIT

OF THE DUTCH BLOGGING

LANDSCAPE

This research was commissioned by Crossmedia Lab in Utrecht and ArtEZ Fashion Masters in Arnhem. It was conducted by the following students: Anna Brinkmann, Zinzi de Brouwer, Janneke Dekker, Janneke van Rooijen, Tessa Kreunen and Esmee Peterse of the ArtEZ Masters Fashion Strategy Program Year 2014/2015 (generation 24). The report is edited by Anna Brinkmann and Zinzi de Brouwer, shortened and summarized for the purposes of this particular publication.

The aim of this research report is to discuss the role fashion blogs play in the Dutch fashion landscape. Through an exploration of the three different participators involved: the fashion bloggers, consumers and fashion retailers, this report offers a broad perspective on the Dutch fashion blogging landscape including the social and visual identity it portrays and the evolution it underwent.

Introduction

The Dutch blogging landscape has grown considerably in parallel motion with the international rise of fashion blogs over the past years and is creating a significant impact on fashion consumers. Blogs and the individuals manning their helms have secured their position within the fashion industry as veritable forces to

be reckoned with. As Certo-Ware (2014) outlined in an Op-Ed piece for the website *Business of Fashion*: “Bloggers are a crucial part of the fashion ecosystem. [They] are some of the hardest working... writers, photographers and critics in fashion – and, collectively, have just as much power (if not more) to generate consumer interest and drive sales as traditional print editors.”

This is not to say, however, that blogs have replaced older more established methods of fashion marketing and communication but rather are being integrated as a supportive element alongside existing campaigns. The research presented specifically explores the Dutch fashion blogging landscape and its evolution from what was once a small online community towards profit-making platforms incorporated in overall marketing strategies.

Theory

As the Internet has become an integral social part of daily lives, the communication within fashion also adapted to the new online possibilities that arose in the late 1990’s. Even though this was at first still limited to official fashion news-sites by already established magazines, corresponding forums already presented an interactive foundation for

a larger audience. It was when Pyra Labs simplified the process of creating and maintaining personal web spaces in 1999 that a new online sharing community, also known as the ‘Blogosphere’ was created (Graham, 1999). The number of estimated active blogs now clearly surpasses 152 million users (WPvirtuoso, 2013), with more than 1 million new posts being produced every single day. Specific fashion blogs of which we define as those covering primarily clothing and personal style, first appeared in the blogosphere prior to 2002 (Sinclair, 2002). Today, they are an established way for fashion consumers to publicly communicate about up-coming styles and trends. Fashion companies soon discovered that the introduction of communication channels allowing for the creation and exchange of user-generated content, gave new and lesser-known brands the possibility of reaching a worldwide audience (Kaplan and Haenlein, 2010). Resulting, the digitization of fashion communication has over time also become a crucial method of marketing for emerging brands and styles. One successful example of this is the surge in popularity of Scandinavian fashion brands (Halvorsen et al., 2013), where one can easily chart the relationship between the growing number of successful

Scandinavian fashion blogs and an increased global interest in Scandinavian brands as an exponential rise. That said, collaborations between brands and social media outlets do not always result in an increase of sales revenue or positive brand recognition – negative effects are equally possible. If companies make just one ill stated campaign or produce a design that is considered ‘unfashionable’, all it takes is one clever blog-post or devastating statement on Twitter or Facebook for the mistake to go ‘viral’ and for the whole world to be able to read about it.

The Formula

As the amount of fashion blogs active in the Dutch blogosphere is hard to define and specific numbers change every day, we decided to first pin down what in our eyes marks a popular Dutch Fashion Blog. This qualified the following criteria: to be repeatedly mentioned in established media and to have generated a large number of social media followers. We limited our field of research to fourteen bloggers active in the Dutch arena, which were most popular in user numbers and posts. What we define as the Blogging Formula simulates an online identity that incorporates certain specifications generating a similar aesthetic.

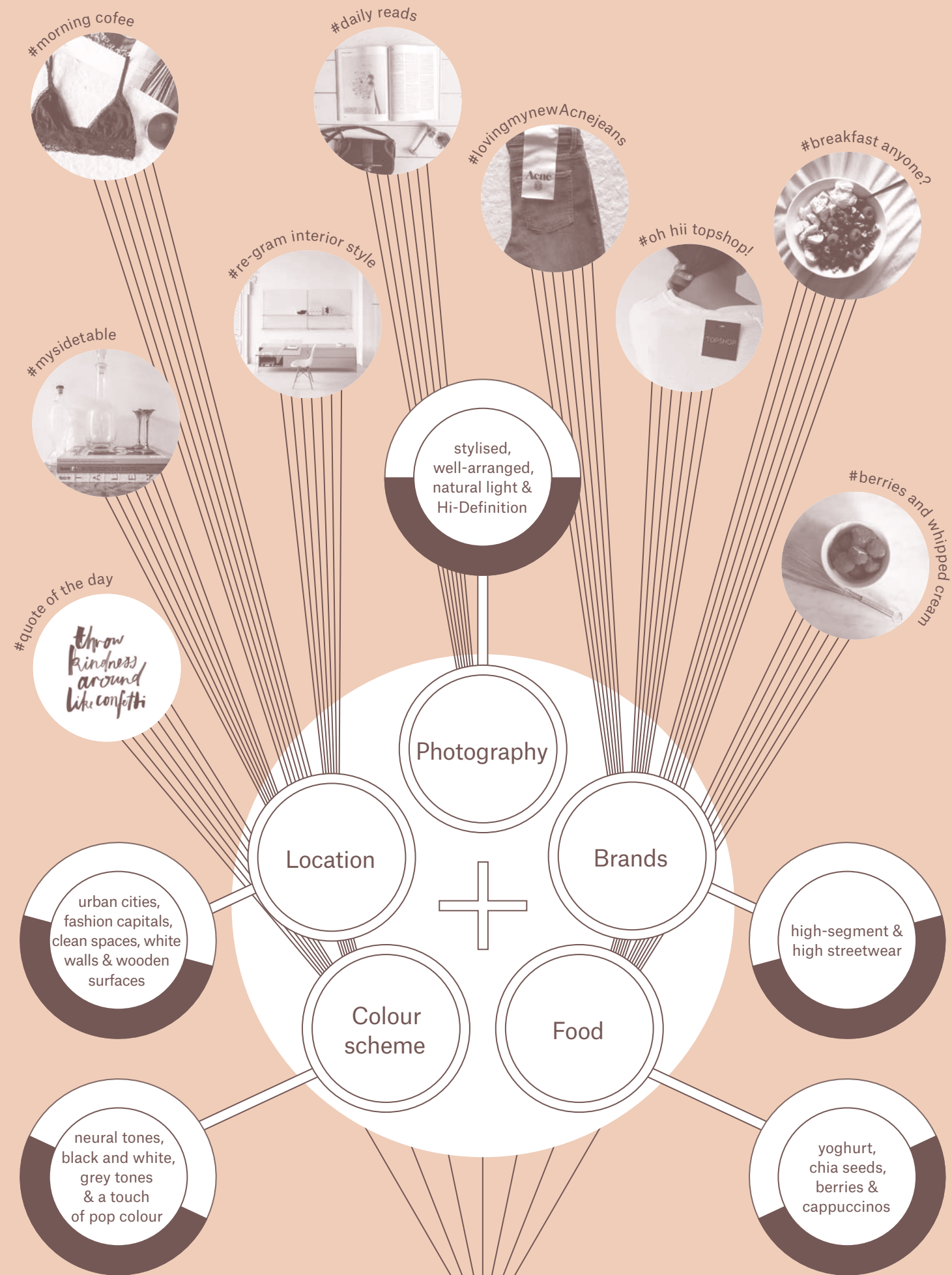
This formula has become a multiplier within this immense social platform, generating a snowball effect. The blogging formula simulates an online identity, which incorporates certain criteria that generates an identity that is similar throughout most of the Dutch blogs. The blogs are inter-linked by five main elements, which can be categorized in: photography (stylized, natural light, high-resolution), brands (high segment and high street-wear, recognition), food (healthy lifestyle), color scheme (neutral tones, grey shades, pop of color) and locations (urban cities, fashion buzz areas, clean spaces, white walls, marble and wooden surfaces).

Even though all of the elements mentioned above are regularly being employed in posts, the principle attraction for the followers still comes down to the large amount of carefully edited images (Schroeder, 2002). While the visual language in terms of content, color scheme and set-up seems to be interchangeable within the different blogs, authenticity and thus credibility (reference to interactivity, as a personal connection to the followers is important) is of major importance to the imagery used. As a result, all bloggers seem to avoid using secondary sourced pictures, and if they do, it will

appear merely sporadically or to refer to a popular product or outfit. In spite of the personal touch to the photographs displayed, carefully placed brand icons elevate the spectators relationship with consumerism and brand-blogger interactions can become visible. As Gillard (2014) from the blog *Fashion Hoax* confirms, bloggers are regularly being sponsored by agencies such as Creators of Desire, which endorse certain products and in turn pay or compensate the bloggers for creating an audience for these products.

Interactivity

Users that avidly follow fashion blogs is one conventional method of staying up-to-date and informed about current changes in style, products and trends in the fashion scope. In their selection of blogs therefore, followers generally associate within groups of interest but also on what they dislike (Belk, Ger and Askegaard, 2003). During both of which, as our research indicated repeatedly, a personal bond between the writer and the reader proves to be essential. Without displaying any more personal activities of their daily life besides social and fashion related events, the bloggers generally succeed in creating a strong bond with their followers and gain a notable influence

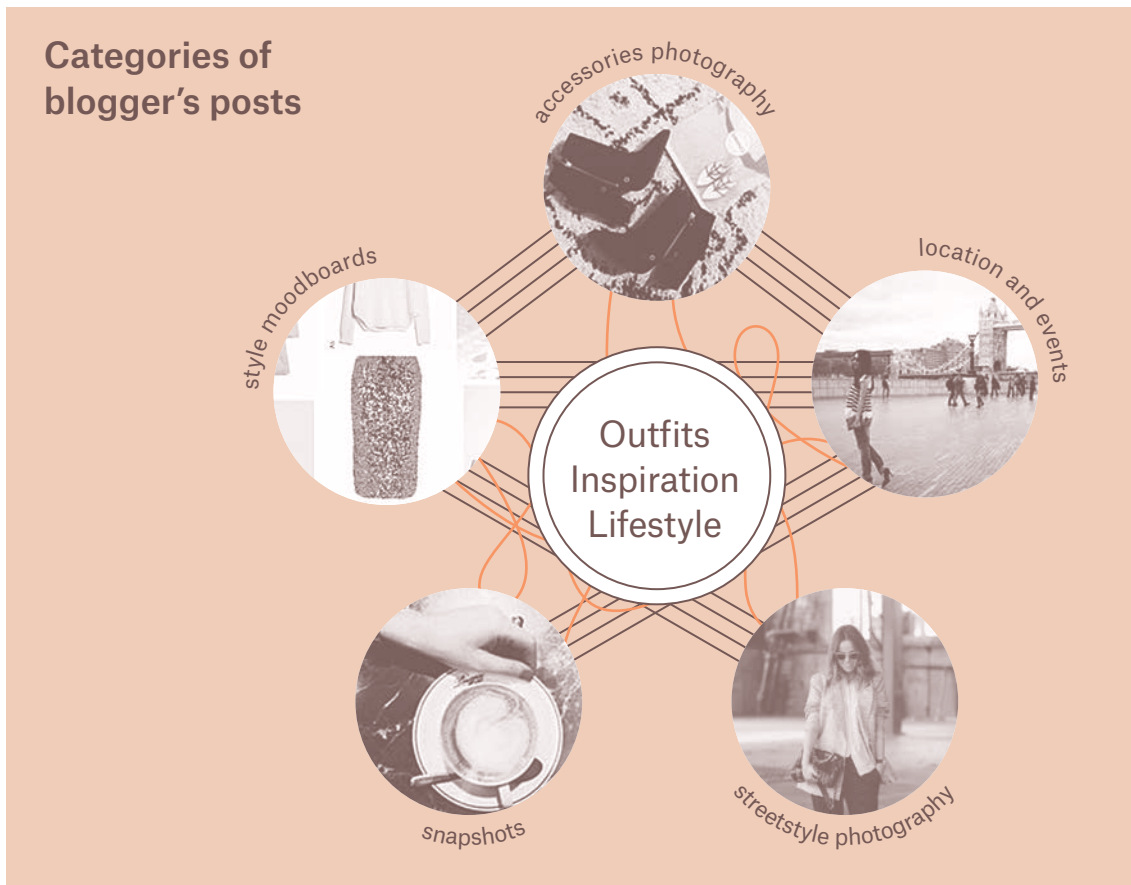


The Formula of a Top Fashion Blog

on their buying behavior. Blog followers visit their favorite blogs multiple times because of this and even feel inspired buying the items displayed. A high status bloggers' influence can even have the power to sell out a product by the simple sharing of a link. Through daily contact, the blogger finally becomes a stable part of the followers' lives and integrates almost on the level that a real-life friend or family member would. Even though this social form of networking mainly generates simple and superficial conversations, lacking any kind of expertise on the fashion industry itself, this interactivity seems to be what triggers the audiences' constant interest (Sedeke and Arora, 2013). A feeling of trustworthiness and authenticity is being created and the blogger gains the status of a close friend that provides exclusive insight into a world

that is often deeply foreign to the reader (Belch and Belch, 2011).

Even though fashion blogs can be very influential on dedicated followers, the limited survey we conducted showed that most consumers still turn directly to stores and web-shops for their fashion inspiration. As our research showed, the honesty factor and thus authenticity plays an integral role as to how a blogger is perceived by his or her audience. No less than 54% of the consumers believe that smaller blogs have bigger influence (Halvorsen et al., 2013) and that the bigger the blog the more their posts lose credibility due to sponsoring and marketing. As for Dutch fashion bloggers, we observed that they generally tend to promote a variety of brands, including up-and-coming ones, in a rather enthusiastic manner. The users



seem to indulge in this direct communication, what generates an interactivity that is required to create loyalty amongst followers.

The retailer and blogger interaction

Over time, the growing influence bloggers have on consumer behavior (Sedeke and Arora, 2013) resulted not only in fashion brands collaborating with bloggers, but even in making such financial investments a part of their standing marketing budget (Bakker and Scholten, 2011). The way fashion brands generally approach private blogs can largely be divided into two ways. On the one hand, brands use blogs in more traditional ways such as the buying and placement of professionally designed advertising banners in prominent positions on the blogs. On the other hand, they deliver editorialized messages in line with their brand identity. This may take the form of an image where the blogger wears a garment from a certain brand or writing positively about his/her experience with the brand or how it is integrated into the blogger's daily life. Both of which result in the blogger's responsibility for the subjective spread of brand identities (Cesarino and Nascimento, 2012). But as more often than not the products sent out are not to

the liking or style of the blogger, the blogger is often put in the dilemma of either following the brand's corporate lead, or staying true to his or her personal values. Even though the brand may not specifically ask the blogger to display the item in the posts, as blogger Tess van Daelen (2014) stated in an interview, they still exceed pressure on the writer. Mentioning the offered gifts has become an unspoken agreement between bloggers and retailers, as it is a way for the blogger to show gratitude for the gifts received (Halvorsen et al., 2013). However, sometimes direct negative outcomes of independent blog posts have reinforced the initial fear of losing control felt by fashion brands towards the democratized newsfeed of the blogosphere (Sedeke and Arora, 2013).

Conclusion

As bloggers are often not qualified journalists, their focus is on the visual communication they portray. It is therefore not surprising that fashion blogs do not function on their own any longer but that social media such as Twitter, Facebook and especially Instagram offer a vital addition. Instagram is noted as the most influential to creating more followers as well as loyalty from the audience. This online platform

Defining the Role of Fashion Blogs

gives the possibility to very swiftly and practically post a daily visual diary, which can easily be seen by the users on their phone. It also makes following blogs much easier; consumers now have the chance to gain a quick overview on new products or launches through comfortably checking it on their smartphone. Mirsaheli (RTL Entertainment, 2014) for instance, who has grown to have over 1.6 million followers on Instagram, attributes her success specifically to this platform and its easily reachable context.

The interviews conducted with blog followers and the survey results among consumers highlight the influence of fashion bloggers on their buying behavior. Followers do feel comfortable because of the relationship they gain with the blogger, and use the bloggers' posts as inspirations. Consumers utilize these benefits of fashion blogs in the same way as they use fashion magazines. But more than the magazines, blogs also offer the convenient connection to brands and enable direct online shopping. Not only do consumers now have to spend less time on finding what they need, they also feel secure after buying a product and know that they have exactly what they were looking for and what is popular. Successfully and sustainably reaching a large audience through

social media comes down to what Kietzmann et al. (2011) portrayed in their honeycomb structure: identity, conversations, sharing, presence, relationships, reputations and groups. That said, retailers with a pre-existing marketing strategy and visual identity may be at a disadvantage in comparison to emerging labels and designers: they are able to adapt quickly to new social media platforms and marketing trends, especially when run by or employing digital natives in their marketing teams.

Despite all of the existing successful examples of brands interacting with bloggers and social media in general, the guidelines through which these interactions take place remain fluid and in a state of experimentation. Consultations from professional marketing companies towards future marketing follow the rules we also found crucial for a successful private blog. This is to focus on enhancing their brand identity entirely and to connect a number of different online channels in order to reach and interact with the consumer (Friedrich and Mueller, 2014). In the future, brands will also have to take into consideration the rate at which blogs themselves are becoming accepted destinations for online shopping as it seems to become stagnant to

merely showcase a visual diary. A substantial amount of blogs has evolved into a team, where there is more than one person behind the screen and the development of a professional platform seems to be a focal business move. In addition to hyperlinking images and text to relevant online retailers, bloggers are now beginning to operate their own online shops featuring a curated selection of products they endorse. Fashion bloggers even use the shop section of their website to sell off their unwanted wardrobe; another way to monetize free gifts and clothes sent to them from brands. Furthermore,

the well-known bloggers seem to gain power and play a dominant role in the selection of the products they display as they are no longer starters who need a quick popularity boost. The Dutch blogosphere is changing, and it is changing rapidly. The boundary between retailer and blogger becomes increasingly interchangeable as social media technologies mature. In the future, everyone could very well be a fashion brand.

Anna Brinkmann and Zinzi de Brouwer presented this paper in Shanghai at the Fashion Colloquium at the DongHua University (20-21 April 2015).

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NEVER

D R A G A N

AFTER

HAPPILY

A N J A



There is Eve White, a modest Southern housewife; Eve Black a wild, hot-tempered flirt; Jane, a poised, attractive young lady; and 19 other personalities that all struggle for dominance in one woman's body.

The result of the project, which was based on storytelling, will be the presentation of the collection of nine outfits. Through those nine outfits I tried to tell a story about several different personas that all live in one single person. I wanted to tell a story about how one person can, in fact, be more people – how someone can transform into someone completely different within a very short period of time.

Anja Dragan graduated from University of Ljubljana (NTF) in 2012. During her BA in Fashion and Textile Design, she did a student exchange at The Royal Danish Academy of Fine Arts (KADK) in Copenhagen and an internship at Iris van Herpen in Amsterdam. In 2013 she enrolled in the MA Fashion Design at ArtEZ Fashion Masters.

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Graduation project



Masters in Fashion



FROM
SEED

ANNNA

TO
VRIIESS

Masters in Fashion



DEE

GARMENNT

Master in Fashion Strategy

The desire for fast fashion has created a worldwide demand for 80 billion new garments a year and an over 80 billion euros turnover for the European Union alone (EU-27, 2013) – these are consumption rates that far exceed human needs and planetary boundaries.

Within my graduation project I touch upon the topic of raising consumer awareness on sustainability issues in the fashion industry. I remember my first encounter with Corporate Social Responsibility (CSR) vividly. As part of my bachelor studies in Marketing, I enrolled in a course on CSR. Within this context, CSR was mostly used as a new marketing tool in a saturated and highly competitive market. However, to me it was clearly a way of doing business that is inevitable for the near future, and upon graduation I decided that I wanted to explore CSR further. While diving deeper into the topic of sustainability, the fashion industry, which I once admired so dearly, started to disappoint me more and more.

Sustainable fashion

Some experts argue that sustainable fashion is growing at a much slower pace than fast fashion and overall consumption. Sustainability initiatives of big fashion companies are often about

being ‘less bad’ within a limited number of areas, rather than about making more fundamental changes in the organization.

Today, the fashion industry’s supply chain is all but transparent. As a result, both consumers and brands have become disconnected from problems arising in the supply chain. Generally, most people have little or no knowledge of wages paid, chemicals used, and treatment of workers simply because the industry has moved too far out of our sight.

The tendency to produce and consume inexpensive, low-quality products means that few companies see a business case for sustainability, since the average consumer will base his or her purchase decisions on price rates rather than sustainability.

Intention-behavior gap

The mainstreaming of sustainable fashion depends on a change in dominant consumer values, attitudes, and behavior. While consumers often have a positive view of socially and environmental friendly products, these attitudes are rarely transformed into concrete buying and consumer behavior. The gap between consumer intentions and their behavior is also referred to as the intention-behavior gap (I-B gap). In addition, consumers are often

unaware of the consequences of their buying behavior and therefore unwilling to pay a premium for sustainable fashion.

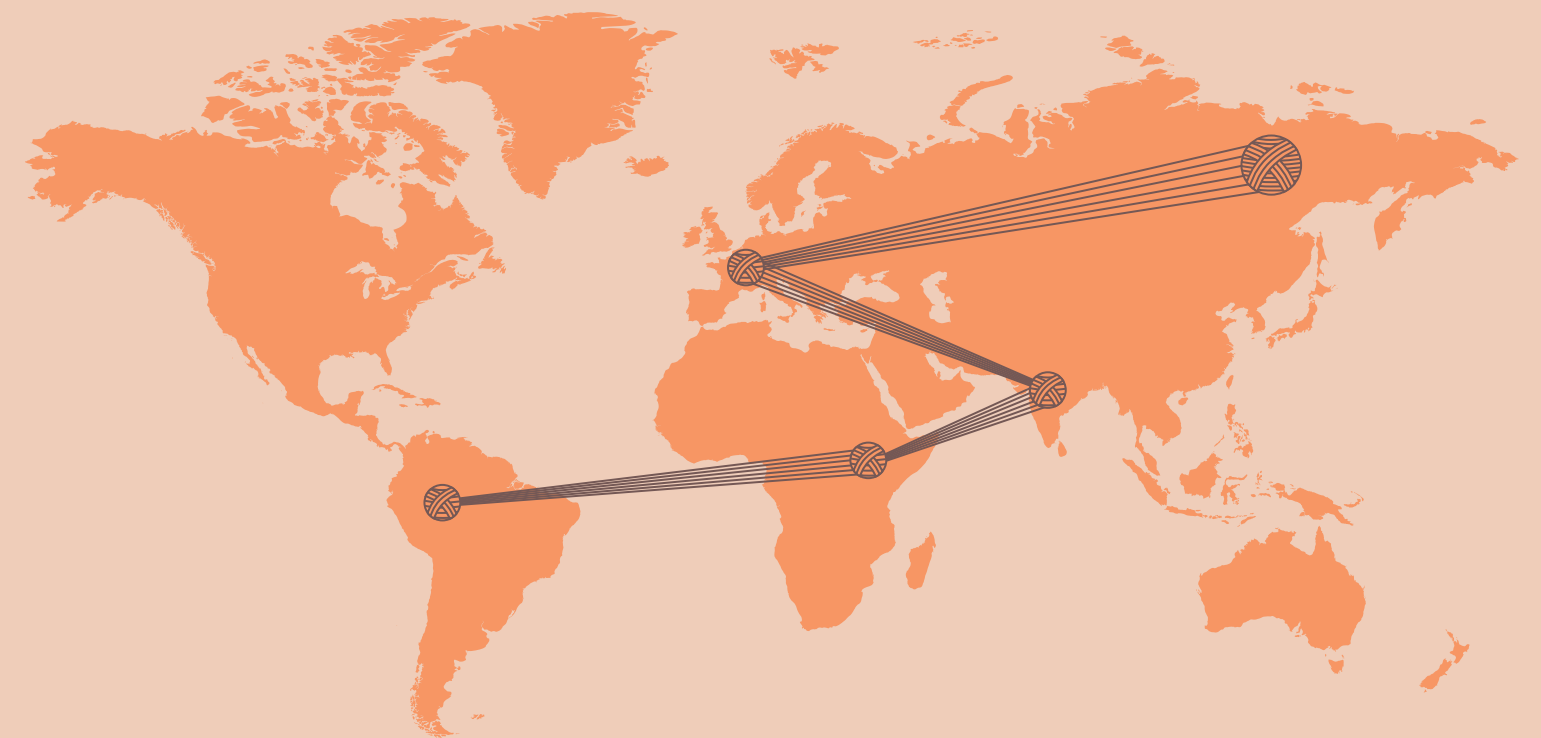
The starting-point of my graduation project is the general need for new initiatives to help translate positive consumer attitudes toward sustainable fashion into everyday purchasing decisions. It is crucial to bridge the current I-B gap in order for sustainable fashion to have a future; this in turn makes it important to discuss potential ways of promoting a more sustainable fashion consumer culture.

At present, there is little public awareness of sustainable fashion, which does not help

when it comes to making the right consumer choices. Consumers find it hard to relate to the makers of their clothes, and many of them are not willing to sacrifice their self-interest for workers “located in developing countries thousands of miles away”. Of the 40% of consumers stating that they would be interested in buying green products only 4% actually do so (Prothero et al., 2011, p. 32).

MADE-BY

The initial concept of my graduation project was an awareness campaign in collaboration with fashion brands, NGOs, and other third parties. While doing research



Visualization of the fashion industry supply chain

I became fascinated by fashion companies that are active in promoting the sustainability agenda in the fashion industry, especially because of the reach that their campaigns have, but also because I believe that brands should take more responsibility in educating their consumer. I finally found the collaboration that I was looking for at MADE-BY, where I started to work in February 2015. MADE-BY was launched in 2004, with a mission to make sustainable fashion common practice. By partnering with MADE-BY, fashion companies gain long-term support in implementing sustainability improvements across their brands and into their supply chain.

With the access to MADE-BY's clientele and their customers I rephrased my concept of an awareness campaign into a tool that fitted MADE-BY's working methods, yet served my goal of raising awareness. This tool is based on an old Track&Trace system with which MADE-BY used to work until three years ago. MADE-BY's Track&Trace followed the trail of garments and was the first system to trace the origin of clothes. I figured that MADE-BY should have waited at least a couple of years with deactivating this tool, because around the time that they did, the general demand for total transparency started to emerge.

Transparency

Because of the increasing need for information and the decreasing confidence in traditional organizations, governments, and institutions total transparency has become a rapidly growing trend. If anything the informed citizen wants openness on all levels – from international governments down to their local farmer.

Transparency means: openness about company policies, pricing of products, the raw materials used, profits, etc. Organizations and especially governments have to communicate honestly about their own organization. The era of false market information, spread via the mass media, is over.

For this reason, being transparent is crucial for brands, because it is a vehicle for restoring and building trust and may help to improve their own supply chain. It is important to engage customers, not just to spread information. A Track&Trace tool is an efficient way to increase transparency, as it links garments to the production process.

There are numerous good examples of transparency practices in the food industry. As more consumers nowadays demand organic or otherwise sustainable food, food companies started to open up their supply chain. Supply chains in the

food sector are generally less complex than those in the fashion industry and therefore more comprehensive and easier to visualize. Still, transparency practices in the fashion industry are growing.

Track&Trace

MADE-BY's (re)new(ed) Track&Trace directly addresses both consumers and fashion brands. If not all information on the supply chain will be relevant or understandable for the consumer; the opposite is true for fashion brands. Therefore, a distinction needs to be made between the consumer side and the professional side. The consumer side can be referred to as the active part, where one should share stories with consumers, trigger their imagination, and build on their trust, while educating them. The professional side will entail detailed information on brands' suppliers, audits, and certifications. This part has to be detailed, reliable, clear, and organized.

I believe that every consumer has the right to know where everyday products come from and what they are made of. This Track&Trace system will support this belief as it opens up brands' supply chains.

Anna de Vries is a business associate at MADE-BY. Having studied Marketing, she developed a special interest in corporate responsibility in the fashion industry. Pursuing this interest she applied for the Fashion Strategy master at the ArtEZ Institute of the Arts in Arnhem, where she graduated on the subject of raising awareness of sustainability issues in the garment industry. She has promoted the work of MADE-BY in a variety of research projects and workshops. Her range of experience encompasses the integration of sustainable wet processing, business strategy, and communication.

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DENIM



REWORKS

Masters in Fashion

The project was conceived in Spring 2014 as a continuation of the international collaboration between the art universities of ArtEZ, Arnhem, UCA Rochester and the London-based company ReWorks. ReWorks sources surplus clothing, and the ArtEZ Fashion Masters have collaborated on a number of occasions with the company to develop a sustainable basis for our design work. In September 2014, Fashion Strategy students (generation 23) and Fashion Design Students (generation 16) travelled to London to work in the The Apricot Gallery in East London. The week concluded with a small exhibition.

Because of its ubiquity in global dress, its popularity as a functional textile, its cultural history (from working man's clothing, via subculture to mainstream fashion staple) denim carries a multitude of references that can be explored, subverted and expanded upon. However, because of its widespread and extensive usage denim also

presents considerable issues in regard to sustainable production, distribution and consumption. Denim – especially in the making of jeans – depends largely on cotton monocultures for its material, uses up great amounts of water in its weaving and dyeing processes, while its post-production like bleaching, sanding, etc. is harmful to textile workers. Therefore, aspects of denim as a creative medium – for clothing but equally furnishings, product designs, etc. – have to be balanced with material aspects in its production which, in turn, make it necessary to consider anew the design process as whole.

For our collaborative project we had the opportunity to work with a wide selection of denim – partly originating from surplus provided by the UK prison service, partly consisting of recycled jeans and denim fabrics – to consider creative results in a variety of dimensions and for a multitude of use. So, from reworking jeans in fashion, via product designs



Ashes to Ashes

that explore the surface quality of denim, to planning environmental installations, the project brief is conceived as open and inclusive. The collaborative nature of the project is also manifest in its research and development where groups of 5-6 students from both art universities worked together across disciplines and their fields of specialism.

The research and development was extended to the final display. The projects were shown in a workshop-exhibition at The Apricot Gallery in East London, where students realise their designs *in situ* and spectators are invited to witness the use of materials, techniques and installation.

The workshop was scheduled for the period from the 13th to the 19th of September, to coincide with London Fashion Week and the London Design Festival, reflecting both the fashionable aspect of denim production and the development of designed objects and environments. On Wednesday the 17th of September we received a number of guests from the Top Team of the Dutch Creative Industry and the Dutch Embassy in London. Providing them with blue gin tonics we showed them the progress of our workshop. The workshop-exhibition concluded with a finissage on Thursday the 18th of September.

During this finissage the following projects were on view:

Frozen Softness

(jewellery made from denim thread and bio-resin)

The rings capture the structure of denim after deconstructing the garment, literally freezing the moment of softness. Thus, the rings alter the robust connotation of denim accessories into a clean and conceptual one.

Ashes to Ashes

(candle made from ashes of burnt denim)

The candle focussed on the intimate relationship people develop with their favourite jeans and transforms the memories into a memorial and cleansing ritual.

New Kind of Denim

(latex suit of denim)

The suit questions the established signifiers of denim as part of a casual and everyday wardrobe by integrating elements that signify the complete opposite. Simultaneously it shows how denim can be re-used without looking like the conventional patchwork of reworked denim.

Gluttony

(denim inspired food and table decoration)

Whether it is in the form of a pair of trousers, jacket, shirt or skirt –

denim is part of our every day life just as our nutrition is. And as we are wearing it on our skin, denim is almost as close to our body and soul as food. That comparison marks the inspiration and starting point of the *Gluttony* group and resulted in denim inspired food and table decoration.

Tented Interaction

(3m × 3m sized tent made from discarded denim)

American businessman Levi Strauss is known to be the inventor of denim. He came up with his idea in the mid 19th century while selling tent canvas material to miners who asked him for strong pants. Recalling Strauss's initial intention,

the *Tented Interaction* group jointly assembled discarded denim pieces to a tent.

Dance of Adornments

(necklace made from denim, reused bottle lids and metal cans)

The use of re-used and discarded denim elevates the concept of trash into precious jewellery. By incorporating other re-used materials the necklace creates sound which accompanies the dance movements based on the Indian Bharatanatyam dance and transforms physical expressions into sound.



FEELINGS OF UNDRESS





Masters in Fashion

Feelings of Undress was a four-week project that explored the social effects of fashion; primarily investigating how the people around us shape our perception of dress and undress. The project was initiated by performance artist Adele Varcoe (Australia). Both first year students of Fashion Strategy (generation 24) and Fashion Design (generation 17) participated. The project took place in September and October 2014.

How do the people around us affect the way we feel in what we wear? How do they behave? What do they say? What do we see?

In the context of this project fashion is primarily explored as an action, behavior or belief that is influenced by the people who surround us. Malcolm Barnard speaks of the original sense of “fashion being referred to activities; fashion was something that one did, unlike now perhaps, when fashion is something that one wears.” Ingrid Berrinkmyer defines “fashion as a belief that is manifested through clothing.” Yaniya Kawamura shares a similar thought “fashion does provide extra added values to clothing, but the additional elements exist only in people’s imaginations and beliefs.” Fashion is not visual clothing but the

Feelings of Undress

invisible elements included in clothing. Luca Marchetti, curator of contemporary fashion exhibition *Dysfashional*, says “Fashion is beyond the objects that materialize it.” Theorists and practitioners who speak about fashion being an action, behavior or beyond physical garments are of interest to this project as well as exploring the role human interaction plays in shaping our feelings towards clothing, fashion and dress.

The project was divided into four sub-categories that investigated this concept. They were: Public and Private Space, Imagination, Shame and Pride, Expectation and Acceptance. Each day we explored one category through interactive experiences. These experiences were based on everyday happenings that we may have been exposed to at some stage in our lives.

Through these workshops we refined our ideas and worked towards a performance for the opening of *The Future of Fashion is Now* at Museum Boijmans van Beuningen on October 10th en 11th 2014. The performance was done in collaboration with students from the BA Dance of the ArtEZ Institute of the Arts.

MODERN

CHRISTIANE

HERITAGE

HOUTKOOPEL





Masters in Fashion

My interest in Dutch folklore and heritage stems from my childhood in a traditional Dutch family in the rural area of Noord-Holland. As a very down-to-earth northern Dutchie, I value truth and straightforwardness. My way of working is best described as the Dutch verb "niet lullen maar poetsen", what you can more or less translate as: doing rather than talking. I trust my intuition and never exactly plan what the outcome should be: it is designing by doing. This, together with my interest in and exploration of crafts and techniques, resulted in the unique shoe collection *Modern Heritage*.

Shoes are products that we wear every day. It's literally the connection between the body and the earth. In my

designs you can feel and see this connection. The shoes are heavy and robust, and make you feel grounded while wearing them. My shoes look chunky, but when you take a closer look the refined details show. The sophistication is in the attention for details and craftsmanship. Leather, wood and other natural materials are clashing with technical fabrics like foam and neoprene.

I create shoes with respect for the traditional methods of shoemaking and use technology as a tool to enforce my designs. I want to get my hands dirty. My work concerns the more real aspects of a product. Like how and by whom something is made and what kind of materials, techniques and finishings are applied.

Chrissie Houtkooper (1989) graduated in 2012 from the Royal Academy of Art in The Hague with a BA in Fashion Design. During her internship at BLESS she developed an affinity for fashion accessories. In 2015 she will graduate from the ArtEZ Fashion Masters with a degree in Fashion Design, specializing in Shoe Design.

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Master in Shoe Design

BLOOM

ELL

IKRAM

A



JOURNEY

MESSAOUDDI

TO HARMONY

...at the end of all our exploring will be to arrive where we started and know the place for the first time.

For my graduation project I chose the daisy as a starting point for a series of illustrations. In the series I want to explore the plant on a deeper level, from the external to the internal. With the project I want to give a response to the current fashion industry which is mostly focused on the external factors of a product and neglects its internal values. Fashion is constantly repeating its trends, but it seems that there is no innovation and nothing new. The intelligent, experimental and ethical is missing. Bloom symbolizes the need for the inner journey, the dialogue and experiment.

Coming from a fashion background I couldn't understand why the industry was so obsessed with constructing identities and ideal lifestyles. As an illustrator I am always fascinated by the beauty and habitat of nature and how nature actually lives and tells stories. By exploring, analyzing and combining the findings I reflect these metaphorically to humans and translate this into iconoclastic illustrations and fashion items.

Graduating as a fashion designer and communicator

at Utrecht School of the Arts (HKU) in 2011, Ikram has since been working as a graphic designer and illustrator for various clients. By her strong intuition and conceptual skills she initiated the brand Beyond the Root at the ArtEZ Fashion Masters, where she strives to search for a new mentality and perspective towards the current fashion discourse by developing an own system. In this new field she created space that is more focused on the inward than the outward and more on the spirit than the appearance. In this brand the dominant role of the designer changes in an involving role, where collaboration and quality of the product is more important than competition, and where pure intention to elevation, modesty and responsibility towards our colleagues in the industry, environment and customers is presented.

Ikram El Messaoudi (1989) works as a freelance fashion illustrator and is represented by Angelique Hoorn Management. She received commissions for clients such as de Bijenkorf, *Glamcult* and Modiefabriek. As a Fashion Strategy student at the ArtEZ Fashion Masters she gained professional experience as a pattern designer at Viktor and Rolf.

beyondtheroot.com
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CRAFTING WEARABLES



Film stills of *Shiver* by Janneke Dekker.

Masters in Fashion

For the third year in a row, Crafting Wearables took place. This workshop is a collaboration between the ArtEZ Fashion Masters and the TU/e, under the guidance of Oscar Tomico, Assistant Professor of the Designing Quality in Interaction. For the first time this year, Fashion Strategy students (generation 24) participated in the workshop as well as the Fashion Design students (generation 17).

As people's intimate relation with all kinds of technologies evolves and the world's traditional resources deplete, new materials, new fabrication techniques and production methods and new expressive and interactive technologies are becoming relevant for the field of design, both in concept development and in strategy. Goal of this ten-day workshop was to research the boundaries between the human body, its movements and the technological possibilities needed in order to create new fashionable solutions for the fashion industry.

Working together in mixed groups of Fashion Strategy, Fashion Design and TU/e students collaborated on the design and development of a material sample for the fashionable body. Key to this workshop was both the development of the material as well as the documentation of it.

Crafting Wearables III

On Thursday the 20th of November the group of students visited the Museum Boijmans van Beuningen in Rotterdam for the symposium *The Future of Fashion is Now* and to visit the exhibition. Speakers at the symposium were José Teunissen, (curator of the exhibition and lecturer Fashion Theory at the ArtEZ Institute of the Arts), Bradley Quinn, (author *Fashion Futures*), Antoine Peters (fashion designer), Imme van der Haak (fashion designer), Elisa van Joolen (fashion designer) and others.

On Friday the 21st of November, each group gave a presentation on the results of their project, consisting of a process movie and a movie to show the final outcome of their work. This presentation was held in the presence of the experts and lecturers that guided the workshop and was finished with group discussions under the guidance of Lianne Toussaint.

PASCALE



Toward the end of the first semester of the first year of Fashion Design – after completing the Anti-DNA collection and right before the Christmas holidays (17-19 December 2014) – a brief workshop was held for the students of generation 17, supervised by Pascale Gatzzen (teacher at Parsons – The New School, New York). This workshop was fully devoted to cooperation and social cohesion. Students were asked to choose one favorite design

from each other's collections. Next, in three days' time they made a personal variation on this design, in order subsequently to wear it themselves during the upcoming holidays. For this design's realization they could only use each other's leftover materials collected during the past period. The main concerns of this workshop were cooperation, learning from each other, spontaneity, concentration, and fun.

Research

GATZEN

Photography and styling
by Duran Lantink.

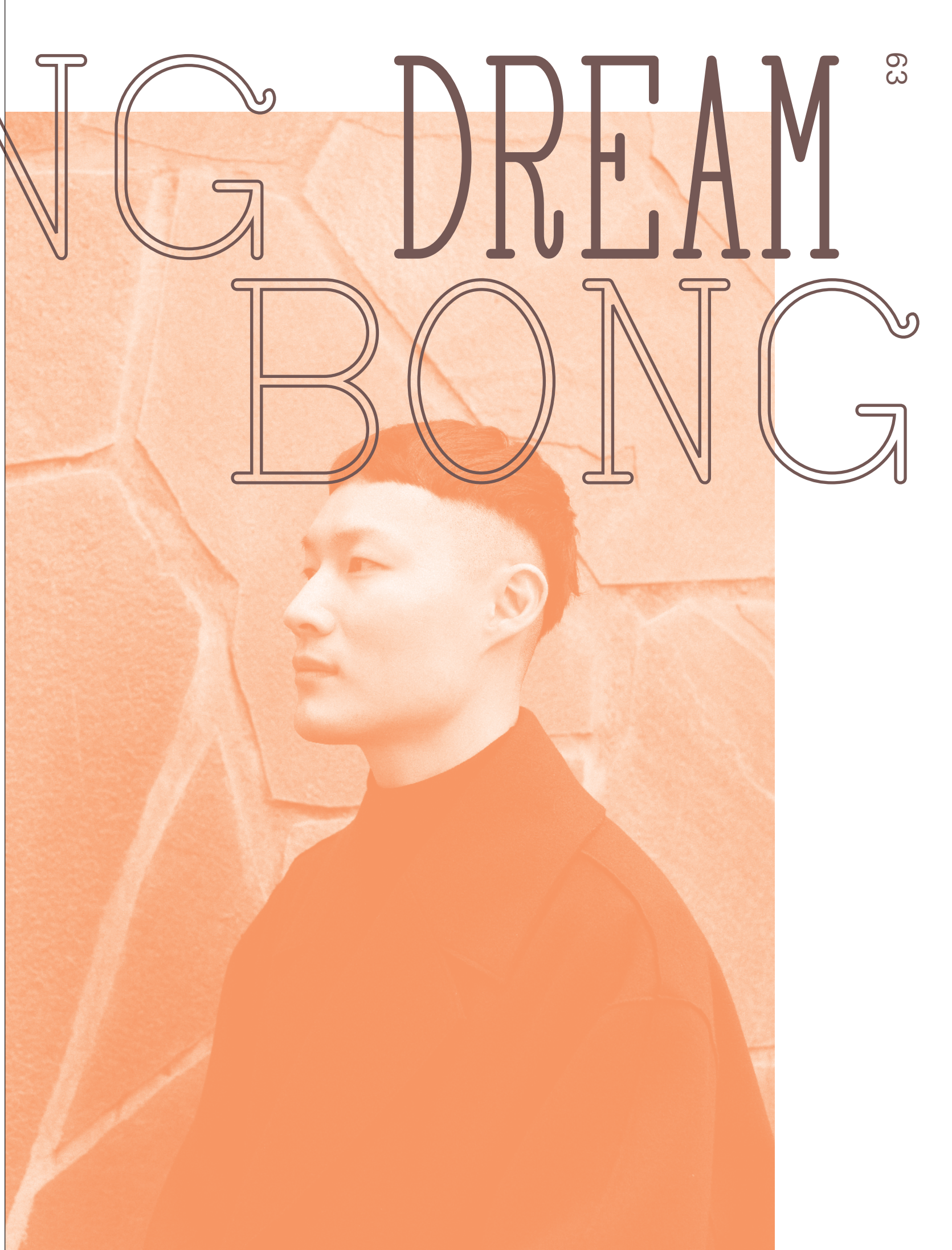
Masters in Fashion

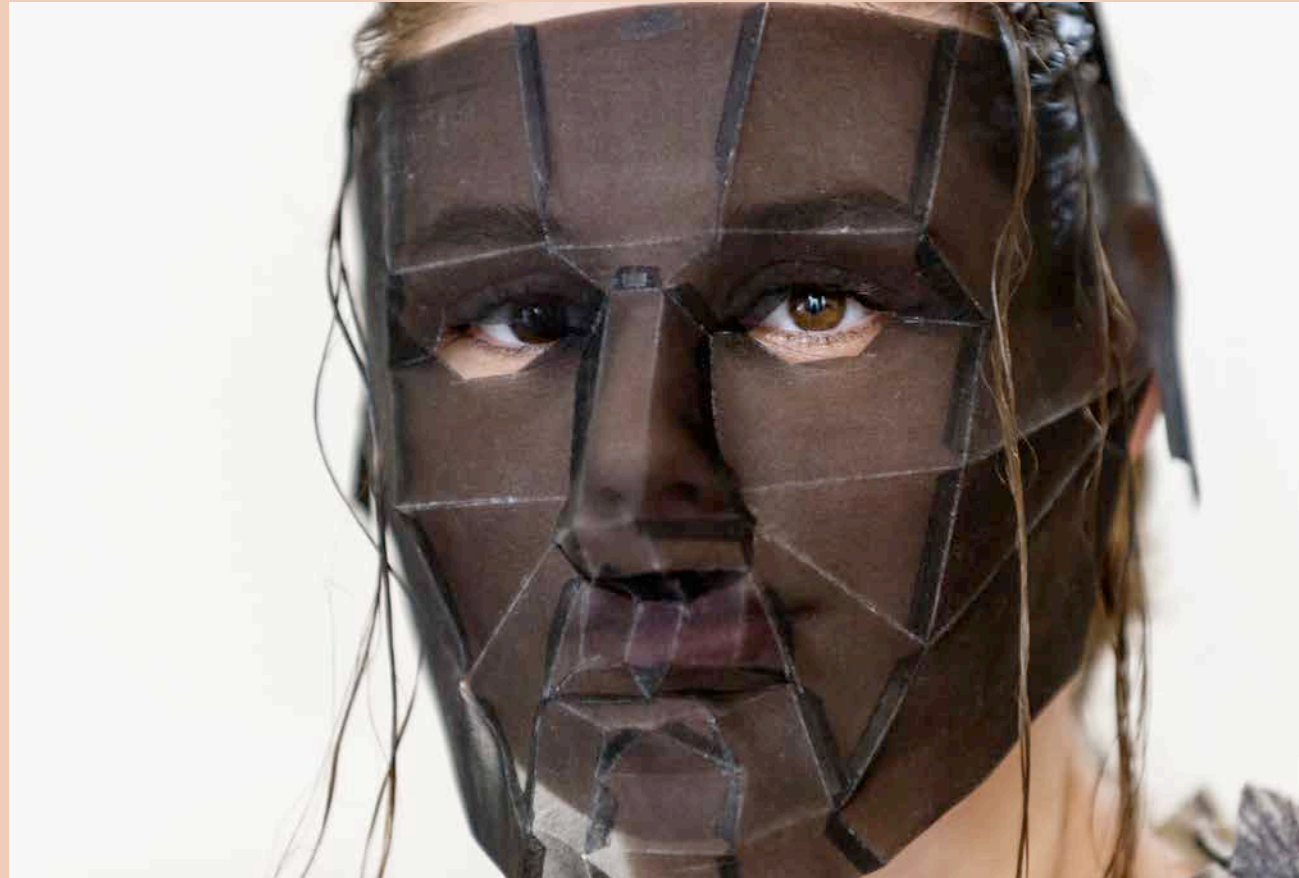


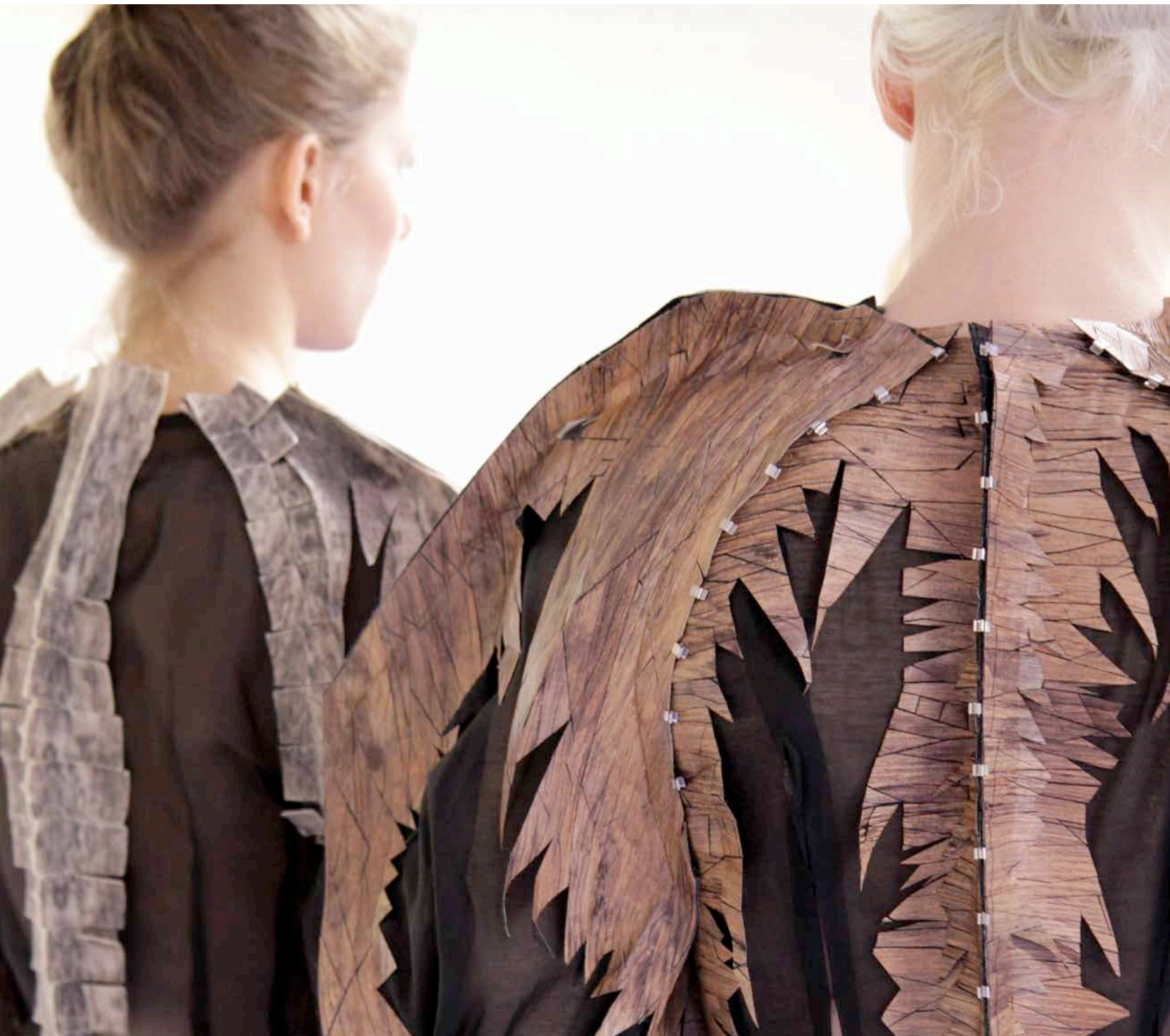
HAE SUNG DREAM⁶³
OF
THE
BUTTERFLY
BONG

62

Graduation project







“Once upon a time, I, Zhuang Zhou, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was myself. Soon I awaked, and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man. Between a man and a butterfly there is necessarily a barrier. The transition is called Metempsychosis.”
Butterfly Phrase
 by Zhuang Zhou 莊周 (BC 369–286), philosopher and Taoist

Haesung Bong obtained a BA in Fashion Design from Kookmin University (South Korea) and a postgraduate degree as Créateur Couture from Esmod in Paris before he enrolled at the ArtEZ Fashion Masters in 2013. In 2015, Haesung Bong was invited to give a masterclass at the Musée des Arts Décoratifs in Paris.

notjustalabel.com/haesungbong



Graduation pro

Masters in Fashion

Haesung Bong

JUST

BE

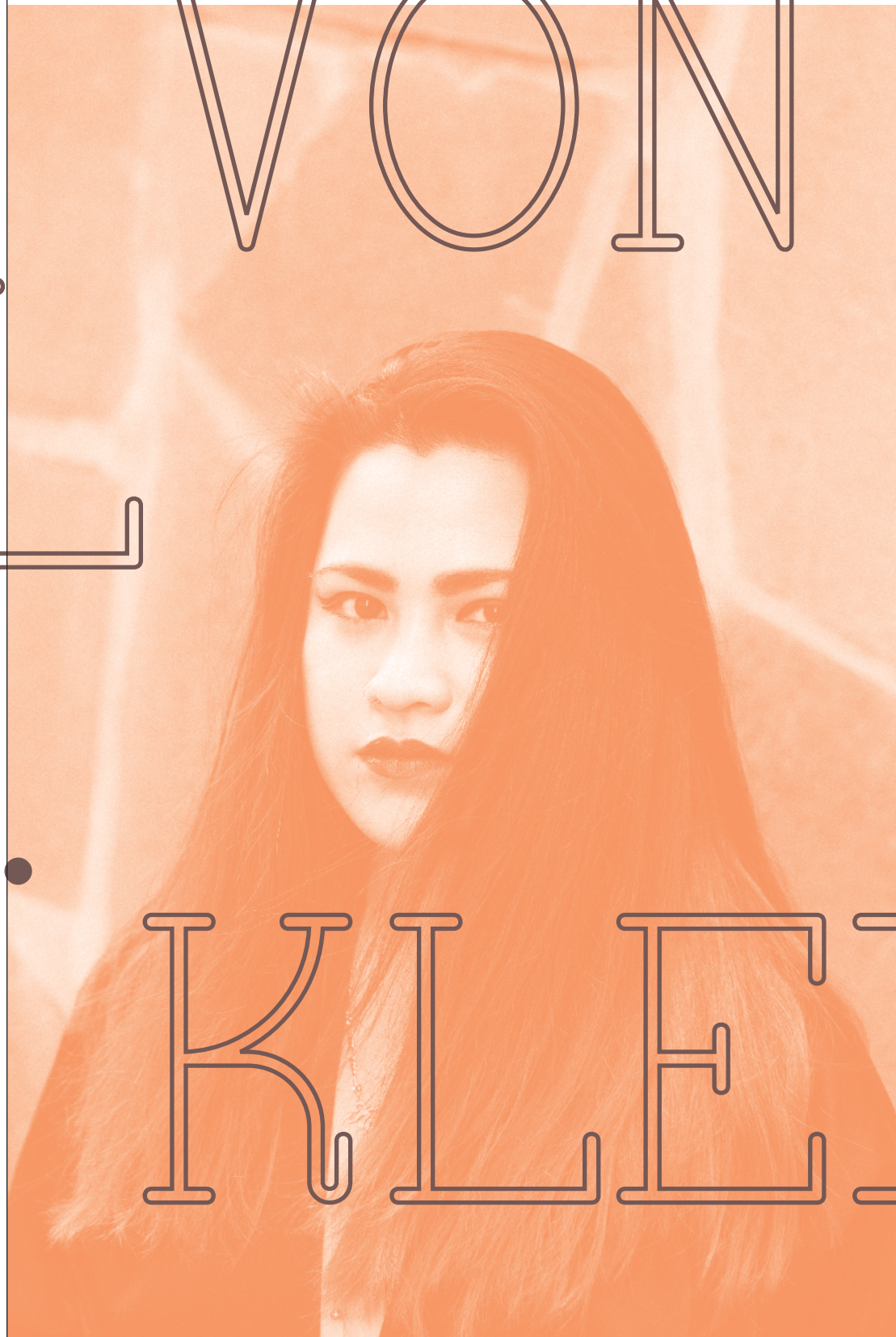
VAUPEL

YOURSELF...

KATYA

VON

KLEIN



As a three-month-old baby I was adopted by a Dutch mother and a partly Indonesian father. Little is known about my biological parents. I grew up as a Dutch girl, and so I always drew myself with a salmon-pink pencil, or, as children call it: the skin color pencil. Until one day my mother told me I had to use another pencil because I did not have a light skin. I did not understand it (despite my obsession with looking into the mirror). Sometime later, a boy from my class drew a copy of my school picture using a brown pencil. I didn't like it at all. It wasn't even close to looking like me...

For more than twenty years now I have been engaged in finding out 'who I am'. Often people say to me that the lack of knowledge about my 'roots' would make it harder for me to define who I am. After all, 'if you don't know where you come from, how can you know who you really are?' But who, in fact, knows who he or she is?

'Just be yourself, and everything will be fine.' We all will have heard or been given this advice at least once in our lifetime. But what do we actually mean by it? And what should we do with it once we get this advice? I explore the paradox between passively being yourself and our often quite active performance of our identity. The word 'being',

after all, connotes quite a passive attitude. Normally you will just *be* yourself without really having to do much for it. This approach of identity currently prevails in our society. On the other hand, performing is something you *do*, a notion that seems prevalent among philosophers in particular. In a search for the Self, these two notions appear to be diametrically opposed to each other and also exclude each other by definition, while no one really knows what we mean by 'just being yourself' in daily life or, for that matter, what the performativity of identity exactly amounts to. Are we looking perhaps, then, for some holy grail? Rather than looking for new answers, I search for new perspectives. Not excluding one or the other, I like to explore various questions. A lot of questions. Instead of searching for truth, I try to give another content to the myth that is guiding our life today.

The Performativity of Fashion

Fashion is perhaps the first indicator of who a person *is*. Based on the clothes a person is wearing, we may intuitively notice what type of person we are dealing with. Or rather: what type or category we believe this person to belong to. Clothes and fashion are rife with meanings that

emerged and evolved over time. If in the past clothes were a major indicator of someone's profession or class, involving an identity based on functional traits, today these have vanished on account of economic and sociological changes in our society. Sometimes pieces of clothing may take on a new meaning, as happened to jeans, and sometimes we adapt their meaning to convey new messages and ideas, such as the borrowing of punk-elements from the 1980s by new subcultures and fashion trends.

Whether we realize it or not, simply by wearing clothes we communicate some message. And probably we also say something about our identity, just like in the era of (pre-industrial) class society. It is not only those who are preoccupied with fashion, clothes, and their appearance who visually say something about their identity. This also applies to those who put on their clothes in the morning by grabbing whatever they find in their closet, so as not to be naked upon leaving their house. The person hopping on his bike wearing an ANWB windbreaker, white socks, and sandals also conveys a message: I am practical, Dutch, and casual.

Choosing your clothes – consciously or not – is an essential part of the performativity of identity, which basically comes

down to expressing your identity and acting accordingly. But what is identity? Is the sum total of being practical, Dutch, and casual an identity?

Performance, Simulacra, and Reality

Apart from the question of what identity exactly is (rendering the issue a little less simplistic), the implicit ideas underlying the performativity of identity further complicate the matter. As the French postmodern philosopher Jean Baudrillard argued in 'The Precession of Simulacra' (in: *Simulacra and Simulation*, 1994), we construct our world on the basis of simulations and simulacra, meaning that we live in a world which derives its meaning from representations of representations. But today these representations are no longer based on (some?) 'reality', but on representations of reality. This he calls simulacra: copies without original, or without any similarity to reality, but which function as if they are reality, or a representation of it. Meanwhile we have grown so removed from reality that in no way simulacra are linked to it anymore, and this has also become taken for granted. Experiences of reality are grounded in artificial realities to such extent that these experiences create a 'fictional' reality, called

'hyperreality' by Baudrillard. This implies we have arrived in the fourth and last phase, in which reality and origin no longer exist: the phase of total simulation.

And so we construct identities based on representations of identities that give us ideas about what an identity is supposed to look like. We draw our inspiration from our environment, the norms and values of the society in which we live, but also from the media, in particular the popular media and the stars that prominently figure in them. So meanwhile our identities are simulacra and they can no longer be linked to an original identity. (Gender) philosopher Judith Butler connects this theory of the simulacrum and the lack of reality with the theory of the performativity of identity. Like reality, the Self does not exist, and all we do and think is based on de meanings created in society over the years. If we are born with a specific gender, even this we can perform through our actions, visual language, and vocabularies.

Put in straightforward terms, this means that all we choose, believe, think, and do is based on information we process. This information, however, is constructed by the culture of our society, and it takes on meaning only through this society. Although you may think that you are the one making a choice, your

Self has in fact little to do with it, because your choices are based on a construction of society that you, through your choice, adopt and pass on to others again. Identity, then, is a construction – your set of choices – that consists of other constructions and meanings generated in society. The way you present yourself through your identity is nothing but a simulacrum that is entirely separate from the no longer existing Self (The Real). This is the performance.

Performance, Society, and Self

This is all well and good, but in practice the term 'performance' has a rather negative connotation, while the word does not really seem to touch on our daily experience. It is linked in particular to words such as 'fake' and 'unnatural', and although this is not a problem with celebrities, it is a minor nuisance in our own daily life, characterized as it is by the common standard that you should 'just be your normal idiotic self'. Performance may be suggestive of something grand, theatrical. This is at odds with the generally straight Dutch norms and values. Normal and natural seem keywords of the Self, and so the notion that your identity is a construction you perform conflicts with what we

believe to be genuine. After all, we are just being who we are, isn't it?

For this study I interviewed nineteen people about how they experience the Self, what it exactly amounts to, and how it is linked to 'identity' as a concept. My project did not really generate answers as to what it means to be the one you are, or what identity in fact is. But *that* we are – or could be – the one we are was unambiguously at issue. The Self is somewhere deep inside, and we try to express it on a daily basis, all of us in our own way, from another perspective. More importantly, that Self is rather static: it is your individual core as a person. On the other hand, people do change: they are malleable and subject to external factors. We grow. Develop. In his theory, Gilles Deleuze relies

on the notion of the 'fold' in this context, referring to the infinite process of becoming, unfolding.

Although I still do not know what identity is, or what it means simply to be yourself, I often think about my favorite activity during class in primary school. The game whereby you wrote down your most personal longings on a sheet, folded it a few times, after which you asked your friends for their favorite number. And their favorite color. This determined with whom you were going to fall in love. How many children you were going to have. What you were going to do, later, as an adult. Every scenario came with its own game. A folded construction that functions and constitutes itself based on choices and external influences. Each time anew again. With the Self, at the center, deep inside. I may not know what identity is and whether the Self exists at all. But this is how it looks. I think (see photo).



Katya von Vaupel Klein has a bachelor in Art History, specializing in photography, contemporary art, and museum and exhibition studies. This year she will graduate from the Fashion Strategy program of the ArtEZ Fashion Masters with an exhibition and a zine about identity performance.

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REPAIRABLES TIME FOR

Masters in Fashion

RETAIL



ATONEMENT

Retail Repairables – Time for Atonement

Retail Repairables is a project by the students of the Fashion Strategy students (generation 24) of the ArtEZ Fashion Masters in response to an initiative of CLICK NL. The project took place in December 2014 and January 2015, concluding with a presentation at the Modefabriek. The project was overseen by Judith ter Haar, intuitive forecaster and creative curator at STUDIO by Judith ter Haar.

Freeing the (fashion) system through curiosity and patience, respect and growth. Finding the use of value of products that meet economical, social and cultural needs. Treating the system as a trans-disciplinary platform in a collective vision, in which we all share the responsibilities. Consistency in value builds trust, when acknowledging and accepting each other's vulnerabilities. Upgrading daily life: new austerity should be the norm. Considering future generations, and the ones after that, and the ones after that. Cultivating ideologies that persist, that live 1,000 years in the future. Let's not forget that we are pioneers: explorers, caretakers, engagers: opportunities are for us to take.

The project

It's time for change. There is a need for a dialogue between

the creation of products and the basics needed to live. Shaping them according to each other's needs and to stimulate collaborations. In order to make a valuable change, back to an intriguing retail landscape.

The repair kit encourages act of telling coherent stories through consistency and was created during an intensive workshop in ethnographic research, led by Judith ter Haar. During the workshop this product was created. The repair kit is inspired by the quartet game. All cards are inherently connected and part of one narrative but also belong to one of the four themes. The four themes were derived from personal and shared values from the students and might possibly



predict future retail wishes from consumers. The students were invited to present the repair kit during the Modefabriek on the 25th of January and for the local government of Gelderland on the 19th of February. Due to the great interest and welcome responses to the project the students are currently selling the repair kits on www.generation-24.com.

The concept

The first theme *Empowerment of the product* is based on five values considering how items can play a significant part of the discussion again. In *Addressing space* is discussed how the retail space can be arranged in a way

that balances the triggering of the senses. Within the theme *Pioneers* several roles are discussed, each with a coherent package of tasks that retailers can take on. In the last theme *Amends* advice is given which encourages one to show initiative, to create new paths, to rely upon intuition and to work outside conventional rules.

To jointly build a new system in which everyone has their own freedom to search limits.

To dare to fail. Trying again. Failing again. Failing better.

Retail Repairables – Time for Atonement

THIS
MUST



KARASAH

A MISTAKE

Masters in Fashion

HAZAL

BE

KARASAH

Master in Shoe Design



Can fashion create a blend between the logic of our digital behavior and the chaos of our nature? What is the digital side of femininity? And how do we express it? Are we able to grasp 'the soul of the machine'? *This Must Be A Mistake* is a shoe collection by Hazal Karaşah that explores the feedback loop between women and technology. Inspired by contemporary glitch art, it looks for answers in the void between conscious expression and random visual error.

Hazal Karaşah graduated from Industrial Product Design department of Istanbul Technical University (ITU) in 2011. During her BA, she did a shoe design internship at Hotic (one of the biggest shoe brands of Turkey). After her graduation, she worked as a product designer in the leather accessories field. From January till August of 2013, she attended Leather Garment, Accessory and Shoe Design program at Istanbul Fashion Academy (IMA). She enrolled in the Master Shoe Design at the ArtEZ Fashion Masters in 2013.

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Masters in Fashion

LAURA

THE NEW

82

Graduation project

POSTD

THE NEW

Masters in Fashion



83

LOOK IS HIGH

ZITTECH

MINDSET

Master in Fashion Strategy

Sustainable fashion is green. Being described by a color stems from the feature sustainable fashion inheres: the gentle interaction with natural and human resources. But the aspect of being green finds expression in the appearance too: sustainable fashion generally looks crude – as if the material and process were the only aspects taken care of. The design – the shape and the color – seem to be neglected. Google, the search engine reflecting general perceptions, is proof of this. When looking for sustainable fashion via image search, the results will be as green as described.

Sustainable fashion offers a supplement on the one hand while lacking a component on the other: its production process is advanced, but its design drags behind. It's a contrast that scares off. Why should somebody who took the sophisticated decision to consume conscious fashion give up sophisticated design and aesthetics?

As widespread as the general perception of sustainable fashion is, the 'green' labels themselves are mostly responsible for it. But there are also labels proving the opposite. Those who combine a sustainable approach with high-end aesthetics.

With my graduation project, I am exploring the perception of

sustainable fashion as well as the difficulties that labels go through when deciding to be sustainable. As the logical consequence of my research and thesis, my product is an online store offering high-end sustainable aesthetics – fashion, accessories and lifestyle goods.

Laura Posdziech comes from a journalistic background. After studying Modejournalismus und Medienkommunikation at Berlin-based AMD – Akademie Mode & Design, she contributes to magazines like *Monopol* or German *VOGUE*. With her texts, she explores the confines of fashion and examines their correlation with other disciplines such as art. For her MA in Fashion Strategy she explored fashion in relation to sustainability.



An example of the marketing of sustainable fashion: Edun, spring/summer 2012

PARIS



Masters in Fashion

The first week of March 2015 was spent in Paris by generation 24 of Fashion Strategy. Under the expert guidance of Judith ter Haar (intuitive forecaster and creative curator at STUDIO by Judith ter Haar) and Martine Bovee the city was thoroughly explored. To document their experiences and as an assignment for the Fashion Analysis class by Milou van Rossum, Zinzi de Brouwer, Janneke Dekker, Janneke van Rooijen, Tessa Kreunen and Esmee Peterse created the magazine *Paris Saga*.

In their introduction they wrote: "Five Fashion Strategy students of the Master Program at ArtEZ arrived at renowned concept store, Merci at noon on a Monday. It was a day in which Paris decided to embrace all seasons, with wind, sun and hail welcoming us to what was to be a full five

days ahead of thrilling encounters with various fashion practitioners from all ages, sizes and backgrounds. The Paris program can be described as a whirlwind of insightful experiences and inspiring exhibitions of people (and products) who have Paris in their hearts somehow, somewhere. The city offered an opportunity to perform an ethnographic exploration into where fashion stands now, where it will go and how it trickles the curious. Curiosity killed the cat, but it definitely did not kill our drive to further explore what the meaning of fashion is in our academic path towards a professional identity."

Among other things, generation 24 visited *Vestoj*, Lidewij Edelkoort, La Jeune Rue, Ibaji, Bob Melet and Atelier Néerlandais for the graduation show of Fashion Design generation 16.



Paris

JOYCE



VERHAGEN

PRESS
PLAY

My graduation collection is related to an annoyance that I have about the style of shoes that we see on the street. When you look around you and focus on the shoes – the way people walk and the experience of walking – you will probably notice that you always see and feel the same things, it's so boring! I want to change the stereotype way we know. As a footwear designer I try to challenge myself and find the boundaries of our movements and posture. I approached this collection in a fun and not too serious way, therefore my starting point had to be in the toy store. I collected all kinds of toys that triggered a movement or that had a strange sense of touch. To create this collection I made short movies in which I experimented with these toys, their possible movements and sounds, showing what it does to the body when you move. My collection is not about creating shoes for comfort but to make shoes that give you a new experience and feeling. The toys do not only serve as a source of inspiration to create these new movements, but are also part of the construction itself. With the collection *Press Play* I give a fresh new perspective on the act of walking and shoe design.

Joyce Verhagen developed a strong signature studying product design at the ArtEZ Institute of the Arts in Arnhem. She graduated in 2011 with an outspoken shoe collection. To take her work to the next level she applied for the master Shoe Design at the ArtEZ Fashion Masters.

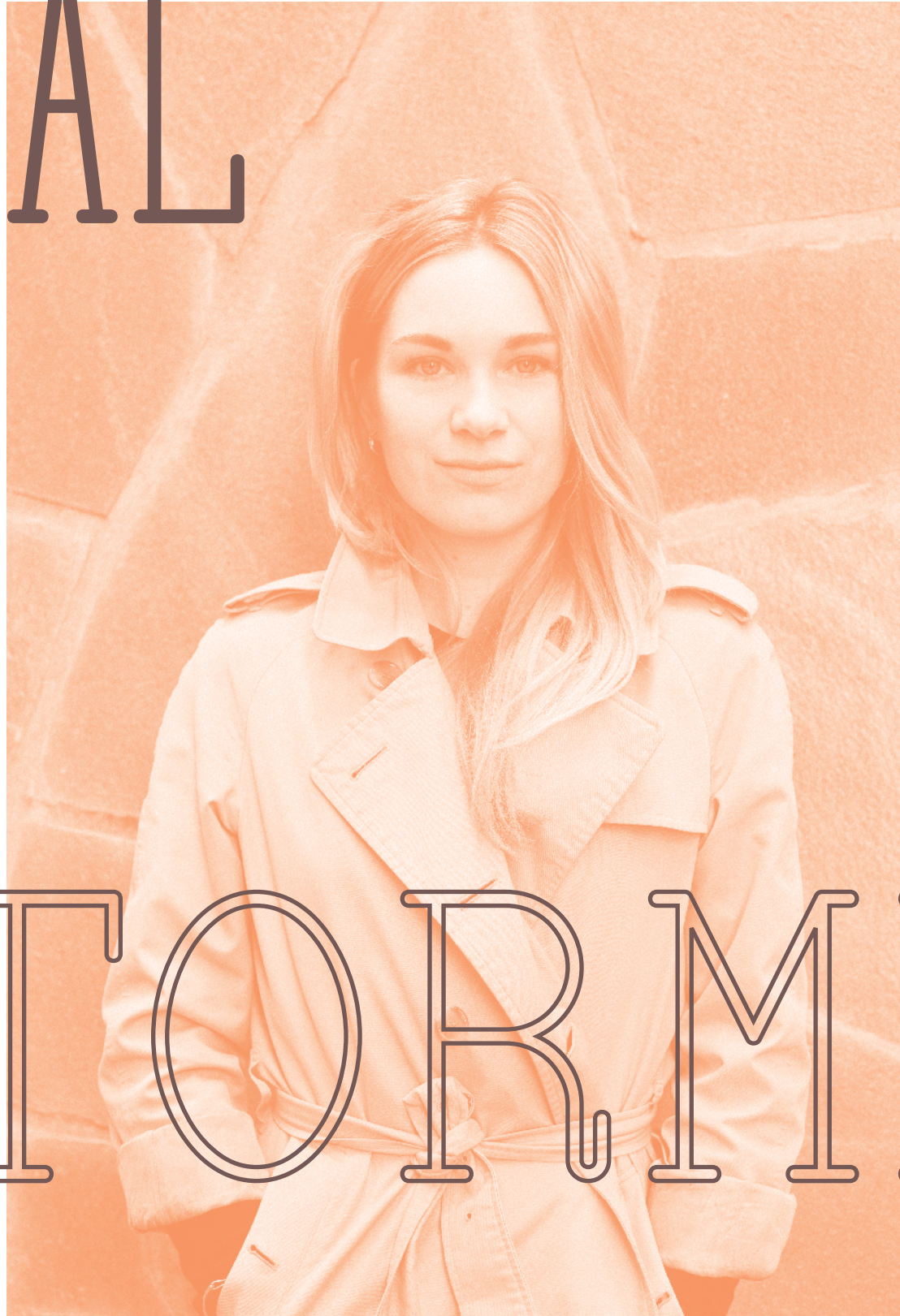
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Masters in Fashion

Joyce Verhagen

THE MARJOLEIN REAL



ISSUE STORMIEZ AND

Master in Fashion Strategy

Every day we put on our clothes, stand in front of the mirror, look at ourselves. We put on makeup, or we don't; we comb our hair, or we don't. Eagerly or with disinterest, we conduct an inner debate between socially imposed codes and fantasies, and we transform the one we are into the one we want to be. Each and every day anew – always.

Who and what influences these various choices, and how does that play out in our life?

The women of the generation to which I belong, generation Y (born between 1982 and 2001), have all the competencies to break the so-called glass ceiling once and for all. At least, this we read in the magazines, newspapers, and on the internet, or we see it on TV or hear it said around us. As the data tell us, these women are better educated, have more 'social self-confidence', are 'more ready to help', are 'better organized', and 'more careful' than their male contemporaries. While formerly women mainly had the prospect of a financially stable future because of their background (father) and choice of partner (family), we seem to have left this behind forever. As is always emphasized, the women of generation Y are self-reliant and smart.

But is this the case indeed?

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Masters in Fashion

Feminism in 2014

Let me take you back to 2014, the year in which feminism was applied to almost anything and the word itself even went viral. It was the year in which Kim Kardashian became 'woman of the year' and Beyoncé was informally appointed as supreme feminist. Lena Dunham was elected to be the preeminent voice of her generation (Y), based on her TV series *Girls* and her autobiographical debut novel *Not that kind of Girl*.

It was the year of the female, generally disproportional round butt – be it shaking and naked in video clips (Beyoncé), or as cause of 'breaking the internet' (Kim Kardashian). In contrast, four fictive friends from the hit series *Girls* embraced a less manipulated female ideal with a freer idea of gender/sexual experience. This was celebrated in the media, both popular and serious, stressing the realism of the lives of the four women with which this generation could identify. Four white women, in their mid-twenties, in New York, having marginal worries and financially (still) dependent on their parents – something with which an entire generation of women was supposed to identify?

All sorts of things were going on with our food in 2014 as well. Bread was banned; seeds

Master in Fashion Strategy

and shoots were embraced. Food bloggers popped up out of nowhere. There wasn't really an excuse for not being slim any longer. For daily #thinspiration and #thinspo, there were the 'angels' of Victoria's Secret to convince us of an ideal and happy life. This is how it looks: slim, at least 1.75 m tall, wearing a bikini or underwear. Correction: not just 'angels' took part in it – everyone did. Under the guise of 'empowerment', many girls ran till they dropped with the Nike Woman app – subsequently to show their sixpack in a melfie (mirror selfie). This is well possible, after all, in your underwear or your Nike sportswear. All for being healthy.

Who runs the world? Oh, well.

Let me go on for a while. Women are responsible for 2/3 of the book sales, but the book reviewers in newspapers and serious magazines are mostly male, as is true of the authors they recommend. The Dutch market for women's magazines is not in great shape: *Opzij*, a critical women's periodical, had to be sold to another party, but there still proved to be room for yet another new fashion magazine: *Harper's Bazaar*.

In short, 2014 was in particular the year in which feminism, rather than as a political instrument, was deployed for selling, well, basically

everything – from cosmetics to books, from sportswear to apps, from briefs to TV series and music.

Dualist thinking

What does this do with a generation of women that has so much potential but seems caught in dualist thinking, such as outward life versus inner life, reality versus ideal? How do they strike a balance in presenting themselves in a world that wants them to achieve inner goals as well as a perfect look? And what if the emphasis is too much on outward look also within this generation? Is the personal still political as well?

With these questions in the back of my mind, I did two kinds of research: an ethnographic study and contextual desk research. The ethnographic study comprised interviews I did with peers, which I recorded on camera and in writing. My contextual desk research was based on a daily effort of gathering popular articles and opinions from the (popular) media relevant to my concerns.

My desk research corroborated my assumption that it seems as if generation Y is still caught in dualist thinking. This is expressed in particular in women's representation, both their self-representation and our visual culture's general representation

of women, which in turn also influences the former.

We seem to be preprogrammed to want to look at all things in terms of opposites and think in contrasts, whereby the notion of what is feminine fully appears to be based on a masculine idea of what feminine is. The words we use to interpret men and women are diametrically opposed to each other. In the etymology of our words, we associate men with force and power and women with care. This is why I argue, with philosopher Slavoj Žižek, for a third option.

The third option

My ethnographic study revealed that today the search for a third option is translated as a kind of ambivalence – an 'I-don't-quite-know-it' mentality. Most of the women do not particularly feel addressed by the images of women shown in the media. They interpret them rather as innocent pastime, or even as cases of 'brain softening', a phrase used a few times. As if there is always a premeditated distance between receiver and sender, because that which is sent to you is not recognizable.

In the interviews about why they dress as they do it turned that many women, even though they like to show off and value

a particular aesthetics, actually want to stress not their dress but something else: a feeling, rather, a connection between inside and outside, even if this may sound slightly esoteric. Perhaps this explains the popularity of the dark-blue jersey and the predominantly black clothes among this group of women – as if looking for a kind of hold in the face of the fashion overload. A tacit political protest in the shape of a blue sweater or black outfit. It is possible to conclude now that until the third option will present itself, emancipation will be primarily a matter of the individual, whereby women themselves decide to adapt to the prevailing norm.

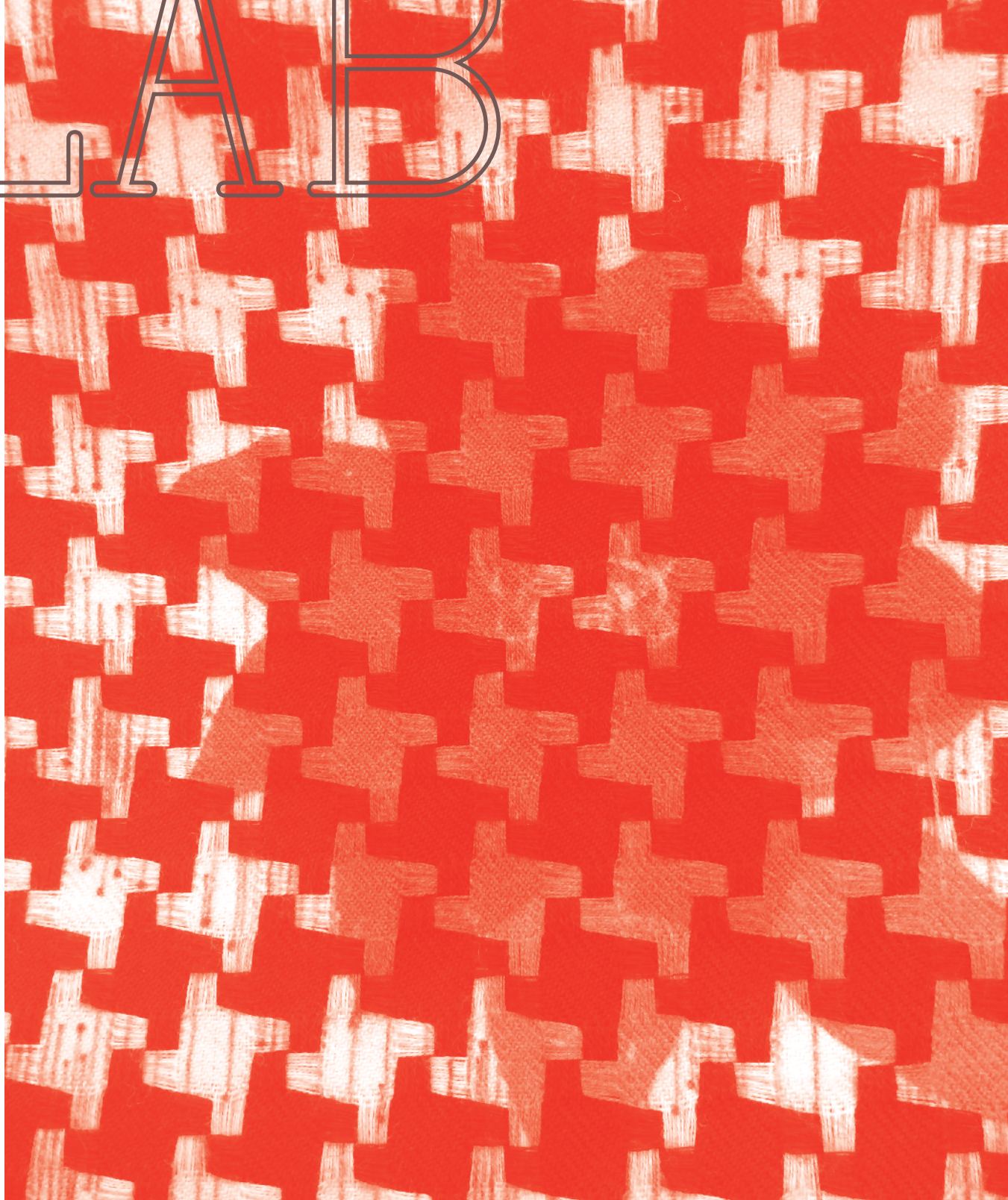
In *The Real Issue*, her graduation film, Marjolein Stormezand investigates the subtext of female dressing. The how, what, and why we wear what we wear. The film is a testimony by the first generation of women who are better educated than their male contemporaries. How does this subtext translate into what we have leaned on for centuries, namely our look? In this film, Marjolein interviews creative women from generation Y asking them: how do you negotiate the implicit, unarticulated (gender) codes and expectations? For her thesis she processed the outcomes and questions in a fictive longread.

Marjolein Stormezand (1984) is a storyteller with a BA in Fashion Design from the Willem de Kooning Academy in Rotterdam. Her stories touch upon cultural phenomena and philosophies and always remain accessible for all who are interested.

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TEXTIEL

LAB



The second semester of the first year of Fashion Design centered entirely on context.

Students chose their favorite existing fashion house, and all design assignments were carried out within this realistic context, implying that there was a clear, verifiable frame of reference. This was in contrast to the first semester, when all assignments were fully geared to interrogating one's own handwriting.

The preliminary work for this mini collection, which was to be developed during the second semester, began with an extensive research assignment which highlighted the development of innovative and unique materials, knits, and prints. The start of the investigation took place at *Première Vision* in Paris, a major fabrics event held in February 2015.



After making inspiring mood-boards for colors and materials that agreed well with the selected collection concept, the most divergent techniques were explored and examined. These were subsequently developed further during experimental workshops in the TextielLab of the Textiles Museum in Tilburg on 18 and 19 March 2015, where students could use all the available digital print and knitting techniques in order to learn to produce their fabric designs semi-industrially. The results could later be applied on designs from the mini collections, which thus gained depth and distinctiveness.

This workshop was supervised by two instructors: patterns and print expert Pamela Spruyt and knitwear designer Petra Vonk.

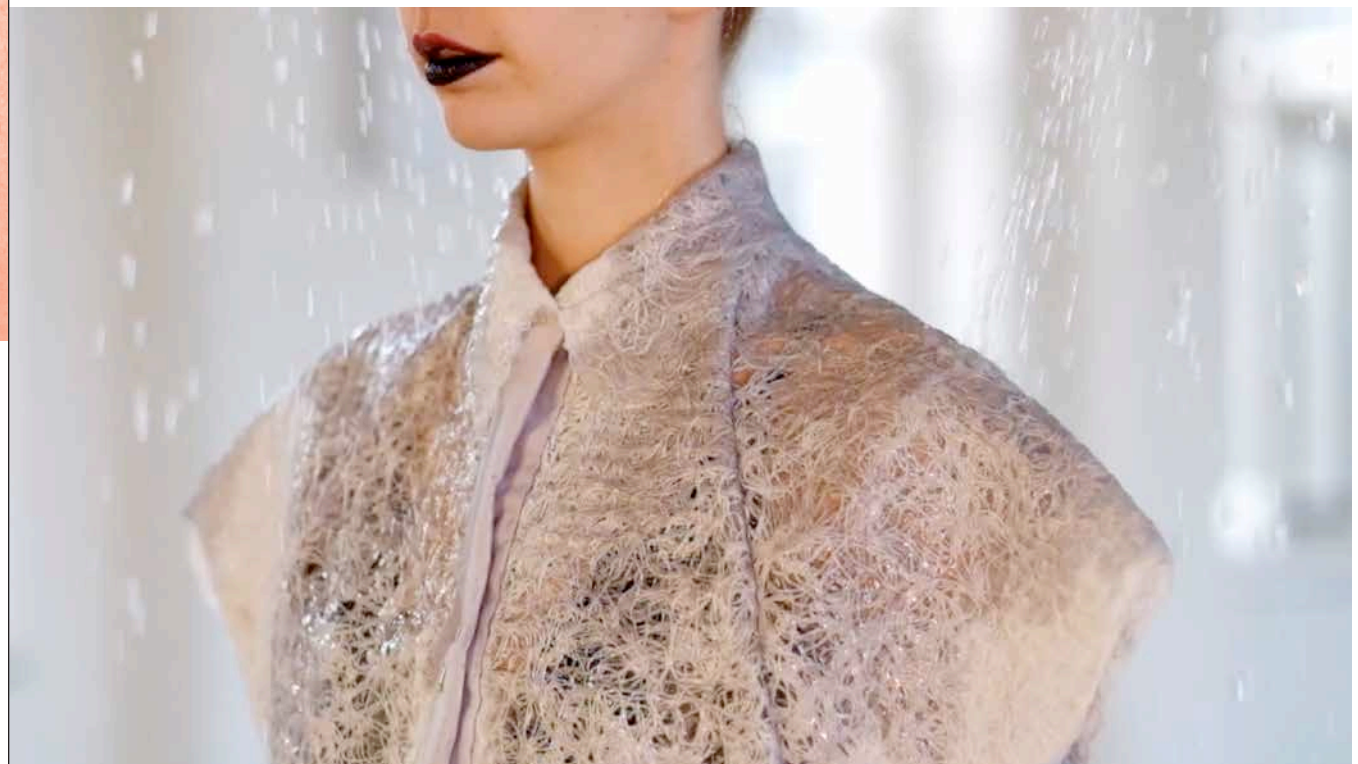
NATURALIE

PULP



KONNINDE

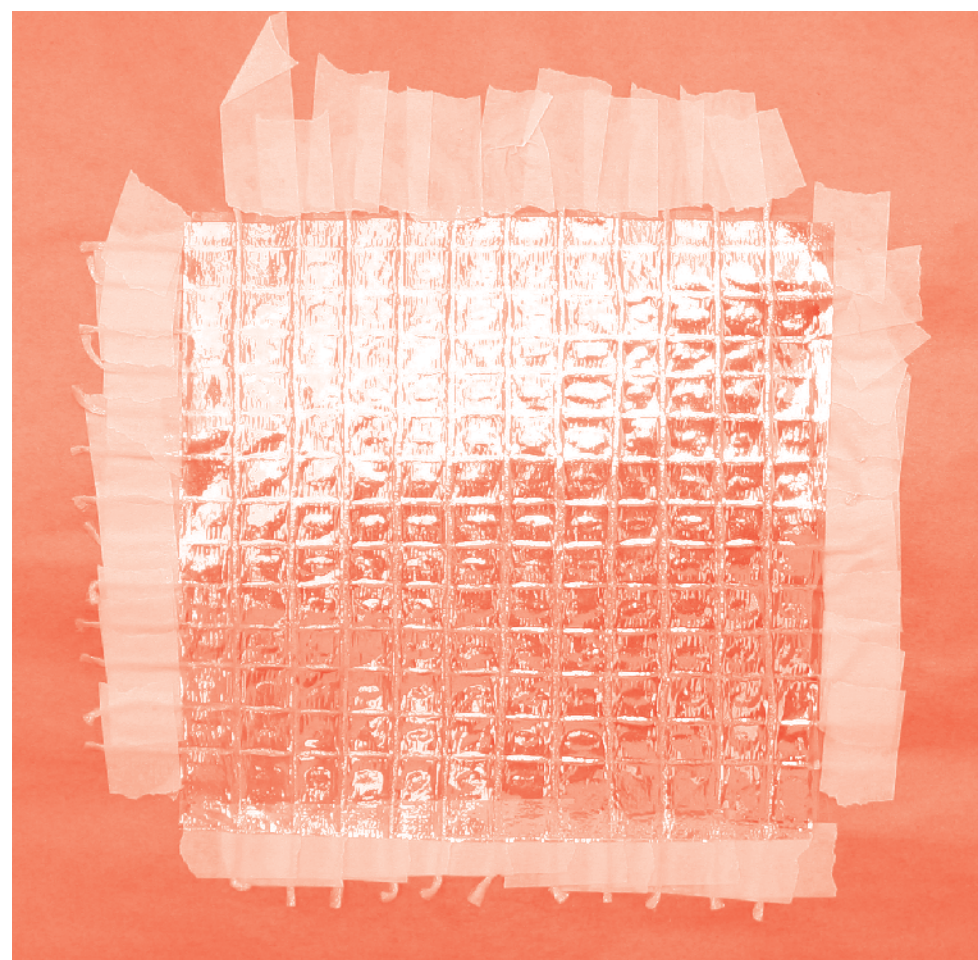
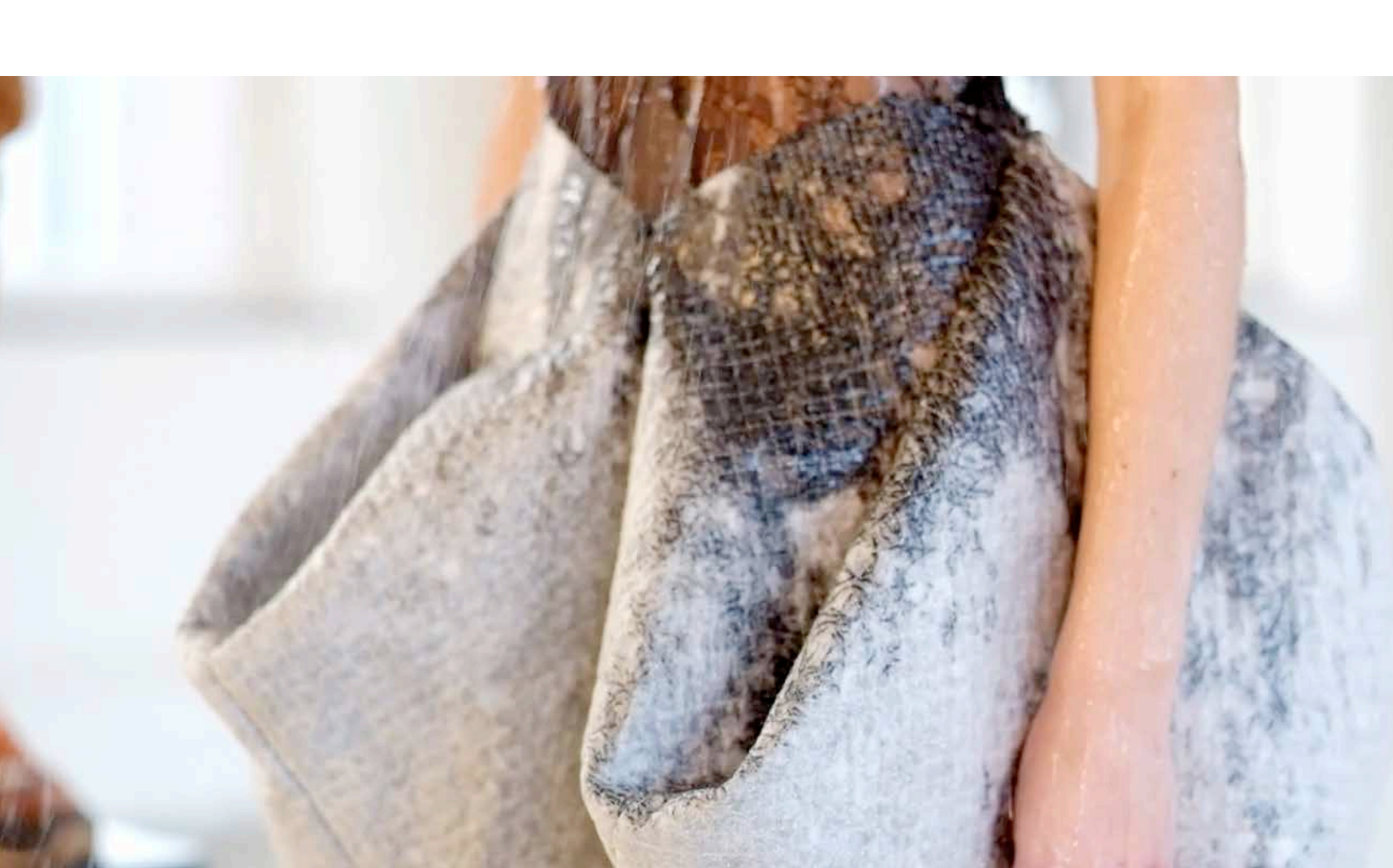
Master in Fashion Design



The collection *PULP* tells the story of how it is possible to make good-quality clothes from materials that do not have a purpose anymore. I developed all textiles from scratch using techniques like hand-knitting, embroidering, hand-weaving and other self-developed innovative techniques of making textiles and garments.

Natalie de Koning graduated from Utrecht School of the Arts (HKU) in 2011. She did an internship at Elsie Gringhuis. After her graduation she started her own company and she did several shows, projects and exhibitions. In 2013 she enrolled in the Master Fashion Design at the ArtEZ Fashion Masters.

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Graduation project

Masters in Fashion

LIVING

MARTIN

SARA

ROOM

MAZORRA



Master in Fashion Strategy

Living – Rooms is a showcase-at-home platform where works of art, design and craftsmanship come together under one roof, in a personal space; the place where human presence is key.

At Living – Rooms we create atmospheres. Small universes within an existing world in which to showcase our work and that of likeminded individuals. Be it design, craftsmanship, art or food. All of these come together in the intimacy of a home. A place where human presence is key and where the things we make and love can be enjoyed in their natural habitat.

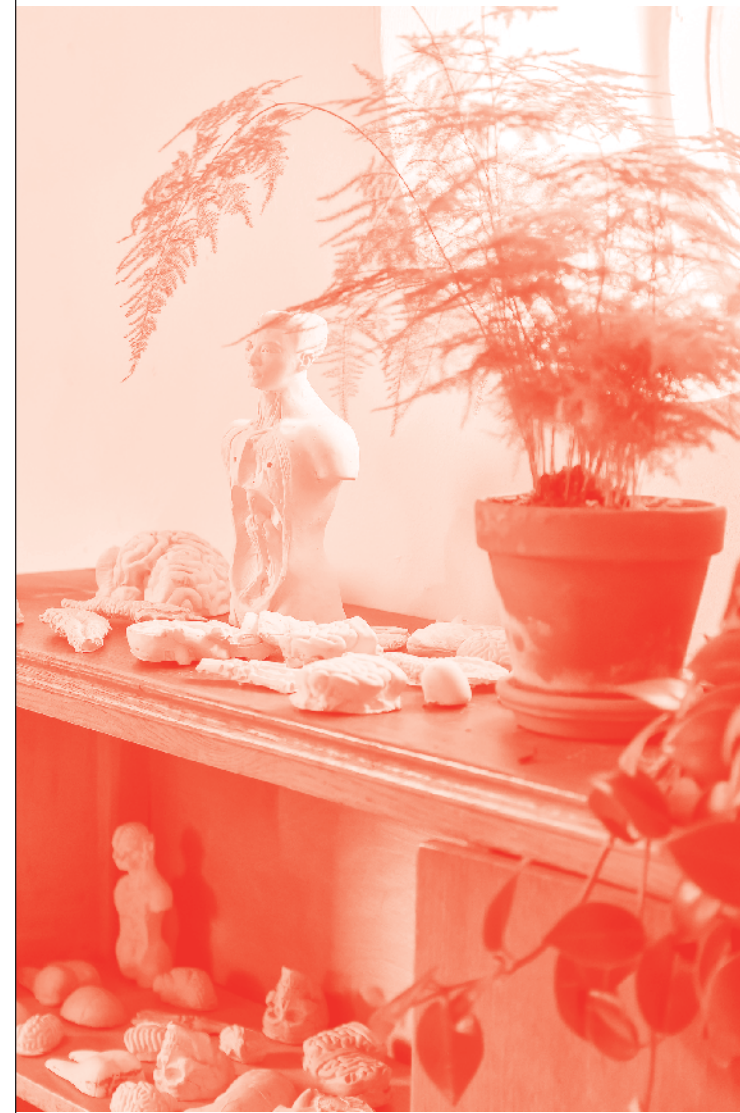
A classic Living – Rooms event takes place in an existing home, where the personal possessions and collections of its owner create a setting that is far from neutral. There is a range of diverse interiors and inescapable private matters that come with these domestic spaces. We love working within the given framework of something as personal as a home, the overload of context adds a welcome connotation to the Living – Rooms experience. We believe that being able to see a work in its natural habitat constitutes a new way of engaging with works of art, design or craftsmanship.

As makers, we have always been intrigued by natural and man-made systems and structures. The notion of home and all its historical, cultural

and personal connotations creates a space that is not static but organic: everything means something. Also, the living room has throughout history traditionally been the place to receive or entertain guests. It is the place where treasured goods, collections and beautiful possessions are put on display. These objects might be partly practical, but more often than not they are also filled with emotional value and anecdotes or stories who's meaning is only fully known by their owner. Nevertheless, the collected objects within these spaces tell the story of its inhabitant and create a narrative that is unique to each home.

We invite visitors to discover works of art from a space that is thus filled with meaning and stories. With this approach, Living – Rooms creates a new place for exposure and meeting, and with it a new way form of value for our creatives and visitors alike.

Living – Rooms is a creative platform that houses a diverse range of creatives from different backgrounds. We fully support their work and take them seriously, but the same is to be said about our visitors: the Living – Room platform values their insights as participation from the public shapes our platform. We ask our visitors to collaborate with the



platform by becoming active members, we let them contribute not just as hosts for an event, but also by submitting pictures of the events, by letting us see how items they acquired through us look in their own homes, etc.

With Living – Rooms we take the opportunity to assume an extended role as creatives: artists, makers, collectors and curators. Working closely with our database of like-minded creatives, our showcases produce one-of-a-kind places to discover unique pieces, processes and atmospheres. Works by: Caroline De Bruijn, Eva Vrieling, Ikram El Messaoudi, Sara Martin Mazorra and Merel Slootheer.

Sara Martin Mazorra graduated from the TxT department of the Gerrit Rietvel Academie before enrolling in the Fashion Strategy course at the ArtEZ Fashion Masters.

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IFFTI MOMENTING 2015 THE MEMENTO

Masters in Fashion

110

IFFTI 2015

Fashion Strategy alumni Anna Kruyswijk and Lisette Ros (generation 22) presented their work at IFFTI 2015, at the Polimoda in Florence, Italy from May 12th – May 16th. Momenting the Memento was the theme of this 17th Annual IFFTI (International Foundation of Fashion Technology Institutes) Conference.

Fashion Portal for
Fashion Friction in Florence
Anna Elisabeth Kruyswijk

The Skype interview went well. In November 2014 I talked to Linda Loppa, director of Polimoda, who organized the IFFTI conference on Momenting the Memento in Florence, after which it was decided to include my book *Fashion Friction* in the program. Thus it came about that underneath the impressive arches

designed in the 15th century by Filippo Brunelleschi suddenly 21st-century thoughts on fashion were disseminated. This arcade of the Santa Croce Basilica was now like a portal welcoming a new future for fashion.

The experimental book format was presented as a jumble of pages, allowing the visitor to navigate fragments of an unconventional research project and a personal manifesto in a random way, and giving rise to temporary encounters – between people, fashion, words, and objects. The installation, created in response to the current frictions between fashion as idea and fashion as object, proposed new directions for this generation of fashion writers and curators. *Fashion Friction* gives a clear voice to not yet acknowledged contemporary forms of fashion.

I realized I had worn many hats. Aside from my activities as researcher and curator, I had also become a 'designer' by making



Fashion Friction installation
at ArtEZ finals, July 2014

this installation. I translated theory into concrete shapes: my collaborations with fashion makers, media artists, and visual artists were stamped into the paper of the installation, which was designed in collaboration with Maria Jimena Sanchez of the Typography Workplace. In May 2014 it was printed in an edition of 25 for my graduation as a Master in Fashion Strategy. Recently the last copy was ordered as a reference work by mail from Paris.

The provocative message about untapped potential in fashion echoed from Florence across the fashion landscape, for those willing to listen.



Intervening Space: Reframing Conventions, Florence, 2015



Masters in Fashion

*Intervening Space:
Reframing Conventions*
Lisette Ros

Intervening Space is about doing interventions with myself as a tool, as a performer in order to question a certain convention. This is an open, visual research into spaces and human behavior.

I focus on daily spaces that our society considers 'boring' and 'normal'. For this project I chose to work with the office space. While researching our current conventions within the 'boring' office space, I focused on an individual action that is collectively applicable: the act of sitting.

The first thing we do after arriving at the office is take a seat behind our desks. We relax nowadays by sitting down and playing with our digital devices. I found out that when we sit 8-11 hours a day, we have up until a 40% increased chance of a premature death.

Thus, I wanted to experience how it is to sit down for eight hours in a row on the same chair by using the performance techniques of emphasizing, isolation, repetition and over-exaggeration, and to fully experience what happens with my body during these eight hours.

Conclusion: sitting is the new smoking.

Sitting is killing us, and perhaps smoking is even better than sitting

down, because the act that goes along with smoking requires us to move our bodies.

In the installation/performance at the IFFTI Polimoda Conference 2015 I will include my original sitting performance video in contrast with the exact same real life situation.

I am purposely not over-explaining myself within my work. By not giving all the answers, I tend to make people physically feel what I am trying to communicate and what I felt during my performance.

I use conventions [sitting] and my performances as a research method to question the mode of our society – what is happening now? It is about the identity of our contemporary society as opposed to my own identity: how I communicate and position myself.

Thus, I ask questions by literally doing.

Last year, Lisette Ros graduated from the Fashion Strategy program at the ArtEZ Fashion Masters. She always starts from other disciplines in an attempt to eventually create (and communicate) *her* reality. Major themes within her work are architecture, geometrics, unusual textures, and connecting paradoxes by using tools seen as 'least potential', which results in conceptual products and strategies.

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Momenting The Memento

Anna Elisabeth Kruyswijk has a varied background: with an MA in History and Theory of Architecture, a BA in Art History and a minor in Design, she enrolled in the Fashion Masters at ArtEZ. Last year she graduated as a 21st-century fashion research curator from the Fashion Strategy program. She is now junior curator at Huis Marseille.

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KŪ
KONING

Masters in Fashion

SUNANDA



Kū is about transitions – a celebration of life and death and the stories we leave behind after we pass away. After death, in the memories of others, we are better, bigger, faster, stronger than we were in reality.

The book *Heavenly Bodies* by Paul Koudounaris (2013) portrays skeletons mostly from the Roman charnel houses and ossuary's lavishly decorated and displayed as saints. Given a new life after death; to serve as an example of what awaits for those who live a 'good' life. A kind of eternity in transience. I tried to capture this duality within silhouettes – large shrouds or lush caftans, in fabrics, colors and materials – a high-quality llama wool blends into a plastic mix fabric, ton-sur-ton red lurex merges into a red wool by way of sequins, plastic bottles become deathly flowers, embroidered with Czech glass beads and drinking straws. Dead stock items such as jeans and reworked sunglasses are added as styling components. By carefully reworking fabrics and trash materials, new life, value and meaning is given to the perishable.

Sunanda Koning (1983) graduated from ArtEZ with a BA in Fashion Design in 2010. During her studies she interned at Anna Sui in New York, and after graduating, at Vlisco. Subsequently she worked as a freelance designer and photographer, showing her work in a solo exhibition in Kathmandu, Nepal in 2011. She enrolled in the Master Fashion Design at the ArtEZ Fashion Masters in 2012.

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Master in Fashion Design

STINA

SARAH



WOODS

SMITT

Master in Fashion Strategy

I come from a family of strong and independent women. In the early 1960s, my grandmother drove around in convertibles and set up her own physical therapy practice. In the past twenty years, my mother traveled all over the world, working in the fashion industry. Between ages six and ten I was fortunate to be living with my grandmother in Sweden. These four years mark a fundamental period in my education, and her lifestyle has had and still has a strong influence on me.

My grandma lives in the south of Sweden in a coastal town called Ängelholm. In summer she still rides her bike to the beach every day, and in winter she visits the sauna once a week, followed by a dive in the icy sea. Every day she goes to the woods, where she keeps horses. If her life in town is always busy, in nature she finds time for contemplation. She strengthens her mental powers by surrounding herself with creativity, friendship, and joy. She believes that things rarely lose their value, and therefore she is less dependent on external factors and can focus on inner fulfillment.

After I returned from Sweden I lived in Amsterdam with my mother. This is where early on, from the sideline, I could develop a critical stance vis-à-vis the fashion industry in which my mother was employed. At an early age, then,



I found myself on the edge of two opposite worlds: the world of the fashion industry and the world of nature – two worlds that usually do not go well together.

A large segment of the fashion industry is hardly concerned with individual desires that are also grounded in respect for others, which has always been a core value of my grandma. As we could see in a recent VPRO documentary on the fashion world (*De slag om de klerewereld*, 2015), the industry and consumers point their finger at each other. Consumers want the lowest prices, which the industry can only deliver, it seems, by ignoring ethical standards of production. The two parties blame each other for the current situation, whereas they ought

to be geared to satisfying their individual desires – profits, nice fashion – based on respect for the environment.

In my view, fashion brands have an important role to play in improving the current situation in the fashion world, both in their communication toward consumers and in their product development. To spread this important message, I plan to set up a high-end sustainable fashion brand, inspired by my grandma's philosophy of life. This philosophy will be applied in designs, use of materials, production, visualization, and distribution. Thus I want to create a product with roots – one developed on

the basis of ethical standards. This product also carries a message, which hopefully its owner will remember all the time and spread further. On 1 June the Stina Woods label will be launched on stinawoods.com. Please follow all new developments via Facebook: facebook.com/stinawoodsclothing.

Sarah Smit makes films, takes pictures, directs, and develops visual stories around fashion. In 2011 she earned a Bachelor in Art & Design at the Gerrit Rietveld Academy, where she was trained to be a designer. In 2013 she enrolled in the ArtEZ Fashion Masters, in the program in Fashion Strategy, so as to specialize in strategic fashion branding skills. This year she will graduate as art director of her own label: Stina Woods.

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Images from my grandmother in Sweden

PUBLIC PRESENTATIONS ArtEZ FASHION MASTERS JULY 2014 – JULY 2015

DENIM REWORKS

Fashion Strategy students (generation 23) and Fashion Design Students (generation 16) travelled to London to work with ReWorKs' surplus denim in the The Apricot Gallery in East London. The week concluded with a small exhibition.
13.09.2014 – 18.09.2014
The Apricot Gallery, London

THE FUTURE OF FASHION IS NOW

The Future of Fashion is Now takes the visitor on a trip around the most innovative fashion from all over the world, with works by designers such as Nuages Gris (Jeroen Teunissen, MFD, generation 1), Pauline van Dongen (MFD, generation 11), Jef Montes, Iris van Herpen and Viktor & Rolf.
11.10.2014 – 18.01.2015
Museum Boijmans van Beuningen, Rotterdam

ONCE UPON A FUTURE...

A presentation of the collaboration between Woolmark and MFD generation 16.
03.11.2015 – 09.11.2015
Woolweek, Amsterdam

HOTEL MODEZ ROOM 22

Lisette Ros (MFS, generation 22) decorated hotel room number 22. The title of her room is *Intervening Space: Falling Asleep*. It is a hotel-room-intervention that aims to get hotel guests to think about their sleeping habits.
16.12.2014 – now
Hotel Modez, Arnhem

RETAIL REPAIRABLES

A presentation by STUDIO by Judith ter haar on the future of retail, featuring input from the Fashion Strategy students of generation 24.
25.01.2015 – 26.01.2015
Modefabriek, Amsterdam

THE TIME CEREMONY

Barbara Langendijk (MFD, generation 14) and Lisette Ros (MFS, generation 22) collab-

orated on a performance for Amsterdam Fashion Week. It was inspired by the traditional Japanese tea ceremony.
23.01.2015
Van Gogh Museum, Amsterdam

FASHION SHOW

Fashion show by students from the final year of the Master Fashion Design (generation 16).
05.03.2015
Atelier Néerlandais, Paris

DEFINING THE ROLE OF FASHION BLOGS

The presentation of a paper in Shanghai at the Fashion Colloquium at the DongHua University, by Anna Brinkmann and Zinzi de Brouwer (MFS, generation 24). The research was conducted in collaboration with Crossmedia Lab in Utrecht.
20.04.2015 – 21.04.2015
DongHua University, Shanghai

HYÈRES 2015

Christina Braun and Yiyu Chen (both MFD, generation

15) participated in the 30th International Festival of Fashion and Photography in Hyères.
23.04.2015 – 27.04.2015
Villa Noailles, Hyères

"GEWOON LEKKER JEZELF ZIJN..."

An exhibition on the exploration of the Self. Curated by Katya von Vaupel Klein (MFS, generation 23) With works by Lisette Ros (MFS, generation 22) and Marjolein Stormezand (MFS, generation 23) among others.
23.05.2015
KEET, Rotterdam

I SINK ON HER

An exhibition of new work by Stéphanie Baechler (MFD, generation 14).
23.05.2015 - 13.06.2015
WallRiss Art Space, Fribourg, Switzerland

ArtEZ FASHION MASTERS

We offer two unique, fully accredited Masters: the Master Fashion Design and the Master Fashion Strategy. Together they cover the vast variety of subjects of the contemporary fashion sector. Both programs aim to produce critical professionals whose work reflects a unique artistic identity. Funded by the Dutch Ministry of Education, these fulltime, two-year curricula rely on English as language of instruction.

OUR MISSION

Our aim is to educate fashion professionals who from a personal fascination critically interrogate the current mainstream fashion system and seek out the boundaries of the prevailing fashion discourse through research and design.

INNOVATION

The capacity to innovate is one of the most important skills to master. The student knows how to combine social, artistic and intellectual skills for completing innovative projects and/or collections. We expect students to do this in a personal and authentic way and in relation to the spirit of time and to new developments in the field of fashion.

PERSONAL APPROACH

We offer a personal approach and individual supervision within the framework of a research community. We aim to attract talented professionals who experiment and do not refrain from interdisciplinary collaboration, who develop a clear perspective on their own role within the

fashion field and are capable of adjusting their course, if relevant. Based on intensive coaching students learn to reflect critically on their work and themselves, as well as to position themselves in the professional, international world of fashion.

DESIGN RESEARCH

By pursuing theoretical and design research our graduates will master an authentic and relevant approach to the fashion field. Students learn to design and execute collections according to the design (research) cycle, which consists of conceptualization, experiment & prototyping, positioning and dissemination. At the Fashion Masters, we do not conceive of research as merely about some (design) topic or as merely a theoretical activity, but also as exploration and/or experiment by means of design (research-through-design). We thus train inquisitive, research-minded fashion professionals. Our graduates are capable of critically reflecting in their work on the current and ongoing discourse in the fashion world and of creating innovative collections, products and/or services which contribute to the development of the fashion system. Our lecturer in Research Methodology and Cultural Studies is Dr. Bibi Straatman.

THEORY PROGRAM

In the first year, students of Fashion Design follow the theory program together with students of Fashion Strategy, and they are stimulated to collaborate. José Teunissen who is professor in Fashion Theory at ArtEZ and head of the Fashion Strategy course, is in charge of the content of this theory program.

In addition, Teunissen is trailblazer of the NWO Next Fashion innovation agenda and member of the Dutch Creative Industries Council, while also being active as freelance curator and publicist at a national and international level.

PROFESSIONAL GUIDANCE

Apart from our academic staff, a number of leading experts from the international field of fashion and interrelated creative sectors offer supervision to our master students, such as Ronald van der Kemp, Maarten Spruyt, Twan Janssen (YOUASME MEASYOU), Oscar Raaijmakers and Martin van Dusseldorp (Viktor & Rolf). In the Master Fashion Strategy, professionals such as Judith ter Haar (Jones Arnhem, STUDIO by Judith ter haar), Simon Angel (Mode Incubator) and Sam Colijn (Out Of Office) share their expertise. Shoe Design students receive guidance from renowned experts, such as Marlie Witteveen (Lola Pagola), Kristel Peters (Bottega Veneta and Dries van Noten) and the famous Dutch shoe designer Jan Jansen. This also allows students to develop an international network of their own. Furthermore, alumni from both curricula play a major role as (guest) instructor, including Monique van Heist, Niels Klavers, Maaïke Feitsma and Hanka van der Voet.

STRUCTURE OF THE PROGRAM

The academic year starts in the week of September 1st. The study consists of 4 semesters (DNA, CONTEXT, REDEFINING, STATEMENT) which each cover twenty-one weeks. The focus

in each semester is on three different domains: the Artistic, Theoretical and Professional Domain. Other major elements of the curriculum are workshops, lectures and an international exchange projects. Students are also encouraged to join external projects and participate in international fairs and contests.

GRADUATES

Master Fashion Design and Shoe Design students will graduate from ArtEZ with a Master's degree in Fashion Design (MFD). Students from the Master Fashion Strategy will earn a Master's degree in Fashion Strategy (MFS). Graduates of the Master Fashion Strategy find a position as strategic concept designer, fashion journalist, trend forecaster, fashion curator but also as 'retail innovator', 'brand builder', 'fashion researcher' and so on. They work for world-renowned studios and companies, such as Philips Design, ELLE, De Bijenkorf and STUDIO by Judith ter haar. Other graduates have chosen to explore their personal vision by forming their own company, such as Andrea Wiegman of Second Sight. Some graduates join or initiate hybrid, interdisciplinary projects with the aim to create crossovers between fashion, art, film, performance, etc., thus creating new professions, as is the case with Maria Druganova, who launched a career as a fashion activist. Our graduates may also find jobs in the public creative sector.
Graduates of the Master Fashion Design mostly end up as Head of Design, Creative Director or Senior Stylist of design teams of well-known international



© Photography by Viviane Sassen, design by Roosje Klap and Antoine Bertaudière (montage)

fashion houses such as Louis Vuitton, Viktor & Rolf and United Nude. Other graduates set up a successful fashion label of their own, such as Jan Taminiau, Spijkers & Spijkers and Monique van Heist, or they position themselves as designer within the interdisciplinary field of fashion, technology and innovation, such as Pauline van Dongen, who calls herself a fashion innovator.

LOCATION & FACILITIES

Our building is located in the city centre of Arnhem and it is open 7 days a week from 8:00 am till 1:00 am. We share this location with the master program in Fine Art; Dutch Art Institute (DAI). All students have their own studio workspace in a well-equipped atelier. Furthermore there are scan and print facilities, several seminar rooms and a kitchen for communal lunches. All facilities of ArtEZ Institute of the Arts are available to our master students, such as a knitting room, photography workshop, print workshop, silkscreen workshop, library, etc.

APPLICATION & ADMISSION

In order to be admitted to the Fashion Strategy program a relevant bachelor degree is required, such as a degree in fashion or product design, media or cultural studies, art history or journalism. Candidates should also be able to demonstrate their particular interest in fashion in relation to visual culture. Students who have a bachelor's degree in Fashion Design are eligible to apply for the Master Fashion Design. Candidates who want to apply for the specialization Shoe Design must have a bachelor of Fashion Design,

Industrial Design, Product Design or 3D Design. Applicants have to register at Studielink.nl. Subsequently they will be asked to submit a digital portfolio, a resume (C.V.) and a short letter of motivation. Based on this an initial selection will be made. Selected applicants will be sent an admission assignment. If the result of the assignment is satisfactory, they will be invited for an interview before an admission committee. Upon admission, fluency in English at a minimum level of IELTS 6 is required.

Application deadline at Studielink: May 1st, 2016

TUITION FEES

For the 2015 – 2016 academic year the tuition fees for EER-students* are €1.951,- The institutional tuition fees for NON EER-students* are €9.335,-

* There are exceptions: please visit our website for full information.

SCHOLARSHIPS

ArtEZ-scholarships for Non-EU applicants are available on a competitive basis.

ArtEZ INSTITUTE OF THE ARTS

The Masters in Fashion are part of the acclaimed ArtEZ Institute of the Arts. This is one of the leading arts educational institutes in the Netherlands. It comprises a broad range of bachelor and master courses in fashion, design, fine arts, architecture, music, dance and drama and offers ample opportunities for interdisciplinary collaboration. For decades, ArtEZ has been known for its high-level fashion curriculum in particular, with well-known alumni such as Viktor & Rolf and Iris van Herpen.

ALUMNI ArtEZ FASHION MASTERS 2015

Join the Alumni LinkedIn Group: www.linkedin.com/groups/ArtEZ-Fashion-Masters-4182156/about

MASTER FASHION DESIGN

GENERATION 17

Lisa Förster
Hee Kim
Duran Lantink
Sunna Örlygsdóttir
Musa Shah

GENERATION 16

Haesung Bong
Anja Dragan
Natalie de Koning
Sunanda Koning

SHOE DESIGN

GENERATION 4

Chrissie Houtkooper
Hazal Karaşah
Joyce Verhagen

GENERATION 15

Sonia Aïssaoui
Christina Braun
Yiyu Chen
Verena Schepperheyn

SHOE DESIGN

GENERATION 3

Ellis Droog
Renate Volleberg

GENERATION 14

Stéphanie Baechler
Mirjam Colombo
Barbara Langendijk
Simeon Morris
Hilda Wijnhoud
Roos van Woudenberg

SHOE DESIGN

GENERATION 2

Laura de Weijer

GENERATION 13

Yohji van der Aa
Matthias Louwen
Sabela Tobar Salazar
Gladys Tumewa

SHOE DESIGN

GENERATION 1

Jenna Lievonen
Deniz Terli
Amber Verstegen

GENERATION 12

Jonathan Hofwegen
Zhengzheng Li

Yona van Mansfeld
Nick Rosenboom
Hanna Siwecki

GENERATION 11

Pauline van Dongen
Franciscus van der Meer
Oda Pausma
Jiska van Rossum
Josine Visser
Rebecca Ward

GENERATION 10

Marloes Blaas
Maryam Kordbacheh
Roos Koster
Felicia Adelina Mak
Rudolph Oniel Holmond
Linda Valkeman
Lisa Weinberg

GENERATION 9

Julia Eichler
Lifu Hsiao
Claes Iversen
Sanne Schrijver

GENERATION 8

Maikel Bongaerts
Pierre Millasson
Iñiy Sanchez van Oort
Margarethe Przywara
Lars Willhausen

GENERATION 7

Catta Donkersloot
Shoko Kawaida
Angela Ooi
Tülay Palit
Antoine Peters
Mieszko van Rijsewijk
Kathrin Schampanis
Teppei Sugaya
Catalina Vicens

GENERATION 6

Kim Bekker
Mary-Lou Berkulin
Delia Drel
Joline Jolink
Monika Kluckova
Barbara de Ru
Frido van der Weij
Daryl van Wouw

GENERATION 5

Charlotte Albers
Rianne Caminada
David van Cotthem
Mada van Gaans

Monique van Heist
Madelon Spijker
Faye Wilde

GENERATION 4

Angelos Bratis
Stephanie Franzius
Bas Kusters
Stephan Schreiber
Jan Taminiau

GENERATION 3

Jessy Heuvelink
Martine van 't Hul
Percy Irausquin †
Esther Loonen
Joffrey Moolhuizen

GENERATION 2

Analik Brouwer
Wojciech Dziejczak
Corné Gabriëls
Carolien Huizinga
Marcel Moerel
Geert-Jan Renzen
August Robin
Truus Spijkers
Riet Spijkers

GENERATION 1

Francisco van Benthum
Süleyman Demir
Marcha Hüskes
Michiel Keuper
Niels Klavers
Oscar Raaijmakers
Melanie Rozema
Jeroen Teunissen
Gerrit Uittenbogaard

**MASTER
FASHION STRATEGY**

GENERATION 24

Anna Brinkmann
Zinzi de Brouwer
Deonpen Chuaicharoensuk
Janneke Dekker
Tessa Kreunen
Esmee Peterse
Janneke van Rooijen

GENERATION 23

Sara Martin Mazorra
Ikram El Messaoudi
Laura Posdziech
Sarah Smit
Marjolein Stormezand
Katya Von Vaupel-Klein
Anna de Vries

GENERATION 22

Pola Hirschmann
Iris Kloppenburg
Anna Kruyswijk
Silvia Naber
Lisette Ros
Merel van der Toorn

GENERATION 21

Martine Bovee
Lilian Heinis
Kristina Karlsson
Sarah Pellis
Paulien Routs
Noon Passama
Sanpatchayapong
Summer Yeh

GENERATION 20

Başak Belen
Valerie Boersma
Maria Druganova
Keshia Felipa
Maud Gerards
Pien Kaiser
Katarzyna Rypinska
Charlotte Tadrowska
Jenni Väilä

GENERATION 19

Tschagsalmaa Borchuu
Anne Buis
Jenny Nessmar
Marij Rynja
Monika Turczyn
Kaira van Wijk
Amber Zeekaf

GENERATION 18

Christine Bornfeld
Vera Heijnen
Kim van Leuken
Riëlle Schoeman
Vivian Sneep
Hanka van der Voet

GENERATION 17

Stefanie Crucius
Marlijn van Koningsbruggen
Resa Rieken
Dominique Saal
Anna Luisa Sulimma
Quentijn Wulffers

GENERATION 16

Basti Baroncini
Daniela Eschweiler
Maaïke Feitsma
Mehtap Gungormez
Fabienne de Moulin
Yvonne Seuren
Sarah Sixma
Femke de Vries

GENERATION 15

Petra Buurman
Nina-Oana Constaninescu
Maartje Diepstraten
Emilia Eriksson
Ingrid Horsseleinberg
Floor Reynders

GENERATION 14

Dorrieth de Beer
Jantien Beving
Monique Coenen
Celia Geraedts
Eveline Gieling
Maud Göttgens
Jana Hulshof
Nina Kloth
Bastiaan Thijssen
Janneke van Til
Lenka Chu Valcarcel

GENERATION 13

Marije Douma
Katja van Groningen
Jordy Huisman
Krista Lahaye
Yasmin Lim
Anu Maijala
Charlotte Mos
Karin Sillekens
Joëlle Wehkamp

GENERATION 12

Meike Beckers
Juliette Bogers

Odette Dols
Floor Jager
Sanne Jansen
Janneke Peters
Annouk Post
Karin Soet
Annemieke Sweere
Meiske Taurisia
Janneke van der Velden
Christiaan Winkel

GENERATION 11

Anna Balandina
Nathaniel Beard
Sirma Chausheva
Tessa M. de Graaf
Bouman Inkea
Geesje de Jong
Kim de Koning
Sjoerd Kurstjens
Yvette van de Merwe
Juliana Tobon Velez

GENERATION 11

Part-time program
Tanja Apeldoorn
Stefanie Derks
Marjon Floris
Yvonne Kradolfer
Stephanie Rammeloo
Maaïke Strengholt
Naomi Stubbe-de Groot
Andrea Wiegman
Linda Wolsing

GENERATION 10

Linda van den Berg
Julie Coste
Carolien Hilbrink
Dennis van der Kleij
Susanne Kuiper
Angela van Leeuwen
Claudia Müller
Heleen Pannemans
Matthijssen
Patricia Philips
Fleur Schenk
Dafna Suskind
Jacqueline Treffers

GENERATION 10

Part-time program
Mike Blankenvoort
Yuna Boelmans
Sjaak Gilsing
Esther van Houdt
Andrea Jansen
Chantal Kobus
Tessa Koops
Bianca van der Linde

Fleur van Maarschalkerwaart
Agnes Noordermeer
Esther van Oirschot
Tina Rutjes
Marthe Schulkens
Karin Uyt den Bogaard
Cock van der Vliet
Willemijn Vonk
Laurine van de Wiel

GENERATION 9

Esther Beckers
Anja Bollmann
Petra van Breugel
Blanche Chan
Renate Heeringa
Nora Kiessling
Irene Merten
Joep Moolenburgh
Simone Muermans
Henry Peemen
Manon Pigmans
Francine Stol
Claudia Thijssen
Mirjam Verschoor
Nan Zheng

GENERATION 8

Joffrey Delfgauw
Ursula Gale-Hasham
Barbara Heutink
Milou Moelard
Mireille Platjouw
Simone Rommelaars
Antoine Tromp
Dave Tromp
Nancy Veeken
Anita van der Vegt
Martine Versteeg-Bonte

GENERATION 7

Nibras Al Salman
Annemiek van Buren
Sharon Grevelt
Ilse Groeneveld
Annick Henner
Nanda Hofman
Kirsten Jassies
Niels Keizer
Reinette van Lennep
Milja Liem
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Chantal Neven
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Wei-Li Huan
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Martine van der Pligt
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Janine Bay
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Jony de Gruijter-van der Woude
Inez Heintzberger
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Marco Marcus
Hana Matsuura
Ciska Nagel
Miebeth-Martine Pruijboom
Mies Splinter
Ellen Starke
Kimberly Uijtewaal
Melise van der Ven
Irving Vorster

GENERATION 4

Loes Bonekamp
Marjon Gokemeyer
Marjan Eggels
Liesbeth Melkert
Barbara van Opdorp
Frank van Rooy
Olga Tops
Nico Velthuis
Arianne Wondergem

GENERATION 3

Anne Bos
Monique Custers
Ria Knol
Caroline Schuller to Peursum
Nanda de Vries

GENERATION 2

Hans Borgman
Jolande Bosman
Caroline Dekker
Petra Ihde
Andrej Subarew

Pauke Teunissen
Miriam Vogels

GENERATION 1

Marianne Brink
Simone van Eerdenburg
Mary Hessing
Margot van Huijkelom
Angeliqve Janssen
Marian van Kessel
Sandra Kiwiet
Mirjam Nuver
Stella Oelbers
Elaine van Raaij
Lilian Vos

**LECTURERS,
GUEST LECTURERS
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Olivier Amiot
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Ricarda Bigolin
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Adele Varcoe
Mo Veld
Tim Vermeulen
Hanka van der Voet
Petra Vonk
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Femke de Vries
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Marlie Witteveen

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Course Director
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pp. 96, 97
Des Harris –
Atelier Néerlandais
p. 62 (below)
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pp. 38, 39, 41
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pp. 44 (below),
73, 74, 75, 84, 85
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p. 109
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p. 83
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pp. 43, 44 (above)
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pp. 114, 116 (below), 117
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p. 13 (middle)
Lisette Ros
p. 110
Peter Stigter
pp. 10, 14 (middle),
62 (above),
103, 115 (below)
Wouter van der Wolk
p. 107

At ArtEZ Fashion Masters we aim to interrogate the current fashion system and seek out the boundaries of prevailing fashion discourses through research and design. With this annual report, we give an overview of the various ways in which we have sought out to do so in this past academic year.

Through research projects, workshops, exchanges and an extensive list of guest lecturers from the fashion, art and design world we prepare our Design and Strategy students to become Masters in Fashion.

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