

GERRIT
RIETVELD
ACADEMIE

FASHION
SHOW
2000

Colophon

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Texts

Niels Klavers
Mo Veld
Jules van den Langenberg

Graphic design, interviews and images

Brigita Kudarauskaite
Wieke Willemssen
Youngjin Park

Coördinated and coached by:

Bart de Baets
Sophia Zurcher
Py Tswang Jin
Niels Klavers

Printer

Rodi Media

Credits

Graduates

Darwin Winklaar
Idan Grady
Irene Ha
Javier Velasquez
laura fernández antolin
Louise Gjesso
Milact

Head of Fashion Department

Niels Klavers,
Mo Veld (a.i.)

Head of Production

Py Tswang Jin

Project Development

Beatrice Puijk

Curation & Scenography

Jules van den Langenberg

Scenario

Ivan Cheng
Jules van den Langenberg

Video Production

Dwight Groot & team
@Vigics

Performers

Genelva Krind
Joes Brauers
Mees Hilhorst

Hair

Sophie Wortelboer
Iljitsj Opatja
@House of Orange

Make-up

Britt Breider
Emma de Boer
@House of Orange

Photography

Team Peter Stigter
Lonneke van der Palen

Graphic Design

Brigita Kudarauskaite
Wieke Willemssen
Youngjin Park

PR & Communication

Jan Schoon
Martijn den Boer
i.c.w. Public Rietveld

Moderator Expert Meetings

Tamar Shafrir



**Keep an Eye
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FASHION SHOW 2020

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all work students and many more.

MEESTER KOETSIER
F O U N D A T I O N

VIGICS

**HOUSE
OF ORANGE**

TEAM PETER STIGTER

RODI

Intro

As Fashion department within the context of the Gerrit Rietveld Academie, we attract students from around the globe, who claim the space between 'body related work' and what is traditionally understood as 'fashion', to critically explore it for their individual expression, be it as artist or designer, or any form of practice in between.

We have seen an increase in students who struggled with the expectations raised by the end of year presentation form of the 'Fashion Show', as it requires an actual collection of wearables, showable on real live models, pacing up and down a runway in an attempt to perform a vision, et cetera..

This stage, like an imaginary highstreet, where the audience only has to sit back, ranked from front row - right on the kerb - down to back alley standing places, to enjoy a racy event and judge what is shown by standards often far from those of our students... this stage, however popular, had to be revised sooner or later, to serve all our students' work, and also to intensify our positioning towards the work field. A runway show, after all, serves a status quo that our students tend to question, refuse or even seek to revolutionise.

To reimagine our ways and with the clear objective to draw attention to the diversity and full scope of our students' work, we had just embarked on a collaboration with curator and writer Jules van den Langenberg, when the totally unexpected outbreak of the COVID-19 virus forced us to part entirely with the idea of a big end of year event.

The alternative Fashion Show, which will take place during the postponed Rietveld Graduation Show as planned on August 26-30, results from an accelerated process during this particularly challenging time of lockdown and remote schooling. To graduate under such unprecedented circumstances deserves an audience equally willing to explore new ways.

We hope to welcome you to a different type of street, where our 2020 graduates invite you into their individual universes, into their futures. Less racy, more intimate - even with the necessary 1,5 meters distance - and hopefully even more rewarding.

Niels Klavers
Mo Veld

Whoever you are
hiding away with
(Gleaners)



Longline

An unorthodox love story unfurls as newcomers are absorbed into a community obsessed with 'good' neighbourly behaviour.

Synopsis

New Town quietly upholds many recognisable European traditions which are the remains of encouraging fertility and virility such as the raising of a May tree by bachelors, but also congregates its people with a more ambiguous proposal - Neighbour Day, where inhabitants choose another inhabitant to dress as in a form of tribute and recognition. In a soft way, it is a symptom of a time when brands are tied to (relatable) expressions of individuality and uniqueness. With an understanding that they might be too odd if separated, Sofie and Norbert arrive to New Town in an undefined alliance, passing as a mother-son duo. New Town is community oriented in its manner, and meet Sofie and Norbert's interests and passions with space for actualisation. New Town is a micro-village filled with working people whose ideas of diversity are politically correct. Recovering after a period of physical distancing, the town is busily returning itself to economic normalcy. As can be expected, leisure time is filled with culture and pleasurable activities, with New Town's many clubs and hobby groups connected by Francoise, a self-defined secretary of sorts. In a place where everyone has a place, and quality of life is dependent on status quo, what happens when things get displaced? Francoise's suspicions about the true nature of Sofie and Norbert's alliance becomes dappled in a world of erotic undercurrents, and they boldly investigate. Neighbour day approaches; who will be who?

Characters

Throughout the film, presented characters appear to be scratched. Leaving us to wonder whether they are ready to break or in need of a good polish. Making the viewer unsure when characters are playing, rehearsing, plotting, role-playing or monologuing and when they are being earnest or sincere.



Cast

Sofie 37 A woman who identifies as the daughter of her father - a motel mogul whose empire of highway rest-stops has crumbled from shifts in tourism. He became a ragpicker upon the dissolve of his business, in what he considered a grand act. Sofie has an entrepreneurial tongue and an ingrained, yet reluctant hospitality. Her phrases run into each other, burbling almost youthfully out of a body that suggests a mature biological age - her voice is highly expressive, and thinks aloud, but her body is taciturn, stable, subdued. Sofie's thoughts about reproduction shift, but for now, she is childless and happily independent. Having overcome methamphetamine addiction in her twenties, she has a tight grip on her health. Sofie likes to dress in freshly-pressed uniforms; composed, put-together, but not flashy. Her mannerisms are of someone who grew up around new money - a respect for hard work, and now some grit for realising that defining herself is a job in itself. She has an eye for creative talent and designer flair, but ultimately prefers working in the garden.

Norbert 17 Sullen, and often dead-eyed rather than brooding and smouldering. Recognisably younger than Sofie, and letting himself be understood as in relation to her character by those around him in New Town. While young, he holds himself in a way that he could be in his early twenties, and uses physical gestures in a way that suggest a blur of codes in sexuality. Norbert's parents worked in military service through his childhood, so he was often moving between countries. An only child, he spent time learning the guitar,

enjoying and listening to the Smashing-Pumpkins and Red Hot Chili Peppers, and later Pavement and Tool. A late adolescent whose transition into adulthood was stifled by the recent pause in activity for quarantine, his family has encouraged him to pursue a career in technology. Norbert believes that technology will never replace human service, and wonders if he could be a musician or storyteller, but also is unsure about life post-quarantine. Language is not Norbert's trusted way of communicating. He wears hoodies, children's underwear with loose suits, and enjoys recipe-based cooking.

Francoise 32 Francoise arrived in New Town after studying a bachelor's degree in Journalism at a city college. He had been looking for steady place to live (out of the city) while he did theonly work that he could find related to his qualifications - copywriting and editing. He feels overwhelmingly positive about where he lives - its closeness, its community (that he helps sustain) feels almost like the best parts of school, but far more interesting and varied. Around five years ago, Francoise decided that it was time to upgrade his wardrobe to something that seemed mature and put together. It wasn't that he had read about dressing for the way you wanted to be treated in a self-help book, but that ideology had definitely filtered through his intake of social media and celebrity culture. He finds Ellen DeGeneres extremely funny, especially her pranks, and thinks of her as a trailblazer in the industry. Francoise's mentor spent his 30s as a set designer for Copenhagen Fashion Week, and speaks constantly of that time surrounded by glamour and fast-paced life. Francoise fondly rolls his eyes - he

tried cocaine at a party once, and it barely did anything. Francoise watches reality television with a naturalness that comes with a few decades of exposure - intimacy with what he sees represented on screen is a given, and though he is often a little fatigued and over-worked with his commitments to the organisational structure of New Town, that strain is not without some frisson of excitement. He has a few matches on OKCupid, and writes to them on WhatsApp.

Flowers voiceover.

Keogh, Elizabeth, Goos, Roelf, Janet, Robert are other inhabitants of New Town.



Note
Can a timeslotted event be yoked together; an arena that suits the textile sculpture, the ephemeral performance and fashion collection all at the same time? From film set to no show to exhibition to runway and back again.
Jules van den Langenberg

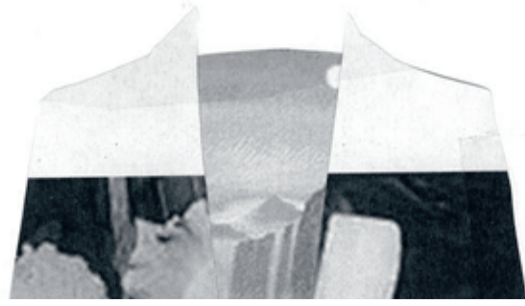
Louise Gjessø

Do you enjoy being alone?

I used to spend a lot of time alone as a kid. I really liked it and didn't think that much about it. I was always busy in my head, where I could have lots of fun and freedom. When I grew older, I started to feel a bit lost and troubled when trying to make connections with others, maybe because I had spent so much time alone in my own head that my imagination no longer aligned with the world around me. At some point, the fun part of being in my own head became a bit of struggle for me, it started to feel more like a safe place. I guess the fact that I missed out on being surrounded by people is also what motivates me to actually want to bring people closer. I would really like to spend more time with people, because I think it's the best way to learn things – it is very powerful and gives me a lot of joy. I have this strange relationship with being alone. Most of the time I am alone, busy in my head thinking about how to be more connected. But I would actually like to feel that I am more of a participant in myself.

What is beauty to you?

I think the most beautiful moments are the ones that are the most innocent; pure, unfiltered expressions that have not been derived from the outside world. It could really be anything, but I particularly enjoy seeing or feeling things that are expressed from within. What I generally find beautiful, and what truly resonates with me, is when something feels honest – whatever that might be. It is not an easy thing to actually be 100% honest with yourself these days, as we are constantly bombarded



with the thoughts of others. They really impact us deeply, and I think we are mostly not even aware of our own thoughts and actions, and where they come from. That is why I enjoy it when something is honest, because it feels like a moment of freedom. I find it beautiful to be aware, I think that is what can make things just a little bit better.

What are the things you get nostalgic about?

Walking in nature makes me nostalgic. I think that's because my thoughts are able to run free, and that often brings back memories from childhood. Music – in the form of specific albums – is very personal to me, and evokes the feeling of being alone, which also makes me feel extremely nostalgic.

Do you believe things happen for a reason?

Very much so. I have never been really good at having a fixed plan or knowing where to actually place myself, so trusting that things happen for a reason has automatically always felt like the right thing to do to. Now I sort of live by it because I still don't know exactly what I am doing – I guess I have to discover that as I go along. I try to pay as much attention as possible to the

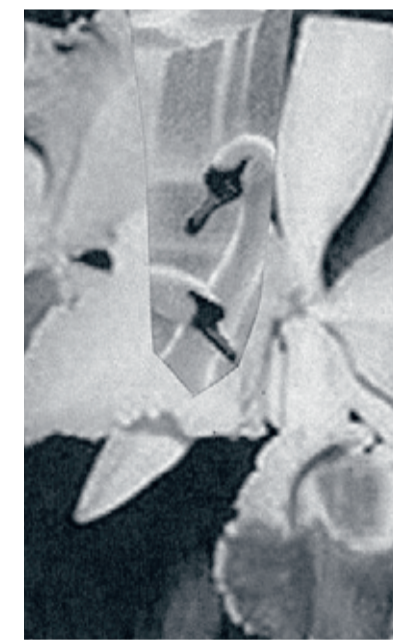
Javier Velasquez

Was there a person who influenced you a lot?

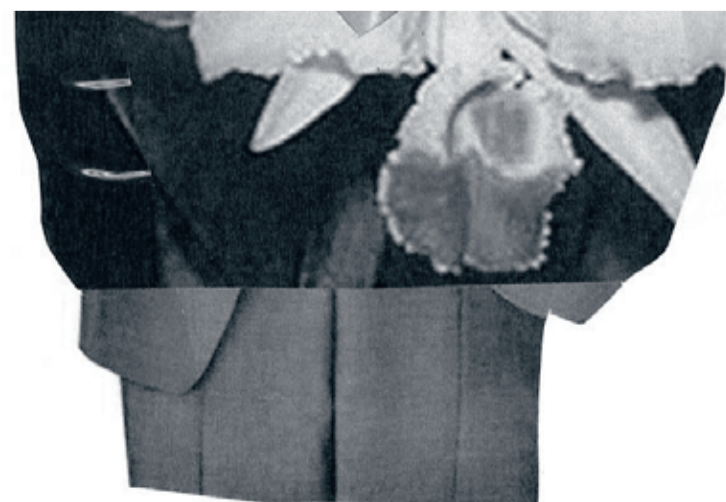
My mother is a continued source of inspiration and motivation, always reminding me of my background and the journey I went on together with her when coming to the Netherlands. I feel like my life is a direct reflection of the risks she took when emigrating to this country. And as a result of all the freedom she created for me, I believe my life is now a metaphor for the better future she had envisioned. Because of that, I feel capable of doing anything I set my mind to, which makes her the biggest influence in my life.

Who is the person you are most grateful to?

There have been many people in my life that I owe a lot of gratitude to. People who have helped me go forward and showed me support, which is very important to me. But – coming back to the answer to the previous question – my mother is definitely the person I'm most grateful to. She has shown me continued strength and courage in paving the way for us. And this has also given me



the strength to believe in myself and feel confident about the future. There are also many other people in my life who have helped my mom and myself indirectly when we needed it most, and I am grateful to them as well. In general, these figures in my life have all been women. In my thesis I paid tribute to them in a chapter entitled The women of my life. It is an ode to my mom and my aunts, Nancy, Gloria and Dolly.



Miladt

What is the name of the perfume that would describe you best? What does it smell like?

Myrrhe/home. When I smell that perfume – that I am now using for the first time –, it reminds me of the darkest and best places to hide during my childhood, from where I could see the world, but the world could not see me. I was spying on my own existence from those places, aware of the fact that everyone, including my own parents, could only see me as a weirdo.

Who or what do you think you were in a past life?

Light. You are asking me who or what I THINK I was in a past life. I am convinced that whoever or whatever you believe yourself to be, you can become. However, being who you really are also means letting go of all your accessories, adornments and colours so your true self can shine through. That is why I feel my existence is an absolute form of nothingness, just a ray of light.

Which activity can you get lost in for hours?

Riding my bike. It's a kind of meditation. I feel excitement and peace when I am on my bike, and there is this moment when you are no longer aware of anything but the sun and the wind and the road and yourself. Being one with Jonny (my bike is my baby) gives me absolute freedom of mind and body.

What dream did you dream more than once?

To be exactly where I am now. My dreams have always been leading the way – to where I was, to where I am now, and to where I will be. It's like watching a science-fiction film, or an

old film, and experiencing the action in the present, while dreaming realising that I am like a god who is making the whole thing up.

Why do you think we dream?

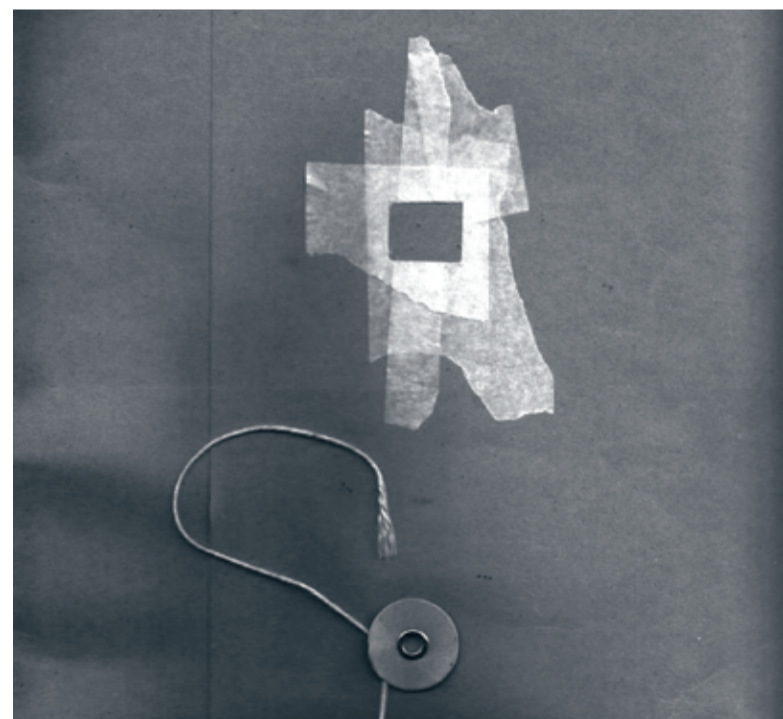
To fall asleep or not be awake. Dreaming is a way to escape time or being outside the realm of time. Being completely present in the here and now is the actual dream, a delusion that we have been constantly told to believe. Dreams go beyond space and time. We dream because we feel lost in the present. We dream because we are not present in the here and now. We are always trying to reach the things we are dreaming about, but never go in the opposite direction, towards the source of the dream.

Do you enjoy being alone?

I just forget sometimes that I am not. In a sense we are always alone, we just pretend we are not because we need attention. Or because we feel more secure when we project an accessorised image of ourselves that is not our 'alone being', our true self. So I do see the point and enjoy the acceptance of being alone in this illusion that we call life. And every now and then we share some excitement or sadness with others. And that is when you realise that you are truly alone, because things happen to every individual individually.

What do you see from behind our window?

Emptiness. And this reminds me to look at both sides of a white sheet of paper. Once you draw something on one side, the mirror image of the depiction will show through on the other side, although slightly faded. So, in other words, we can see what is on the inside, and what is on the inside is the same as what is on the outside, of a window for instance. Similar to that



Where have you lived before?

I have lived in Colombia, the country where I was born, for two short periods of time – about two and a half years in total. I often still 'dream' of having lived there a bit longer. Other than that, I have spent the rest of my life up to now in the Netherlands.

Do you enjoy being alone?

I grew up as the only child of a single parent. Throughout my life I always wanted to have a sibling, a pet, or any other close contact, but for various reasons that was never possible. However, growing up alone has made me get to know myself better and prepared me to live on my own. I know how I think and what I want to do with myself and my time. Because of that I also very much enjoy my alone time. Even though I prefer to be together with other people – which I believe is the healthiest thing for the mind and the soul – I have learned how to appreciate and use the power of being alone.

What is home to you?

I find this a very hard question to answer since my concept of home/house is quite undefined. Due to the frequent moves throughout my life, I was never in a position to really build a steady relationship with any home/place I was living in. My mom has always been close to me, and therefore she has been embodying a sense of home my entire life. I would like to build on my own 'new' version of home since I'm independent now and have to create a 'home' for myself. However, my concept of 'home' is still in process. But I think at the very least that concept will eventually be more about being 'happy' than about 'belonging' or geographical definition.

is the fact that our homes always offer a window to ourselves. Sometimes you can get to know someone better once you have seen where they live, once you have seen them behind their own windows. So in a way being behind someone's window is like being in front of your own.

What is lacking from contemporary society?

We might as well say: we are lacking A contemporary society. As a society we are neither A nor THE society. Subconsciously or consciously, most people consider themselves to be A certain type of person that belongs to A group or circle of specific people with A similar character, taste, personality, social status, colour, amount of wealth and, most importantly, who are wearing the same mask. The most painful and tragic thing about this so-called society is that, in order to be accepted, people are denying who they really are while hiding behind A personality that is based on the make-believe masks

you find on all social media platforms. Trying to wear the same clothes to avoid being yourself or being different, because you don't know who you really are yet. Or adapting a certain way of talking in order to understand or accept each other. Or fighting a fight that may not necessary be yours to fight, in order to be accepted in the field of activism, politics and all kinds of charitable games. People tend to rather meet online on social media platforms than look each other in the eye. And yet we are denying all of that. So you see, we are not a society, we are just individuals who are denying the fact that they are so-called human beings – always looking for a new idol, representing the complete, divine source to identify ourselves with.

louise - javier

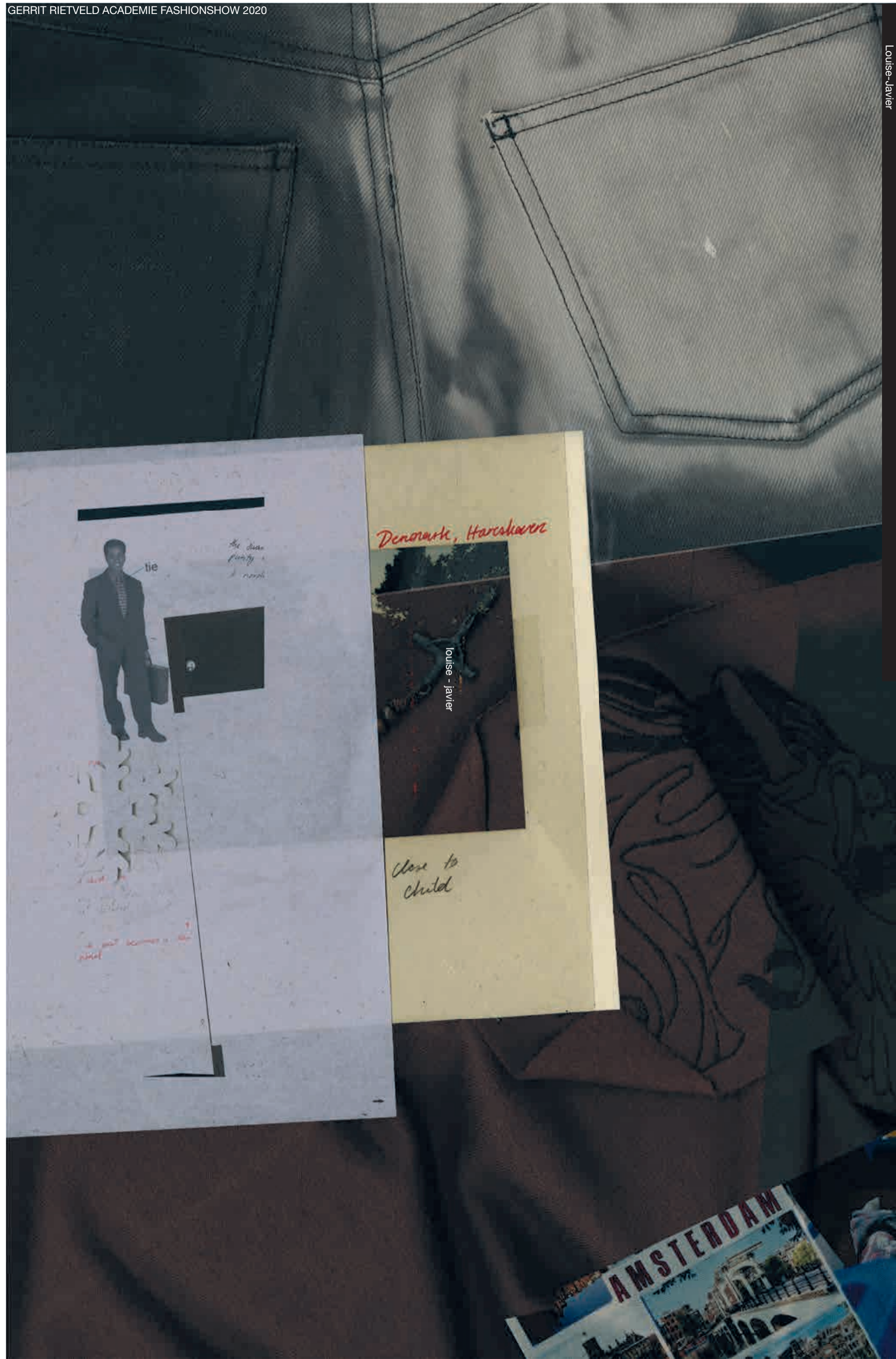
by Louise Gjessø and Javier Velasquez

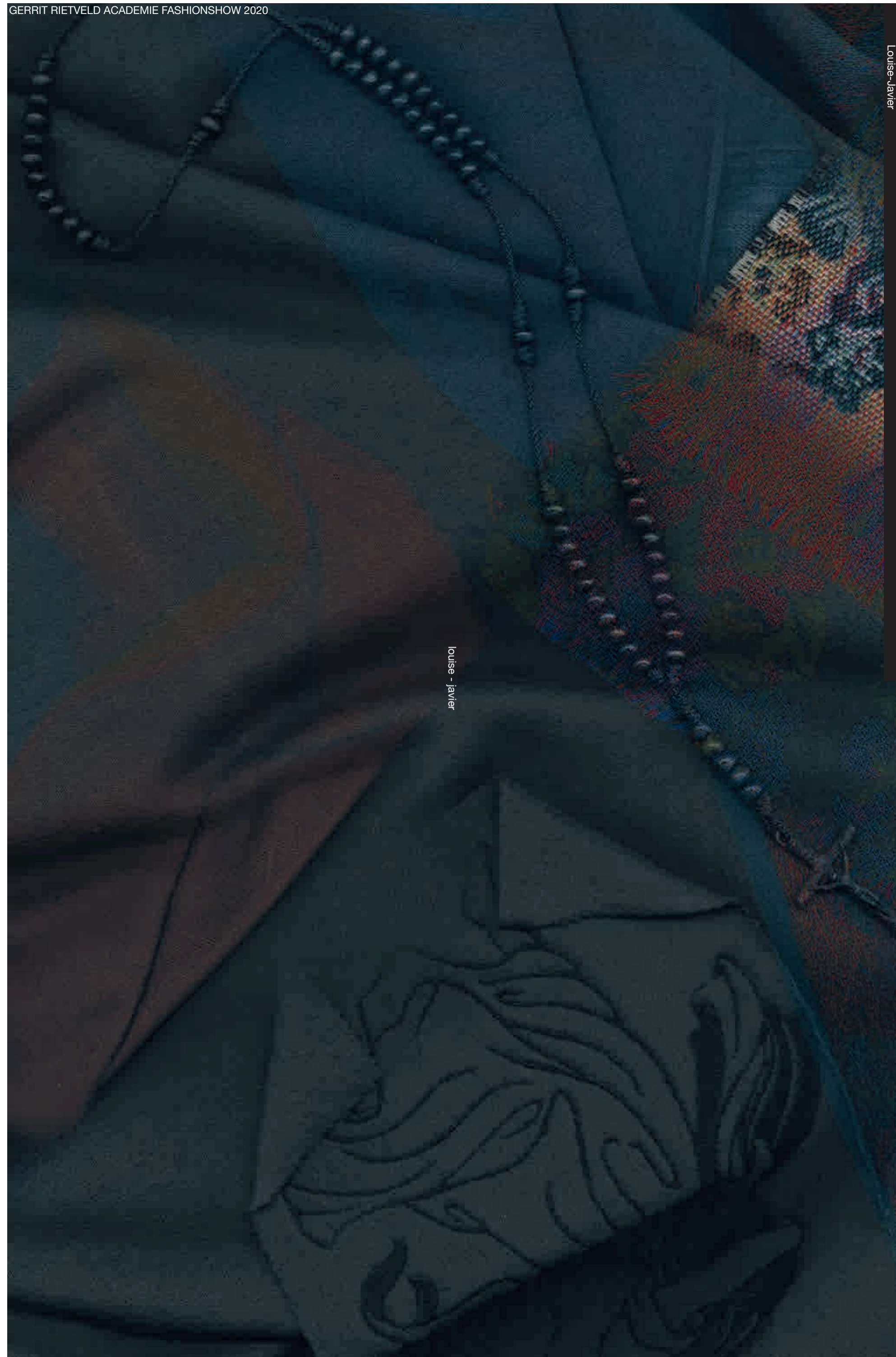
Louise Gjessø and Javier Velasquez started working together in 2018, sharing a deeply critical and investigative approach to the practice of designing clothes. They merge their personal backgrounds – Louise by reshaping the values from an overtly structured upbringing and Javier by refamiliarizing himself with his Colombian background – into one platform that intertwines their deeply individual frames of reference. Louise and Javier strongly believe in wardrobes that are rooted in, and speak of the innate diversities of people's actual lives.



louise@gandersen.net
javiervelasquez.co@gmail.com
@louisegjess
@javiervelasquez.co







Louise - Javier

Louise - Javier

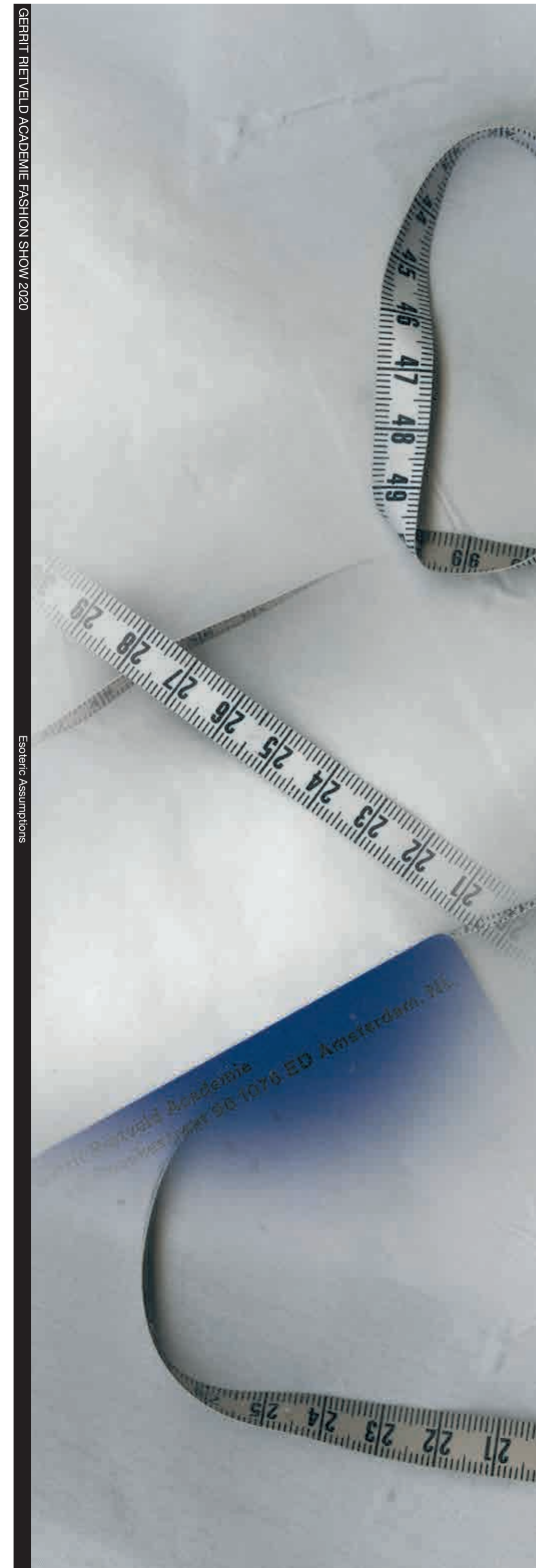
Esoteric Assumptions

by Miladt

With his work, Miladt guides his audience beyond the surface of things, and into the consciousness that perceives what is being suggested. Miladt wants us to explore these deeply individual, inner processes to find new ways to connect with existence and its phenomenons. Instead of clinging to beacons of familiarity, embrace the undefined or undefinable.



maisonmiladt@gmail.com
@maisonmiladtlab



Esoteric Assumptions





Esoteric Assumptions

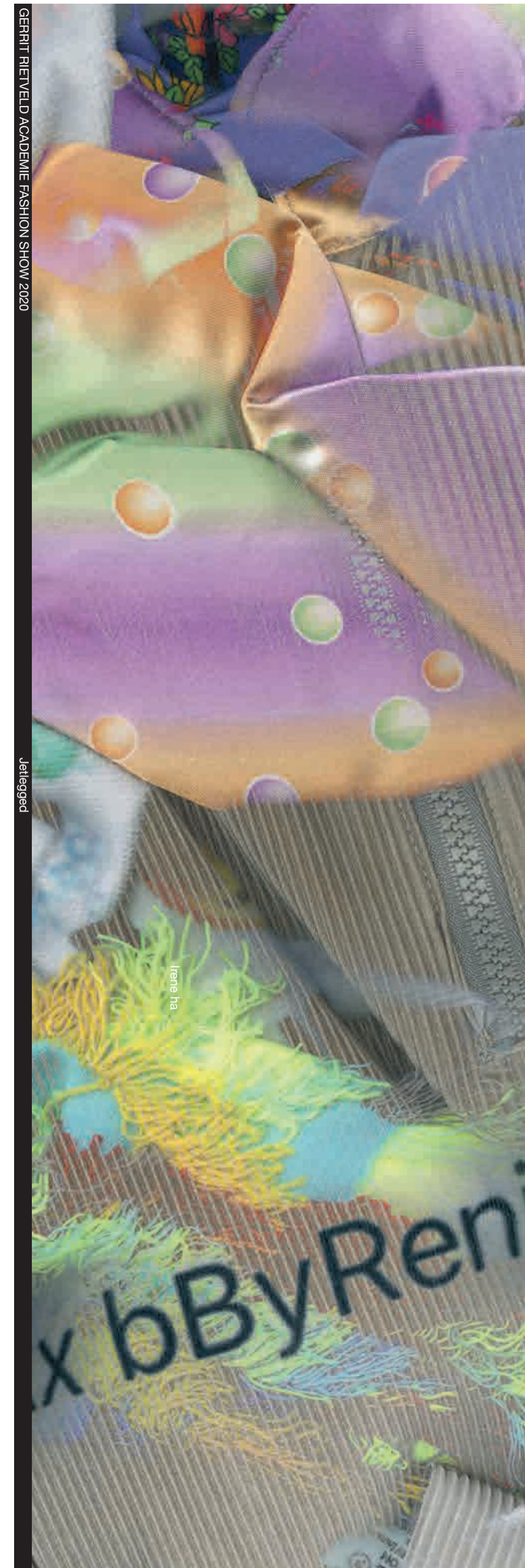
Jetlegged

by Irene Loc Uyen Le Ha (Baby Reni)

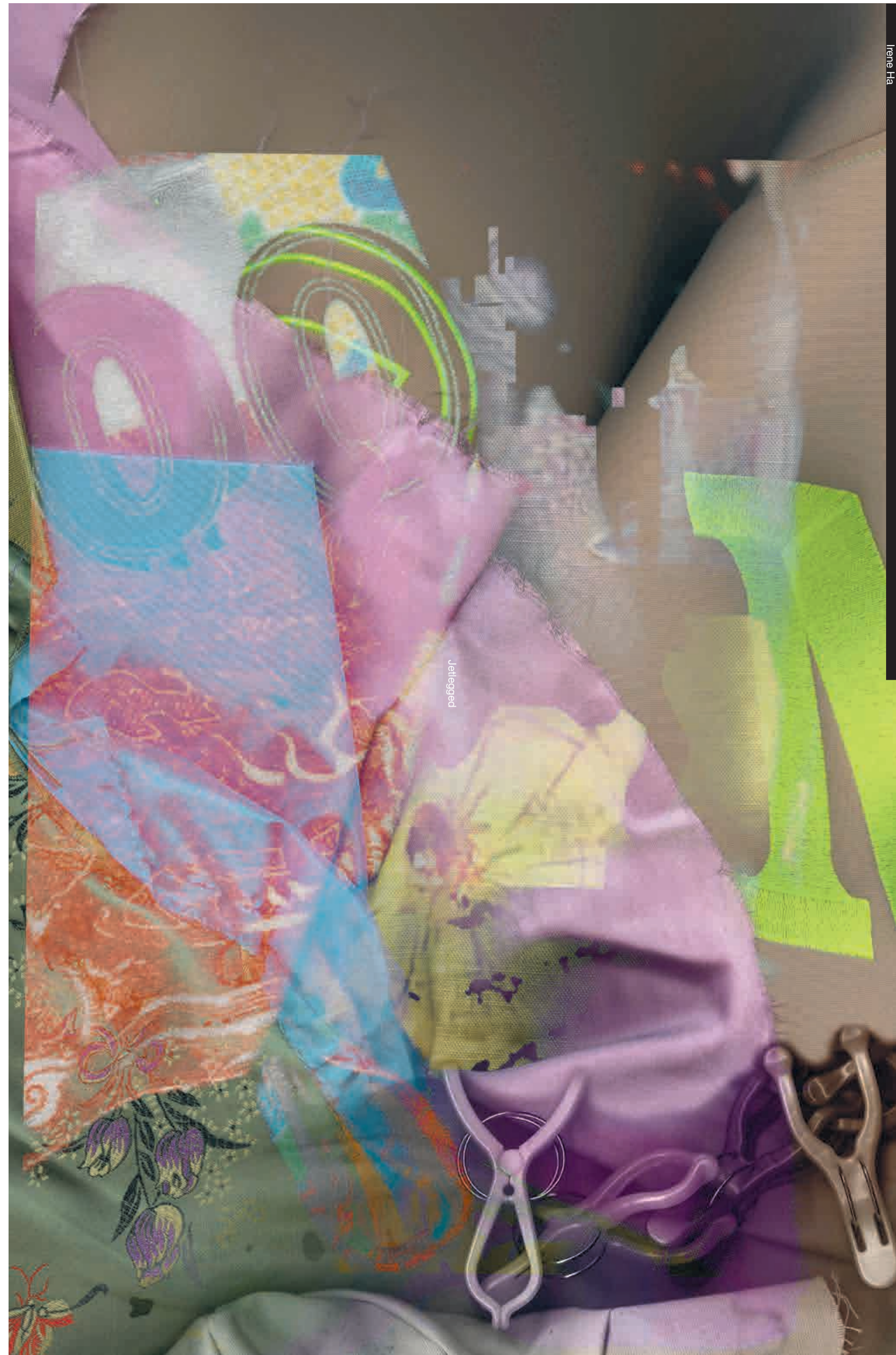
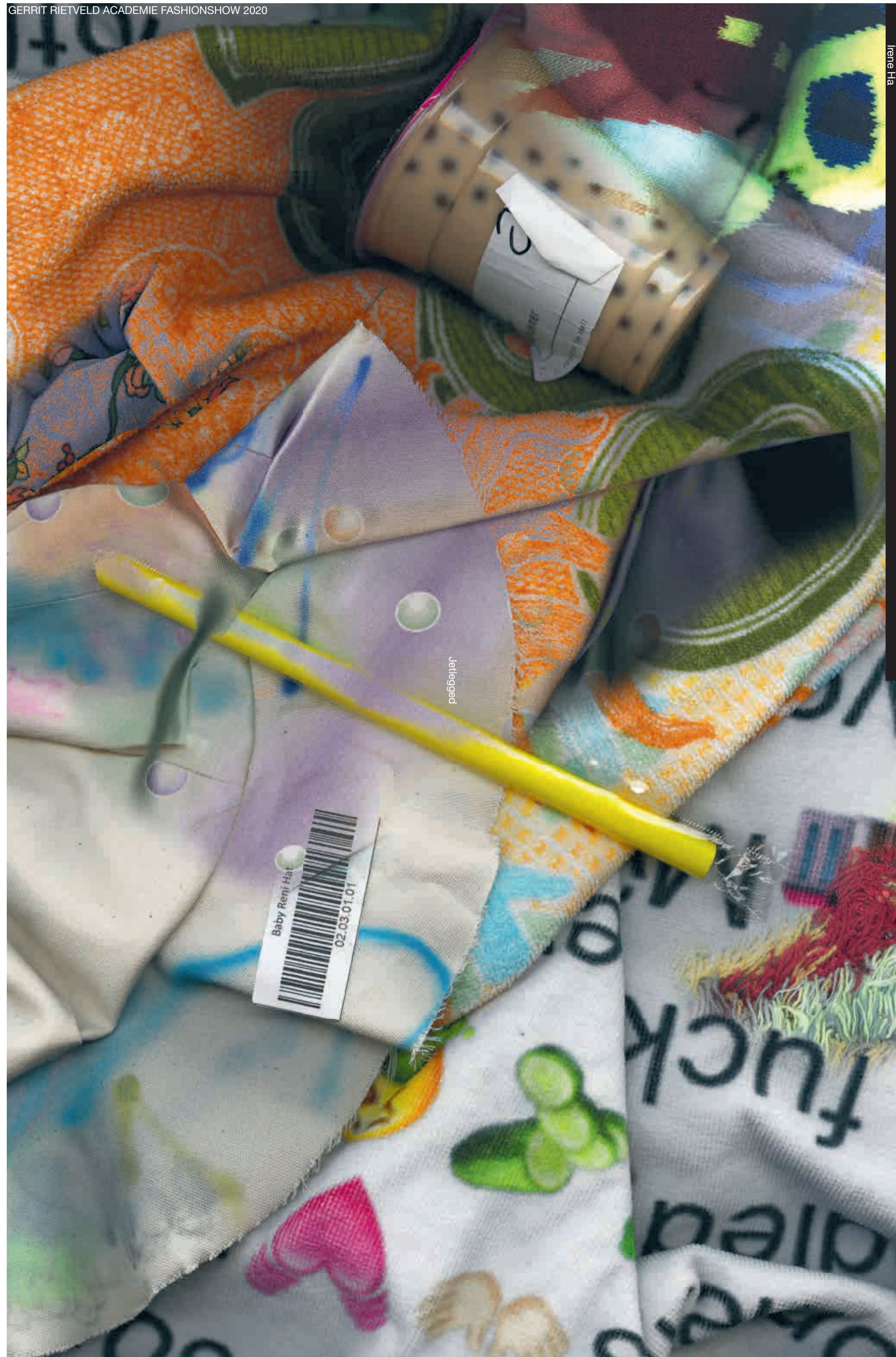
Irene Ha developed her creative universe into a brand based on systemic collaboration and the unique aesthetic of a generation 'raised' by the internet. In between West and East, the artist tackles prejudices about her Asian-ness by creating and connecting. From serial accessories to one-off art pieces, in Ha's universe it's all equally important and for sale in her Baby Reni webshop.



irene.ha@hotmail.com
 babyreni.nl
 @baby_.reni



Irene ha





Het Exotische Kut van Violetta

by Darwin Winklaar (NIÑO DIVINO)

Darwin Winklaar's work is based on "altarismo", a concept which shaped most of the artists' upbringing. A series of six altars teleports the audience to the magical realm where Winklaars' childhood memories are being venerated, healed and liberated. The multi disciplinary artist uses embodied storytelling, music, dance and singing to decolonize and convey his artistic practice. Winklaar reintroduces a new genre informed by his Aruban roots: Neo-Folklorism.



darwinklaar@gmail.com
www.darwinklaar.com
@darwinklaar / Niño Divino





Darwin Winklaar

Het Exotische Kut van Violetta



Darwin Winklaar

Het Exotische Kut van Violetta



Darwin Winklaar

Het Exotische Kit van Violetta

Deity Naturing

by Idan Grady

Idan Grady's graduation project deals with personal trauma from his experiences in the Israel Defense Forces, and his subsequent transformation. Everything accumulates in his urgent vision about the revolution that must take place in order for the human species to successfully avert current and coming crises. We must edit our mental DNA in order to make the radical changes that are needed, be it in sustainable practices or the safety of our digital lives. Idan's creative universe is for a new kind of elite troupes, gender free, smart and able.



idangrady@gmail.com
 www.deitynaturing.nl
 @_idangrady



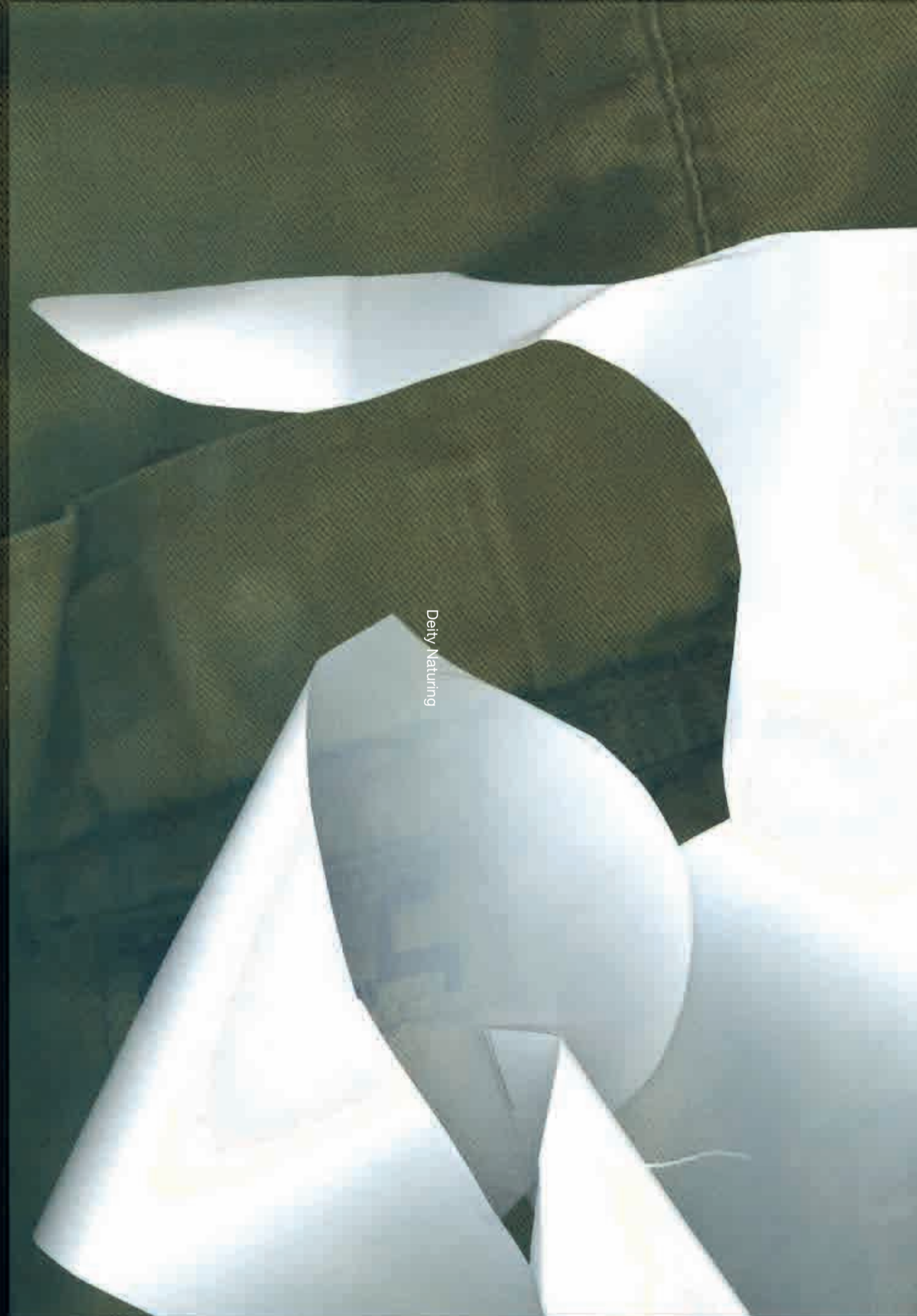
Deity Naturing



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Theyfriend Pillow

by laura fernández antolín

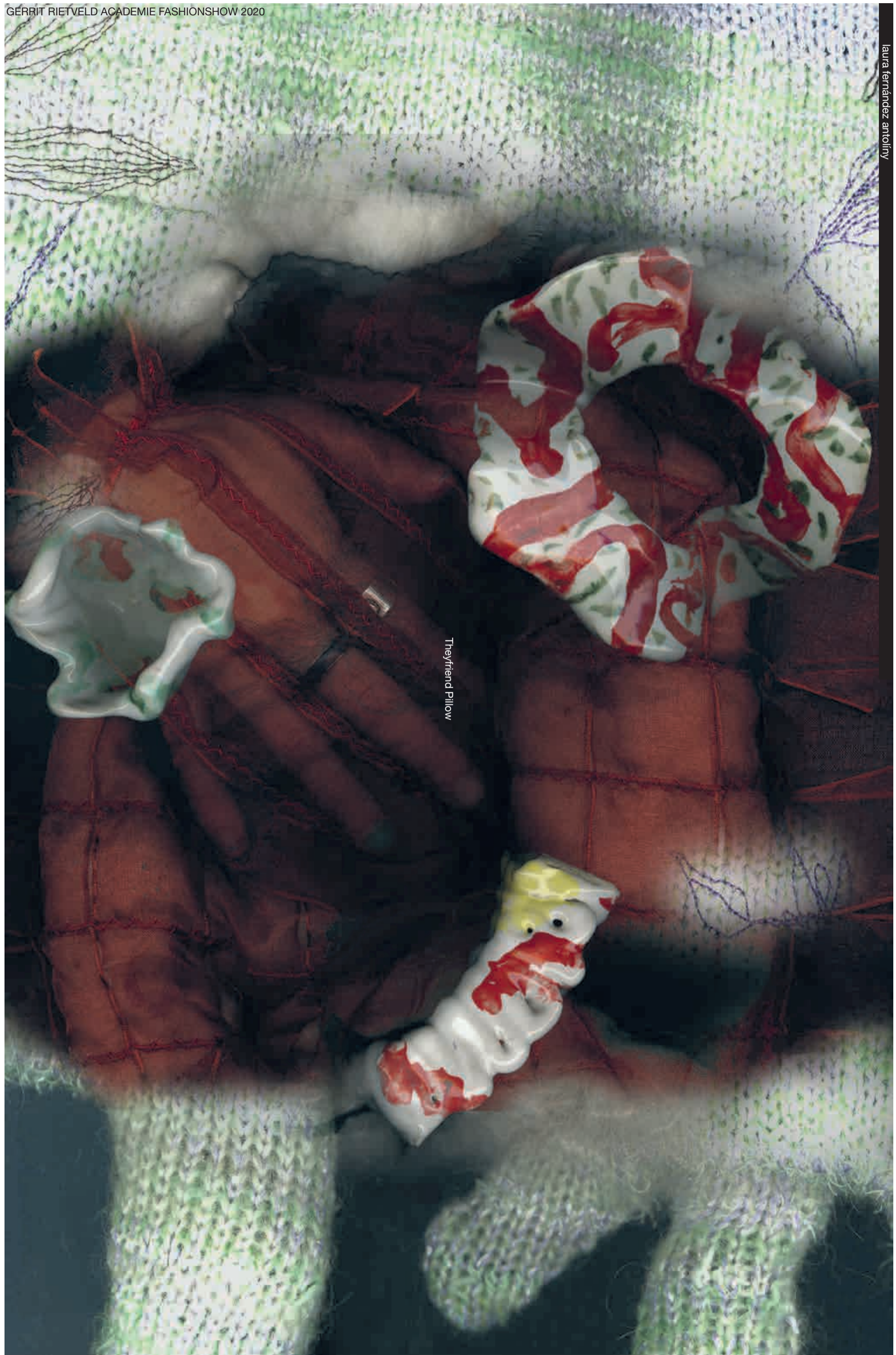
laura fernández antolín graduated with a uniquely contemporary collaborative project involving her travelling 'Theyfriend Pillows'. Made from reused and offered scraps of materials, in an intensive co-creation process of sensory exploration involving friends, performers and (other) fellow artists, these pillows emphasize well-being and connectedness rather than individuality and the art of appearance. laura's Theyfriend Pillows invite you to be and to feel, a first step in understanding what we actually need and want.

'I develop a practice of radical care that pierces our bodies and their context. Wearing garments, as any relation to materiality, is a form of discourse. I'm interested in how these discourses affect our bodies. My work is about reclaiming these effects as potentially new relations, and sharing capacities of resistance, creativity, vision, and action in order to inhabit togetherness.'



fernandezantolin.laura@gmail.com
<https://meseta.faith/>
 @perishablelllllllstants

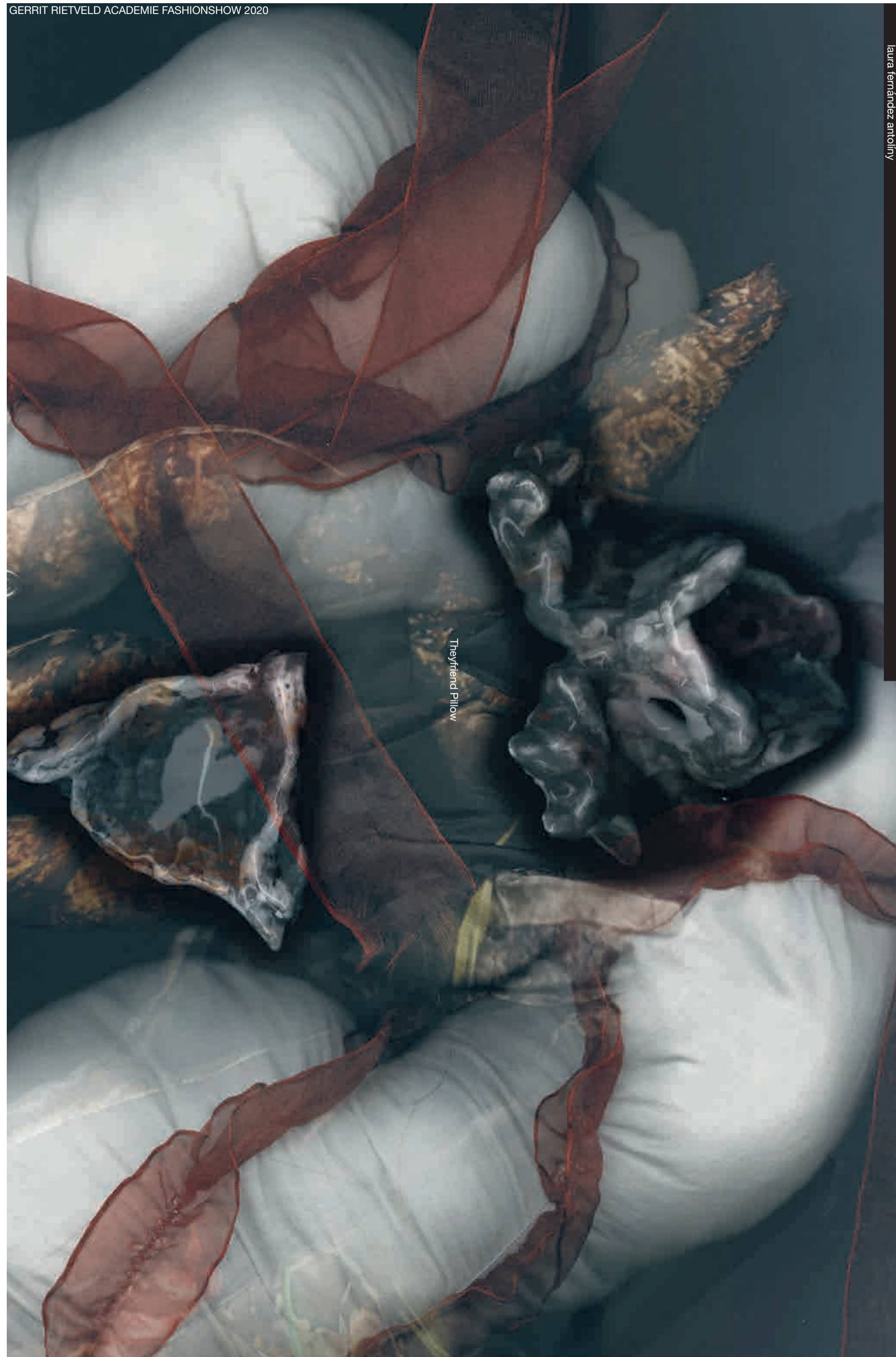




Thefriend Pillow



Thefriend Pillow



Theyfriend Pillow

Darwin Winklaar

Could name any widespread belief that you do not agree with?

I don't believe that skinny models are better than plus-sized models, that is simply the perspective of the industry. And I also don't believe that European art is the best art out there. By that I mean that there are, for instance, so many artists from the Caribbean part of Latin America whose art has not yet been acknowledged. I believe all art should be treated equally, not matter where it's from. As someone from the Caribbean region of Latin America, I have noticed that my culture and its art are looked down on. And I want to end this belief that European things are always the best, because local art from elsewhere in the world is equally good. Belittling others is something that should be banned to the past.

Do you enjoy being alone?

That is a really nice question. I say this because I used to think that I had to be in the company of others to feel good,

but my perception has now changed. It actually feels super nice to stay at home by myself and just work and do my own thing, just having my own space really. When I feel like being around other people, I prefer being surrounded by my closest friends.

What cannot be replaced by a digital version?

Food, body, feeling, touching, the sensation of being fully present.

If you would describe your work as if it were a mood, what would it be?

Melodrama, with a lot of feelings colliding with each other while at the same time thousands of fluorescent colours are beaming in unison. I am seeing a lot of dark blues, pinks and purples.

Have you ever dreamed about your work? (Concept, process)

Yes I have. Actually, to be completely honest, I dream and daydream about my work and my creative process 24/7. Usually, when I start making a drawing and then take a short, like 10-minute, break to go for a walk or listen to some music, my head is immediately filled with all kinds of wonderfully tailored



Irene Ha

Are there any current practices that you do not agree with?

The removal of the 'Following Activity' tab on Instagram. I used to really enjoy seeing what the people I follow were up to; what they liked, who they were connected with, who they secretly had a crush on – which I picked up on whenever they were liking someone's really old pictures, or making frequent comments :-). And it also enabled me to find out who I could maybe connect with more easily IRL, because we liked the same content or shared the same beliefs. With the disappearance of this feed I now have to play my own detective, hehehe.

Another thing I totally disagree with is live action adaptations of cartoons and comics. In 2D cartoons the structure – smooth or round or whatever – of a little creature isn't relevant. But when it gets translated into 'reality', the CGI animator can, for instance, add this weird type of fur to Sonic, or the studio can give Pikachu the voice of an old dude. What is also very disappointing is when they decide to give people who bear no resemblance whatsoever to the original anime/manga character that role, for instance Scarlet Johansson in Ghost in the Shell who seems completely miscast to me.

If you would describe your work as if it were an emotion, what would it be?

Angry but cute: angry because I resent constantly being called cute, and cute because I truly am. I do agree that my work originates from a naive/dreamy/childish place where I want to create a feeling of care and togetherness, serving them something BLISSFULL by using bright colours and bold shapes. But this again results in a type of anger because these colours are TOO bright, nearly toxic and obviously synthetic. Angry because I want to prove that this visual language of 'hyper-optimism'

can feel draining and is based on the complex layers of having been stereotyped my entire life. Angry because I want to fit in, but never did. Angry but cute is a coping mechanism that has helped me find a place for myself between two extremes, a place where my practice can exist and where I DO fit in.

What is the most common question you ask yourself?

"Wtf was I doing?" & "Is it already time for a snack?" I am a stubborn teenager who wants to do this and that and loves making impulsive choices, but who, at the same time, is really confused about what she really, really wants. My mind keeps jumping from here to there, thinking about pieces of gossip I heard, and boys I like, or news about something crazy going on in the world. I find it hard to focus. Also, in a physical sense I feel that my working routine is similar to my routine in the club; just super impulsive, reacting to whatever is going on around me. I will jump up from my pattern when one of my friends walks into the fashion department and give them a big hug in the same way that I would jump up and make my way to the DJ booth when my fav song is playing. Or when I am working, I may suddenly realise that all those dots of random information are in fact connected to each other, and then go extremely crazy about finding a way to process this into my designs. And that is the moment when I start wondering what the fuck I had been doing all the time before that. Like, why can't I just pull myself together and know what I want to do...? All this thinking makes me hungry, so yeah "Is it already time for a snack?"

What is the most memorable dream you ever had?

When we were kids, my sister and I were extremely scared of slugs. So, in this dream I was in a water theme park where I had to walk through some kind of really long slide. There were brightly coloured slugs swimming around my feet everywhere. They were so cute and really helped me move more easily

creations or visualisations. I then have to hurry and quickly draw what I saw or record what I heard. And this same ritual is repeated again and again until my work is finished.

What is home to you?

To me, home has always been the small objects that I carry around with me, and that are specifically linked to my family, my roots, and my island. For example, I try to wear the jewellery my mother gave to me every day. When I am wearing those precious keepsakes, I am constantly reminded of my wish to always honour the people I love the most. And I also have these small saint's figures that my mother gave me, which I set up like an altar. These precious objects have been like a home to me, especially when I am meditating or praying to them.

What is the most important object you own?

I own two important objects, one is the saint's figure representing the 'Divino Niño', that was given to me by my mother, and the other is my mother's ring with this big red stone in it.

Do you believe things happen for a reason?

Definitely. There were times when I realised that it was better not to indulge myself in things that were not necessary at that moment. I truly believe in divine guidance.

Idan Grady

Do you enjoy being alone, and what is home to you?

These are two similar questions, and therefore I would like to combine them in one answer. I have no home; I am my home. The fact that I have been constantly on the move, has forced me to reanalyse my definition of home and loneliness. I am at home alone a lot. And yet this fundamental trait of humankind, our ability to adapt, seems to be failing. Although I was lucky enough to be born into a warm and loving family, I created another family with many creatures that I encountered along the way.

What is lacking from contemporary society?

The way of life I chose, allows me to observe society from different angles. We lack many things, but the most important thing we lack is communication. One of the attributes that make the human species so special, is the ability to communicate. No other species is able to warn others of impending danger. Humans, however, are able to give an exact description of the type of danger, how often and when it appears, and can find solutions for tackling the danger creatively. We analyse, adapt and change. And yet this fundamental trait of humankind, our ability to adapt, seems to be failing. Too many people still base their beliefs and ideas on the past, instead of on the present, or on how they wish their future will become. Instead of reflecting on things, we blame each other; instead of communicating calmly, we shout at each other. And if the person in front of you does not understand your words, no worries: humans will simply start shouting even louder. It is time to return to our core and overcome disagreements by com-

municating with each other.

What is going to happen in the future?

Interesting question, many possible answers. I am here to make sure that we are going in the right direction, by using our ability to learn, adapt, understand and compromise.

Future, such a fascinating term. Our future is based on our current development and the idea of how society should become. And it is time to create a new model that combines ancient knowledge with contemporary understanding and developments. An alternative model that acknowledges humans as a special species, while still respecting the fact that they are not alone on this planet.

Idan is a digital nomad who has been constantly moving around the world for the past seven years. From being a masculine soldier and commander in the Israel Defence Forces' K-9 Unit, Idan has transformed into a creative creature that doesn't follow social boundaries. He creates his own.

towards the end of the slide by making the stream go faster. It felt as if my subconscious was telling me that we shouldn't be scared of small animals because they won't hurt us.

I must say that quite a lot of my dreams take place in theme parks. In my dreams I am able to suspend my disbelief; I can ride rollercoasters without safety bars and belts and still make triple flips above the ocean, go on staircases that lead into clouds, play hide and seek with mummies in pitch-black mazes, have festive get-togethers with my high school friends in hollow trees, or ride one of the many coloured slug slides. This isn't Six Flags; this is Reni's world where I am able to overcome my fears and do the impossible!

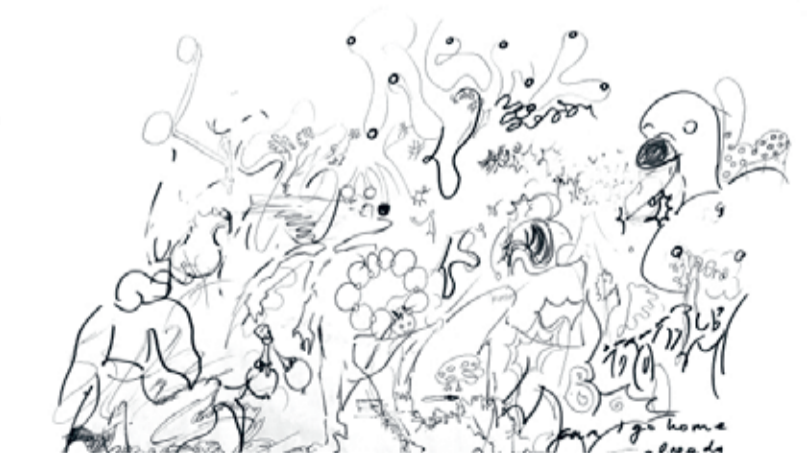
But as soon as I started to wear boys' clothes 'for real' as a teen, my mom clearly had something to say about it. This whole sizing/gender thing really annoyed me, for example a 'normal' garment for an 8-year-old would be way too big for me at that age. Anyways, dressing up requires improvisational skills, and helps you to become anything and anyone you want. I started doing DIY projects with cheap garments and items I bought or already had at home; using nail polish to paint the frame of my sunglasses, or gluing rhinestones to my ballerinas to make them look like real designer items. My stuffed animal named Koeboe, who I carried around with me everywhere I went, was my ultimate accessory.

homelands and wished to return. Each taking fifty of their children along with them, they decided to separate, but promised to always support and be there for each other. Their separation resulted in the division of the Vietnamese people between those who live in the high mountains and those who live near the sea. In a matter of speaking, these children were the ancestors of the entire Vietnamese population. This story made me realise that in the place where I am from, the mystical and spiritual origins are still intact. This mystical story beautifully portrays a sense of togetherness and co-dependence. It doesn't matter whether you are from the north or the south, from the sea or the mountains, we all hatched from the same type of eggs.

It's cool to imagine being hatched from one of these hundred eggs. It makes me feel more connected to others and the earth than from the notion of being born in a hospital bed with epidurals and stuff.

Is there an activity you can get lost in for hours?

I'm a sucker for clickbait titles on YouTube like '1 minute, 3 ingredient GLAZED DONUTS <3!', or 'I BOUGHT OVER \$10,000 OF DESIGNER CLOTHES AT DOVER STREET MARKET', and often end up three hours later watching a video about the 'Top 10 most dangerous WATERSLIDES of the world'. While harvesting the fruits of the internet to the max can cause a lot of headaches and has introduced me to some weird conspiracy theories, the overabundance of information is simultaneously really enticing. It motivates me to continue doing what I love doing: processing this fast circulation of imagery in the works I make and continuing this circulation of imagery by sharing it with my friends and peers on the internet and in real life.



What was your favourite thing to do when you were a child?

I loved drawing clothes and making imaginary prints for them. In the wardrobes of my parents and sister, and of my grandma and aunts, I would try to find clothes that resembled those clothes in my little drawing books. Vietnamese dresses were among my favourites to dress up in, with mandarin collars that were tight around the neck – super elegant but so hard to breathe in. Girls should be elegant, I learned. Whenever I would play dress up in my dad's clothes as a toddler it was fun.

What was your favourite fairy tale when you were young?

There is a Vietnamese folktale about the Dragon Lord of Lạc, who rose from the deep sea, and the Fairy Goddess Âu Cơ, who came from the high mountains. They fell in love and married somewhere in-between the mountains and the sea. After they mated, Âu Cơ gave birth to a sack containing a hundred eggs. These eggs hatched into a hundred strong, smart children who quickly learned their magical parents' ways of life. The Lord and Goddess both missed their

**laura
fernández
antolí**

What is your favourite material to work with?

senses, i enjoy believing in our bodies as landscapes, where experiences leak through our senses to become memories and bind us to the places we inhabit.

i enjoy working from all the senses since an image is merely perceived by sight, and will therefore always be a partial experience. it lacks how materialities and encounters from diverse natures, - physical to abstract - , pierce our existence through the senses.

senses are the potentials that articulate the framework of our bodies; we exist, relate, consume, process, reach, and become ourselves by troubling the limits of existence, by exploring our senses.

What is home to you?

home is everywhere i feel comfortable, whatever that may mean, and is composed of fragments of existence and places.

home is where i can inhabit the place surrounding us, therefore i will intervene with mostly every detail of it, or it would be intervened by beloved ones. i feel always accompanied, we take care of our surroundings, they are trails of our existence. it's where trust and intimacy is built.

home is where we ground together in the entanglement of individual and collective behaviour, rituals, spaces, scents, rest, luminosities, rhythms, ... an enclave for further relations and knowledge as the perception of the world is determined by how our selves

and our surroundings merge together.

What is beauty to you?

i believe all aesthetic externalisation is a form of discourse, so from getting dressed, to make-up and hairstyle or any other bodily modifications, to the home we inhabit and our language. i'm interested in how those discourses affect the body and how to alter them by crossing all boundaries of how they're built.

i have a special sensibility for matter transformation and the contrast between nature and artificiality, especially with clothing and textile, i'm passionate about their collective processes, on the uncontrollable chances of connection and crush between them. aesthetics understood as a different entity of collectiveness, trust, and improvisation.

What is your best childhood memory?

i adore the cultural curiosity of my family, which has been translated into each excursion or holiday of my life being accompanied with cultural interest visits to the most recondite and well-known places of the iberian peninsula.

by preference, my family opts for those more remote places, away from large crowds and of great natural, architectural, historical beauty, ... specifically, the region where i was born and where my family lives is a land of medieval castles. it is the territory with the most castles in the entire peninsula, and i'm delighted by looking at their silhouettes, the textuality and shapes of their walls, the staggered silhouette of its battlements makes me feel butterflies on my stomach.

once we were visiting a castle in my region with some friends, i was of a very young age, maybe around 5, we were on the terrace of the castle and every-

one was commenting on the amazing wall that was supporting us, looking down from the battlements. so obviously i wanted to look as well. i was so excited for it, but when i looked down, as i was so small, my torso wasn't long enough to look down, the walls being crazy thick, and i crushed my front into the wall. very hard. the incident was recorded on video.

What do you do when you get stuck in your process?

i mostly draw to activate my intellectual processes, as my memory is very associative, drawing makes my mind and body travel to remote places and



have been offered, rather than buying them for ourselves. also, it's something

we inherit, i love the memories and emotions encapsulated in their beauty. every piece i own, i share with my beloved ones, either in usage or origin.

What is the soundtrack of your life?

2k romantic latino reggaeton songs, very harmonic and instrumental ambient, folkloric genres from around the iberian peninsula - like *coplas* or music for *dulzainas* and other ancient instruments, techno - trance, and classical music.

my memory is a very sensorial one, and also i'm a very romantic, emotional being. i'm made of all those soundtracks that leak and made cracks throughout my life, those stay forever, and i feel alive when they are around me.

2k romantic latino reggaeton songs were the trendy music when i started clubbing and socialising at a very young age, and to me, they are the most romantic songs i love to move my hips to on top of the club's platform, or while replying to this questionnaire.

very harmonic and instrumental ambient calms me, is my main soundtrack for the last 2 or 3 years, to read, analyse and work on my projects has been my closest ally.

folkloric genres from around the iberian peninsula connect me to the aforementioned passion my family has for cultural tradition and knowledge, from its gastronomy, architecture, nature, and music. i would always go with them to music events and concerts both in my hometown and beyond on our excursions and holidays.

techno - trance, from my years living in barcelona, then they started to blend

with romantic reggaeton memories and inspiration...

translates my innermost feelings, curiosities, and fears.

also a good session of karaoke and dancing with my childhood or teenage hits, for my fav saturday morning tv show, música si, i used to clear up the living room to be able to make my show, now i kind of just do the same.

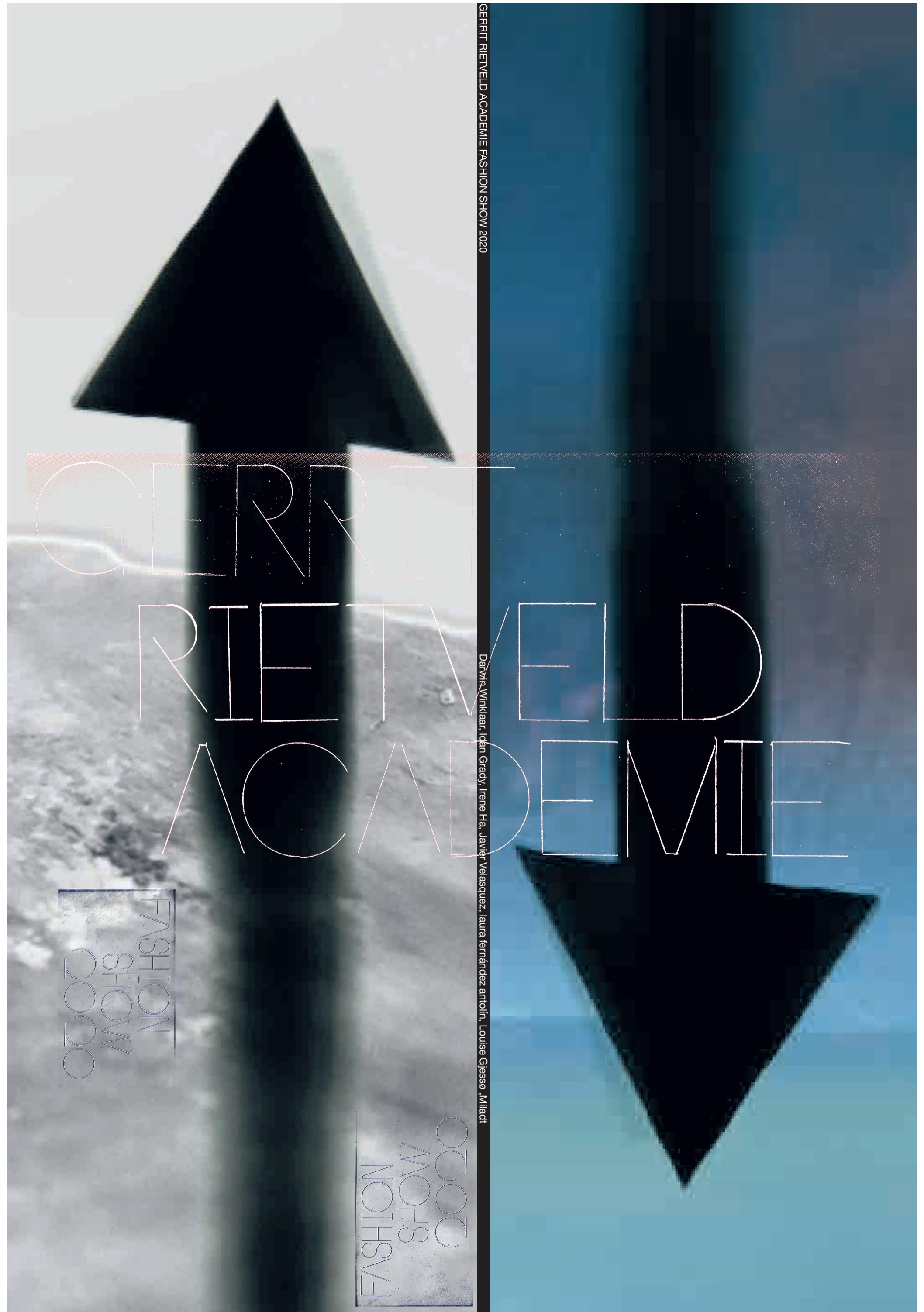
What is the most important object you own?

my jewellery and costume jewellery. jewels have always amazed me. they are treasures of memories, as i always prefer them to be something we offer or

classical music, reappeared during our last road trip, but has always been there. my father would be very meticulous and selective with the collections he owns, remember when people used to make collections before the internet. but of course, he owns a magnificent CD compilation of classical music we would listen on weekend morning, alternating the folk and late 90's and 2k hits.

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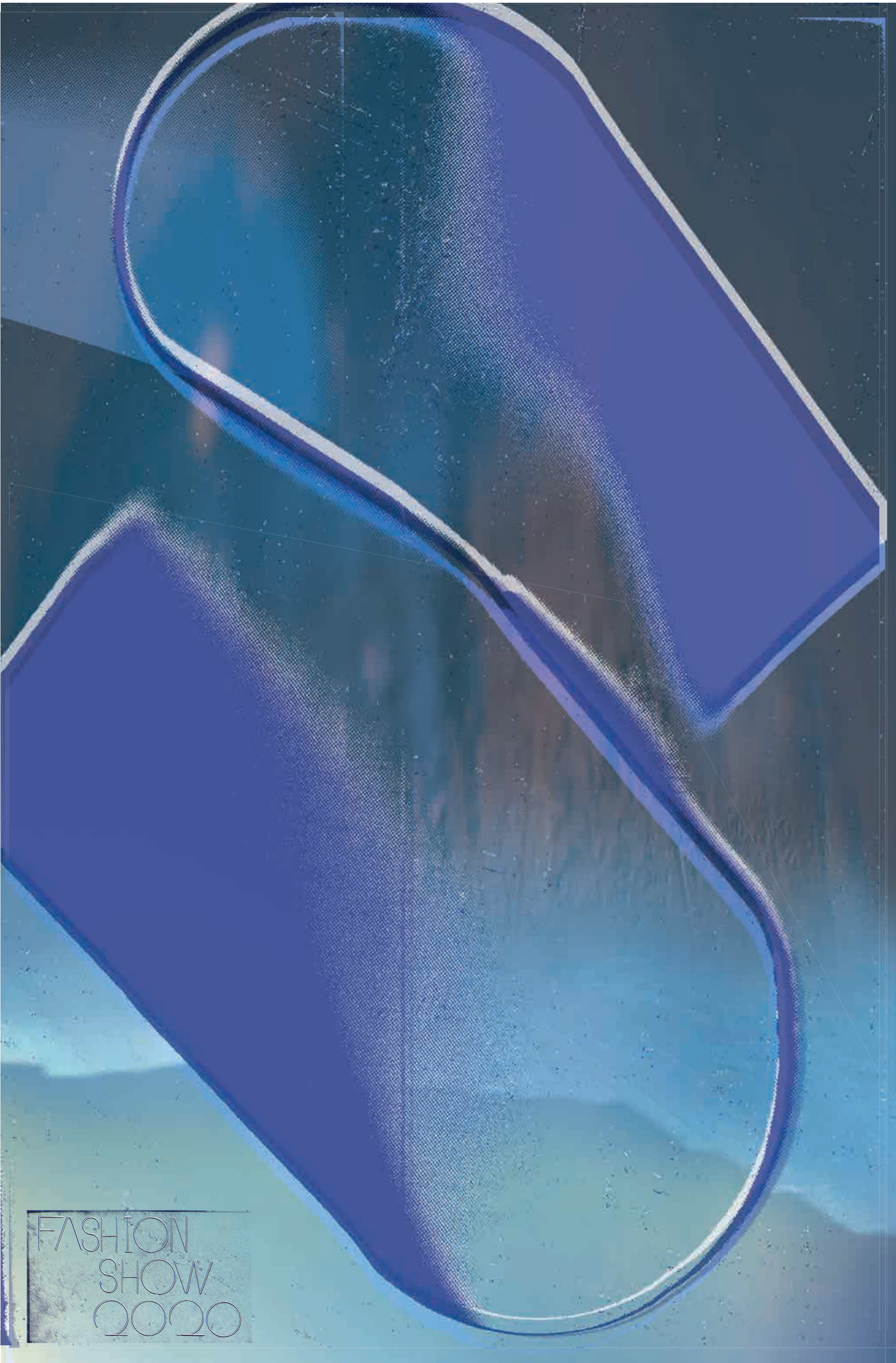


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