

Colofon

**Curated by...**

Curated by... is a series of exhibitions started by WOW, focused on new trends in the creative disciplines.

**Concept and production**

The current exhibition is produced by curator Aziz Bekkaoui and Marlies Buurman (WOW Amsterdam), with assistance of Barbara Koole.

**Exhibition design**

Dave Keune

**Supported by**

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HAND-OUT

ENGLISH

FASHION EXHIBITION

REFLECT

CURATED BY

AZIZ BEKKAOUI

WOW

WOW-AMSTERDAM.NL

For the fashion exhibition REFLECT, WOW asked fashion designer Aziz Bekkaoui as a curator and asked him to share his vision on trends and developments in fashion. For the exhibition Aziz has selected 12 young talented fashion designers. They all show a fashion outfit that reflects how they relate to current trends and developments in modern society. The selected talents are: Winde Rienstra, Maison the Faux, Michael van der Meide, Anbasja Blanken, Tijme Veldt, Karin Vlug, Anne Bosman, Jorise de Jong, Denise van Gent, Judith van Vliet, Miriam de Waard en Maartje van Hooij.

Typical for Aziz Bekkaoui is his love for innovation, fluid shapes and movement. Nothing is what it seems and nothing stays the same. Aziz Bekkaoui is averse to fixed rules, codes and sectarianism. He is the designer of dance, the choreographer of fashion. Art forms merge, borders are erased. Aziz Bekkaoui also stands by his view: art is not neutral. He does not shy away to take a stand and to work with a vision to bear. Fashion without soul is just textiles. Form without content does not exist for Aziz Bekkaoui.

With the exhibition REFLECT, Aziz brings diverse young talent into the limelight. They all relate in their own way to current trends and developments in society. For example Maison *the Faux* exhibits a coat made out of textile waste, and Karin Vlug shows a design from her collection 'One square fits all ': a series of cloth rags (based on the DIY packages by Ikea) that can be put together at home with a few simple actions by the wearers themselves. Aziz sees parallels with the concept of WOW: 'WOW is also a reflection of the *zeitgeist*: responding to current trends and needs, and involved in current artistic and urban issues.

## MAISON THE FAUX

### MAKE A U-TURN

### IF POSSIBLE

This collection by Maison *the Faux* exposes overproduction and the modern lifestyle. *Make a U-Turn if possible* is a nod to the modern traveller: the one who scales the Himalayas with a statue of Buddha clenched in his or her left hand and an iPhone in the right.

Maison *the Faux* observes how many people continuously seek greater spiritual depth yet at the same time cannot do without modern technology. The objective here is to find the right balance between the two extremes. The featured coat is made from fabric offcuts. Maison *the Faux* uses remnants to make a new product. Waste is thus transformed into new fashion.

WWW.MAISONTHEFAUX.COM

## MAARTJE VAN HOOIJ

### TOYLOVER

*Why do I need a boy, if I love my toy?*

Maartje van Hooij is inspired by the distance separating people and reality. She plays with the contrasts between realism and fake world images.

Toys remind her of a childhood in which the most fantastic dreams felt real. *Toylover* is jewellery line which has an alienating effect on both the wearer and the observer. In her work, the toy becomes more important than the reality. The question is: can *Toys* become a new type of gemstone?

WWW.MAARTJEVANHOOIJ.COM

## MICHAEL VAN DER MEIDE

### HARNESS FOR THE EYES...

During the design process Michael van der Meide keeps himself safe from the overwhelming streams of information emanating from the internet, television and other media. He turns inward and draws inspiration for his designs from nature. He plays with the fact that, unlike the human world, males in the animal kingdom try to attract females by showing off their beauty.

*Harness for the eyes* has been designed in line with the collection *A travelling eye* which was designed specifically for men.

*A travelling eye...*

*I am travelling through my eyes of imagination.*

*No need to spent a lot of money to god knows where.*

*To find beauty I look in unfamiliar places.*

*The deepest corners of my mind.*

*That isn't always pretty... and*

*therefore can be light or dark.*

*Romance... where would we be*

*without it.*

*Telling a story with none is boring.*

*It can be good it can be bad.*

*The only truth is that life is a dream...*

*the only reality you ever know.*

WWW.MICHAELVANDERMEIDE.NL

## ANNE BOSMAN

### OUTFIT FROM: MA

### GRADUATION COLLECTION

Anne Bosman wants to liberate men's fashion with his designs. According to Anne, men look as though they are imprisoned by their jacket, pants and shirt. Striking colours are absent from men's fashion: a salmon pink suit would, for example, undoubtedly cause many heads to turn.

It seems that women can and do wear everything. Men, on the other hand, still have many boundaries to test. He does this by means of big shapes, his unique take on the use of materials and by altering the proportions within an existing silhouette.

WWW.ANEBOSMAN.COM

## JUDITH VAN VLIET

### CROCHETED DRESS

This dress is part of the *Extended Excidium Collection*. The collection is about empty and abandoned buildings and structures that no one wants to use any more because they are rundown and old. Buildings in which nature is able to run wild and where, over the years, a striking combination of architecture and beauty evolves. New colours and patterns on the walls, ceilings and floors created by oxidants, mould and moss. This gives each object a unique new identity.

The coming together of man-made structures and nature is a frequently recurring theme in Judith's work. Sustainability also plays an increasingly important role in both her designs and her private life. She laments the amount of wastage not only in architecture, but also appliances and fashion.

WWW.JUDITHVANVLIET.NL

## KARIN VLUG

### ONE SQUARE FITS ALL

Karin Vlug's collection "One square fits all" comprises pattern pieces with 90 degree angles, and T and square shapes. No sewing is involved. Her pattern pieces include incisions and tunnels, and the design is constructed by stringing these pieces together with a ribbon. Two pattern pieces are needed for pants; one or more for a shirt, dress, skirt, sweater or coat. A complete wardrobe requires no more than ten. The placement of the incisions and tunnels, and the self-designed fabrics form the essence of the design.

The idea behind IKEA was the source of her inspiration. After shopping at IKEA, you go home with a stack of flat boxes. Once home, you assemble the flat pieces in one or two easy steps. Everything fits and joins together seamlessly: after that it can still all be changed, modified and extended.

Karin constructs couture by tearing pattern pieces off the roll as it were. As well as silk and mohair, she also uses materials that are perceived as non-luxurious, like synthetic fabrics and bath mats. The fusible character of these materials offers infinite possibilities. When they are treated with a laser or another heat source, the materials melt into something new, and the incisions and tunnels are formed.

In the near future, Karin's designs will be able to be downloaded made-to-measure, and the pattern pieces with their pre-programmed incisions and tunnels assembled at home by the wearer using a laser or some other heat source.

WWW.KARINVLUG.COM

## WINDE RIENSTRA

### REFLECTIONS IN FACETS

### Nº 6

Winde Rienstra (1981) designs slow fashion, a term that embodies her core values of sustainability, timelessness, uniqueness, quality, hand-work and attention to the designs produced. Winde draws inspiration from architecture, art and nature.

Life and everything it has many facets. With each movement, these facets reflect again and differently; each new perspective can radically change our view and each movement generates a new stream of images, facets and reflections — images that Winde allows us to feel almost tangibly with her collection.

The tensions between the materials she uses, the shapes she creates and the delicate models who display her pieces: Winde is constantly seeking the tension between elements with an inherent friction, the outcome of which leaves is almost breathless.

WWW.WINDERIENSTRA.COM

## TIJME VELDT

### ROSA SUPERNOVA

*Rosa Supernova* is about an individual within a larger society: a boy who can no longer distinguish between dreams and reality. The visual story told by Tijme Veldt begins at the point when the boy loses control. The hard reality of the outside world is transformed into the boy's own colourful reality. The complexity of this experience is translated into a piece of alienating proportions with dense layers of fabric and transparent headaddresses. Reference is thus made both to the moment at which control is lost and to reality.

WWW.TUMBLR.COM/SEARCH/TIJME+VELDT

## ANBASJA BLANKEN

### THE SHAKHINAH GLORY

'The SHAKHINAH glory' is based on the symbolic and spiritual value of mystical light. Ever since the dawn of civilization, light has played a symbolic role in rituals and religions. In some

cases light was attributed supernatural, divine and spiritual powers, hence the term 'enlightened' women which refers to those who enlighten the spiritual routes of others through their veils. These women have the power to lead humanity to a higher state of consciousness and represent the highest state of holiness.

Anbasja uses traditional craftsmanship to show an organic consistency in her collection of pants, veils and slim bodies. Sculptural circular shapes emphasise the waist and create an elegant feminine silhouette.

## MIRIAM DE WAARD

### WAKE FOR THEM

Miriam de Waard graduated from the Royal Academy of Art, The Hague, in 2012 with her collection 'Wake for them'. Her work is a reaction to our society where quality is no longer self-evident and people focus on short-lived gratification. Her characteristic labour-intensive designs reject this throwaway culture. Each piece is unique and at every stage of the process there is still freedom to make choices. She views her pieces as collages in which the final product is not immediately obvious. Because of the short production time and high expectations that typify contemporary fashion, she feels that the freedom to make choices is frequently absent and that concessions are made in order to arrive at the finished product as quickly as possible. As far as she is concerned, the process is still the most important and most intriguing part of her creations.

WWW.MIRIAMDEWAARD.BLOGSPOT.NL

## DENISE VAN GENT

### THE KIND OF DAY YOU

### DON'T WANNA GET CALLED

### INSIDE FOR DINNER

This design is all about the desire to be a child. It is comfortable with proportions that are not right. A protest against growing up and getting big. Inspired by Pippi Longstocking, a willful and rebellious little girl who turns everything into an adventure and does exactly what she wants. The skirt, with its digital print, is a mix of cut-outs, photos and illustrations. In front there are feet that want to

emphasise smallness. The oversized hand knitted sweater is big enough to hide in and shelter from the outside world. Sweet, girly, pastel colours, like the nostalgic wooden Swedish villa where Pippi lives, contrast with the more graphic black and white of the dappled horse she rides. It stands for playfulness and naivety, and for a life of freedom without the obligations of society today. Individual fantasy, fun and inspiration dominate!

WWW.DENISE-VANGENT.WIX.COM/DENISEVANGENT

## JORISE DE JONG

### GEDACHTENCIRKELS

Jorise de Jong designed an outfit about thoughts that enter our minds and circulate there. Our thoughts are influenced by larger movements that originate from different realities. The weight of those realities sweeps us up in a stream of circumstances in which we learn to improvise a little or a lot. This skirt comprises multi layers of fiberfill over an underskirt of tricot and embodies the circles of thoughts alluded to by Jorise.

WWW.JORISEDEJONG.COM