

ROYAL ACADEMY
OF FINE ARTS
ANTWERP



FASHION DEPARTMENT

12 13 14 JUNE

WAAGNATIE
HANGAR 29
RIJNKAAL 150
DOORS 7PM

TICKETS
SEATS € 35
STANDING € 12
T+32 3 338 95 85
WWW.ANTWERP-FASHION.BE



SHOW 14



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SHOW2014



On June 12th, 13th&15th, the Fashion Department of the Artesis Plantijn University College Antwerp presents its annual fashion show at Hangar 29 in Antwerp.

The graduation show of the Antwerp Fashion Department is a celebration of fashion, bringing together some 6.000 spectators from all over the world, not only to judge and/or admire the collections of our students, but also for the unique atmosphere of this grand defile. Once a year, the building is filled with friends, fashion enthusiasts, manufacturers, former students, fashion designers, styling agencies, culture buffs and the press. The show is repeated three evenings in a row. Students from all four years show their work on the catwalk. An international jury of experts in fashion and creativity judges their collections and installations.

“The Royal Academy of Fine Arts and its Fashion Department are internationally renowned and enjoy a wide esteem for their excellence. Talented young people from all over the world find their way to fashion city Antwerp to be educated and to develop their creativity, under the inspiring supervision of Walter Van Beirendonck and his team. Three days long, students show their creative designs in a wonderful show.”,
Pascale De Grootte, vice-chancellor Artesis Plantijn University College.

practical:

JUNE 12, 13 & 14, 2014

HANGAR 29, RIJNKAAL 150, 2000 ANTWERPEN

DOORS: 7PM - START SHOW: 8PM

TICKETS: 35€ (SEATS) / 12€ (STANDING)

PRESALE AT WWW.ANTWERP-FASHION.BE OR +32 (0)3 338 95 85

more info:

WWW.ANTWERP-FASHION.BE

MASTER STUDENTS

EMMANUEL BEGUINOT

France – Womenswear

Inspired by the novel 'L'enfant de sable' by Moroccan author Tahar Ben Jelloun, Emmanuel Beguinot set out to create a womenswear collection about androgyny, lost sexuality and gender schizophrenia.

In the story, the eighth daughter of a man is raised as a boy, in order to get more privilege in her society. Her breasts are tied by her mother and she dresses like a boy. In the collection, new body shapes emerge by means of an integrated plastic ruler. The fabrics are inspired by the art movement of the New Realism, in which layers of paper form a kind of papiermache, that is scratched and slit open to reveal other colours.

The garments are classically tailored and mix masculine materials like wool pinstripe and tartans with feminine fabrics like pleated crêpe, satin silk and velvet. The use of the primary colours yellow, black and red gives an aggressive touch, but the clothes are nevertheless elegant and couture-like with drapes and soft curves.

It was Beguinot's intention to rebuild a new body, to create an alternative silhouette for the girl raised as a boy.

VIRGINIA BURLINA

Italy – Womenswear

Italian-born Virginia Burlina chose the work and life of Art Brut artist Marguerite Sir as the basis of her collection.

Sir was left at the wedding altar by her fiancé and consequently spent her life in psychiatric care, where she made, amongst others, wedding dresses from the bed linen. Her art is melancholic and erratic, it tells the story of lost love and heartbreak.

The poems of the Italian poetess Alda Marini tell a similar story, quotes from her work were printed on the jackets. Little bow straps that hold the clothes together refer both to wedding bows and the straps of a straitjacket.

A leather apron evokes awe and disgust. Burlina made associative paintings with motives that range from hope to despair, like flowers, tears and blood: these were embroidered onto the garments in cashmere wool, pinstripe wool, intarsia fur and mesh.



MADELEINE COISNE

France – Womenswear

For someone her age, Madeleine Coisne is very much imbued with a sense of history. She relates this to her childhood memories which still influence her today, like her dad's double buckle shoes which she integrated in the collection.

Her mother's taste for objects with a soul, with a historical and emotional value, might also have something to do with it. As inspirations, she cites the abstract patterns of the tiles of the Antwerp railway arches, the bold graphic shapes sometimes found on flat ecclesiastical and religious textiles, patterns from Byzantine architecture, but also colours from Mondriaan and Gauguin. She translates this in a collection of monumental, Japanese looking shapes with deep rich colours and a wealth of different textiles varying from smooth and silky to more raggedy swatches. She integrates mens ties fabrics into her abstract appliqué motives on the 2D panels that hold her silhouettes together.

Coisne does not stop there however: she makes slashes angular shapes into the garments that create depth, or she lets a scarf engulf a dress from below. Her mix of old and new shapes and abstract patterns with historical references show that labels like 'old' and 'new' are very relative.



YENS CUYVERS

Belgium – Menswear

Is he from the future, or from the past? The fluorescent neoprene dandy by Yens Cuyvers is at the axe of three unlikely references: historical costume favourites from his academy years (smoking jackets, morning coats and dressing gowns for men), aquatic sportswear with neoprene and lycra materials, and the Australian peacock jumping spider with venomous colours and big eyes.

Silhouettes are a beautiful blend of different types of materials: silk and velvet with lycra, neoprene and velcro, and the deep colours like purple and burgundy blend well with the fluorescent spider prints too. Skirts and sleeves can be detached with a velcro strip, reflective glow-in the dark tape forms cobwebs on tops, and plastic piping creates psychedelic patterns. Sounds a bit much? Cuyvers' finish and eye for sporty details make the collection a very wearable and contemporary one. The leather derby shoes with platform sole are something to look out for as a modern take on classic mens shoes.

A special touch is provided by the jewelry made in collaboration with artist Shana Teugels: molten plastic spiders covered with glossy sequins are put on chokers, and used as rings and accessories.



RAFFAELA GRASPOINTNER

Austria – Womenswear

Hailing from the idyllic land of the Sound of Music, RaffaellaGraspointner chose more exotic inspirations for her MA collection.

In her 3BA we could already see her love for bold colours and sequin embroidery, in this collection she takes it one step further with a mix of laser cut leather, beads and sequin embroidery and patent leather color blocks.

Her inspiration comes from the Eames house in LA which is a stronghold for architectural modernism but has a lot of ethnical objects inside. She presents a modern vision, a mixture of 1990s sportswear and clean, round shapes, with 3D embroidery and ethnic symbolism. The knitwear is handmade with help from her mom and grandmother and for the embroidery she collaborated with a young Indian company. The shoes are cork sandals with laser cut leather.

The art world is never far away in this atmospheric collection: colors are inspired by David Hockney and the earrings are based on Joan Miro's mobiles.

CLARA JUNGMAN MALMQUIST

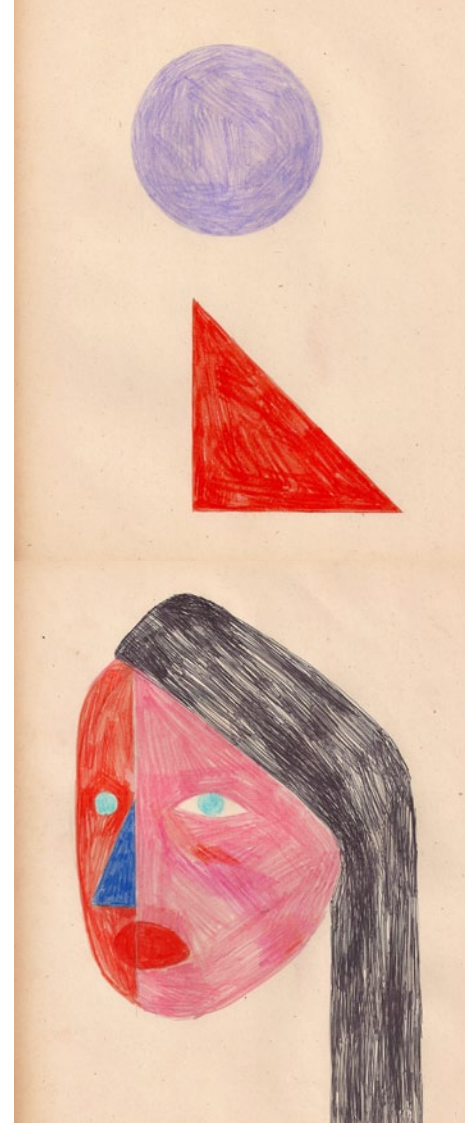
Sweden/Chile – Womenswear

Clara JungmanMalmquist, postergirl for the 2014 image, was under the spell of the hobby phenomenon 'Paint by Numbers', a typical pastime for suburban housewives, who paint artful landscapes and animals with the help of pre-numbered coloured planes, sometimes they embroider these landscapes. Malmquist replaced the painting by cutting, she creates landscapes by means of 'inverted applique': layers of fabric are superposed and then forms are cut out to reveal the fabric below, this way the collection became more a 'Cut By Numbers' exercise than Paint By Numbers.

Next to this principle, Malmquist was also inspired by the colour planes of artist Daniel Gordon, as well as by the mola techniques of the Kuna Indians, who also use the reversed applique.

The collection has a homemade feel with landscapes of fabric on vests and cut-out shapes mixed with ethnic motives. Fabrics are bleached denim, leather, fur and tulle onto which each dress is attached.

Clara Jungman Malmquist does not shy away from experiments: for her jewelry she filled kitchen utensils with silicone and wax, the result does not look homemade but very tribal.



KRISTINA KHARLASHKINA

Russia – Womenswear

Kharlashkina came to Antwerp after finishing another fashion degree that focused more on technical skills: here in Antwerp she was finished with minimal shapes and wanted to rediscover the old and lost richness of clothes, to create depth and texture with fabrics that exude opulence and power.

Inspired by Russian Czars and Elisabethan dresses that leave the neck bare, she wanted to include the act of undressing and unveiling the shoulders in her collection. The royal gowns and coats are long and fluid and made out of materials such as mohair, tweed and silk. These modern queens get an updated version of the embroidered Elisabethan bodice: Kharlashkina designed kaleidoscopic prints that look like medieval stained glass, and printed this on the corseted gowns. Amazing knitwear jumpers with a 3D relief hang on to the body. Some sharply cut masculine jackets and suit trousers balance out the bouffant sleeves and bomber jackets.

The princess slippers with diamond-shaped heels are lined with fur.

FLORA SEIERL

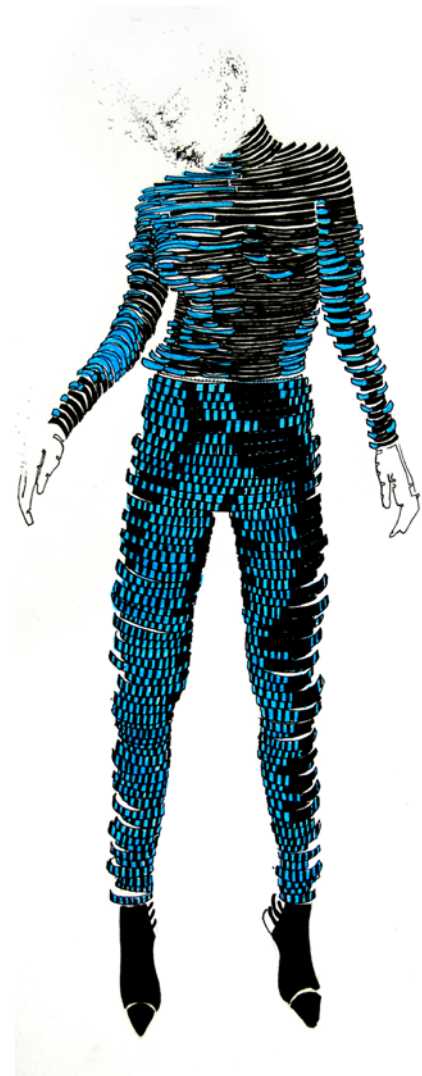
Austria – Womenswear

Flora Seierl took quite ethereal principles as a starting point, but the result is a very graphic, bold, practically full-on leather collection in black and blue. She wanted to break down the borders of time and space, as well as the materiality of the body, after which the body becomes nothing more than a vessel for data.

Teleportation and the sequencing of data, the cutting up into fragments is translated by strips of leather with cold, blueish scans of humanoid shapes. The silhouettes in nylon and leather become distorted and pixelated and evolve from a more fixed line to a free and dissolving shape. They are finished with a pearl effect.

The shoes are held together with aluminum screws and the heels are tripod miniature telescopes. Scientific theories like quantum physics and the reform dress of Austrian designer Emilie Flöge, who freed women from wearing corsets are at the basis of the floating, blurry forms.

It is a collection for a strong, cold and calculating woman who does not shy away from stepping over nature's boundaries.



EHRAN SHANNY

Israël/Hungary – Menswear

Shanny, a dancer and performance artist by nature, chose a rock n roll, freewheeling attitude towards clothes as the principle for his MA collection Wild Hearts. He admits that, 'to forget how to make clothes', a kind of tabula rasa, was actually difficult to achieve with naïve techniques that turned out harder than the classic cuts. The result is however great: a playful menswear collection for teddy bears with a twist. Inspiration comes from the iconic black and white drawing series 'Men in the cities' (1979) by RobertLungo and the fashion hype of the 1920s for men: very wide trousers with a circumference of 28 inches.

The tops have beautiful naive motives in bead embroidery, inspired by self-taught artist Bill Traylor, who worked most of his life as a slave and drew very mobile figures. The garments are made from leather, organza and sheer materials, as well as fuzzy fur shearling jackets. The colour palette is drawn from the paper collages by Henning Bohl. Sometimes, a heart shape is the form of the garment, it defines the silhouette.

Watch out for the shoes in suede covered with padding: they are leather shoes with sneaker allures, with soles in wood and rubber foam.

HYE IN SEO

Japan – Womenswear

After her extremely popular horror-inspired collection of last year, Hye In Seo brings a master collection that fuses the energy of young children's school uniforms with streetwear and more glamorous accessories, fabrics and jewels, like a young girl that just robbed her mom's wardrobe (or a celebrity's closet) to play dress up.

The collection is for a girl in transition between childhood and maturity, and this 'in between' phase is expressed through a mix of different materials. The garments are made of simple materials like cotton and wool decorated with gems, ribbons, and badges with typical streetwear words and varsity jacket references. There's a sweet and girlish, innocent aspect to the bows and ribbons, but the collection is really made for cool street kids: when you look at the lace from close by you see its made with stickers from a skateshop. This dichotomy between girlish and boyish accents is a second play between two worlds, next to the school kid/ adult worlds.

For Hye In Seo, fashion is a platform for telling personal stories, and she can combine her love for different artistic genres like art and movies into this medium.

Watch out for the custom designed jewelry and beautiful dreamy hats for which Hye In worked together with Antwerp- and Korean-based designers.



FASHION DEPARTMENT

The Royal Academy of Fine Arts Antwerp (Koninklijke Academie voor Schone Kunsten Antwerpen) is one of the oldest of its kind in Europe. It was founded in 1663 by David Teniers the Younger, painter to the archduke Leopold and Don Juan of Austria.

It was Marij Prijot who started up the establishment of a fully-fledged fashion department within the Academy. Ann Demeulemeester, Dirk Bikkembergs, Walter Van Beirendonck, Dirk Van Saene, Dries Van Noten and Martin Margiela are amongst the designers who graduated from the Academy in the beginning of the 1980s. By then the fashion world and international media started to get interested in fashion designers from Antwerp.

Under the helm of Linda Loppa the Fashion Department developed its international appeal and gave the Department the identity it has today. Since then, the Fashion Department has benefit from this international interest, not in the least because of the continuous quality of the collections designed by some of the aforementioned, now famous ex-students, and a new generation of designers such as Veronique Branquinho, A.F. Vandevorst, Stephan Schneider, Bernhard Wilhelm, Christian Wijnants, Bruno Pieters, Tim Van Steenberghe, Peter Pilotto, Les Hommes/ Bart Van Den Bossche and Tom Notte, Haider Ackermann, Kris Van Assche and many others. Walter Van Beirendonck is now head of the Fashion Department.

4 YEARS

1st BACHELOR

The 1st Bachelor in Fashion Design is composed around three main artistic subjects. The most important course is Fashion Design, the other two main courses are graphics and tailoring/pattern Design.

In addition to these three main subjects, the curriculum contains two specific subjects. One of these is the history of dress, starting with the earliest design courses. The course on fashion and textile forecasting familiarizes the students with various forms of communication in the fashion industry: professional jargon, material and colour sample charts and descriptions of general trends and impressions. Various assignments are given in all these artistic disciplines. The students are expected to work on them using as much creativity as possible and with an emphasis on experiment model, a unique discipline which is taught in all departments and years.

The curriculum further contains theoretical courses covering the humanities and artistic-theoretical sciences such as the history of art, world literature, philosophy, sociology and psychology.

2nd BACHELOR

The same three main artistic subjects are taught in the second year. Fashion design, graphics and tailoring/pattern design. From the rich history of dress until 1940, each of the students has to choose a historical figure with a costume typical for the period.

Then, they have to do thorough research on the historical figure they have chosen and on his or her period, including the political, cultural and social structures of that time, as well as a detailed study of the fabrics, materials, patterns and characteristics for the age. The students then spend the first term recreating this historical costume down to the smallest details, including underwear, accessories, hair and make-up. This rather time-consuming technical assignment prepares the student for the work they will have to do during the next two terms, in which the emphasis lies on the more creative aspects of the main assignment, which is: the creation of an 'avant-garde' fashion collection of five silhouettes. This consists of drawing and making complete outfits and selecting colours and materials, inspired by the research carried out in the first term.

The drawing course covers two specific subjects: the history of dress from the Renaissance to the present, and modelling/draping. In this course the students acquire the skill of modelling and draping, working with materials directly on live models or dummies, without the aid of pencil and pattern paper. Not that the two disciplines are incompatible, quite on the contrary: by using materials to create forms and volumes directly, the students acquire a more direct knowledge of the art of tailoring, which they can then use in two-dimensional pattern drawing. Seminars on shoe-making, millinery or glove-making and other projects add variety to the programme and may also be useful in the students' later careers.

Finally there are theoretical subjects: contemporary arts, art history, philosophy, sociology and psychology.

3rd BACHELOR

Third-year students are required to present a collection of eight silhouettes by the end of the year. This collection must be based on a preliminary study of either a European or a non-European culture.

Again, the recreation of a typical costume or dress is seen as a necessary period of contemplation before starting to design the individual collection itself. The study of ethnic people leads to surprising discoveries, which, combined with the student's own experiences, can give rise to an original collection. Regular consultation between the student and the teachers is very important to supervise the creative aspects and to find solutions to the technical and dimensional problems of tailoring. The best final results are achieved by those students whose creativity, enthusiasm and justification of the selected theme are followed up on a regular basis.

The students can further broaden their horizons in graphic design, computer graphics and the courses on modelling/ draping. Drawing from a model remains an important artistic subject on the curriculum. In this year, the students have to take theoretical subjects which they can choose from a broad range of courses.

MASTER

The final year is almost entirely devoted to the final collection which is to include a minimum of 12 silhouettes.

In this year, the students are expected to display a synthesis of all the skills and techniques they have acquired. The students are given complete freedom in selecting their source of inspiration: a favourite artist, a social or political question, a fascinating period in history. In order to have a fully-fledged all-round collection at the end of the year, the students have to start planning and designing very early on in the academic year. Final-year students need to draw on all their organisational skills and plan everything well right from the start. The outcome is to be the crown on four years of hard work.

The master collections must reflect both the spirit of our times and the designer's position with regard to prevailing trends. The approaching reality of professional life means that students become preoccupied with practical questions. Therefore workshops are organised with fashion professionals. For example fashion designers like Dries Van Noten, Ann Demeulemeester, milliner Stephen Jones. But also Allen Overy to talk about copyright, a technical shoe workshop by an international shoe designer, buyers, press agents and editors.

In this year the student also gets a platform to have his work published in SHOW/OFF Magazine, they have to organize fashion shoots, create visual concepts for group and personal work.

TEAM OF TEACHERS

WALTER VAN BEIRENDONCK	Head of the Fashion Department & design 3 rd Bachelor year
NELLIE NOOREN	Design 1 st Bachelor year
KATARINA VAN DEN BOSSCHE	Design 2 nd Bachelor year
YVONNE DEKOCK	Graphics in the 4 years
CHRIS FRANSEN	Tailoring & pattern design 1 st Bachelor year
ELKE HOSTE	Tailoring & pattern design 3 rd Bachelor year
HEIDI PILLE	Modelage & draping 3 rd Bachelor year + Coupe & pattern design Master year
NATALIE VAN LAERE	Coupe & pattern design 2 nd Bachelor year
CHRIS GILLIS	Digital imaging in the 4 years
MAUREEN DE CLERCQ	Design 2 nd Bachelor year
DIRK VAN SAENE	Design Master year
HILDE FRUNT	Knitting techniques 2 nd and 3 rd Bachelor years
ANNE KURRIS	Coaching portfolio Master year
AURELIE CALLEWAERT	Coupe & pattern design 2 nd Bachelor year
MARISA LEIPERT	Modelage & draping 2 nd Bachelor year
EMMANUELLE DIRIX	History of costume
ANITA EVENEPOEL	Textile theory 1 st Bachelor year
KARINE ROTSAERT	Office management

ORGANISATION SHOW2014

**FASHION DEPARTMENT, ROYAL ACADEMY OF FINE ARTS,
ARTESIS PLANTIJN UNIVERISTY COLLEGE ANTWERP**



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