

The Odd One Out

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It's Hard to Find a Good Chair

An Introduction

Daylight begins to decline. Sitting in my bedroom apartment I look outwards. It's 9:50 at night and the street lamp right in front of my balcony turns on automatically¹. It's very easy to recognise when you are away from the centre of Amsterdam, just by looking at the lamps. Separated from each other at the same distance, they maintain a sequential rhythm, just as the trees. They seem to have an infinite presence in the suburbs. Always the same lamp, again and again; silent;

without a romantic aura; without history; waiting for the day that the suburbs finally become something else. It suddenly occurs to me, that a street lamp could be the benchmark to develop a whole theory about public and private spaces, where the exterior and interior form a dialectic of division; yes and no; positive and negative; inclusion and exclusion. But somehow I think I should start looking inward, a reflection.

In 2011, I moved to Amsterdam Zuidoost with my wife. We rented an apartment in Heesterveld, a residential complex built in 1982 by architect Frans van Gool. The construction was based on typical apartment buildings from Eastern Europe, but with generous solutions in response to the large blocks in the surrounding area. There was no furniture when we moved in, and none we could

buy. The only store in this part of town was Ikea. Every Wednesday from eight in the evening, people in my neighbourhood threw away Ikea furniture from their homes, which accumulate next to the garbage collectors. Broken down into parts, as if they could disintegrate themselves. Luckily the European climate favours this, and disintegration somehow occurs slower. I don't want to imagine what would happen in a tropical climate; where moisture and mildew grow exorbitantly; where each chip of sawdust would swell and every piece of metal would rust just with the touch of a sea breeze full of saltpetre.

I come from a background where there is no tradition in the design and production of furniture. Most of the furniture in Cuba is from the seventeenth century Spanish renaissance or Victorian style;

new furniture is made of plastic imitating wood “Latino-Miami” style. The most significant ones are antique pieces, no one ever questioned their origin, and perhaps they have been brought by the Spaniards from colonial times. On the other hand, it is possible to find some American designs from the 1940s 1950s, placed in private residences and guesthouses from the government. Most Cubans don’t think about furniture, all the energy is consumed in thinking about basic elements of survival; the idea of having a sofa or a table of any kind is deemed a luxury.

In 2001, my house furniture in the Old Havana neighborhood was thrown away; according to my family they were “too old”. Actually they were extraordinary pieces. My stepmother furnished the whole apartment with “new furniture”, made by a local carpenter, and I remem-

ber it was all very expensive. Curiously the new pieces copied the old ones, but with a poor quality and design, completely out of proportion, scale and balance. The wood varnish was horrible, applied in thick layers. The parts were just glued together, they did not use nails, or dowels, I could never understand why! The new dining table, and the only one available in the house, was oval shaped, making it impossible to use it in order to draw straight lines; I had studied perspective in those years and needed right angles. The living room cabinet had a really ugly design and the distribution of the shelves spaces was very bad. The TV was too big and didn’t fit, so the piece had to be modified in order to place the TV, which led to a disastrous object that I had to look at every day. There was also a new set; consisting of a sofa and two arm-

chairs; they were so big that you could not walk into the room. The old bed in my room was also removed and my step-mother brought me a single hospital bed, made of steel and preserved the original mattress.

These events changed my psychological relationship with space and objects. From that moment I began to believe in the educational effects of aesthetics. I needed to learn basic rules of drawing, perspective and art, within a space filled with items that did not please me, leading me to think that a good theory of furniture is related to the possibility of well-being.

Two Art Schools

Between Sensuality and Moderation

How to define an ideal place for art education from an architectural point of view? The development of two art schools, culturally and geographically opposed, reveals some aspects to consider. Two contextual reference, two significant places in my biography. These two schools are: The National Schools of Art in Havana (nowadays University of Art) and the Gerrit Rietveld Academie in Amsterdam.

When learning art, we are learning a

discipline, a technique, while developing at the same time an emotional, psychological, existential and political personality. The characteristic of the specific spaces where this happens also shapes the thinking process, memory, aspirations and possibilities for action. This may seem obvious but it is possible that art does not need a particular space to be learned, it is rather an attitude that may be applicable in any circumstance or location.

However, art schools still exist. Although in the case of the Cuban schools, they seem to disappear, if nobody mentions them. A recent interest from “lefty” American intellectuals has led to the production of two important documents of great optimism. The film ‘Unfinished Spaces’, from the well-known Hollywood producer Benjamin Murray, and the book

Revolution of Forms by architect John Loomis.

From 1961 to 1965, the National Schools of Art is built in Cuba. Conceived by the Cuban revolutionary government in 1961, with the intention of gentrifying a golf course (Country Club) in West Havana. Earlier, in 1959, Fidel Castro met with the National Union of Architects saying: “Luxury works are finished, grand mansions, hotels. Now we have to build for the people”. With great conviction to build “the most beautiful art schools in the whole world” the project team was created with the participation of three architects. Two Italians and the Cuban Ricardo Porro. By order of the state, the designs had to be carried out in the shortest time possible. Although sometimes the Cuban government spoke proudly about the National Schools of

Art, they eventually became their most severe critics. Ending up defining the architectural project as “indecent, elitist and with minimum social use” (especially the faculty of Fine Arts). Regarding the design, they manifested “much concern for beauty went against productive interests.”

Art in Cuba in the early '60s was characterized largely by a strong ideological content supporting the new Cuban revolutionary government. Graphic design was favored as an effective means to transmit messages directly. In the work of Raúl Martínez, for example, there was a direct influence from Pop Art. Although, abstract art has great presence in the work of important artists, such as Sandú Darie and Loló Soldevilla. In Cuba, a university of the arts never existed. Most artists producing works in Havana in the

'60s were graduates from the old Academy of Fine Arts, San Alejandro.

It was hard to imagine the construction of an art campus with a critical situation relating to construction materials. Shortage was such, that the use of steel and reinforced concrete was almost prohibited. The architects opted for traditional and relatively cheap materials such as brick and earthenware slabs, and for a construction system based on Catalan Vaults² (a totally unknown construction system in the country). Improvised on the fly, with the help of a Catalan bricklayer who lived in Cuba. Whose father had worked with Gaudí, who took the Catalan Vaults to the limits of their formal expressiveness. Another common strategy was the positioning of the constructions to safeguard the beauty of the landscape, and the conception of the schools



(Fine Arts, Modern Dance, Ballet, Music and Theatre) not as closed blocks, but continuous structures integrated in the landscape.

Because of problems with deadlines and labor organization, the schools opened with the students inside, still unfinished. They came from all over the country and motivated the builders with live music and dance. The overall design is an open work, the structures have no main entrance, there are no doors or columns, no hierarchies or spatial sense of power and of course, no privacy. Those ideas were supposed to match with the Cuban Revolution principles at that time.

For the fine arts school, architect Ricardo Porro applied for the first time his method of providing the built work a strong dose of sensuality and exuberance, by the superimposition of symbols

and images. According to Porro, the architecture represents the goddess of fertility in the Afro-Cuban religion called "Oshun". It is composed of many breasts shaped domes, interconnected through narrow corridors that give access to a square with a central sculpture in the form of a papaya fruit, that in Cuba has a strong sexual connotation. There are no right angles in the construction; all the architectural elements are curved and sinuous.

A good way to evaluate this project is to compare the National Schools of Art in Havana with another structure at the same time in Amsterdam. The Gerrit Rietveld Academie building from 1967 was designed by Gerrit Rietveld. When Rietveld designed both Art Academies in Amsterdam and Arnhem, he told his assistant Bertus Mulder that in this case,

he could not do otherwise than produce a neutral background for education, because art can not be learned and coming artists should not be influenced or distracted by the environment³. Based on this idea he made a concrete skeleton with a glass casing. In designing the skeleton a prefabrication method was adopted. Developing a system that could largely be produced in a factory beforehand. The glass envelope was one of the first proper glass curtain walls in The Netherlands⁴. The building is a structure with a unique visual emphasis on horizontal and vertical axes, sober and neutral gray in the interior. The design was explained accurately, in a text published by the architecture magazine "Bouw" on April 18, 1964:

"The foundation is executed as a pile

foundation, the basement in cast concrete.

The construction will consist of a stiffly cast central frame: heavy columns, measuring 40 x 40, crossed by 40 x 100 beams.

In these beams, small prefab concrete beams are placed at 2.10m intervals, which at the side of the facade rest on prefab columns. The ferroconcrete floor is cast on these small beams, executed as prestressed string-supports.

The partition walls in the basement, the chimneys, the closed walls and the toilets are built in brick.

All staircases, roofs of the high-rise etc. are made of in reinforced concrete.

The studios are steel constructions; the roof and the saw tooth roofs are covered with concrete slabs.

The outer walls are built as glass fronts in aluminum-coated steel frames.

The prefab columns hold 2.10m x 4.20m panes. The windows above the parapets, if not fixed, are horizontal sliding window; ventilation by means of fans, located at the parapets of the upper floor.

In the corridors, a ceiling of removable elements is placed at 3.15m from the floor as a shutter ceiling.

The space between this ceiling and the floor above it is used for the installation of gas and water pipes, electricity and sewers.

The partitions between the classrooms: steel frames with chipboard panels, closed up to 2.10m, above it a glass frieze.

The partitions between classrooms and corridors consist of cabinet elements alternating with show case elements, 2.10 m. in height. The corridor lights are also fitted in these elements. Above the elements, glass friezes up to the lowered ceiling.

The classroom lighting is primarily determined by its purpose.

The heating is a hot-water system with radiators placed between the prefab columns, horizontal one-pipe system.”⁵



The result is a transparent, austere work. A place for discipline. Order and regularity prevails. The hundreds of “Revolt” chairs by Friso Kramer, which still has the institution, the large tables, the workshops, machinery and tools, may define a crucial attitude on learning and producing art.

During the two years I studied at the art schools in Havana it was hard not to think of a type of work that was not influenced by the specific conditions of those spaces. What kind of art can be done in a place with such exuberance? I see myself, still, walking the abandoned corridors and questioning its nature. Why did they have to be that way and not another? How did the idea of creating something so sinister to the arts arise? Although the mud bricks involve a human and intimate quality, they also

impose certain precariousness. On the other hand, perhaps some specific architectural primitivism can influence artistic practices. In a class assessment about material as a decisive content of the artwork, I remember doing an appropriation of the work “Belts” by Richard Serra from 1967. The original Serra’s piece included nine tangled clusters of vulcanized rubber strips, one of them illuminated by an erratic curl of neon tubing (like Mario Merz). My version was to recreate the piece with nine tangled clusters of thin strips from peeled sweet oranges, rather than industrial rubber, and using a Christmas light, instead of a neon tube.

Changes of focus and criteria concerning what “revolutionary architecture” should be were the reasons for not terminating the complex in its totality,

abandoning some of its components, and not maintaining others. By 2005, many of the spaces in the schools were totally ruined. It was not easy to find a chair to study, much less a good table. There were no tools in the workshops and terrible working conditions. One had to problematize the materiality of art in an alternative way.

The comparison established between these two art schools undoubtedly is related to cultural and identity issues. Wildness and sensuality as an important characteristic in a tropical context with a communist government. Austerity, capital planning and rigor in a European context, developed and specific to the Netherlands. It is logical to think that the architectural proposition developed in the National Schools of Art in Cuba is adequate to establish a less

rigid and less formal relationships between students and teachers. The open structure, colors and porosity of the materials used in these constructions intensify an erotic contact with the everyday environment. This is certainly something hard to explain with words that make these spaces interesting. They continue to be rediscovered as an example of a visionary architecture. Expressing ideological contents with creative solutions. Instead, the building of the Gerrit Rietveld Academie is perhaps another example among many contemporary buildings with plate glass window walls and a single main entrance (which is often guarded). Although it offers a view into the interior, they exclude sound and prohibit touch. Usually in my solitude, I think that art education is a very homogeneous process in every country, related to the

production and presentation of objects and ideas.

After writing this chapter, I realize that further investigation is necessary and a book should be written. Everything has resulted in a great paradox in which I have even wondered what would happen if the schools are exchanged. If we put the Rietveld Academie in Cuba in the 60's at the beginning of a "lefty" dictatorship or if we put the Cuban school in Amsterdam. Taking into account the environmental, economic, political and social circumstances. I also think that there is certain innocence in comparing Rietveld with the architects of the Cuban schools, but I do not want to be radical. I just like to think that there are great differences. I do not know if I have to recur to statistics regarding participation in international art events by country. However, I'm definitely

interested in investigating the nature of art education through these two architectures. Perhaps everything is due to a reactionary thinking process or maybe I am just being naive.

Instructive Language

On the Way to Work

From my position as a stranger and during the three years I have attended the Rietveld Academie my work has expanded by curiosity into new territory. In January 2015, I started to work on a piece of wood as a starting point for a body of work trying to figure out a cultural environment like the Netherlands. Using design and do-it-yourself vocabulary to access into an investigation of lifestyle.

The first piece is titled Muurkastje, measures 276 x 46 x 35 centimetres;

it consists of a wall-mounted plywood structure to which I have been adding objects. Built by myself from scratch, strictly following the steps of a technical manual from the book *Het Beste Doe-Het-Zelf Handboek* (1975). A complete book with more than 500 color illustrations, drawings, measurements, technical data and instructions for a wide range of projects to make at home. A definitive do-it-yourself guide for all types of works: heating installation, furniture, and even how to build a speaker box with all the necessary electrical system. The book is written in Dutch, a language I do not know. It is designed for the middle class and belongs to a specific period. It was necessary to understand it on an alternative way, making translations, modifications and new construction drawings to update the elements. The objects arranged

in the piece Muurkastje have been carefully selected based on quality and formal aspects: books, six cups manufactured in Germany, two small mugs by Royal Delft, a bottle of whiskey, a bottle of VL92 gin produced in Vlaardingen, a unique bottle of Amsterdams Spuitwater, various drinking glasses, Dutch-design objects and a rectangular shaped glass vase.

Hypothetically the cabinet should be constructed using a material called “Meubelplaat” in Dutch. Which is basically Blockboard, a compound wood board consisting of nearly square strips of solid wood placed side-by-side and sandwiched between veneer panels, often of hardwood. The name “Meubelplaat” has its roots in the furniture makers who built their own pieces. The production of Blockboard has declined in recent years, mainly due to competition from

much cheaper materials such as chipboard and MDF.

In my piece, the sliding glass doors from the left part of the sideboard (as described in the book) were replaced by Plexiglas and the 20 mm sheets of “Meubelplaat” by 18 mm plywood sheets. These changes in the material added new aesthetic problems, which gives the structure an appearance of prototype.

The instructions in the book *Het Beste Doe-Het-Zelf Handboek* are very expressive. The writing style in each project is strictly technical, limited by giving precise orders to take action: “saw 5 mm grooves in the off end of the side panel”, however, it does not describe how to do it, or what kind of tool there is to be used. Instructions for making the sideboard (Muurkastje) occupy two pages of the book, not only limited to text; it also

contains photographs, drawings and an accurate material list. The first photograph in the left side of the page places us in context. In the picture the finished piece seems to be located on a wall in a bright and spacious living room, near the window, a comfortable chair in the foreground, and in the distance you can see what appears to be a front door. It is by the narrative of this stage presentation that the idea of “where” is imposed to “how”. The next image shows just details, revealing the texture of the wood and some objects, arranged inside and on top of the sideboard. Suggesting what kind of objects we might add to personalize our piece. Apart from social and cultural connotations that may be present in each object.

All designs in this book are anonymous, which gives the impression that

anyone can make them. The use of images in vivid colors involves readers and generates desires. The desire to have the pieces shown in this book is unquestionable. But there is a great gap between these instructions and the real possibilities of making them. Clearly, this book has a rather utopian character. The challenge to make any of these pieces goes beyond desire and curiosity.

With the dissemination of designs and instructions on the Internet, there is a growing interest in making things oneself, perhaps as a punk gesture, an alternative to mass consumption, or just as a trend. In my pieces, the meaning of using do-it-yourself methods relates to equality, self-help, personal satisfaction and alternatives learning processes and integration. It is possible that the essence of the do-it-yourself concept in the Dutch

you can read that the units can only be construct in very limited edition and more related to personal use. Contrary to the designs from the book *Het Beste Doe-Het-Zelf Handboek*, which are completely anonymous.

Here I would like to make a comment about the style in which the instructions in *Rietveld Meubels Om Zelf Te Maken* are designed. Each piece contains a very useful list with all the necessary materials; some brief instructions on how to assemble the pieces are also available, which in some cases are not enough due to the complexity of certain models. The narrative style leaves much to be desired. The instructions in this book do not have the expressive qualities as in *Het Beste Doe-Het-Zelf Handboek*, where the use of photography is applied to bring up the context for each one of the pieces. The

use of isometric drawings in the instructions also facilitates a better understanding of the parts.

One could say, at first sight that all the instructions to construct Rietveld furniture give the general illusion of being very specific and inoperative. Useful only for those who have been in contact with this type of furniture. Not for everyone. To construct the pieces documented here requires professional equipment and advanced technical knowledge. *De Ligt* chair for example, as in many other Rietveld chairs must be built using posts and rails made of solid wood, which in most cases measured 2.5 centimeters in width. These posts and rails are joined together using wooden dowels. Very precise measurements are needed and the use of a professional drill press machine is mandatory. In dowel-reinforced butt

joints, accuracy is paramount to ensure sides line up perfectly in the completed joint. The holes are drilled such that there are corresponding holes in each side into which short dowels are inserted with some glue. In general it is very unlikely to get good results by producing these pieces in a do-it-yourself kind of way. Professional help is a requisite.

At the end, the book Rietveld Meubels Om Zelf Te Maken did not really help me to construct the chairs. I had to make a more thorough investigation and ask for the help of a specialist. Of course, behind this book there is a great marketing strategy. Its real function would be to occupy a space in museum gift shops, end up in beautiful living room bookcases together with titles such as 1000 Chairs by Taschen, interior design magazines and Art catalogues.

However, my intention in having built those chairs has to do with the necessity to have four dining chairs in the kitchen of my apartment in Amsterdam Zuidooost. Four chairs that provide knowledge and help me understand more about the Dutch context and hopefully, about myself. The chairs were made of oak and plywood, hand painted in black and white. The rails and posts were produced using professional machinery.

In the case of the De Ligt chairs, there is also the problematic of creating something loaded with strong cultural codes, which determine how we interpret and define something. Fortunately, there are different ways of seeing the same thing; they change constantly according to the angle from which they are looked at, or the context in which they are placed. No doubt the four De Ligt chair here in the

context of my apartment are interesting by establishing a connection between Rietveld's ideas and the utopic project: Bijlmermeer, where I live.

De Light Chair - Heesterveld 28. Installation view, Loidys Carrero, 2016



The Art of Integration

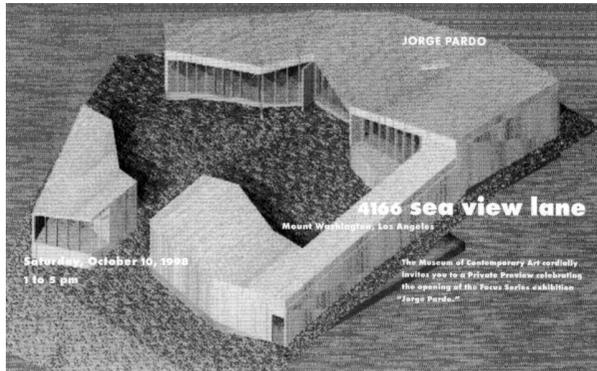
A Story of a House

In this third part, I would like to analyze the construction of a house in Los Angeles in the late '90s as an aesthetic response to integration and a self-sufficient process. The nature of this house exchanges meanings and judgments values, not only aesthetically but also socially.

Between 1994 and 1998 the artist Jorge Pardo built his own house in 4166 Sea View Lane, Los Angeles. Produced for an exhibition and counting only with

a small financial investment by the organizing institution. Originally from Cuba, Jorge Pardo moved from Chicago to Los Angeles in 1985 to attend Art Center in Pasadena. During this (his second experience of displacement), he spent much of his free time driving around looking at houses. Trying to figure out about that culture and examining them as popular artefacts that offer strong visual clues about how people exist in a landscape, alongside each other.

In 1994, MOCA curator Ann Goldstein invited Pardo for an exhibition as part of the -Focus Series- program at the museum. Traditionally offered to emerging artists of great promise. He thought about the implications of such a show and about the fact that he was already building things on a very large scale. Jorge Pardo's answer to the invitation



was to build “a house as a work of art”.

“No matter that he had never designed anything like an entire building before. He decided to learn on the fly about grading and permits, electricity, plumbing and masonry. No matter that MOCA’s budget for the Focus Series (about 40,000 dollars) would defray less than 20% of 4166 Sea View Lane’s cost. He would fund the rest of the project himself with the proceeds from the commissions he had started receiving. Upon its completion, the house would be open to the public during regular museum hours for a period of one month, after which Pardo would live in it. In this one act of radical forthrightness, Pardo defined an approach that would eventually characterize his career. By providing his own alternative to the museum show, he seized control of the curatorial conversation sur-

rounding the presentation of his work.”⁶

4166 Sea View Lane took 5 years to build. Architecturally the house is paying tribute to the regional modernist building tradition created by Rudolph Schindler and Richard Neutra and specifically the Case Study Houses (1945-1966). Jorge Pardo manages to create an expressive structure through the interior angles; this is the first radical proposition. The house integrates itself up and down according to the hillside of Mt Washington and at the same time it visually gives no access from the inside to the outside. This meant that it was not conceived considering the view. While many neighboring houses are build on elaborate foundation columns embedded deep into the hillside, in 4166 Sea View Lane’s foundations has only one meter deep. The structure makes full use of the site and its irregularities as

support. Built in the form of a rectangular “C” the house looks into itself. This is the second radical proposition. There are no windows to the outside; it’s three sides look at each other through a sumptuous garden that fills the inner courtyard.

There is a great use of glass panels between the planks of local redwood that forms the house. But not as opening windows or sliding glass doors. This third proposition has to do with the idea that windows and doors are both a means of escape. Eliminating them is to break the dichotomy between inside and outside. In 4166 Sea View Lane there is nowhere to go, because it is there where you belong. A private space. Through the use of Californian redwood, the house interrupts certain boredom typical of the use of cement and large glass walls. Although, some neighbours and art critics

eventually became severe opponents to this work, classifying Pardo as antisocial and the work as a scam.

A grand staircase connects the living room with another part of the house. The staircase is buried within the structure and leads down the slope in a dramatic inclination, housing a library along the way and some storage shelves. 4166 Sea View Lane is meta-architecture. Besides investigating form and structure, Pardo has used it to propose a series of questions. Some of these are social, for example, over the five years its construction forced him to engage with his neighbours, the city, suppliers and contractors. Other questions are more conceptual, such as: can a house, as a functional structure in the public sphere be a work of art?

Putting into question this house

at 4166 Sea View Lane is to compare Jorge Pardo's gesture with the Inburgeringscursus in the Netherlands. The well-known educational program offered to immigrants, in order to become integrated in the new homeland and to participate more effectively within society. Of course, this integration courses include learning the local language and other social, economic and political skills. The whole process ends with the hypnotic feeling of having found a job to pay the bills and provide capital to the country. It is significant to say that what is common in this courses is the use of psychometric tests to measure skills and individual characteristics.

However, art does not fit into this framework. What happens then with artists? How do they adapt to new contexts? In what way, individually, an artist can be

a productive part of a society? Arts do not have a measurement system based on statistics and curves that ascend or descend. It is rather a psychological activity extremely difficult to measure. Good artistic abilities are applied to depth of understanding and questioning; usually focus on a single problem for a long period of time. The process that occurs with materials, objects and context through art has not been collected in tests. Between a series of elements, questions like: Which is the odd one out? Are more difficult to answer.

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