

SELECTED

JURY REPORT

Gerrit Rietveld
Academie Awards

2018

September

7 - 16

Amsterdam

Loiersgracht 60

APPLIED ARTS

The jury for Applied Arts consisted of alumnus Joost Grootens, graphic designer and head of the Master Information Design department at Design Academy in Eindhoven and Rieke Vos, curator of Stichting NDSM-werf, Amsterdam.

IN GENERAL

The jury noticed that this year's presentations were well recognizable as Applied Art works. In the past years, works by Applied Art students often appeared to be Autonomous Art. This trend seems to decline in force: functionality is no longer taboo. Thematically, the jury saw many works dealing with family affairs, particularly with mothers.

HONOURABLE MENTIONS

The jury was impressed by the presentation of Graphic Design, which they considered to be the strongest of all departments they visited. The Graphic Design students turned their presentation into one coherent, exciting world. The jury was pleased to see many collaborations, as they consider creative collaboration and sharing to be important and valuable, an exemplary opposite to the prevailing ideal of solitary, isolated idols and icons in constant competition.

The cross-departmental graduation collaboration A March Issue by Line Arngaard (Graphic Design) & Sonia Oet (Fashion) deserves an honourable mention. The jury is tempted to consider this inspiring publication to be an unofficial catalogue of this year's graduation show, as so many students, teachers and other members of the Rietveld microsphere were involved in its production - either as models, photographers and/or crowdfunding-contributors.

The jury gives honourable mentions to four students: Asefeh Tayebani (designLAB) for her touching project Precious Burden and Lisa Plaut (Jewellery - linking bodies) for her highly esthetic work Peeling. Last but not least, this year's Rietveld diploma was designed beautifully by Yunie Chae and Paul Girardeau (both Graphic Design).



LIESELOT ELZINGA

NOW/NEES

LIESELOT ELZINGA
Fashion

Lieselot Elzinga is not only a fashion designer but also a musician. She made costumes for her band members and integrated her music in her presentation. Okay, the singing is out of key, but boy do they rock, sparkle and shine! The jury members recognize the cross disciplinary vitality of Lieselot's work and appreciate its playfulness and humour. The fast and loose character of the music pairs nicely to the slow, elaborate work of the costume presentation.

ROSITA KÆR
designLab

Rosita Kær investigates the archaeological find of a three-thousand-year-old garment which her grandmother was once commissioned to reconstruct. Rosita's work convinced the jury on many levels. It had both the essayistic weight of an in-depth artistic research presentation, the visual power of an autonomous art installation and the engaging quality of a personal narrative. Rosita's thorough exploration took the jury on a journey during which a multitude of intriguing topics were addressed. For example the garment considered as an object, the tradition of weaving and the concrete and symbolical meaning of unraveling. An incredibly far-reaching project.

TATIANA QUARD
Fashion

Tatiana Quard made a fashion collection inspired by the Tobishokunin, Japanese construction workers, and their clothes, the sagiyōfuku. Tatiana investigates and plays with the identity of an outfit by using the design of traditional uniforms to create contemporary fashion. The jury praises her eye for detail and good grip on the use of materials. Tatiana presented her work perfectly. Also the casting of her models was great. Tatiana's designs are elaborate and outspoken. They do not only convince on a conceptual level, but also appear to be completely plausible as wearable clothes.



TATIANA QUARD

WINNER ROSITA KÆR

THESIS

This year, the Thesis jury consisted of Sacha Bronwasser, art historian and art critic, Kaweh Modiri, filmmaker and writer, and chairman Jeroen Boomgaard, Professor of art and public space here at Gerrit Rietveld Academie.

The jury was impressed about the amount of thought, effort and care the students have put into the design of their theses. They noticed that the theses were quite lengthy this year, and sometimes had the tendency to meander. Overall, the jury was very enthusiast about the good writing of the students.

NOW/NEES

ROSITA KÆR
designLAB

The jury was impressed by the coherence and precision of Rosita Kær's thesis. The elegant and elaborate thesis focuses on a woven garment found on a buried woman from 3300 years ago. Rosita mirrors herself in the dug-up woman wearing the garment, and in her grandmother studying it. She touches on subjects such as femininity, preservation and narration. Rosita manages to make her personal story relevant by approaching the ancient garment from different angles, whether it be the holes in the woven fabric or the bodily fluids. Rosita has a remarkable observational talent and puts her thoughts into words very eloquently.

DAVID NORO
Fine Arts

In his thesis, David Noro, questions the usefulness of (image) analysis and theory, and then delves into this subject extensively in the form of several separate essays. The question what the purpose is for a visual artist to write an essay, is certainly very relevant after reading all these beautiful essays. Though sometimes the jury missed some more cohesion between the separate essays. Furthermore, the jury was very charmed by the supplement image volume, which illustrated the title of the thesis, 'Riddle of the Image', perfectly.

CLARA PASTEAU
Graphic Design

The jury found that Clara Pasteau chose a very interesting and refreshing subject for her thesis: the swimming pool, in all its

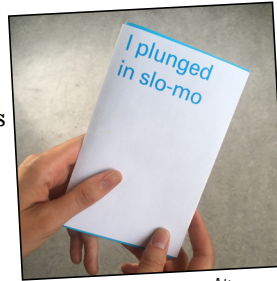
shapes, sizes and practices. The design of the thesis is clean and simple, it actually barely grabs your attention. It really is the text that lures you in. Clara gives concise and detailed descriptions in her thesis, though the jury would have appreciated a more in-depth 'dive' into her subject.

CLAES STORM
Graphic Design

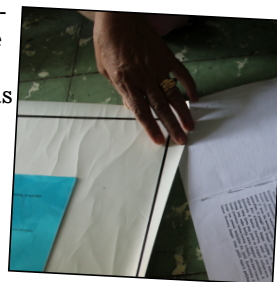
The jury appreciated that Claes Storm really stuck to the subject of his department as one of the few thesis writers on the longlist. Claes' thesis playfully builds up the question how to translate the voice in print from the letter, to the page, and then to the book. From small to big. Although it is not a startling new story, Claes does know how to make the subject come alive by writing and letting the text do its graphic work.

BERNARDO ZANOTTA
VAV-moving image

The jury was fascinated by the way Bernardo Zanotta combined the biography of the Indonesian 19th century artist Raden Saleh with his own feelings of estrangement. The central topic of the thesis is cultural appropriation as a survival strategy. Bernardo's thesis is very coherent and well-written. Although the design of the thesis made it a bit of a torture to read, Bernardo made the jury very interested in the artist Saleh, whom they hadn't heard of before.



CLARA PASTEAU



BERNARDO ZANOTTA

WINNER ROSITA KÆR

AUTONOMOUS ARTS

The jury for Autonomous Arts consisted of Ad de Jong, sculptor and one of the founders of W139 in Amsterdam and Margriet Schavemaker, art historian and Manager education, interpretation & publication at Stedelijk Museum Amsterdam.

IN GENERAL

Clearly, the Anthropocene was a popular theme. The jury was often reminded of the Arte Povera movement of the early seventies with its focus on physical processes, the ephemeral, the perishable and the inter-relatedness of the industrial and the natural.

Critical note: often the more hybrid art works did not benefit from their interdisciplinary character. The jury feels that an artist needs to spend time and effort to know a medium and achieve enough grip on it to conduct meaningful experiments.

The jury nominated works made out of an urgency from within, resonating inner soul yet in full contact with their surroundings. Works that arrived at a convincing form through an intense working process.

HONOURABLE MENTIONS

A big compliment for two departments in their entirety: Ceramics and VAV-moving image. In the very diverse Ceramics exhibition all works strengthened each other. The works root firmly in ceramics, but test and stretch the boundaries of the discipline, expanding the medium. The VAV-exhibition was of remarkable quality as well, emitting a vibrant energy.

Two honourable mentions for individual students: David Noro (Fine Art) for his excellent paintings, and Lars van de Grift (VAV) for his exciting video installation made in collaboration with Manuela Rosso.

NOW/NEES

MARIANNE VAN APEREN
Beeld en Taal

The jury was deeply moved by the poetic performance-installation of Marianne van Aperen, in which she seems to be conversing with a disappeared or imaginary person. Marianne created a fragmented architectonic space consisting of panes, ropes, handstitched cloth and folded paper models. In this handmade



MARIANNE VAN APEREN

KATRI PAUNU
Ceramics

Katri Paunu impressed the jury with her tactile and monumental installation Beyond the Edge. Katri's work seems to be alive. In fact it partly is, as water trickles into the sculptures allowing mushrooms and alfalfa to grow, which will be eaten after the graduation show. The jury admires Katri's complex constructions with their rich textures and beautiful use of colour. The heavy ceramic sculpture is brilliantly counter-balanced with tall, fragile textile pieces. Katri's work is elaborate and adventurous. Her treatment of material seems almost performative: the work bares traces of a very physical and intuitive approach. Although her installation was situated in a challenging residual corner, Katri made ultimate use of the space. Her work transcends the medium of ceramics and transmits freedom.

KLEONIKI STANICH
VAV-moving image

Kleoniki Stanich captivated the jury with her extremely composed short film Kappa. In terms of cinematography, Kleoniki demonstrates a firm grip on framing, timing, casting, direction, use of light and art direction. Here's a daring perfectionist at work. In Kleoniki's loose, mysterious and metaphorical narration we meet a woman who seems to be disoriented—possibly in her own mind or perception, perhaps also in a system or environment. Kleoniki raises questions about contact, control and the distinction between reality and imagination. She dares to leave things open, allowing for different associations and interpretations to arise.



KLEONIKI STANICH

WINNER KATRI PAUNU