

TALENT

PLATFORM

2022

creative industries fund NL
presents design talent 2022



creative industries fund NL
presents design talent 2022

FOREWORD

STABILITY AND RESILIENCE

The group of upcoming makers and designers supported annually by the Creative Industries Fund NL through its Talent Development Grant Scheme has never been as large as this year. Although the reason to award no less than 51 grants is an unfortunate one – namely the corona pandemic – it is special for the fund to be able to devote extra means to talent development. This certainly applies now that we are facing an energy crisis, an asylum crisis and unprecedented inflation, due in part to the horrendous war in Ukraine.

A talent development grant provides stability and gives young makers and designers the opportunity to concentrate on both their artistic and professional development and to extend their network. They do so through experimentation and research, exploring new work fields, engaging in collaborations, relating to the field in which they operate, and by developing their visibility and the interpretation of their work.

Thus, David Schmidt used the opportunity afforded by the grant to reflect on his role as an architect. How do you combine your own agenda and idealism with working for a client? Diego Manuel Yves Grandry, working on a project about exclusion, discovered the surprising degree of accessibility and solidarity among the talents themselves. In response to the Russian invasion of her home country, Dasha Tsapenko felt the need to make more relevant work. She changed course and initiated a group exhibition of Dutch and Ukrainian makers and craftsmen around the central question: Can you feel at home without being at home? And landscape architect Anne Nieuwenhuijs took on the role of a geologist, accumulating through experimentation all sorts of knowledge about the different types of soils that make up the earth.

The experiences, lessons and breakthroughs that befell the other 47 makers and designers are described in the interviews in this publication and on our online Platform Talent. As per tradition, the Creative Industries Fund NL will also present the 2022 group at the *Dutch Design Week*. This year the chosen venue is MU Hybrid Art House, where visitors can see short video portraits of the group and can learn all about their ideas for the future and their personal resilience through the live programme *Dancing with Trouble*. Enjoy!

Syb Groeneveld
Executive Director
Creative Industries Fund NL

TABLE OF CONTENT

FOREWORD	1	GIANNA BOTTEMA	60
INTRODUCTION	7	IVAN ČUIĆ	62
ADAM CENTKO	10	JARMAL MARTIS	64
ALEXANDER BEELOO	12	KARIN FISCHNALLER	66
AMENEH SOLATI	14	KIRSTEN SPRUIT	68
ANASTASIA EGGERS	16	LEYLA-NOUR BENOUNICHE	70
ANGELIKI DIAKROUSI	18	LIEKE JILDou DE JONG	72
ANNE NIEUWENHUIJS	20	LUIS FERREIRA	74
ANT EYE	22	MAGGIE SAUNDERS	76
AXEL COUMANS	24	MARCEL MREJEN	78
BARATTO&MOURAVAS	26	MARKO BAKOVIĆ	80
BASSE STITTGEN	28	MUNGANYENDE HÉLÈNE CHRISTELLE	82
BENJAMIN MCMILLAN	30	OCTAVE RIMBERT-RIVIÈRE	84
BOEY WANG	32	PATRICIA MOKOSI	86
CÉLINE HURKA	34	RENSKE VAN VROONHOVEN	88
CHARLOTTE ROHDE	36	ROBBERT DOELWIJT JR.	90
CHRISTINE KIPIRIRI	38	ROSEN EVELEIGH	92
COLETTE ALIMAN	40	ROSSEL CHASLIE	94
DASHA TSAPENKO	42	SHAQUILLE VELDBOOM	96
DAVID SCHMIDT	44	STEFAN DURAN	98
DIEGO MANUEL YVES GRANDRY	46	STERRE RICHARD	100
DJATÁ BART-PLANGE	48	SÜHEYLA YALÇIN	102
DYLAN WESTERWEEL	50	TABEA NIXDORFF	104
EBRU AYDIN	52	TOBIE VAN PUTTEN	106
EDUARDO LEÒN	54	YURO MONIZ	108
EMILIA TAPPREST	56	ZALÁN SZAKÁCS	110
EMIRHAN AKIN	58	COLOPHON	112

INTRODUCTION

6

Dancing with Trouble is a live public presentation of the group of 2022 during the *Dutch Design Week*. The programme has been compiled by Eva van Breugel (agogy and urban environment programme maker), Esther Muñoz Grootveld (programme maker and strategic consultant at the intersection of fashion, design, art and society), and Manique Hendricks (curator, writer and researcher in the field of contemporary art, visual and digital culture). What stood out for them during the preparatory conversations they had with this group of young makers, and what are the common themes in their work? Marieke Ladru and Sharvin Ramjan, both associated with the Talent Development Grant Scheme of the Fund, spoke with the three programme makers.

7

HOW DO YOU SEE THE IMPORTANCE OF TALENT DEVELOPMENT?

EB 'I think talent development is essential. We are facing huge transitions in the field of housing, energy, water, greening and sustainability; in short, a changing society and culture. We need a new vanguard to effectively take on this challenge. The new generation can bring a fresh perspective and different approaches.'

MH 'The challenges are relevant professionally, but are also issues we need to relate to as human beings. And that's quite demanding, also for these young makers. While the first years following graduation are already quite challenging. That's why the talent development grant is so important. Besides offering time and funding, it gives the recipients the opportunity to develop focus, to present yourself to the world, and to engage in collaborations and forge connections.'

EMG 'One of the important values of the grant is that it enables talented makers to meet each other. That way they can move ahead together, which builds confidence. Talent is often the vanguard since they still have a certain open-mindedness. They look toward the future with hope, and move toward the future with boldness and freedom. I think that's wonderful to see.'

WHAT TYPIFIES THESE MAKERS?

MH 'The hope that Esther refers to is certainly striking. These makers do not envisage a dystopian future. They are aware of living and working in a complicated time, but they want to ride the waves. Being part of a collective is an important part of it. That's why the programme was titled *Dancing with Trouble*. Each individual chooses their own rhythm, but they are in this together.'

EB 'Many makers focus on personal themes such as identity, queer community and diaspora, but also engage with the current crises in the world concerning the climate, the changing landscape, available agrarian land and migration. Who has the right to claim a certain space? That's a relevant question in a physical sense, but also philosophically and culturally. Design and research interrogate the status quo by finding new ways to look at what's here now.'

MH 'The lived experience often takes centre stage. How can you communicate this? This is attempted for instance by means of technology, enabling the user – or the audience – to empathise with others, to share experiences and to build communities. It involves creating and appreciating other forms of knowledge transfer.'

EMG 'What seems to characterise this group of upcoming makers is a holistic approach and a desire to connect with the environment and the future. Designers are working on shaping and developing relationships and connections. The physical object often seems to be of secondary importance; what really matters is stimulating a dialogue or change process.'

EB 'The emphasis is often on the process and the experiment, with less concern for an end product or goal. I also notice that these talents show a very adaptive approach to the current time of transition.'

8

DOES THIS IMPLY ANY PARTICULAR CHALLENGES?

EMG 'The absence of a tangible end result can make it more difficult to present a story. Of course a picture is worth a thousand words; but projects that address complex issues are often hard to capture in language. For some designs, there simply isn't any vocabulary yet.'

EB 'Perhaps it's also easier to work on a concept, and in this phase of your professional practice it might be difficult to take a certain position and then to materialise this in a product or end point. But then this might also be a particular quality of the new generation!'

HOW MIGHT THE EMERGENCE OF HYBRID PRACTICES AFFECT THE FUTURE OF THE DESIGN FIELD IN RELATION TO THE VISUAL ARTS?

EMG 'The connection with visual arts is quite particular for the Dutch design sector. Designers are often trained at art educational institutes that are all about artistic expression. So it's no surprise that the distinction between design and visual art isn't always clear-cut. What I find more interesting is how makers are increasingly investigating other disciplines such as biology or geology. This leads to collaboration projects in which the designer acts as the linchpin.'

EB 'Designers and artists are increasingly adopting interdisciplinary approaches, and are developing more rapidly than the underlying systems. This causes some complications in the work field. For example, grant schemes often presuppose that designers can be categorised in terms of discipline. And having a complex profile can also make it difficult to obtain commissions.'

EMG 'Indeed, a hybrid practice can be difficult to pigeon-hole. Certainly in the world of institutions, it can be hard for these practices to fit in. The makers face questions such as: how do I claim my position in the field? How do I demonstrate the relevance of my work? And how can I obtain funding for my work? This can be difficult for design research, which doesn't have a clearly projected end result. Not many clients are willing to accommodate experimentation. These designers need to think carefully about the partners in industry and other disciplines that they want to involve in their work.'

CAN YOU TELL US A BIT ABOUT THE FIVE THEMES THAT MAKE UP *DANCING WITH TROUBLE*?

EMG 'We distinguished five themes that inform and connect the different presentations and performances during the *Dutch Design Week 2022*. The theme of *Sensing Forward* pertains to the increasing acknowledgement of emotions and experiences as a valuable and valid source of knowledge. A good example is the work by product designer Boey Wang, who explores how you can design on the basis of touch and feeling. *Beyond Bodies* is about no longer seeing the human being as central but learning to listen to nature and other entities. Thus, Dasha Tsapenko offers a glimpse of the dressed body in the future by examining how we would dress if our items of clothing were living beings. *Relating to Land(scapes)* focuses on future landscapes and the new skills and behaviour we need to develop to live and navigate communally. For example, Lieke Jildou de Jong examined what would be the best diet with a view to the soil. *Longing to Belong* addresses the sense of rootlessness that many people have in this hyper-individualist era. What does it mean to "feel at home", and how can designers contribute to a sense of togetherness? Finally, *Power to the Personal* focuses on practices in which personal stories play an important role.'

MH 'These themes reflect the mood and the movement apparent among this group of designers and makers. It is special to see so many new ideas juxtaposed. And the fact that this group also consists of makers that were not previously represented in the sector is cause for optimism.'

9



'Ethereum Landscapes',
group exhibition in Out_Sight
gallery, Seoul, Zuid-Korea

10

ADAM CENTKO

While still an Interactive/Media/Design (IMD) student at the Royal Academy of Art, Adam Centko started organising an annual guerrilla film festival, *Sand Nudes*, in the dunes of The Hague. Centko feels that the established film festivals take themselves a little bit too seriously: their selection policies only accept productions made with a well-known producer, and themes shouldn't be too light-hearted. His 'bad cinema appreciation society' takes a completely opposite approach: anyone can participate, and it's all about the fun factor. How else are you supposed to encourage people to get involved in cinema?

This initiative was born from Centko's fascination with the moving image and the countless parallel realities it allows us to create. The installation that formed his graduation project at KABK, *Silicon Sights*, explores the interface between physical landscapes and their digital replicas, and how people behave in these worlds. This project was an early demonstration of the dependence of the digital world on the energy sources and technologies that we assign to it. Engrossed by the infrastructure behind the screen, Centko decided to go deeper with his research: he is currently working on a documentary titled *Invisible Infrastructures*. 'We keep talking about "the cloud", which sounds very romantic, but in fact it's just a pretty word to describe gigantic data centres.'

Centko set out to find the facts. 'How much electricity does an Instagram post consume? And where does that electricity come from?' To answer the latter question, he visited a coal mine in Germany. He also investigated the silicon crystals that microchips are made of. As the project progressed, however, he decided to involve 'softer' values as well. 'These crystals are not only essential for digital technology – it seems that they have a healing effect on people.' This led Centko to drop all technology and embark on an off-grid trip through the Malaysian jungle, or at least as close to a zero technology off-grid trip as he could get while still bringing a camera to record the dream-like world he encountered there.

In a course on the subject of NFTs at the Berlin Art Institute, Centko explored a completely different side of the digital spectrum. This is typical of Centko's constant movement from the digital domain to the physical and back as he seeks to capture the value of both worlds. His latest work, *Garden of Aether* (commissioned by Slagwerk Den Haag), studies the impact of simulations. It involves a home-built computer on which an autonomous cameraman leads his own, digital life... until it all becomes too much and the simulation crashes. 'Unlike with video, simulation means giving up control to the computer. It's essentially a kind of videogame that plays itself.'

'The established film
festivals take themselves
a little bit too seriously'

11



12

ALEXANDER BEELOO

Architect Alexander Beeloo grew up near the lakes of Nieuwkoop in the province of Zuid-Holland. He has now spent the last year researching the future-readiness of this area as a potential production landscape for construction materials, against the backdrop of today's pressing issues such as soil subsidence, CO2 emissions, and the transition in construction materials. 'The dual nature of this area appeals to me. There are agricultural areas and there is a nature area where reeds are harvested for roof thatching and façade covering. By studying all these purposes and processes, you can arrive at a suitable answer to local issues.' Beeloo's proposal boils down to this: create a mosaic landscape with mixed functions, where there is room for livestock farming, for nature, for the 'wet cultivation' of reeds and bulrush, and for these local crops to be processed into construction materials.

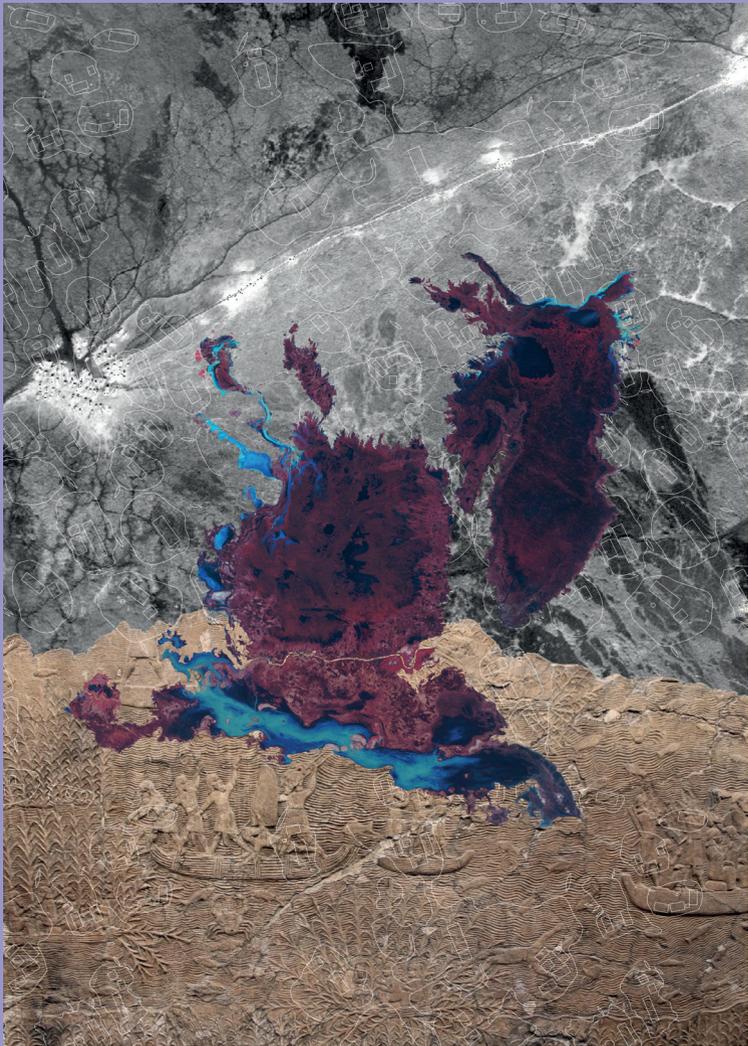
During his research, Beeloo continually maintained a critical view of his own role as well: how can I, as an architect, relate to this issue (that touches on so many important themes)? How can I visualise the potential of this region in such a way that I can get all stakeholders – local residents, farmers, clients – to support the required changes? 'I consider it my responsibility as a designer to not just develop knowledge but also to persuade other parties.' Thus, at an exposition in Nieuwkoop, Beeloo presented studies of bulrush, reed and hemp as construction materials; all of which can be grown and processed locally. 'When people can see and smell the actual material, it triggers a dialogue. And then you notice that people are open to change and experimentation.' In addition to the materials study, Beeloo is working on a design for a viewing tower built using local construction materials. 'The tower forms an illustration of my own research. It not only demonstrates the local materials, but from the top of the tower you can look out on the new landscape, as I imagine it.'

'I consider it my responsibility as a designer to not just develop knowledge but also to persuade other parties.'

For the coming time, Beeloo wants to focus more explicitly on building his profile as an architect. He likes to be closely involved with the actual building of his designs, and he works on different scales: from the overall landscape to the scale of materials use, and down to the architectural details. He would also like the freedom and autonomy he experienced during the past year to become a lasting part of his identity. 'If you're not performing commissioned work, then you can consider a design question with an open mind and can listen to all stakeholders. I hope to preserve this open, investigative attitude in future assignments.'

'if you're not performing commissioned work, then you can consider a design question with an open mind'

13



14

'I research the lives of people who drop out of society, whether of their own accord or not'

AMENEH SOLATI

It was during her master's study at the Royal London School of Art that Ameneh Solati realised that an architectural practice can also consist of viewing the world through a spatial lens. She decided to continue as an independent researcher. She draws on various disciplines for her research: from architectural design to film and visual arts, and from teaching to writing and editorial work. 'My practice is geared to revealing the kind of spatial knowledge that is not activated in the more traditional architectural practices.'

Solati applies the various disciplines to tell stories and to acquire new insights and perspectives regarding urgent issues. 'When I look back on everything I've done so far, my work is about alternative ways of living. I research the lives of people who drop out of society, whether or not of their own accord, and who attempt to elude what society considers acceptable and to resist the dominant systems that are extractive or exploitative.'

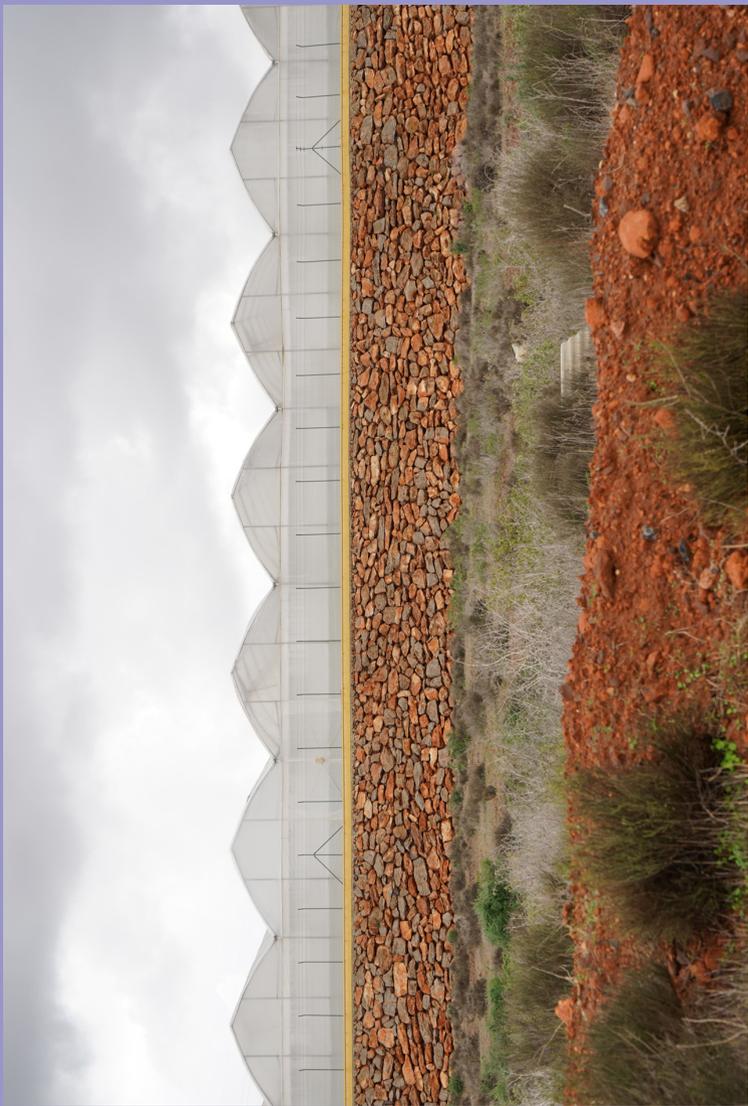
Initially, Solati submitted a proposal to research alternative cultural production in Europe, more specifically in the Netherlands. 'But then I decided to focus on another project I was working on at the same time, and which was gaining momentum just then. The project is essentially comparable but is set in a completely different context. This project is about the Mesopotamian wetlands in Iraq and how the local population and environment have been suppressed over a history spanning thousands of years. Most of the swamps were drained in the early 1990s.

The area is now suffering catastrophic problems as a consequence of the water politics and climate change. I investigate how the dynamics of power and resistance in peripheral areas is being played out, challenging national narratives. My research is about how themes such as resistance, government, society, gender, production and ecology can be understood more accurately within the context of this specific region.'

Solati now works as an editor for the online platform Failed Architecture, and last year started teaching at the Rietveld Academie in Amsterdam and at Design Academy Eindhoven. 'Besides the research, I have developed my teaching, writing and editorial skills. The talent development grant gave me the freedom to explore the sources and opportunities that I happened to come across, but also to create these for myself. The next step is to conduct field research in Iraq and to determine how best to respond to all the research results.'

'How are the dynamics of power and resistance in peripheral areas being played out; challenging national narratives?'

15



ANASTASIA EGGERS

16

Anastasia Eggers has always wondered how our complex food system works. With *Migrating Seasons*, her research on migrant seasonal labour, the fragility and complexity of the food system and geopolitics, she comes closer to an answer. She took Dutch agricultural and food culture as a starting point. 'For me, the subject is a way of saying something about the world. We live in a "post-season world", because everything is available all year round. Growing, harvesting and consuming food no longer depend on natural factors.'

You could call her an action researcher: 'I participate in my own research to familiarize myself with the context.' For this project, for instance, Eggers worked temporarily in a vegetable greenhouse in the Westland where she interviewed people and captured on film the harvest in the peak season, the transition to the winter season and the preparation for yet another new season.

The tangible result of her participatory research includes the publication of a contemporary interpretation of the traditional farmer's almanac, a calendar documenting what is needed in agriculture during the year, such as knowledge of sowing time, tide tables and weather forecasts. With global trade and the modernisation of technology within agriculture, this almanac 'went out of fashion', along with the rituals and celebrations surrounding the harvest. Eggers' farmer's almanac should breathe new life into this by telling new seasonal narratives and revealing what remains hidden from us within the food system. After all, who are the parties involved, how does the migration of seasonal workers and food work, and what about the interdependence of international trade relations? On a timeline in the calendar, she highlights themes that are the subject of new, speculative rituals around the harvest. Like a ritual to celebrate the collective harvest, or the transfer of the aubergine harvest from the Westland to Europe's other largest aubergine exporter in Almeria, Spain, visualised with an Olympic torch as a metaphor.

At various points in her research, Eggers collaborates, such as with Dr Clemens Driessen of Wageningen University who is researching the history and future of the Westland, and with graphic designer Benjamin Sporken who advises her on the graphic layer in the farmers' almanac.

'I participate in my own research to familiarize myself with the context'

'Part of the project is a ritual to celebrate the collective harvest'

17



'Hunting Mosquitos'

18

ANGELIKI DIAKROUSI

Angeliki Diakrousi studied architecture in Greece and Experimental Publishing at the Piet Zwart Institute in Rotterdam. She is developing an interdisciplinary practice, grounded in her interest in the social aspects of technology and design. 'I am interested in the politics of social media and how this digital infrastructure relates to the physical, public space of a city. The way these spaces were designed often has a constraining effect. People have different ways of understanding the world, and I believe that these differences should be able to co-exist both online and in the city. Conceiving and visualising other, techno-social futures is what I'm working on, together with Varia, the Rotterdam-based collective practice that I'm part of.'

She worked on two projects in the past period. *Hunting Mosquitos* is about the use of the Mosquito high-frequency sound device in Rotterdam, to deter young people from loitering in public space. 'It is first of all a socio-political issue which I approach from the angle of artistic research,' Diakrousi says. The second project is a collective research project by a group consisting of mainly Greek performers, artists and architects. *WordMord* is about language, code and trauma. We are developing performative actions and digital tool scripts and programming experiments to this end. Our research hovers between language, art and technology. We draw attention to the violence of Greek language. This not only concerns spoken language but also technological language, computer code, which sometimes reproduces the bias inherent in spoken human language.'

Diakrousi used her development year especially to reflect on her position as researcher and maker, and on how she wishes to flesh out her practice. She paid a thorough visit to *Documenta* in Kassel, where she learned a lot about collective working. In London she will visit, among other parties, the research group Forensic Architecture. 'In Kassel we discussed for instance how to deal with joint budgets.' In the meantime she is experimenting with different forms of presentation. For *Hunting Mosquitos*, for example, she organises guided tours along spots in Rotterdam, Oslo and Amsterdam to let the participants experience the impact of this technology. She also gave workshops during the biennial festival *Art Meets Radical Openness* (AMRO) in Linz, Austria. At the end of this year she will participate in a group exhibition in Tent, Rotterdam.

'I am interested in the politics of social media'

'Our research hovers between language, art and technology'

19



ANNE NIEUWENHUIJS

Anne's graduation project as a landscape architect was about poisonous sludge in the Schelde river, and what it could be used for. It led to her application for a talent development grant, which enabled Anne to spend one year studying natural resources and their properties.

'It was a year that was all about patience as well as further learning', is how Nieuwenhuijs sums it up. 'The thing is that I became increasingly interested in the smallest components of the earth. That's why I also wanted to do a course in chromatography, which is a process for separating components of a mixture. But then this course was repeatedly postponed because of corona, and so I just set about on my own with buckets and sludge. I've put the sludge in small containers in my studio and will examine it through a microscope to zoom in even further, but I can already perform experiments now. What happens when you add seeds? Or other substances? How does the sludge dry up and then what are you actually left with, when it's no longer sludge? Right now my whole studio is full of these containers.'

It is a form of knowledge about the earth that wasn't part of her education curriculum. Of course Nieuwenhuijs learnt about peat soils and clay soils and about sand; 'but they don't teach you to really understand what it is. What is its composition? And once clay is no longer clay, how do the components start to behave? For example, there is a poisonous form of sludge from the Schelde river that produces a wonderful glaze for art works. I found this inspiring, and this was reflected in the ceramics course I was doing: I also started mixing substances there. I was given "pure" studio clay to work with, but I added sand. Because I was interested in discovering how the one type of natural resource behaves with respect to another.' There is so incredibly much to discover, and Nieuwenhuijs is determined to do so, but under her own conditions. 'I notice that by experimenting, by observing and recording, I am increasingly clear about how I wish to conduct my experiments. And I feel supported in this endeavour by the Fund.'

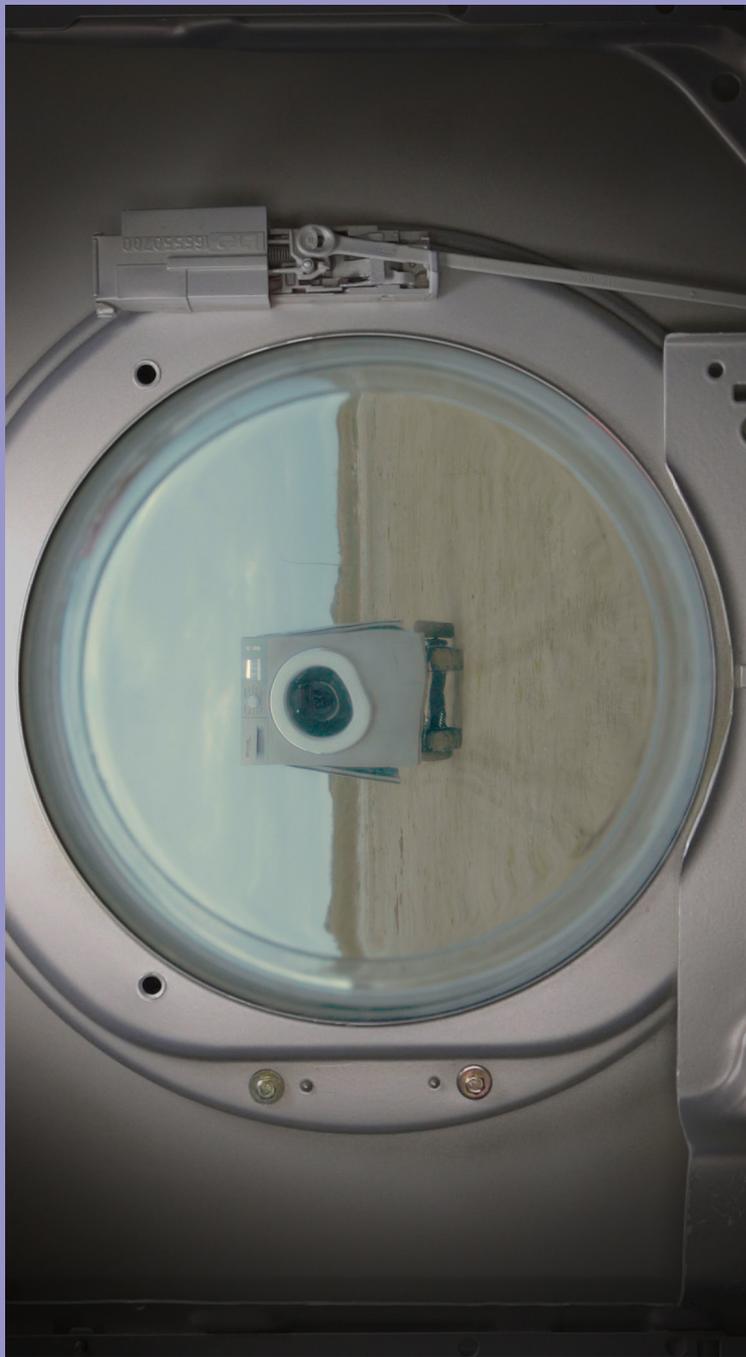
Above all, she wishes to conduct her experiments without any prior plans or judgements. So the question is not: where can I find the most suitable type of soil for a park? But instead she simply wants to wait and see what happens in her containers in her studio, of their own accord. You could also describe it as listening. First listen and look at all the components, before you start answering back.

20

'My whole studio is full of containers'

'I am increasingly clear about how I wish to conduct my experiments'

21



'Sock Monster', 2022

22

'An everyday phenomenon can often be a gateway to a world full of imagination'

Hanneke Klaver and Tosca Schiff are a duo who create works that straddle the boundary between design, performance and art. They met at ArtEZ art academy in Arnhem, where they both studied Product Design. Klaver and Schiff are inseparable, operating together under the name Ant Eye. 'The objects we create are not functional: what we do is anti-design,' says Klaver. 'But because "anti" sounds so negative, we chose a name that has a different spelling, but is pronounced almost the same. Ant's eyes see details, see things from a different perspective every time.'

Ant Eye's art is best described as playful, absurdist and slightly magical, focusing on the tension between the everyday and the surreal as a gateway to a world of imagination. 'We embody the objects we create, thus bringing them to life,' says Schiff. 'By literally putting ourselves into our work, and experimenting with it, we find perspectives that teach us more about what the role of design could be.' For example, a repurposed, wheeled and winged washing machine that 'eats' socks is the main character in *Sock Monster*, Klaver and Schiff's first short created for a film festival. The thirteen-minute production premiered at the *Go Short - International Short Film Festival* in Nijmegen in April 2022. 'For designers, an object is often the final product. At a presentation, such objects stand on a pedestal, accompanied by a brief description. In performance and film, however, the object is just the start. Through time, atmosphere, sound and interaction, you create more room for the object's story,' Klaver explains.

Last year Ant Eye has been supported by film maker Douwe Dijkstra and design theory teacher Rana Ghavami. It is a journey of discovery, of reading, watching and learning, and it has led Klaver and Schiff to the realm of magic realism. Schiff: 'The ambiguity, the fact that one thing can contain different truths and stories, really appeals to us. We are not looking for a single essence or meaning, but a plurality of voices. We want to challenge our viewers to find their own meaning. If it means that a work can be hard to figure out at first glance, then that's fine. We intend to seek out this friction even more in the future.'

'The ambiguity of magical realism really appeals to us'

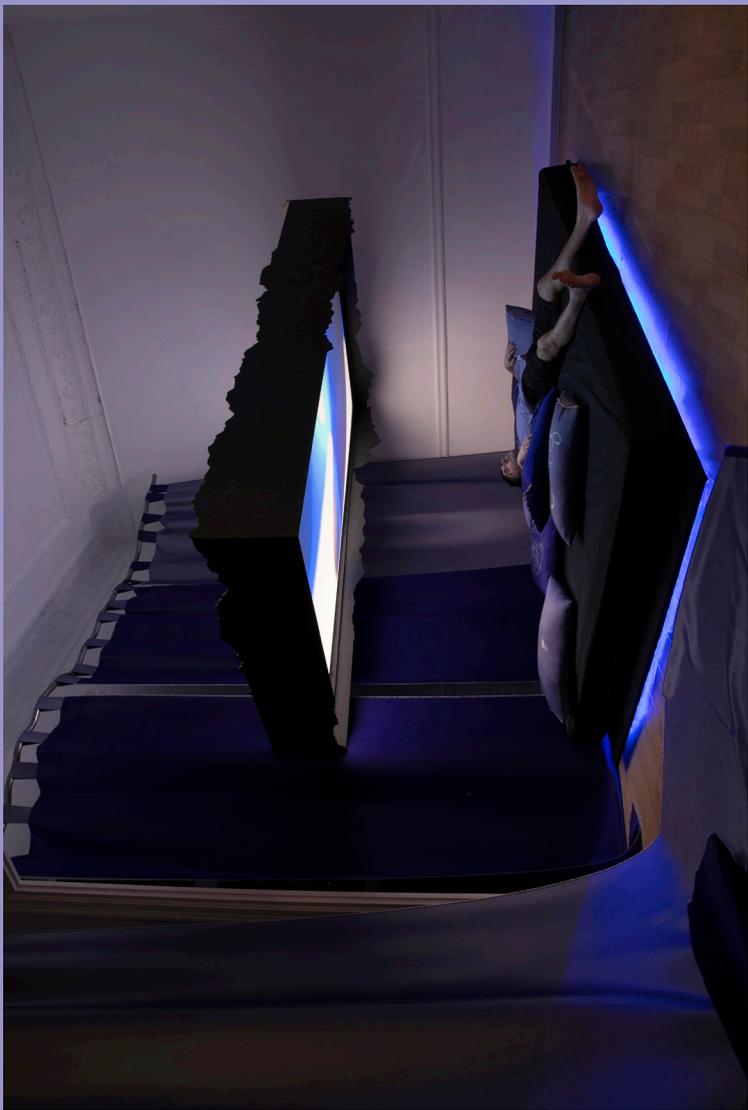
23

ANT EYE

AXEL COUMANS



Social designer Axel Coumans (Atelier Coumans) studied at Design Academy Eindhoven. In his practice he approaches ecological themes from different social contexts and a non-human perspective. He believes that listening is one of the most important skills for a social designer to have. His work revolves around trees, from the plane tree on the grounds of his own studio to the primeval forests of Poland.



'A vanishing column floats'

26

BARATTO&MOURAVAS

Nicola Baratto and Yiannis Mouravas were both students at the Sandberg Instituut when they discovered how their interests connect. While Baratto worked with dreams and dreamscapes, Mouravas focused on archaeology. And through a number of remarkable research projects, they demonstrated how well the two interests go together. They have now been working for two years as a duo, Baratto & Mouravas, and are currently developing their fourth research project titled *Zolfo Rosso*.

Remnants from days gone by are the starting point and source of inspiration for the duo. Consider for instance a shipwreck, a pillar, a desert, and old map. What is known about the object? What significance does it have from a historic, archaeological and societal perspective? And what else can you imagine, based on these findings? With the aid of archives, historical artefacts and a poetic gaze, the duo embarks on their *Archaeodreaming*: a multi-disciplinary methodology that merges archaeology with dreamscape-making.

Mouravas: 'In archaeology, you don't always have definitive facts to go by; speculation plays an important role.' Baratto: 'The night is a special period for pondering things. In your dreams you create stories that cannot emerge during the day. I refer to that as *re-imagine*. It's possible to train yourself in this ability, which often produces valuable stories and images. We incorporate those into our work.'

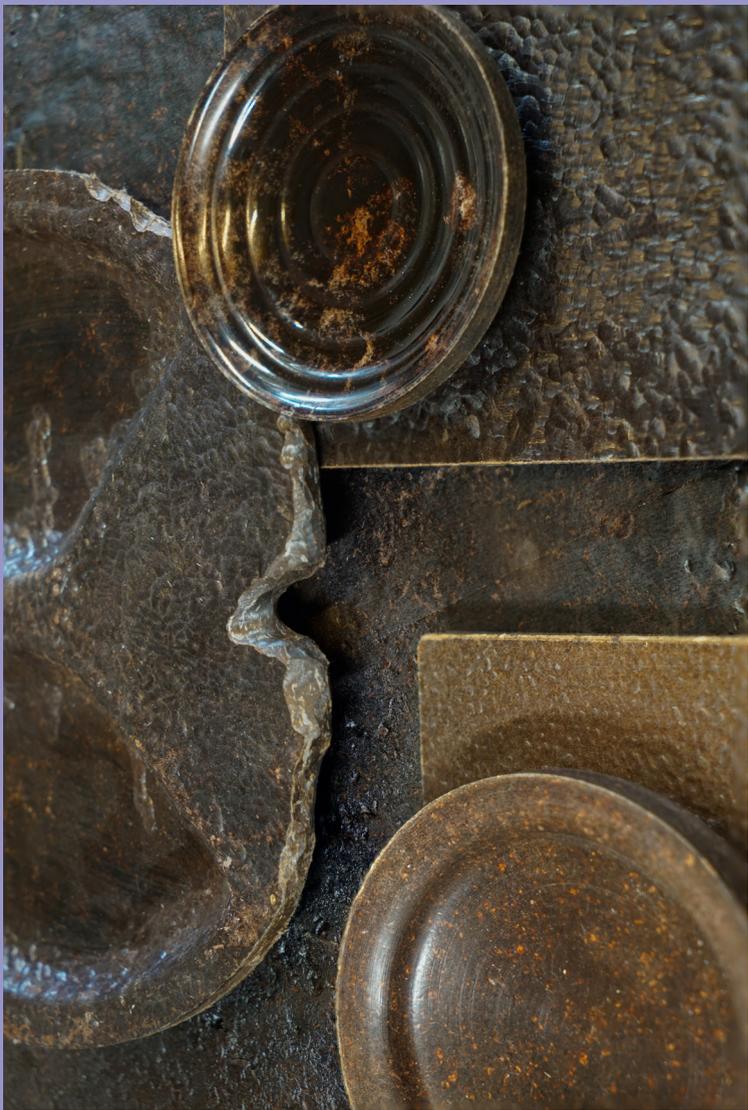
Baratto and Mouravas: 'In our view, archaeologists and dreamers do the same: they weave together the past, present and future. An archaeologist excavates something from the past, brings it into the present, and projects its significance onto the future. In dreams you excavate your memories. With the resulting images you create a scenario in which the past, present and future blend together. We process the images of the archaeologist and the dreamer, and in that way create a history for our future audience.'

The duo is currently working on *Zolfo Rosso*: an Archaeodream project that will ultimately result in a 16mm-film installation. Baratto: 'The film speculates on the creation of an upside-down world map in the twelfth century. At first we follow the geographer and interweave this historical quest with the work of a young film maker living today.' Mouravas: 'In our view, this map symbolises the radical shifts in ideology, power, perception and narratives that determine how history is written. Inspired by the world map, the research and film also revolve around the quest for 'red sulphur': an alchemist substance that represents the exploration of the unknown, and is inaccessible and invisible.'

'The night is a special period for pondering things'

27

'Archaeologists and dreamers do the same: they weave together the past, present and future'



BASSE STITTGEN

28

The German bio-designer Basse Stittgen obtained his master's degree in Social Design at the Design Academy in Eindhoven. He now lives in Amsterdam, where he has spent his last year focusing on – among others – the project *Fluid Dialogues*. In recognition of the 40th 'anniversary' of HIV in the Netherlands, Stittgen interviewed people from various communities. How did the diagnosis affect their lives? What prejudices did they encounter?

In addition to their stories, the participants provided Stittgen and Jennifer Struikenkamp, the project's collaborating microbiologist, with another kind of highly personal material: their blood. Using enlarged microscope images and video footage and combining this with the words of the interviewees, Stittgen built an installation that presents a poignant portrait of these people's struggle with an autoimmune disease that, until quite recently, was a death sentence. The work was created with support from the Fund and will be on display at the Stopera in Amsterdam in August 2022 as part of the exhibition *House of HIV*. 'The idea was already there, but the talent development grant gave me the opportunity to put it into practice,' Stittgen says enthusiastically.

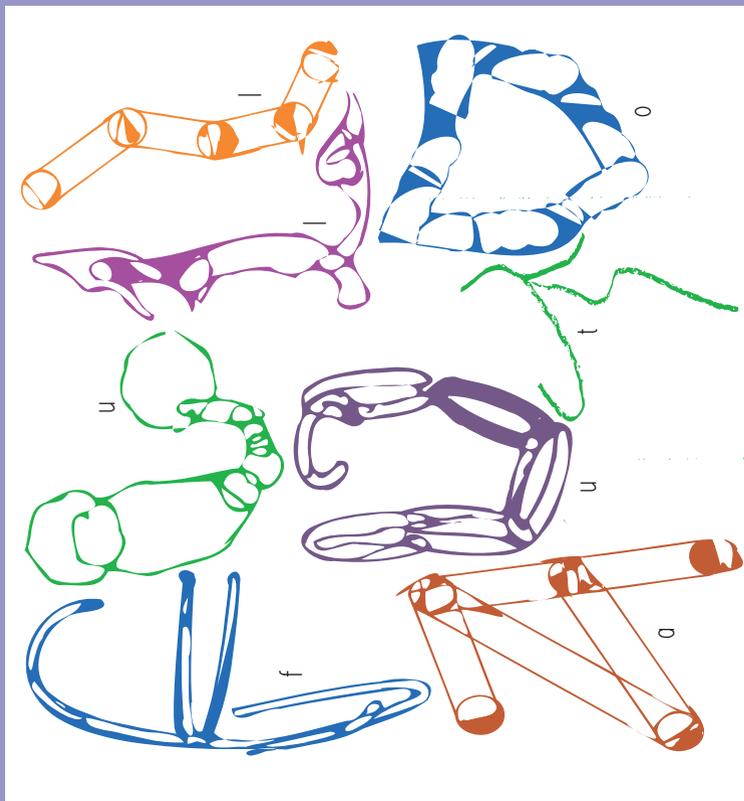
The same is true of *Recombined Wood*, a project in which he is investigating how he might create a new product using two residual products from the paper industry. 'The first is lignin, a brown substance in wood that glues the cellulose fibres together. It is not used in the production of white paper because of its colour. I want to combine this component with the cellulose fibres from paper that have become too short through repeated recycling, and make them into paper once more.' The project is currently in the research and development phase. 'Trying out new machines and production techniques, visiting a paper mill as an observer, building my knowledge by collaborating with chemists... I also feel a strong need to seek out the forest. Right now, I am too far separated from the original material.'

Stittgen explains what his work as a bio-designer is all about: 'How can I connect with what I make? I am not too concerned with the applicability of objects. For me, it's about the story. Where do the products that we use come from? I want to know what the process is, retrace the steps. The point is to better understand the world we live in.'

'For me it's not about applicability, but about the story'

'How can I connect with what I make?'

29



30

BENJAMIN MCMILLAN

Graphic designer Benjamin McMillan graduated from ArtEZ in Arnhem in 2020, and devoted his development year to working on his project Full Auto Foundry. 'I research how automation can be used to develop new letters and letter types. I organise workshops where new letter types are designed, which are then automatically converted into a digital file. It has become a kind of mobile letter foundry.'

McMillan did not train as a letter designer. 'I wondered what I, as a relative amateur, could contribute to the traditional craft of letter design.' At the same time he was fascinated by the auto-correct function on his smartphone: the idea that a machine can make suggestions and in that way play a role in how you formulate sentences. 'I wanted to investigate how the automatic generation of words – or in this case, design elements – would work in the context of typography. The idea is to arrive at a letter design more or less by accident. You just sit and scribble and doodle for a bit, and eventually a letter A or H or X emerges, or perhaps it just remains chaos.' The automation influences both the making process and the aesthetic form of the resulting letter designs.

He automated the letter design process in two ways. He developed analogue tools that are used in the workshop to draw new letters. Initially these were templates of all sorts and shapes, but now he works with visual artist Tjobo Kho on a series of large drawings from which workshop participants can copy elements, which can lead to new letters in turn. 'The templates and drawings automate the sketch process in a certain sense; you can reproduce them infinitely with the same result each time. It is a simple tool that adds a certain degree of amateurism to the design process, and accelerates the process at the same time.' The digital automation consists of a script written by McMillan which ensures that hand-drawn drawings are automatically converted into a digital letter type. 'The machine is actually a scanner connected to a small computer. As soon as the drawings have been scanned, the letters undergo a digitisation process and are then automatically uploaded to the website fullautofoundry.com.'

McMillan wishes to visit various art education institutions across Europe with the Full Auto Foundry workshops, and is furthermore examining whether other designers can apply the platform in their own design or education practice. In the meantime he is further developing his freelance practice and works as an assistant at the *Metropolis M* and *McGuffin* magazines.

'I research how automation can be used to develop new letters and letter types.'

'The idea is to arrive at a letter design more or less by accident.'

31



Photo: Boudewijn Bollmann

32

'In my work I most like to engage with the things we ignore'

BOEY WANG

In his comic *Job 100*, designer and artist Boey Wang focuses attention on the one hundred most ignored jobs in China. From the street hairdresser to the person who washes your windshield at the traffic lights. Each page shows a single occupation as a single drawing. In terms of both content and method, the booklet typifies Wang's work, in which attention for minorities and an emphasis on the intuitive and illustrative are recurrent elements. 'I question how we see and understand things based on the prevailing values and standards. The dominance of those values and standards means that certain perspectives and people are excluded and ignored', Wang explains. 'In my work I most like to engage with the things we ignore.'

As an example, says Wang, the intuitive and non-visual sensory experience is marginalised within the design world. 'It means that there is barely any awareness of the complexity of the human experience, in fact resulting in a kind of visual discrimination, even in products that are intended for people with a visual impairment.' Wang proposes instead to develop a multi-sensorial, intuitive perspective on design, where the starting point for a design is no longer first and foremost the faculty of sight.

This last year, Wang worked with designer Simon Dogger, who lost his faculty of sight during his study at the Design Academy. Their joint project, *Design beyond vision*, is both a research and an educational method: a 'plug-in' for regular design education consisting of guest lessons and workshops, where the participants are invited to think outside the usual (visual) box. That means: with eyes shut! And then off to the beach, or a museum, or to stage a performance. 'Sensory storytelling', is what Wang calls it: translating the non-visual sensory experience into a visual language. Ideally, the outcome is an 'illustrative design' that can be read intuitively by people with as well as without a visual impairment.

A strong example of this practice is Wang's own *Haptics of cooking*: a (prize-winning) set of kitchen utensils whose use can be read both visually and through touch. Wang is currently working to upscale its production. In addition, he is busy setting up a brand that specialises in affordable products whose beauty can also be appreciated by visually impaired people. 'With this brand, I try to start from a neutral perspective so that the products will be intuitively accessible for everyone, regardless of one's talents or impairments.'

'The products are intuitively accessible for everyone, regardless of talent or impairment'

33



'Carmen Is Regular'

34

'Letters are everywhere and are a beautiful means of expression'

CÉLINE HURKA

'A letter is just as much a design object as a chair,' says Céline Hurka. 'Letters are everywhere and are a beautiful means of expression.' Hurka was already interested in calligraphy as a young girl in Karlsruhe, and as a student she came to The Hague for a bachelor in Graphic Design and a master in Type and Media at the Royal Academy of Art. Three years on, she's busy setting up her own type foundry. She is developing ten fonts simultaneously; some commissioned, and others at her own initiative. The talent development grant gave her room to further develop her personal style and to experiment with new technologies. She was able to make important strides with Tonka: the variable font she has been working on since 2019 and which is ideal for use in animation. This year she teamed up with a colleague typographer to work on this huge file together, which will eventually make it possible for users to personally adapt the size, weight, width and slope.

The sans-serif Tonka derives from a sans-serif developed by typographer Arno Drescher in the 1930s. Hurka likes to find inspiration in the past. 'Many letter types have been the same for ages. The popular *Garamond* was designed 500 years ago, for example. I find that fascinating and seek to build on that.' The *Dark Academia* which she published in March 2022 harks back to the elegant initials in medieval manuscripts: a contemporary interpretation of what monks used to paint with infinite patience. Twenty-six flamboyant floral capitals form a play on image versus legibility. 'Thanks to the grant, I was able to create this type in five months, working 24 hours a day on a letter. In doing so I experimented with a more casual approach to designing. I'm becoming increasingly intuitive in how I draw my letters, and I elaborate them further, not per individual pixel on the screen but simply by eye.'

She has made *Dark Academia* available as open source, which is rather unusual in the letter type world. But after 5000 downloads, it's clear she's meeting a need. Another example is the *Carmen Is Regular* type, which she developed with Carmen Dusmet for the Solitype fundraiser to support women and children in Afghanistan. This way Hurka is not just pushing her own boundaries, but is also critically addressing typographic conventions. She gave workshops on the subject at the Royal Academy of Art in The Hague and the Konstfack in Stockholm. She enjoys the autonomy that her new practice affords. 'I look forward to launching my foundry with my own projects next summer.'

'I'm becoming increasingly intuitive in how I draw my letters'

35

CHARLOTTE ROHDE



36

'Do what attracts you most' is the motto of typographer, graphic designer, performance artist and instructor Charlotte Rohde. Rohde likes to explore a variety of artistic worlds. She grew up in the German city of Aachen, graduated from the Sandberg Instituut in Amsterdam in 2022, has a visual communication and research office in that same city, and regularly visits Weimar, where she teaches Typography and Type Design as a guest professor at Bauhaus University. She also performs, and pours her heart and soul into all manner of activities in the context of the Talent Development Grant: research, seeking out new collaborations, design and writing. 'I'm both workhorse and show pony,' she laughs. 'And I have fun either way.'

Rohde takes a multidisciplinary approach to her study of 'letter type as a body.' She does this by presenting letters in new ways: as three-dimensional objects, or as a character in a text, for example. She is currently working on a number of poetic miniature essays in which she addresses capitalism and the contradictory messages being sent to modern women. 'Women are under a lot of pressure,' she says. 'They're expected to be feminist, but if they take too much of a leading role, they are criticised for it. In short, they can't win.'

Key terms for Rodhe are openness and freedom. 'It's fine if my creations raise questions, but I don't want to provide any answers. It's up to everyone to come up with their own meanings, to see what they want in my works. I'm not someone to shout my opinions from the rooftops – I stay well away from discussions about design. I want both my artistic and applied work to be recognisable, sexy and flirting. Present in a hot, but subtle way.'

Last year Rodhe has been guided by the Armenian/American film theorist, writer and queer Tina Bastajian and by David Bennewith, head of Rietveld Graphic Design, while engaging in feedback interviews with graphic designer and type caster Jungmyung Lee. She also intends to travel to the United States to visit the Letterform Archive in San Francisco and meet a number of typography experts. 'I am so happy with the appreciation from the Fund. Being recognised in this way makes me feel talented, and it gives me the room to further develop my practice,' Rohde concludes.

37

'My works are recognisable and hot in a subtle way'

'It's fine if my creations raise questions, but I don't want to provide any answers'



38

CHRISTINE KIPIRIRI

In July 2022, fashion designer Christine Kipiriri travelled to Burundi, the home country that she fled with her parents as a young child. The goal of her visit was to draw inspiration for her fashion brand, *Women of War*. But the journey had an unforeseen impact. 'I had never visited Burundi before and experienced a massive culture shock.' A lot of used clothing from the West ends up in Burundi. Kipiriri, who had previously created a collection using recycled materials, wanted to delve more deeply into that textile stream. The idea was also to take clothing back to her studio and to upcycle them there into customised clothing pieces. Yet that didn't feel right, once she arrived in Burundi. 'I would prefer to give, rather than take things away. Ideally I would set up some venture through which to contribute locally.'

After the first shock had subsided, Kipiriri was able to appreciate all the beauty she encountered there, ranging from the traditional textiles to the omnipresence of handiwork and craftsmanship. 'Tailors sit at the market with their sewing machines. The tailored clothing they make is of course for the richer customers. Poorer people tend to wear a simple wrap-around.' Kipiriri also got to know a local craft through a workshop on weaving with beads, given by Suavis: a woman who teaches this technique to other women and also makes bags and trivets to sell. 'I want to experiment with this technique to see how far it can take you. In time I want to incorporate bead work into clothing pieces and accessories for my *Women of War brand*.' But Kipiriri is first of all working on a dress, woven entirely with beads. In addition she wants to use the traditional textile produced by the Burundian company Afritextile to make a dress, using western techniques such as moulding and corsetry. This is how Kipiriri aims to express her own double identity.

The trip to Burundi not only raised questions about the future of her own professional practice, but also helped consolidate her identity. 'At first the clash was overwhelming, but in the end it was very inspiring to be there. After one week I was able to accept: this is where I come from. And at the same time I suddenly felt very Western.'

'I would prefer to give than to take things away'

'I suddenly felt very western'

39



COLETTE ALIMAN

Rotterdam-based researcher Colette Aliman has always been sensitive to the impact of sounds. After completing her studies in contextual design at the Design Academy Eindhoven, she decided to build on her sensitivity to and fascination with sound by launching the platform *Sonic Recalibration Lab*, where she researches the sound landscape that we have been living in since the Industrial Revolution. What does our sonic culture look like today, with the intrusion of robots, data centres and machines into our soundscapes? Aliman calls it *Mechaphony*: the landscape of mechanical sound.

Ever since the Industrial Revolution, our relationship with our sonic environment has become strongly based on measurability. What would happen if we were to let go of our preconceptions and perceptions of sound in order to redefine it and predict our future sonic world through experimentation?

Aliman collected all sorts of information for her broad-based investigation, ranging from scientific studies, research articles, science fiction books to sound art. She took inspiration from the sounds of objects produced by creatives for sci-fi films and TV series. A fascinating development in this context, she finds, is the increasing prevalence of biological technology, where industrial sounds seek to mimic biological systems, such as the lower-noise, higher-efficiency turbine designs based on the motion of whales' fins. 'Soft robotics are replacing harsh industrial noise, cars are becoming quieter, and the industrial soundscape as we know it will fade away,' she speculates. 'We may be heading back to the sonic world as it was before the Industrial Revolution.'

Aliman's investigation focuses on urban sounds, anthropomorphic sounds and the sound paradoxes of the green energy surge. These themes will be part of her three-part online publication that blends graphic design, sounds and all the different narratives. 'It is a non-linear construct of sound studies, an organically growing library that everyone is welcome to borrow from.'

Her intent is for the project to reach scientists, policy makers and sound designers, among others, but also other creatives and a broader audience with an interest in sound. 'I want to demonstrate new ways in which we and other living beings can relate to sound. My objective is to create a better understanding of our inclusive sonic culture.' Aliman is also organising a series of *Soundscape Mixtape* workshops, through which she hopes to incorporate the creative sector, cultural organisations, community centres and municipalities into the Sonic Recalibration Lab's organically growing network. Business coach Marion Beltman and lab mentor Gabriella Gómez-Mont are assisting with the further professionalisation of this Lab.

'I leave plenty of room for other kinds of sounds and ways of thinking'

40

41

'We may be heading back to the sonic world as it was before the Industrial Revolution'



DASHA TSAPENKO

The world is shrinking for material researcher Dasha Tsapenko. In her home country of Ukraine she worked as an architect, but here in the Netherlands she has shifted to micro-biology. 'Whatever my research question is, for one or other reason my projects always end up with a piece of clothing, or something else related to the body.'

For a while Tsapenko single-handedly investigated growing organic clothing pieces from plants. Searching for new methods, in 2020 she applied to the Bio Art and Design Awards. This resulted in a collaboration with Han Wösten, a micro-biologist working at Utrecht University. That's how Tsapenko ended up in a laboratory. 'I am a bit of a hectic person, while in the laboratory it's all about order and protocol. A very productive combination!' Wösten and Tsapenko experimented with symbioses of edible plants and mycelium, a type of fungus. The combination of hemp and mycelium seemed most promising. 'This has the potential to produce real, usable textile.'

There is a long tradition of using hemp for various purposes in Ukraine, and so Tsapenko aimed to bring together Ukrainian hemp and craftsmen with Dutch mycelium from the laboratory in Utrecht. But then Russia invaded Ukraine. 'I began to doubt the relevance of my work. Shouldn't it become much more political?' Tsapenko started looking for Ukrainian and Dutch designers and makers whose practice had changed as a result of the war. The idea for a group exhibition titled *Home(land) emerged*, focusing on collaborations between Dutch and Ukrainian makers and craftsmen, and revolving around the question: Is it possible to feel at home without being at home? The 'gunya', which is a traditional Ukrainian wool coat that isn't just watertight and insular but to which protective properties at a spiritual level are ascribed, became a symbol of home for Tsapenko. In collaboration with people including Marjo van Schaik, Ruslana Goncahruk and Oksana Devoe, she produced a series of twelve gunyas using different materials, among which: discarded Dutch wool, hemp combined with mycelium, and a fungus called *Schizophyllum commune*, which produces woolly fruitbodies. The exhibition and her collaboration with Wösten taught Tsapenko a lot about her professional identity and work method. 'I always considered myself a thinker. Someone who conceives an end result and then works systematically toward that end. Now it turns out that my approach is much more intuitive, and that each step in the making process tells me what step to take next.'

42

'I began to doubt the relevance of my work'

'My projects always end up with a piece of clothing, or something else related to the body'

43



44

DAVID SCHMIDT

What are the preconditions for building a city in the year 2030? And what is the architect's role here? These were the principal questions that David Schmidt investigated over the past year. He investigated these questions as part of existing commissions obtained by Site Practice: the architecture and design office he founded with Anne Geenen, with branches in Amsterdam and Mumbai.

'We are facing immense climatological and socio-economic challenges. As an architect, you are expected to "solve" these issues through the buildings you design. You cannot do this on your own. The current age demands an integral approach to problems.' The architect/designer should operate as the linchpin in a larger network of actors and competences, says Schmidt. Accordingly, today's architect should be at home in various markets, though without needing to be an expert. 'You need to be able to conduct a meaningful dialogue with all stakeholders in a project.'

As part of a large construction project in the city of Nijmegen, Schmidt (and his office) researched the large-scale use of hemp as a construction material. 'We were in close touch with the farmer in Groningen who grows the hemp, but also with the housing association that we were designing for.' Hemp is a CO₂-neutral and hence sustainable material. Yet for Schmidt, as an engaged architect, the sustainability issue doesn't end there. 'We wish to contribute to a sustainable, social economy through all our project. So we keep asking the question: where do the sustainable materials we want to apply actually come from? Which parties are involved in the production chain, and who benefits? Can we use local workshops and in that way support local economies?'

The opportunity offered by various projects to reflect more deliberately on the role of the architect enabled Schmidt and Site Practice to accumulate a lot of knowledge. 'I would love to compile a handbook or internal manifesto based on these experiences, including a kind of manual for our own practice.' One question that, in a certain sense, will remain unanswered is: How do you, as an office, combine your own agenda and commitment with working for clients? 'I don't always manage to persuade a client to adopt my vision. Does that mean I should decline the assignment? After all, at the end of the day my job is to provide a service.' Nevertheless, Schmidt is increasingly able to apply his commitment to Site Practice's projects. 'We are increasingly selective in the commissions we accept, and are gradually becoming more activist.'

'We are gradually becoming more activist'

45

'This age demands an integral approach to problems'



'Zabibi', 2022

46

DIEGO MANUEL YVES GRANDRY

Exclusion. That was the theme of Diego Manuel Yves Grandry's graduation work at the Royal Academy of Art in The Hague. 'The theme was inspired by my younger sister, who has a neurological condition called Rett syndrome. One of the symptoms is that she moves her hands in an unusual manner, and people notice that. I decided to take this as a starting point for my graduation project.' Grandry subsequently wanted to focus further on the phenomenon of exclusion and Rett. He initially thought of a 'library of Rett gestures', as a series of films about unusual hand movements. 'I was going to work with a scientist and would a VR workshop in Leiden. That was the initial plan.'

But then the scientist that Grandry had already started working with during his graduation year changed jobs, and the VR workshop was only for businesses and given in Dutch besides. 'So then I decided to do it all myself. I got together a group of people with all sorts of knowledge about games and film. We all share our knowledge within that group, so we learn, but I also teach. And it's working very well. The interaction with the group also influences the kind of film I'm making. In the past year I became interested in further forms of exclusion: so not just with regard to people with an impairment, but also because of your skin colour or the quality of your clothing. Right now I'm working on a film that features various characters who are all different from the average human being, in all sorts of ways. It's a film based on what's called a 'game engine', meaning that the viewer can "play" with the characters, so that they start showing very different reactions to each other. I can't describe it in much detail now, since I'm still in the midst of the design process. But it will be an accessible film without a lot of equipment. A film that you could watch on Vimeo, for example.'

The people that Grandry chose as mentors – designer Ali Eslami and artist Kévin Bray – continue to support him. The study group helps him make the film, but getting to know other talents at the Fund and their own struggles is also a source of inspiration. 'So I started studying exclusion, but in a sense I wound up with the opposite: we have an intense collaboration that's accessible for everyone. So I ended up with the theme of accessibility. Accessibility and connection. Quite surprising, really.'

'The viewer can "play" with the characters so that they start reacting differently to each other'

47

DJATÁ BART-PLANGE

Djatá Bart-Plange completed his bachelor in English Language and Culture at Utrecht University, but transitioned to multimedia design soon after. In his current practice he draws on the frustrations he felt in the academic world, such as the formal reproduction of knowledge, the way language is used, the Western values that determine which knowledge is deemed meaningful, and the social and pragmatic consequences of this order in a self-centred world dominated by white men. Yet his interests are far broader still: what fascinates him are the stories we use in the West to make sense of the world. He combines these themes with his love of music-making, the cutting and pasting of samples on his computer, and writing. His goal: to critically question this way of understanding the world, and to reveal the assumptions that hide behind the obvious.

'We often act as if we can produce neutral, universal knowledge. I think that's a kind of superstition that determines who gets to say something about the world and who does not, and what course of action is pursued. This view of knowledge often leads to the reproduction of colonial and patriarchal hierarchies,' Bart-Plange says. 'One of the things I want to do in my project is to devote more attention to human values that are "forbidden" and underappreciated in the scientific world, such as playfulness, emotion, fiction and values that are deemed feminine. I hope to change something by making people open their minds to other perspectives, listen to voices outside the white bubble, and engage in self-reflection.'

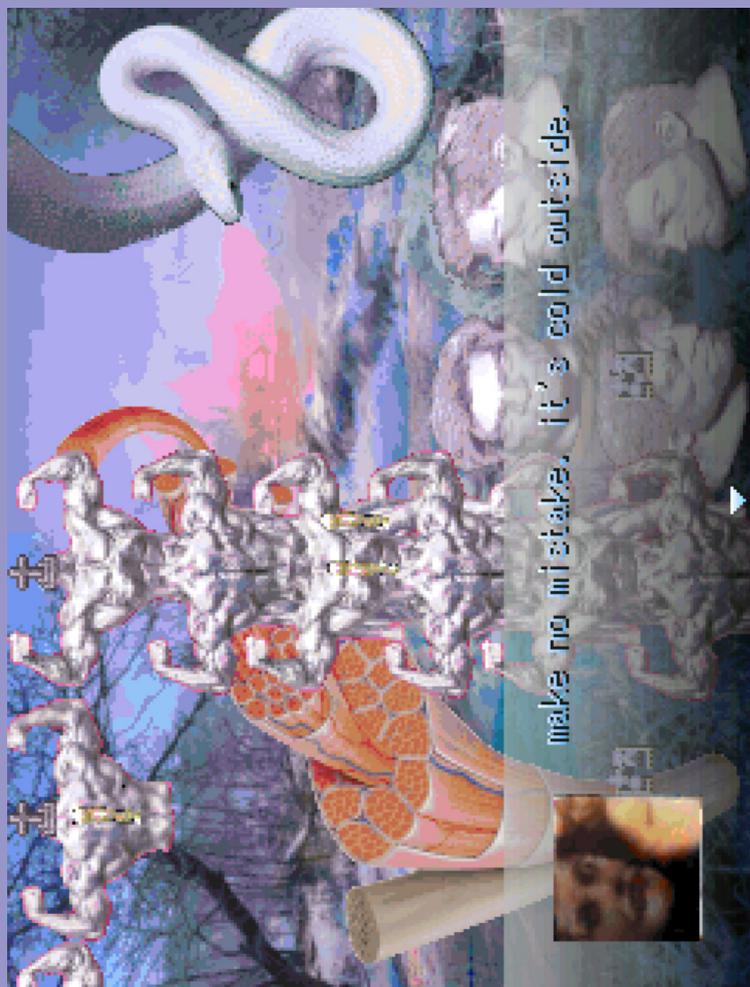
Bart-Plange grew up in rural South Limburg with his Dutch mother and Ghanaian father. As an accepted, dark-skinned boy, he experienced the stories that were told about 'black people.' Ever since, he has been curious about the stories we use to assign meaning to the world and ourselves. Although he is not yet sure how, Bart-Plange intends to build a digital bridge between the hegemonic Western knowledge system and various West-African knowledge systems.

In an accessible, playful manner, he hopes to appeal to people – young people, in particular – by combining music, video, illustration, 3D models and text into an aesthetic and attractive multi-media collage. Each thematic chapter in his audio book, which bears the cryptic working title of *C Major Sewer*, will be downloadable as a computer folder. 'You could describe it as an organically growing labyrinth, with folders within folders within folders. Each folder contains its own room of sorts, with illustrations, texts, links, sources and personal stories from people who have something to say about racism, colonialism, masculinity and similar themes. Eventually, it will grow into one big archive.'

'I hope to change something by making people open their minds to other perspectives'

48

49



make no mistake, it's cold outside.

DYLAN WESTERWEEL



51

He describes his own fashion label, Dylan Westerweel, as a celebration of queerness: as a fashion brand for everyone wishing to radiate his/her/their beauty and strength. Westerweel: 'Queer people are bold enough to view the world differently, because the world looks differently at them.' Westerweel applies that different gaze to fashion, investigating social constructs such as beauty and design. Westerweel draws inspiration from various sources, ranging from the lives of 'rent boys' in Victorian London to the work of the Armenian filmmaker Sergej Paradzjanov.



'Jasmin'

52

'My fascination goes out to people and stories and a more inclusive society'

EBRU AYDIN

Ebru Aydin, with Turkish roots, was born and bred in Utrecht. In 2021 she caught the public eye with her exhibition titled *Hijab stories: 21 portraits of Muslim women and their special hijab*. One of the reasons for Aydin to make these portraits was that women wearing headscarves are often seen as 'a particular type of female Muslim'. When Aydin, as a self-taught photographer, was awarded a talent development grant in 2021, she decided to explore the theme at greater length and to develop a more layered approach to her work. 'I experimented with various materials, including textile, in combination with my photography. I also researched my own visual family archive and what this reveals about my family history, in relation to the larger societal stories about Muslim women.' Aydin started her year with workshops, discussions with other image makers, and by reading lots of books; facilitated in part by the corona pandemic lockdowns. She recently started a new series of dialogues and portraits with Muslim women aged between twenty and thirty-five, which she will portray in sound and image in an exhibition at the end of this year.

The main theme of the dialogues is 'sense of belonging', and when and how you get this sense. It's a relevant question for Aydin personally as well. She often recognises herself in the women's answers, but at times is also taken by surprise. 'For example, I asked where and when the interviewee has a sense of belonging. I expected the answers to refer to physical places, say "Amsterdam" or "in the mosque" – and I did get those answers too – but sometimes the answers were more abstract. It would be about a feeling, or a longing. One very beautiful answer, I thought, was: "I would feel at home if people stopped trying to pigeonhole me." It's a statement that has stayed with me, even though it feels rather utopian.'

Aydin isn't sure what the outcome will be, in the end. 'I graduated in sociology in 2013, and since then I've done all sorts of work. For example, I worked as a lecturer in higher education, and right now I work for the Van Gogh Museum as a freelance moderator and photographer. I don't feel like a true-blooded artist, but am more of a creative generalist, or a socially engaged maker. My fascination goes out to people and stories and a more inclusive society. That's why I'm always looking for ways to create impact. And photography is one of the ways to achieve that impact.'

'Photography is a way to achieve the impact I want to make'

53



54

'I now try out things that are not necessarily commercial, but that do fit with my vision'

EDUARDO LEÓN

An old family photograph stirred up a memory: at the age of eleven, Eduardo León lived with his grandmother in a suburb of Milan where she ran an illegal restaurant. The family had just arrived in Italy from Peru and desperate to earn money. León: 'Most of the customers were transvestites. They would walk in as men and then walk out again as beautiful women. This malleability of identity, the exposure to new cultures, and the family feeling of this living room restaurant – looking back, my love of fashion was born from that combination.'

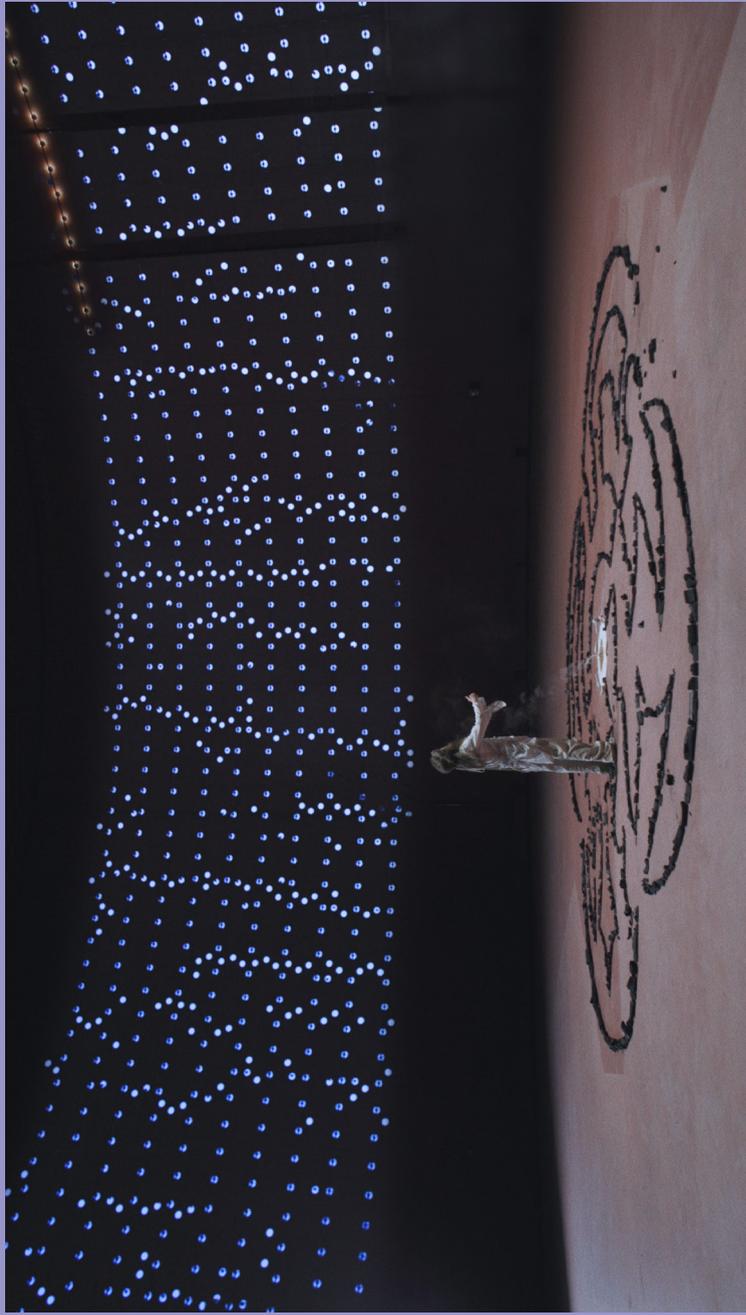
Following his study at the Gerrit Rietveld Academie, León established his own fashion brand, *avoidstreet*, with deliberate attention for the beauty of the everyday. León also landed a paid job quickly, including work for the Calvin Klein fashion house, where he learnt about the commercial aspects of the discipline. 'Obviously I wanted to develop *avoidstreet*, but my paid work always came first. Then corona came along and with that, time for important questions. What kind of an artist do I want to be? How do I want to develop? I tidied up my studio and in doing so came across that old photograph in a family album. The tangibility of discoloured photographic paper gave me a feeling that my laptop never did. I sensed immediately: this is what I want to continue with.'

He has named his collection *Piazzale Lotto*, after the neighbourhood where his grandmother lived. León went on a study trip to Peru and returned with a suitcase full of 'sentimental souvenirs', clothing and textiles. As in his previous collection, León transforms existing clothing: bought T-shirts become apron dresses, and his aunt sews on Peruvian beads known as 'shakira beads'. León's father welds the robust clothes hangers used to display the collection. 'I notice that I have developed as a designer over the course of this last year. In my work I now try out things that are not necessarily commercial, but that do fit with my vision. This boosts my confidence, since I'm more familiar with more aspects of the discipline and at the same time dare to make bold choices. I feel I have more grip on the fashion discipline, on my culture, and on my own goals.'

As an amusing anecdote: León also went to Milan, to visit his grandmother. And then he pinched her curtains. 'They had such a beautiful orange colour, and the transparent textile is perfect as an extra layer in my dresses. But of course I bought new curtains for my grandmother, I wouldn't leave her with bare windows!'

'I feel I have more grip on the fashion discipline, on my culture, and on my own goals'

55



'Scent of Time', 2022

56

'With the concept of *Ambitopia* we aim to break away from the duality of utopian or dystopian thinking'

EMILIA TAPPREST

Finnish filmmaker and researcher Emilia Tapprest's work seeks to make visible the forces, power dynamics, emotions and atmospheres that occur where man and ideology intersect. She does this in her independent research practice NVISIBLE.STUDIO, together with the Dutch cultural historian Victor Evink. The two explore this interface by asking questions, using various research methods and building 'worlds'. They present the results of their research through audio-visual media, articles, lectures and performances.

The collaboration between Tapprest and Evink began at the Sandberg Institute in Amsterdam, where Tapprest obtained the master's degree in film in 2019. Tapprest's background in industrial design was the stepping stone to her research practice. She says: 'I was drawn to the design of tangible user interfaces, to the fact that technology can rewire our senses. But what happens when these new technologies become commonplace? That re-kindled my interest in filmmaking, a medium through which I could explore technologies as part of the big picture.'

This resulted in the *Embodied Ambitopias* (2021), which focuses on three characters, each of whom lives in a different 'world'. Each world is driven by a different value or belief in a good life which is reflected not only in the way technology is implemented, but in all layers of society. Tapprest: 'With the concept of *Ambitopia* we aim to break away from the duality of utopian or dystopian thinking and instead raise new political and ethical dilemmas.'

One of these characters is explored further in *Scent of Time* (2022), the film Tapprest and Evink worked on in the year of the talent development grant. 'It is about a 12-year-old girl who flees into her subconscious, a symbolic space where she can dance her way out of the value paradigms of her real life.' The events on the world stage made the difference between fiction and reality eerily small. During the production process, war broke out in Ukraine. Polina Hordiiievskia, who played the lead role, had to leave everything behind. 'In the performance adaptation of *Scent of Time*, she chose two dance improvisations with her mother: one to the music of Beyoncé and one to a Ukrainian song, which is about having no home. A powerful, beautiful and moving representation of her situation.'

'Events on the world stage made the difference between fiction and reality eerily small'

57



'DUTY-FREE', 2022

58

'I exercise my different selves by seeking out derangement, estrangement and reprogramming'

EMIRHAN AKIN

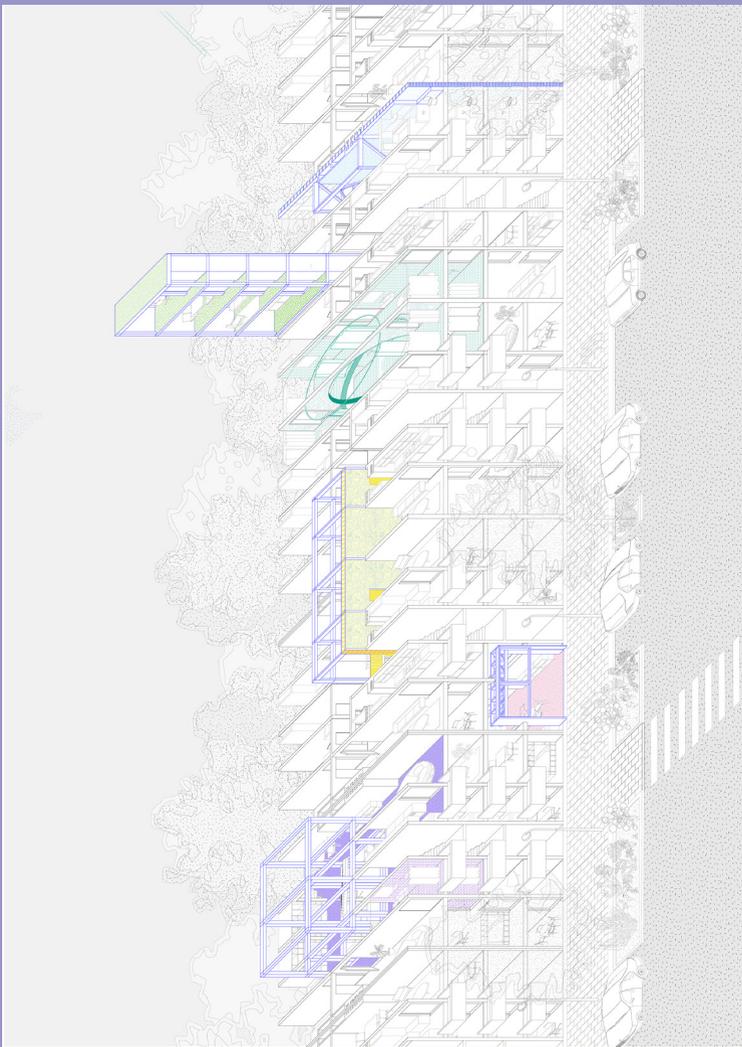
'Recently I've started using the word "exercise" rather than "practice", says Emirhan Akin in response to a question about his current work practice. 'I see everything I do as an exercise in being. I exercise my different selves by seeking out derangement, estrangement and reprogramming. I have worked as a dishwasher, soldier, fashion designer, editor, cleaner and graphic designer. I see all these "ways of being" as exercises with which I stretch my muscles until something snaps. After which I can start building another self. This constant exercise often results in a design, a research or performance - which I think I could call my "works".' For his development programme, Akin sought ways to develop new opportunities, to gain access to new places, and to work together with other people. 'There's never an end point to my projects, instead one thing always leads to another. This grant gave me the opportunity and freedom to invest in my work, to take it one step further and to find a future for it - whatever the outcomes may be.'

His continuous (self-)investigation covers the domains of history, politics and religion, and how these branch out in post-Ottomanism and the repressive structures of Turkish politics and the Islam. 'I don't think that it's the subjects that make my work sensitive, but the ways in which I personally tie them together. It's the route I take when going from one branch to another. What really matters today is how these subjects resonate between people, interpersonally. That's why I decided to spread the research out horizontally, to strengthen the branches between them, so to speak, rather than trying to present a single unambiguous, vertical or spectacular result.'

Akin put on his new performance *DUTY-FREE* at the Unfair '22 art fair. 'This work can be read as the status quo of my current investigation. It's about the attention economy and the market for performance art, the body's stamina, the issue of censure or self-censure, and the perpetually rotating character of identities. Pretty much all my deliberations come together in this work. In practical terms I was also trying out the positioning of a body, an installation, and a dialogue between the performer and the audience. For a next piece. For more future.'

'There's never an end point to my projects, instead one thing always leads to another'

59



60

GIANNA BOTTEMA

Architectural critique is a permanent ingredient in architect Gianna Bottema's work method. She questions the norms and values that underpin the built environment, and makes books on the subject. 'Those books are actually my building projects,' Bottema says, just before flying off to Brazil. There she will study the work of Lina Bo Bardi in the archives of the Museo de Arte de Sao Paulo, who designed the museum in the late 1960s. She will then continue on to Argentina to study the work of Flora Alicia Manteola, among others. It's all part of her research into the emancipation of the built environment. It started with *Home Politics*, an analysis of the post-war housing construction in the Netherlands, with the single-family home as the new standard. The hetero-normative worldview, in which the male earns income and the female is at home caring for the children, determined the layout and furnishing of the single-family home, which continues to make up 60 per cent of the current housing stock.

Bottema is investigating the ideas of feminist architects in the 1960s and 70s who took a different view and who managed to evade the designated female role of interior stylist. She started with Ida Falkenberg-Liefvick, Koos Pot-Keegstra and Luzia Hartsuyker-Curjel in the Netherlands. Their work is presented in her Home Atlas, which will soon be enriched with South American architects. The third phase of her study also kicked off recently: *Home Revolution*. This phase involves Bottema's own experiments to create a better fit between post-war dwellings and today's hybrid society, which is increasingly open to different roles and identities. 'Life today is so much more colourful than the functional layout of these homes can accommodate. I want to let people decide for themselves how to design their home environment.'

'Life today is so much more colourful than the functional layout of these homes can accommodate'

Her goal is to stretch and open up the laws and social conventions that determine the contours of daily life. 'The Building Decree to a large extent sets out how you need to build, but this mainly pertains to quantitative criteria. While the design of a good home is about so much more, it is really an interdisciplinary project.' Using typological incisions and cut-outs, Bottema investigates the outer boundaries of a layout for collective use. She examines the transition from inside to outside and from private to collective, using drawings and models in which she experiments with transformations. A number of these 'spatial fragments' were on display at the Dutch Design Week. And that's just the start: the atlas is becoming thicker all the time. 'For me, this project is a kickstart towards more research into the future of post-war dwellings.'

'I want to let people decide for themselves how to design their home environment'

61



IVAN ČUIĆ

How can you create the best possible conditions for the physical and mental experience of music? Sound designer Ivan Čuić has been researching the matter for years. For his ArtScience bachelor at the Royal Academy of Art/Royal Conservatoire, he wrote the thesis *In search of harmonies*, for which he studied spatial arrangements for musical experiences. Čuić: 'The quality of sound has a huge impact on one's experience of music. I am interested in how to steer people's behaviour in a physical space, and how the combination with sound can influence the atmosphere within that space.'

According to the sound designer, four elements play a crucial role in the experience of music: the space, the sound, the public and the performer. 'These factors together determine the total experience. My intention is to bring these elements into harmony with each other. To do so I first examine them as separate elements, and then compare my ideas, observations and experiences with the references produced through my research.'

For the element of sound he developed his own sound system, using the best audio components. 'It is a system with three channels, each with its own audio signal, which in turn affects the spatial character of the sound. A stereo soundbar has two audio channels, for example; one left and one right, which come together in the middle. I play the left and right channel simultaneously and add a central channel in the middle. It requires a lot of practice to get that spatial character perfectly aligned.'

'The acoustics of a space is another important element in everything I do. What conditions should a space fulfil so that you can have a high volume without damaging people's ears? This year I was at a festival in Germany. Usually it's impossible to carry on conversations in that situation, but here you could. The sound was produced by the best equipment, but because the echo was reduced and the reflections were filtered, you could understand each other while the music was playing. This is important information for me which I want to explore further.'

As for the other two elements of public and performers: 'At live performances, it is important for the performers to have contact with the public. After all, the performer is there for the audience. Without a live performer, I create settings in which the visitors are invited to fully immerse themselves in the sensation. For instance by placing an inflatable mattress in the space for people to sit on. The mattress is surrounded by acoustic panels and my customised sound system. This way, a musical sensation can also be experienced physically. That's how everything really comes together.'

'When a musical sensation can also be experienced physically, everything comes together'

'What conditions should a space fulfil so that you can have a high volume without damaging people's ears?'

JARMAL MARTIS



'Yuli', 2020-now

64

Jarmal Martis was trained in IT: he studied Communication and Multimedia Design at Rotterdam University of Applied Sciences. As a photographer, he is self-taught. What he enjoys is portraying stories that he feels are interesting to tell. The fact that he was awarded the Talent Development Grant as an autodidact was unbelievable at first, he says. 'What I create is important to me, personally. But because the art world is quite new to me, I had no idea how photography experts would judge my work. This confirmation that I am on the right track is great.'

Martis primarily portrays the lives of Dutch citizens with a migratory background. 'I'm one of them myself, from Curaçao,' he says, and states: 'We do not determine our own heritage.' One of Martis's themes is the formation of identity. How do people see themselves? It often starts with the way they were raised by their parents. 'Mothers play a defining role in Antillean society. In addition to working outside of the home, they offer up part of themselves to raise their children.' So it was with his own mother, whom he respects enormously. And Yuli, a secondary school friend whose life he has been capturing on film for the past three years, following her as she brings her children to school, washes the dishes, organises parties.

In addition to the tribute that is *Yuli*, Martis is also working on other projects. 'One is about the demolition of pre-war homes in Rotterdam's Tweebosbuurt quarter, and how the people living there are dealing with it, considering that many of them have migration backgrounds and are therefore part of my target group.' Another project sees him following the generation of migrants between the ages of forty and fifty. 'These people have been told ever since they were children that they did not belong here, that they had to adapt, which caused many of them to develop a defiant or belligerent attitude. What is it like to feel that way? You can convey a lot with photography, but not everything, so I'm experimenting with a more documentary-like form of storytelling using video and text.' His photo series about the childcare benefits scandal (*toeslagenaffaire*) is another project for which he is still seeking the right form of expression, having recently met a number of mothers with migration backgrounds who were victimised by this failure of government policy. 'I don't want to just come in and take pictures, like with Yuli and the Tweebosbuurt. I want this project to really contribute to the ongoing discussion about this important topic.'

'You can convey a lot with photography, but not everything'

65

'We do not determine our own heritage'

KARIN FISCHNALLER

When do you stop scrolling? When you found the information you were looking for, or when you chance upon something interesting you weren't looking for? Designer Karin Fischnaller is fascinated by the choices people make when browsing the internet. In her studio The Anderen in Amsterdam, she is working on a database detailing how people absorb information online.

Fischnaller obtained her master's degree in Information Design at Design Academy Eindhoven and discovered her mission in unravelling various technologies. For her research project *When do you stop scrolling?*, she draws on the experience of experts by interviewing journalists, philosophers and designers, and is also attending masterclasses on the subject. 'But I also analyse my own behaviour. I try to figure out what makes me click on a link that catches my interest, and why I subsequently stop reading. I have also started wondering to what extent links that refer to further information truly add more depth. And what are the various ways by which information is conveyed? Can you add humour and lightness to layered, complex information, and to what extent does this happen? And how reliable are the things you read online? In addition, I try to figure out why certain online platforms are so hugely popular, while they don't attract me at all. What has made TikTok such a success, for example?'

Fischnaller admits that these are many and very different questions. It seems an impossible task to piece all these bits together, but she sees it as a challenge and as a great adventure to visualise all her findings as networks. 'Through the connections I make, surprising storylines often appear.'

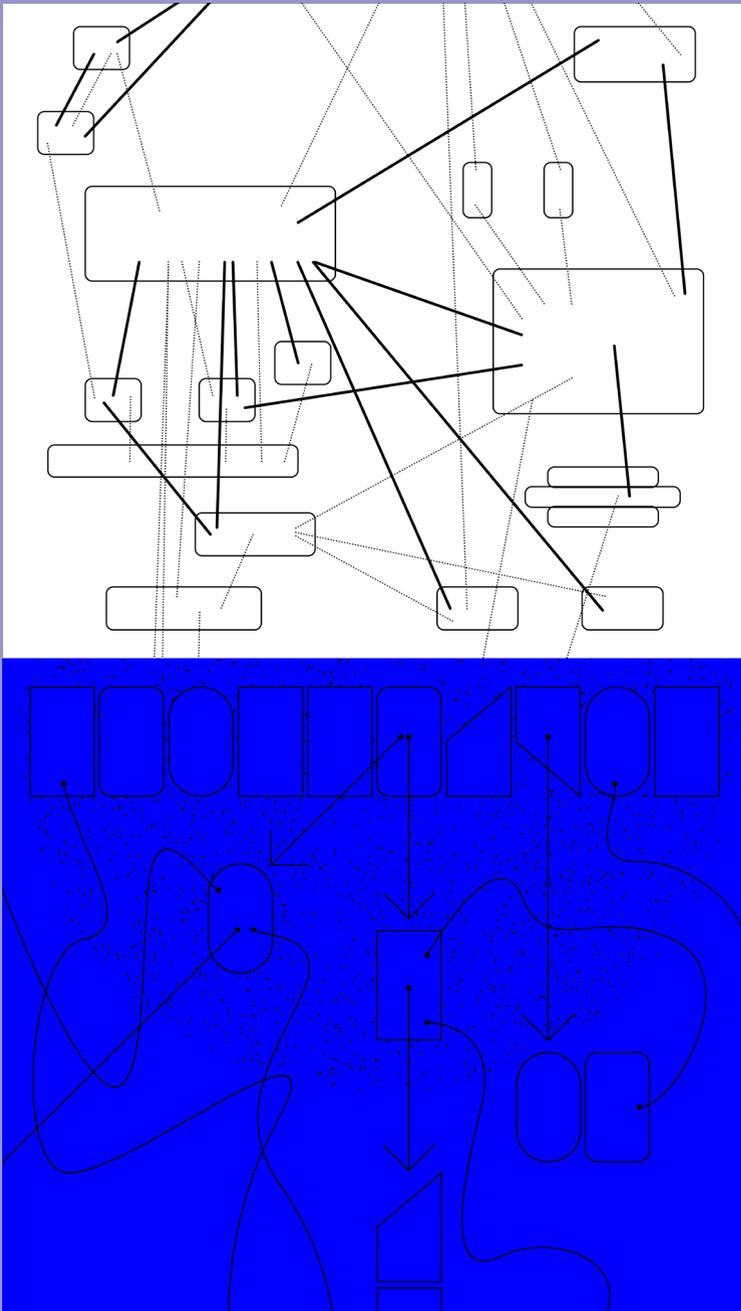
Another global issue drew her attention previously: why do we see empty shelves in shops? A collaboration ensued with designer Tamara Orjola. 'Whereas she mainly concentrates on research, I tried to map out the whole supply chain. The main question was how one missing component can take the food packaging industry to breaking point. It was quite a challenge to visualise this.'

Fischnaller organises workshops about the accumulated knowledge. Being able to further expand her professional network is an important and welcome side-effect of the talent development grant, she says. 'I have come into contact with people I would otherwise not have been able or not have dared to approach. That's very valuable and stimulating.'

'Through the connections I make, surprising storylines often appear'

66

67



'I also analyse my own behaviour'



'In today's digital age, it is difficult to find room for rest and reflection'

68

KIRSTEN SPRUIT

Kirsten Spruit's work dwells on the theme of 'lingering'; that is, thinking aimlessly, or doing nothing. She is fascinated by the value of time and duration. Doing nothing is generally seen as unproductive and worthless in capitalist value systems, but Spruit believes that it is essential to leading a well-balanced and meaningful life.

Spruit, who is a graphic designer with a master's degree in Information Design from Design Academy Eindhoven, also draws on personal experience. She finds the pressure to perform burdensome, but is a perfectionist at the same time. Time pressure has a mental effect on her. 'In today's digital age, where people usually want to see results as quickly as possible, it is difficult to find room for rest and reflection.' As an issue that everyone is forced to deal with to some extent, Spruit saw the urgent need to address it head-on.

During the talent development year, Spruit developed a method and theoretical framework with respect to doing nothing, productivity and technology. 'I try to strike a balance between the aimless and the purposeful in my way of working. It helps to have a direction or certain rules, precisely in order to safeguard the opportunity to linger and be open to coincidence.' To approach the topic from different angles, Spruit applies various media and disciplines that enable her to create the circumstances, environments or stimuli amenable to contemplation. She uses all her skills to this end: from graphic illustration, drawing and writing to coding, composing and producing radio.

In her research project *How to Save Time*, Spruit attempts to build a routine around 'lingering' and 'essaying', and she archives these manners of spending time through memos, images, audio and associated meta-data. She also gives herself room to monitor and question her documentation urge and fascination for time duration. She furthermore reflects on the work of others, such as the diary films by Jonas Mekas, also known as the 'godfather of American avant-garde cinema', the time-intensive performances by Tehching Hsieh, and the slow compositions by composer Éliane Radigue. And more personal yet: in her grandfather's archive she discovered that he, too, was inclined to keep track of everything by writing them down, as a way of getting a grip on fleeting time. In her grandfather's carefully kept diaries she found a poetic layer of meta-data.

Spruit's ultimate goal is to capture everything in a time-based medium: an essay film that will draw the audience in. She is supervised in this endeavour by Erik Viskil, professor in Research and Discourse in Artistic Practice at Leiden University.

'I try to strike a balance between the aimless and the purposeful in my way of working'

69



LEYLA-NOUR BENOUNICHE

Leyla-Nour Benouniche, a.k.a. Captain Nightlight, is creating a series of video registrations of live talk shows on the theme of mental health. The interviews are set in a spaceship in a science fiction world, and the guests are psychiatrists, artists, scientists and more. Each episode is introduced with an opening animation and soundtrack.

The pilot episode of this multimedial video series, titled *Clueless Captain, an emotional space odyssey*, is aimed at young adults whose voices aren't heard or are not sufficiently reached. Benouniche offers them access to important information about topics such as burnouts, drug and alcohol abuse, depression, fear and panic attacks. A potential future episode would feature Dr Romy to discuss Internet and game addiction. Through this series, Benouniche is creating a platform and a toolkit that exist in a mix of reality and fiction in order to establish a growing community and network to support young people - particularly young queers of colour, who find it difficult to talk about these topics with each other.

Benouniche, a French/Algerian artist, illustrator, video producer, studied Interactive/Media/Design at the Royal Academy of Art. 'Identity and descent were important topics of discussion at the academy, and I became more interested in them through my internship as a video editor for Navild Acosta and Fannie Sosa of Black Power Naps.' For her research, Benouniche examined children's cartoons, talk shows such as *Queer Eye of Oprah*, science fiction, African mythology and visual codes in queer and diaspora communities. 'I'm still a fan of children's cartoons on YouTube. I used to watch them myself whenever I felt anxious. It's a very accessible way for children to learn about all kinds of subjects, but there doesn't exist anything like it for young adults.' This inspired Benouniche to include cartoons in the pilot episode about anxiety.

For the production, she is collaborating with a co-producer, a graphic designer and a sound designer. She was also advised throughout the process by Joy Mariama Smith and Mary Maggic of (A)wake, who chose Benouniche and other artists from the Asian and North African diasporas for artist-in-residencies at MONO Rotterdam.

In the meantime, Benouniche is working to create more episodes. She has already presented her project at the *New Radicalism Festival* in MONO Rotterdam, and at *Sexyland* in the context of the *Gay Pride*. The pilot episode is launched on yayemma.com in September.

'Identity and descent were important topics of discussion at the academy'

'I am still a fan of children's cartoons on YouTube. I used to watch them myself whenever I felt anxious'



LIEKE JILDOU DE JONG

72

Lieke Jildou de Jong, a graduate of Amsterdam's Academy of Architecture, is intrigued by the systems of nature and culture. Her own roots lie in Groningen, where her father was a farmer. She also has the use of a plot of land in the northern province, which she is studying and tending to as part of her development project, *Bodemlegger* (roughly, 'ground maker'). Every month she makes photographs and videos to document the field's development, which she will subsequently incorporate in a spatial installation. With a bit of luck, this installation will be presented in the huge hall of what was once the Groothandelsmarkt: the creativity hotspot where the landscape architect keeps an office. Describing the field, De Jong say: 'The land was in a poor condition. After working the land and sowing seeds, a sea of flowers grew this summer, which is good for the soil and attracts insects. In September I'll be joining an entomologist to determine exactly which creatures found their way to the plot of land.' De Jong is also working with an analyst to perform field work. 'In an on-site laboratory, we recently examined some of the clay ground with a microscope. Such a tiny bit of earth contains an entire world.'

In all her work, performed through her landscape architecture practice *Landscape Collected*, she investigates the systems of the natural landscape and how this is affected by the cultural histories of humans. With her *Bodemlegger* project she aims to create more awareness of this. 'We shouldn't exhaust the soil through intensive agriculture with mono cultures, but should create vitality and a rich soil life, by growing a variety of plants. It is essential to feed the soil, to create a basis. For in that way we will ultimately create fertile ground for ourselves, with healthy crops.'

One of the aspects of her research is to determine the target group of her *Bodemlegger* project. 'I am increasingly inclined to target the government. For them, water and soil are container concepts, while I would like to take policy makers beyond the surface, to the layers beneath. I want to show them how we can treat the upper layer, and how we can activate the soil's buffer capacities. Through my collaboration with scholars from the Louis Bolk Instituut, the Vrije Universiteit Amsterdam and Rijksuniversiteit Groningen, I am increasingly discovering just how clever the ecosystem is. I want to demonstrate that cleverness and the potential for the landscape. Not in a dry way, but in a visual and and intelligible way.'

'A tiny bit of earth contains an entire world'

'I want to demonstrate the cleverness of the ecosystem in a visual way'

73



74

'In Portugal it never seemed feasible to develop a career as an artist'

LUIS FERREIRA

Luis Ferreira has set out three paths for his talent development programme. 'I want to develop further in creative coding, want to examine how artists think, and to find my way in the world of art and design.' Ferreira studied computer engineering in Portugal and wound up in Eindhoven in connection with a job. There he discovered the light art festival Glow. He also visited music festivals in the Netherlands and was impressed by the quality of the light shows. It inspired him to start working on his own ideas. 'I had been experimenting with light effects and animations for two or three years, before I discovered that there is such a thing as creative coding, along with a whole surrounding culture.'

In his work Ferreira applies the technical skills he developed as a software developer and robotic researcher to conduct creative experiments. 'I mainly discovered the opportunities for an artistic application of digital technologies in the Netherlands. In Portugal it never seemed feasible to develop a career as an artist.' Previously, Ferreira would initially start a project based on a specific technology. Now he wants to learn how to start from an idea, a concept, and then to figure out how to realise it. 'I have a technical background, the way I think is mainly logical and linear. By engaging with artists and designers, I want to find out how they think.'

Ferreira aims to develop interactive projects on the intersection of the digital and the real world. 'Since a year or so I work a lot with movement, together with a musician based in Eindhoven. We used sensors to record the movements he makes when performing. We then worked with a designer to convert that information into visuals, which then reacted to his movements in real time during a following concert.' He is also working with fashion designer Nicole Plender to create self-moving dresses. This idea turned out to be complex to execute within a short time period. Now they are working on two dresses fitted with LEDs and with animations that respond to the model's movements. Bringing lifeless objects to life and infusing them with a story; that's what Ferreira wants. 'How can you evoke flowing movements and emotions with a technology that essentially consists of just zeroes and ones, yes and no?'

His ambition is not so much to develop an autonomous career, but especially to build and be part of a collective of makers. 'I want to work with different artists: dancers, performers, musicians, architects. I believe that the encounter between different disciplines generates the most interesting results.' Ferreira furthermore wants to help give creative coding a place in Eindhoven, contributing to an active community, like the ones already existing in Utrecht and Amsterdam.'

'How can you evoke flowing movements and emotions with a technology that essentially consists of just zeroes and ones?'

75



MAGGIE SAUNDERS

76

For her project *Striptopia* – a strip club 2.0 for millennials – Saunders draws inspiration from her own experience as a professional stripper and her fascination for strip clubs. Like her previous project *Moulin Rough* and *Peep Show Hoes*, this project is part of the series *Making the (ab)normal*. Born in North Caroline, Saunders stopped stripping five years ago. 'It was fun, but very draining emotionally.' She is also a furniture designer, and subsequently decided to study social design at Design Academy Eindhoven.

Her mission is to bring a mainstream audience into contact with the world of strip clubs; a world that many people don't know and about which they might have various prejudices. Following research into strip clubs and in co-creation with sex workers, Saunders managed to present this stigmatised sub-culture in a wholly new light when she tested her ultimate pop-up strip club in Eindhoven's Ketelhuis. 'It was great to see so many young but also older people in the audience. There was an inclusive and queer vibe in the air, everyone was exuberant and wanted to show who and what they are. And the visitors were pleasantly surprised. We had a diverse company of local strippers and pole dancers, dancing together. Two worlds met on stage.'

Saunders's *Striptopia* is a young, fresh and pleasant alternative to the traditional and near-obsolete strip clubs. She brings the strip club 2.0 to life, creating a more interactive setting where the rules of the outdated men's club no longer apply. Despite having worked with 'experience designer' Henrique Nascimento, social media expert Yema Lumumba, and Joel Blanco, professor at the School of Design in Madrid (ESD Madrid), Saunders continues to do a lot by herself. She isn't just the producer of *Striptopia*, but also designs objects with furniture designers Gian Maria Della Rata and Giorgio Gasco, the décor, some of the clothing, the light and the technology that interact with the dancers.

You can see her strip club as an interactive journey, a spatial experience where new forms of social interaction between the audience and sex workers emerge. To this end, Saunders is developing a number of totems that are positioned centrally in the space and that interact with customers' app requests. The mobile app furthermore ensures a better and more transparent pay system, offering sex workers and dancers a greater degree of financial autonomy.

'My mission is to bring a wide audience into touch with the world of strip clubs.'

'Everyone was exuberant and wanted to show who and what they are'

77



78

'Technology is a tool that makes it possible to look at and listen to the ecosystem in new ways'

MARCEL MREJEN

In the near future, the bay of the town of Paimpol, Brittany, will become home to a number of metal, glass and plastic objects. Invisible during high tide, they emerge when the waters recede, communicating with each other through sound, light and temperature. This series of sculptures, titled *Tidal Symbionts*, is part of the Experimental & Post Digital Art Trail *Refresh/Episode 1: Bloom*, which is set to open in Paimpol next year. 'I saw that specific place as an interesting inspiration to develop something underwater,' says Marcel Mrejen with regard to *Tidal Symbionts*, his site-specific, multisensory installation that uses underwater sensors and Augmented Reality.

The project is not quite ready yet, though. Mrejen is currently developing his own platform, a server to connect the sculptures with each other. To that end, he is collaborating with engineer Iyas Dalati and web developer Dorian Chouteau to help him program the sculptures and develop the required software and interfaces. Mrejen has also performed field research along the coast of Brittany, developed forms and structures for his machines and conducted material experiments to determine how his objects will fare underwater.

A native of France, Marcel Mrejen studied graphic design at the Gerrit Rietveld Academie, graduating in 2018. However, his professional practice soon evolved into a multidisciplinary approach that combines technology, art and science. Mrejen makes frequent use of digital media, such as AI, AR, video and multimedia installations, to make his audience aware of the effects of digital culture on the ecosystems we live in. 'I use technology to take a different approach to learning, and to better understand the world we live in. It's a tool that makes it possible to look at and listen to the ecosystem in new ways.' His new series of sculptures illustrate this: some have sensors that regulate temperature, others have light sensors. This creates a hybrid system of non-human creatures that communicate with each other, activate and influence each other, and adapt to their environment. Essentially, they are clever machines that were not made for their environment, but do exchange information and respond to each other, the same way that organisms in nature do. *Tidal Symbionts* may result in a publication or film about the installation in France.

'I let my sculptures communicate with each other via a specially developed platform'

79



Photo: Geray Mena

80

MARKO BAKOVIĆ

Shoe designer and maker Marko Baković is attracted to working at the interface of traditional and digital design and production processes. Following his Masters Footwear at the London College of Fashion, commissions by fashion designers and performers came pouring in. As one particular highlight, Baković designed a pair shoes for none other than Beyoncé. 'It was kind of unreal to receive the measurements of Beyoncé's legs by email.'

Baković long cherished the wish to start his own brand in order to produce autonomous work. 'I often experiment while performing commissioned work. Many of those try-outs never see the light of day. But now I can incorporate these things in my own line of shoes.' The financial leeway afforded him by the talent development grant enabled Baković to concentrate on his own brand, Baković Studio, and to develop further as a maker and a professional. With three collections already released, Baković Studio has a distinctive work method: Baković sends his design to a producer, who then supplies him with a semi-finished product. Baković then finishes the shoe in his own studio. 'I can do things in my studio that they can't or won't do in the factory, because they aren't cost effective. A factory's foremost goal is to make money, while I am interested in innovation.'

In the past year, Baković has learned a lot about the tension between creativity and innovation versus profitability. 'Of course it's not easy to sell a pair of shoes with a price tag of two thousand euros. But the design and production process of my shoes is very time-consuming. I always ask myself: how can I scale up this product? How can I achieve the same impact but at lower production costs?' Baković continues to experiment with materials and techniques. 'I regularly use a type of scanner that is also used in the orthopaedic industry. I can scan a physical last with it, and then continue to work on it digitally. That way a dialogue emerges between the analogue and the digital.' He has also started exploring the world of synthetic rubber. 'I started experimenting with this material in my studio on a small scale. Right now I'm working with a partner in the automotive industry to see whether we can develop this further. For this type of a project, I communicate with various industries and suppliers. Such collaborations I find interesting. That's the direction I want to pursue.'

'I can do things in my studio that they can't or won't do in the factory'

'Of course it's not easy to sell a pair of shoes with a price tag of two thousand euros'

81



Photo: Papa Gora Mbengue

82

MUNGANYENDE HÉLÈNE CHRISTELLE

As a publicist and art critic, Munganyende Hélène Christelle is passionate about a wide range of subjects. Her work mostly focuses on contemporary political movements, with popular culture as the main topic. Last year she used typography as a political tool with which to formulate an important design issue: who gets to say what design is? Thus, under the working title of *Times New Thotiana*, she is examining the future of typography design.

Her starting point is the Central African cultural heritage of *imigongo*. In Rwanda, where Christelle grew up in Kigali's migrant chambers, *imigongo* is a centuries-old art form with a strong visual idiom that is especially popular among women as a form of expression. The *imigongo* practitioners use geometric shapes to decorate walls and earthenware with patterns that carry textual meaning. They are like modern hieroglyphs.

Christelle interrogates the classic image of 'the designer' and is curious to see how she, as a publicist, can contribute to a design world in which non-western design can be brought from the periphery to the centre. 'I aim to develop a modern design methodology based on the *imigongo* tradition. You cannot modernise industries if you ignore popular culture, the culture of the young masses. Hence the title of my research, as a bit of a humorous reference to the innovative power that my digital generation can offer the design world.'

To place her encompassing vision in an international context, she spent six months making working trips to other design cities that are developing their own authority in the margin, such as Accra and Dakar. In Dakar she visited the Biennale of Contemporary African Art. 'Besides the official programme, there is an equally large OFF programme held in living rooms, independent galleries and boutiques. There you discover work that you won't encounter in the established institutions.'

Christelle was able to make important strides during the research year, also regarding how she thinks about her own practice. 'An art gallery owner in Dakar said to me: "It's not just a matter of political urgency. It's also about the beauty of our work. For if my life does not serve beauty, then what purpose does it serve?"'

Following her research period, Christelle will now embark on the phase of collaborating. In the Werkplaats Typografie (typography department at Artez) she will curate a critical design practice with collective lectures and group exhibitions, in collaboration with colleagues from the art, culture and design disciplines.

'You cannot modernise industries if you ignore popular culture'

'I aim to develop a modern design methodology based on the *imigongo* tradition'

83



OCTAVE RIMBERT-RIVIÈRE

They immediately attract attention: the teapots and countless cups in the Amsterdam workshop of designer and ceramicist Octave Rimbart-Rivière. They are often brightly coloured, with a slight sheen, some taut and angular, others seductively opulent with deliberately applied irregularities or, on the contrary, monstrously grotesque with wounds in the even surface. At his graduation at Het Hem in 2020, Rimbart-Rivière displayed for the first time more than a hundred pieces on two large tables, exhibited as a massive crowd of wacky creatures. He then continued to make the disruptive tableware, as an addictive and educational continuation of a project that once began as a joke.

The French Rimbart-Rivière, who has now lived in the Netherlands for four years, explains: 'I wanted to explore the link between handcraft practices and new technologies such as 3D printing. A cup, a universal object that has been made since time immemorial, was the first pretext to add sculptural characteristics to an everyday object. 3D software allowed me to stretch, deform and displace simple geometric shapes, resulting in unexpected combinations. This is how I blended the use of the computer with traditional techniques to create distorted tableware in a really playful way. I like to produce ceramics that catch the attention for their seductive materiality and their monstrous aspect, but that are still functional.'

Rimbart-Rivière passionately pours his love for craft into his objects, through techniques that he partly made his own with the help of online tutorials. He is very glad that the talent development grant helped him acquire practical experience from masters such as ceramist Marianne Peijnenburg, mould maker Frans Ottink and glass expert Steef Hendriks. In an earlier stage he worked with artist and game designer Guillaume Roux. 'It was the first time I could learn advanced techniques from experts and bring them back into my processes. Working with professionals gave me the chance to push forward my creative output, optimise production, and start running my own ceramic workshop.'

A publication about his work is planned for the final phase of the talent development grant, which he will make with graphic designer Alex J. Walker. His objects will also be exhibited physically and online. Rimbart-Rivière concludes: 'I found it extremely enriching to work closely with experts that are at the forefront of the digital and craft realms.'

'I like to produce ceramics that catch the attention for their seductive materiality and their monstrous aspect, but that are still functional.'

'I found it extremely enriching to work closely with experts that are at the forefront of the digital and craft realms.'

PATRICIA MOKOSI



Fashion designer Patricia Mokosi was born in Congo, raised in Eindhoven, and currently lives in Amsterdam. She derives her inspiration from her turbulent youth. She is fascinated by everything relating to the audio-visual, the spiritual and the occult. In the past year, Mokosi has concentrated on further developing her label *On God by Tries*.



RENSKE VAN VROONHOVEN

88

'How hard can it be?', Renske van Vroonhoven thought when she started exploring the world of smell on her own. It turned out to be rather more complex, but by now Van Vroonhoven is very comfortable in this world and very effective at conjuring up the past using fragrances. 'Smell is an intimate portal that can immediately evoke memories.'

In many of her (multi-disciplinary) projects, Van Vroonhoven attempts to gain and prolong access to the past. For example, last year she was on Jersey working with artists Thomas Buckley and Ned Lawlor to create *Memory Bar*: a series of performances in the form of a cocktail evening, through which to evoke memories of the island's occupation during the Second World War and making these palpable for a diverse audience. To do so, the three collected stories from (elderly) island inhabitants.

'One lady told us that she had felt so hungry in a hot summer during the occupation that she tore bits of asphalt from the melting roadways and rolled them into balls, and ate them as if they were toffees.' This memory became part of a multi-media five-course dinner. Visitors tasted (edible) birch tar from a 'black path' laid out on their table while listening to the island inhabitant's story, and her memories were projected on their table as visual translations.

'Visitors were really made to wonder: "ugh, am I eating tar here?" We try to let people not only relive an event from the past, but also seek to create a physical experience to mirror its impact. It should really hit home.' For another memory Van Vroonhoven composed the fragrance of a garden on Jersey in summer. 'I have now learnt how I can design a fragrance. An aromatic substance called stemone smells like torn leaves, green figs and stems, for example. Lavender and thyme also grow widely on Jersey, so you need to add some of that. But you also need to take account of the fact that some elements dissipate more quickly than others.'

Van Vroonhoven is currently developing her own product line while following a two-year research programme in Cambridge, allowing her to concentrate fully on scent as her material of choice. She applies the knowledge thus gained to her own educational programme for a Dutch art academy. 'Did you know that the Romans at their banquets would sometimes drench doves in fragrance and have them fly around the room? And here's us thinking we're breaking new ground...'

'Smell is an intimate portal that can immediately evoke memories'

'I also seek to create a physical experience; it should really hit home'

89



ROBBERT DOELWIJT JR.

90

“A black film maker with autism wants to make a film”; that’s basically what my application for the talent development grant boiled down to. I wanted to take position and felt called on to speak on behalf of a group.’ Self-taught audio-visual maker Robbert Doelwijt jr. was born in Amsterdam’s Bijlmer district, with Surinamese parents whose roots reach back to Nigeria, Sierra Leone, China and Indonesia. Enough groups on whose behalf to speak, then, and enough inspiration to make a film that records his identity as a black bi-cultural male.

But so much has happened since. ‘Being awarded the grant gave me the courage to believe much more strongly in myself as an artist. And that awareness caused me to understand that my quest is not about labels. I am not a “black maker”, or a “neurodiverse maker in the autism spectrum”. I am a maker, and that’s it. Someone who processes his own experiences in his work. So the subject remained the same, but now the emphasis is on the work, rather than on the person making the work.’

The sense of being an artist has also influenced Doelwijt’s other plan: a one-month residency in Tokyo, which has been postponed to 2023 due to corona. ‘During my residency in Tokyo I’ll be doing an experimental film project that explores the role of jazz in Tokyo. The two months leading up to that, when I’ll be travelling around Japan, won’t be about jazz but are mainly intended to draw me out of my comfort zone.’

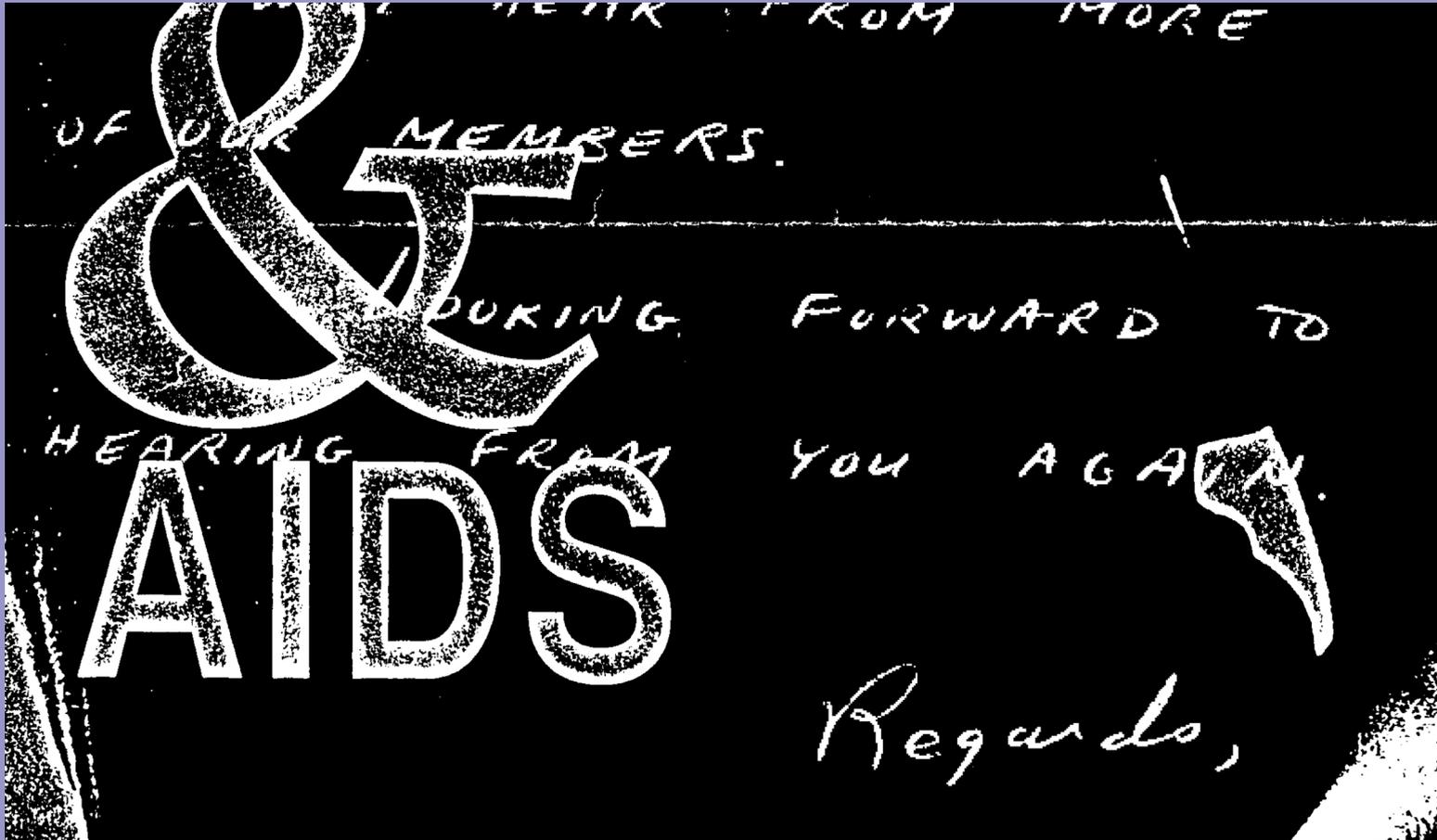
‘The emphasis now is on the work, rather than on the person making the work’

According to Doelwijt, it’s a question asked by numerous black people in the diaspora: what position do I dare to claim for myself? For example, can you be welcome in the world of jazz but in a country like Japan, where foreigners are sometimes viewed with suspicion? ‘I don’t know what the trip has in store for me. Perhaps I’ll suddenly feel really at home in a Japanese Afro barbershop. Or in some other place entirely. You rarely see black people travelling in films, generally they stay at home. But I do want to see them travelling, so through my journey, I become the black man I would like to see in a film. A man on a quest, outside his comfort zone. He knows that he’s engaging in an experiment, and that he’s going to discover something. But what that something is isn’t clear.’

‘You rarely see black people travelling in films, generally they stay at home’

91

ROSEN EVELEIGH



Graphic designer Rosen Eveleigh studied at ArtEZ's Werkplaats Typografie. In their practice they examine how queer and trans individuals use graphic design to communicate and represent themselves. They focus on the Netherlands in the context of the HIV/Aids crisis of the 1970s, 80s and 90s. With a series of collaborative intergenerational oral histories and workshops, Eveleigh researches this queer and trans history from a contemporary viewpoint. Their aim is to gain new insights into the relationship between queerness and graphic design in the Netherlands.



'Creolea and Maroons'

94

ROSSEL CHASLIE

After a busy year that included a residency with The Black Archives, a cover for *Antonlogie; verhalen over het gedachtegoed van Anton de Kom*, a mural for Weltmuseum Wien and illustrations and a television appearance connected with the documentary *De opstand op de Neptunus* – the Dutch ship that exploded off the Ghanaian coast in 1785 following a revolt by the enslaved people on board – illustrator, animator and writer Rossel Chaslie chose to slow down for a moment, and to regain his bearings on his own practice.

'As Nina Simone said, it is an artist's task to reflect the time you live in and the community you are part of,' says Chaslie. The moral duty of activism and representations – which members of a minority are often quick to feel – is like a red thread running throughout his work. But the task can also be stifling: 'I am grateful and proud that I, as a maker of colour with a political message, am chosen for assignments and can earn money that way. But I am more than only an activist and also want to explore other sides to myself.'

And so Chaslie chose to slow down, to create the opportunity for self-reflection. He accepted fewer assignments and moved away from animation. 'I want to do more with storytelling, but working on an animation on my own doesn't make me happy and the outcome rarely covers the costs.' Chaslie instead rediscovered one of his earliest loves: the comic strip. He placed an open call for a 'comic anthology' and invited five writers to write a story. Chaslie will then convert these stories into a comic, using a different medium and style for each. 'This way I can research which style suits me best.'

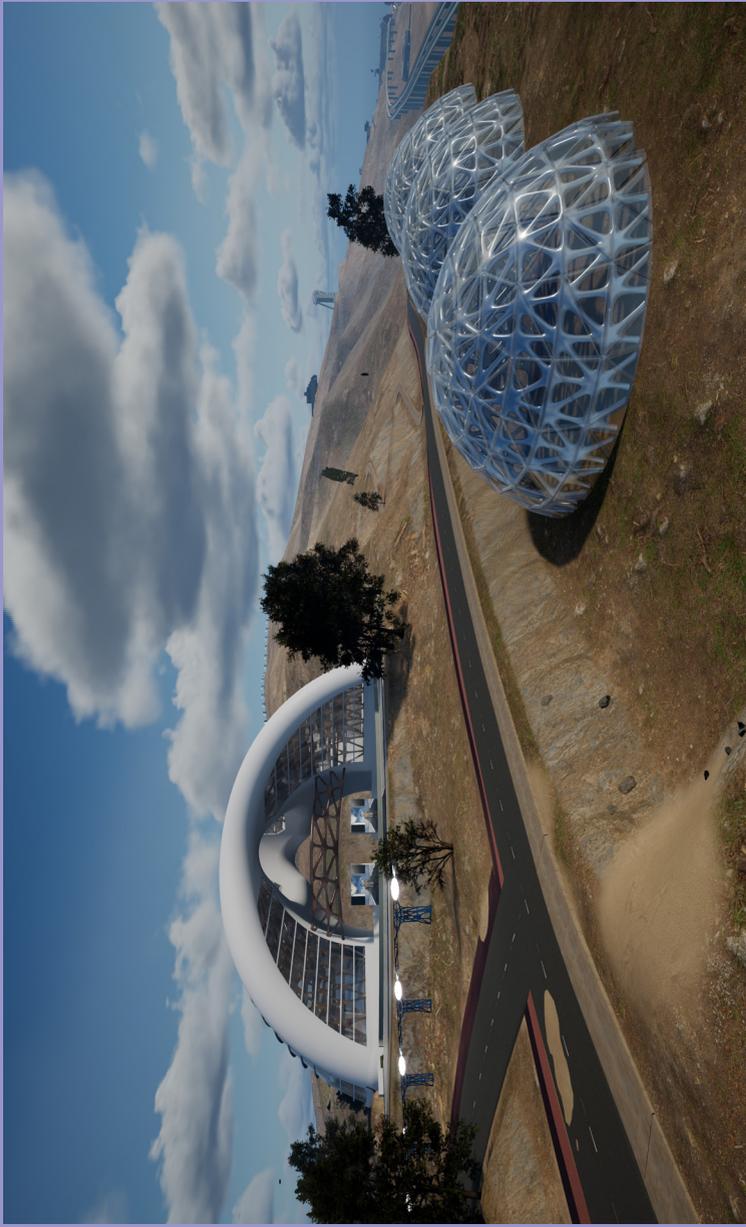
'it is an artist's task to reflect the time you live in and the community you are part of'

Chaslie also undertook a research trip to his native Suriname to trace the stories from his mother's youth and to visit historically significant places, such as former plantations. 'Black history will always have a role in my work, but I also have a passion for science fiction. What will Paramaribo look like in the year 2500?' Ultimately Chaslie aims to embed his mother's stories in wider (partly fictitious) narratives about the past, present and future of Suriname and to convert the stories into a graphic novel, *Sranang Stories*.

During his year of reflection, Chaslie regained control over his own story and positioning as a maker. 'I believe in long-term activism, and from now on I mainly wish to create work to leave a legacy that will still be meaningful fifteen years from now.'

'Black history will always have a role in my work, but I also have a passion for science fiction'

95



'GodSpeed'

96

SHAQUILLE VELDBOOM

Shaquille Veldboom wanted to become an engineer, but in his head and heart he was already a car designer. With a car mechanic as a grandfather, he knew how to put together a car from a young age on. 'I know how to design machines and cars and could make this my profession. But then there are all sorts of rules and safety requirements involved in developing such high-grade products that people will actually use. And then I discovered that, besides designing things, I also really like to tell stories.' He discovered that his design skills were a perfect fit with the games industry, where you are entirely free to decide how something works and can be used. Veldboom: 'In a game you can let the physical and digital worlds merge. With today's programs, the sky is the limit. And you hardly need to do any programming on your own. But if I do need some further technical know-how, then I know where to find it. Just YouTube and a technically-minded father are already a huge font of knowledge.'

Veldboom is currently developing his own video game called *GodSpeed*, which means 'good luck' or 'have a good trip'. For this game he designed a micro-car. The player needs to collect the car components, and once the car is complete you can start racing other players. But it's not just about playing games for Veldboom. The ability to share personal experiences and knowledge through games, and to inspire others with a good story, is also an important element. 'In *GodSpeed* you follow main character Grio Yggdrasil, who lives in Amsterdam Zuidoost just like me. The name means "transmitter". Grio is my alter ego. When he starts creating his own car brand, I let him discover all sorts of things. The educational aspect is that I take the players along in the process of developing innovations. These discoveries and inventions help the players to advance in the game. This is my way of transferring knowledge.'

In the past year, Veldboom further developed his skills in 3D design and in telling interactive stories. He hopes to couple the presentation of *GodSpeed* to the presentation of a 3D version of the game's micro-car.

'I want to inspire others through my games'

'I let the physical and digital worlds merge'

97

STEFAN DURAN



As a motion designer, it is Stefan Duran's ambition to develop further in the field of animation, increasing the medium's expressive power. His research was stimulated by the commercialisation of hip hop and the way this subculture is losing its critical voice and position. Duran's question is, 'how can I combine music, dialogue and animation to convey a profound and socially relevant story?'



'Magician Jackdaw, BadLands'

102

STERRE RICHARD

Sterre Richard graduated with honours from the Illustration programme at the Willem de Kooning Academy in Rotterdam. But this versatile cartoonist, working under the name of Sterric, has no interest in preening her feathers and repeating her tricks. Her illustration idiom is determined by the story she wants to tell. And her target group is diverse, ranging from young people to adults and everyone in between. She also has no interest in the cliché romantic stories, where character A and character B initially detest each other, are forced to cooperate because of some adventurous twist, and end up discovering they were made for each other. Her first graphic novel runs counter to this template. *'De Vloek van Rood'* instead begins with a happy relationship. Conflict then begins to build due to outside forces.'

'The number of female cartoonists has increased substantially in recent years'

101

Sterric creates the kind of books that she would personally love to read. This has resulted in a wide variety of productions that combine feminist themes, European folklore and history. 'I'm also rather fond of occult horror stories, written from a female perspective. As a teenager I was first drawn to this through Japanese *shoujo manga* comics, intended for girls between ten and sixteen years old. They were first imported in Europe around the turn of the millennium.'

With the talent development grant, Sterric is now working on a research project about *shoujo manga*. 'The number of female cartoonists has increased substantially in recent years. Although their illustration style is different, you can tell by the structure of the story that they, like me, read a lot of manga in their youth. I am collaborating with a German PhD student, specialised in Japanese culture in Europe, to research whether this increase has also occurred outside the Netherlands. If this proves to be so, then I want to team up with cartoonists from various European countries to create a tribute book to the manga artists that inspired us, with essays and illustrations.'

'As a teenager I was drawn to Japanese *shoujo manga* comics'

Sterric mainly works with digital techniques. 'I do enjoy analogue techniques, but then particularly the colouring is a challenge. I am now studying materials and techniques that achieve a smooth and rapidly drying result, so that I will be able to release my first graphic novel created using analogue techniques in the near future. I also want to do an intensive workshop in order to develop further in terms of literary ability. It feels hugely liberating to have that opportunity, thanks to the grant.'

De Diaspora Designer

(Re)claiming stories and
designs made by immigrants –
and restore cultural
heritage

travelling through time

A NEDERTÜRK PRODUCTION

Istanbul
Berlijn
Gent
Rotterdam
Eindhoven



As the daughter of parents with a migration background, audio-visual maker Süheyla Yalçın focuses on forgotten parts of Turkish history. In her project *The Diaspora Designer*, she questions who is entitled to define what design is in a critical and satirical manner.

Hand touching curtain. Hand touching faders. Hand touching threads. Hands touching strings. Hand touching strings. Hand touching instrument. Hand touching air. Hand touching air. Hand touching air. Hand touching knob. Hand touching instrument. Hand touching knob. Hand touching knob. Hand touching knob. Hand touching knob. Hand touching tape reel. Hand touching air. Hand touching microphone. Hand touching fader. Hand touching speaker. Hand touching compressor. Hand touching button. Hand touching button. Hand touching cable. Hand touching hand. Hand touching table. Hand touching table. Hand touching face. Hand touching knob. Hand touching wheels. Hand touching hand. Hand touching mixer. Hand touching knob. Hand touching air. Hand touching cables. Hand touching mixer. Hand touching record. Hand touching cable. Hand touching button. Hand touching microphone. Hand touching air. Hand touching faders. Hand touching instrument. Hand touching cables. Hand touching keys. Hand touching cable. Hand touching cable. Hand touching keys. Hand touching instrument. Hand touching tape. Hand touching knob. Hand touching air. Hand touching button. Hand touching paper. Hand touching face. Hand touching switch. Hand touching knob. Hand touching knob. Hand touching microphone. Hand touching wind chime. Hand touching microphone. Hand touching baton. Hand touching bow. Hand touching thimble. Hand touching instrument. Hand touching air. Hand touching air. Voice touching voice. Voice touching you. Voice being signature. Voice being copied. Voice being ghosted. Voice being memory. Voice being recorded. Voice being delayed by the absence of resonance. Voice being given. Being voiced. Being silenced. Voice amplified. Voice distorted. Voice overheard. Voice unsung. Voice echoed. Metaphors failing. Sound as touch. Becoming a wave. Becoming a vibration. The massage of our first lullaby. First screams, first shake. Change of voice. Becoming man. Voice of authorities. Change of pitch. Change of subject. Not-yet-quite subject or more-than subject. Hands on machines, becoming looms, becoming computers, becoming announcements, being a pattern. Talking rain. An echo chamber for tonal instabilities: reverberations, speech as sound, sound as speech.

'su-sur-rous', 2020

104

'I also see body language and song as valuable sources of stories.'

TABEA NIXDORFF

Most archives mainly consist of documents, with the written word treated as the most important means of conveying information. Tabea Nixdorff makes extensive use of archives for her research projects, but her focus is on traces that go beyond the written text: what are embodied forms of knowledge that have not been documented? Nixdorff sees body language, oral conveyance, song and other 'instruments', for instance weaving looms, as highly value sources with which to find and tell marginalised stories.

'Errata have a poetic quality'

Nixdorff graduated from the Werkplaats Typografie in Arnhem and has been working since as an artist, typographer and researcher. She writes, designs and publishes books, compiles audio-collages and organises social meetups focused on affective knowledge sharing. Her projects are always interwoven with personal reality, in search of 'queer belonging', and seek to claim or reclaim so-called 'feminine' labour.

She has been examining the history of feminist networks and movements in the Netherlands for the past two years, initiated by an exhibition project commissioned by Het Nieuwe Instituut in Rotterdam. For this project she is working closely with architect and researcher Setareh Noorani. Together they are attempting to transcend the exhibition by creating intergenerational networks of solidarity and friendship, to refresh the design of the social world. The project also inspired Nixdorff to start her own series of publications called Archival Textures, aimed at disseminating ephemeral archive materials such as letters, memos and manuscripts.

In the past year Nixdorff also worked on her research project su-sur-rous, which she describes as 'a quest for under-represented biographies of those who, through the hybridisation of their body with musical instruments, machines or other technologies, have developed alternative languages.' For this she is also consulting sound artists and poets.

Poetry is a recurrent reference point for Nixdorff. Some time ago she became fascinated by the errata sometimes found on a paper inlay in books. 'I wanted to know more about it. Errata are a list of corrections that were omitted during the production process. As such they cast light on the making of a publication and on the often unseen work by an editorial team. Reading errata as a stand-alone text unintentionally evokes a poetic quality.' She wrote an essay about her research and created a book in which the errata are presented like lines of poetry. The talent development grant enabled her to continue with her work and portfolio. 'It has stimulated me to continue my professional development.'

105



106

TOBIE VAN PUTTEN

The *NEWT00B* online shop offers a number of unique pieces for sale. All made personally by Tobie van Putten. He often designs as he goes along, while operating the sewing machine. Van Putten does not sketch a collection but starts with an illustration, which he then morphs into a screen-printed pattern on textile. Only then does the process of designing clothing begin. The resulting clothes are striking, colourful, cheerful. And it's infectious. 'It's very much me, who I am and what I want to wear,' says Van Putten. 'I like to add more colour to the world. Even on a normal weekday, why not stand out from the crowd?'

It meant a lot to him to receive the talent development grant. 'I was stitching away on an ancient sewing machine and didn't know what hit me when I heard I was awarded the grant of 25,000 euros. I never had any money.' The grant enabled him to purchase three professional sewing machines: a lock-machine, a tricot overlocker and a straight stitch sewing machine. For a moment he feared it might have been a bad investment, since it took him almost two months to learn to operate them, technically. Now he can't imagine life without them. 'This year I really grew with regard to my craftsmanship.'

A second turning point was his discovery of circular knitting in the TextielLab in Tilburg. He brought photographs of models wearing his clothing against a background of screen-printed and air-brushed illustrations. Those images were then converted into textile using the circular knitting machine. Knitting was a huge discovery for him: 'Previously I always used screen-printing, but the technique has some drawbacks when it comes to clothing. The print reduces the textile's stretch, causing the textile to break over time.' But whatever you knit into textile remains supple. Van Putten will process the results in a new outfit, but not all results. 'Right now I'm spanning a textile, and it's so cool. I could watch the process all day long.'

The knitted cloths will be displayed in October at the Dutch Design Week. He will also present the results of his experiments with denim there. 'Until now I've been working with jogging textiles, but it can be a bit more fancy, I think. I am making denim jackets with beautifully deep colours and prints.' Van Putten expects to be ready for his first solo exhibition in November, most likely in a shop somewhere in Amsterdam. 'I was immersed in an intensive production process for a long time. But at the end of this year it's time to present the results to the general public.'

'I really grew with regard to my craftsmanship'

107

'Even on a normal weekday, why not stand out from the crowd?'



108

YURO MONIZ

'At a certain point I suddenly got this feeling that I needed to make very big vases', says Yuro Moniz. Felt it, done it! Working as a video editor until that point, Moniz travelled to South Korea to spend a week learning the ceramic taryeom technique from a master ceramist. This technique involves creating a work by stacking coils of clay and then shaping them together.

'In Korea they traditionally make large pots by hand, so without a wheel, for example for the purpose of fermenting food.' It often requires the ceramist to sit in an intimate embrace with the emerging pot, with a coil of clay draped over their shoulder. The physical encounter with the material, without the intervention of any tool or equipment, and the inevitable imperfections of the end product, are what attracts Moniz. 'The clay tells me what to do. I start with an idea, form or purpose, but at a certain point the material and my intuition take over.' With her handwork, Moniz wants to get away from western technological perfection, to return to the essence of what, in her view, it means to be human. 'We need to turn inwards again, we're too caught up in externalities.'

In the coming period Moniz will further investigate the ceramic craft, taking her own identity as starting point. 'I have Surinamese, Hindu, Chinese and Portuguese blood, and so I want to study what the ceramist's craft looked like and looks like in Suriname, India, China and Portugal, and to discover as many local techniques and design idioms as possible. What are the stories that go with these traditions? And what is actually my own story, as a maker?' Later in the year, Moniz will be conducting research at The Black Archives and fulfilling a residency at the EKWC (European Ceramic Work Centre), and going on a study trip to Morocco. Moniz also contacted the Crafts Council Nederland. 'This programme is actually where my professional future begins.'

In the end, the craft is a way of life for Moniz. 'What I would most like to do is to travel around the world with my family to find places where people still live authentically and to learn about the local ceramic techniques and associated stories.' Moniz wants to return to Korea and travel to Mexico, but also to Japan to visit a ceramist who makes bathtubs by hand. 'I want to acquire as much knowledge about this craft as possible, before this knowledge dies out.'

'We need to turn inwards again, we're too caught up in externalities'

'I want to acquire as much knowledge about this craft as possible, before this knowledge dies out'

109



'Tisztás'

110

'I find it fascinating to analyse forgotten media technologies'

ZALÁN SZAKÁCS

Zalán Szakács obtained his Man and Communication bachelor's degree from Design Academy Eindhoven in 2017. Two years later he started the master's programme in Media Design: Experimental Publishing, at the Piet Zwart Instituut in Rotterdam. He describes himself on his website as 'a post-digital artist, audio-visual performer and researcher of media theories'. He finds it fascinating to analyse forgotten technologies of the past. 'How were these devices made and used, and when? How were they seen and assessed in their time? I also examine contemporary technologies and anticipate future developments. I translate all of this input into interactive installations that capture ideas from the past, present and future. These are wondrous creations of light, sound and smell, that give people a sense of timelessness.'

Szakács devoted the past year to working on *Lichtspiel*, among other things. For this project he studied optics and the use of light in the seventeenth century. He also explored the symbolism associated with light. 'At that time, light was not just functional but often told a story as well. Even the shape of a light source could be metaphorical, such as an oil lamp in the shape of a rooster, referring to the rising sun and to God.' In his research he worked with experts from various knowledge centres: TU Delft, Utrecht University and Rijksmuseum Boerhaave in Leiden, which owns the world's largest collection of seventeenth-century lenses. 'Without the support of the Fund I would never have been able to work with these experts. This grant has given me so much opportunity and time', he says.

This also applies for *Tisztás*, another project Szakács simply loves. For this he travelled to the area where he lived until the age of 12: Transylvania in Romania. With a local guide, video crew, an entrepreneur who knows a lot about traditions and folk music, a Berlin fragrance artist, a sound artist and his mentor, he treks through the mountains to investigate how the mystical landscape has influenced the local inhabitants and cultural heritage. The collected materials will again result in an installation that is sure to move people, perhaps even bring them to tears. As Szakács passionately concludes: 'Knowing that my work has such an effect on people makes me emotional, in turn.'

'I create installations that capture ideas from the past, present and future. Wondrous creations that give people a sense of timelessness'

111

COLOPHON

TEXT

Iris Stam
Jowi Schmitz
Lotte Haagsma
Maaïke Staffhorst
Merel Kamp
Viveka van de Vliet
Willemijn de Jonge

TRANSLATION

Beter Engels Vertaalbureau

IMAGE

© Participating makers, unless otherwise stated

DESIGN

Studio van Onna

PRINTER

Tuijtel

© A publication of the Creative Industries Fund NL 2022

ABOUT THE FUND

Creative Industries Fund NL is the Dutch cultural fund for design, architecture and digital culture, as well as every imaginable crossover. The Fund strives to make a substantial contribution to the quality of professional design practice within and especially between the disciplines of design, architecture and digital culture. Part of this endeavour is the interdisciplinary interplay between the cultural, social and economic domains. The Fund supports exceptional and innovative projects and activities of designers, makers and cultural institutions in the creative industries.

Creative Industries Fund NL
Groothandelsgebouw (Entrance C, 5th floor, space C5.069)
Weena 723
3013 AM Rotterdam
010 4361600
info@stimuleringsfonds.nl
www.stimuleringsfonds.nl

**creative industries
fund NL**

112

113



What does it mean to be given the space to focus on artistic and professional growth for an entire year? Creative Industries Fund NL offers talented up-and-coming designers that very opportunity every year with the Talent Development Grant Programme.

With the Talent Platform, the Fund aims to give these design talents an extra boost in visibility. Get to know the 2022 recipients in this publication, and get an overview of all those supported in the past at talent.stimuleringsfonds.nl/en.

For more information about the Talent Development Grant Programme, visit stimuleringsfonds.nl.