

Abel	Rebecca	Ace & Tate	OBUS	America
Aimy	Rebekka	Acne Studios	Pauw	Asia
Alegandro	Regina	Action	Pelechecoco	Australia
Anneke	Rita	Adidas	Sandro	Belgium
Anneke	Roel	Alexander McQueen	self-assembly	Brazil
Anneke	Rolf	All Star	Scotch & Soda	Cambodia
Anouk	Rubén	Arket	Something Faney	Canada
Anton	Samuel	Atelier des	Stefan Witjies	China
Arianna	Saskia	Femmes	Studio Anneloes	Colombia
Barbera	Stijn	Balenciaga	Tally Weijl	Copenhagen
Bart	Thieco	Boss	Tesj	Ethiopia
Bob	Tjerre	Boxer	Tess van Zalinge	Europe
Button	Tonya	Brunotti	Tommy Hilfinger	Finland
Masala	Trudie	Camper x EFI	Vans	France
Chantal	Truus	Chopard	Weasels workwear	Germany
Christine	Ucko	CLVB MEIBA	Weekday	I don't know
Cleo	Viktor	Corel Amsterdam		India
Conny	Vincent	COS		Indonesia
David	Willy	DC		Italy
Dominique		Dean Davidson		Kimono atelier
Désirée		Desigual	bra	Malaysia
Ed		Eros	coat	Mali
Eduardo		Eye love	dress	Morocco
Elisa		Fossil	jacket	N/A
Emma		Free Soul	jumper	Netherlands
Emre		Green Free	jumpsuit	Own atelier
Esther		H&M	labcoat	Peru
Hakan		handmade	pants	Romania
Helmien		Helmien van	shirt	South America
Jenny		Den Heuvel	skirt	Spain
John		HEMA	sock	Sri Lanka
Jonas		Hepco	sweater	Switzerland
June		I don't know	top	Thailand
Kasia		Invovocity	trenchcoat	Tunisia
Kumi		Kenwood		Turkey
Lydie		kipling		USA
Lisa		Komono		Vietnam
Madelief		La Salle	bag	
Marcy		Levis	belt	
Marianne		Lrnce	boot	
Marieke		Maison Margiela	bracelet	
Marijke	beige	Maison Scotch	cap	
Marina	black	Mango	glasses	
Marinella	blue	Mark & Mo	hair tie	
Marga	bronze	Massimo Dutti	hat	aesthetics
Martien	brown	MEC	necklace	affection
Matti	camel	Merchandise	ring	comfort
Mia	gold	for the band	sandal	handmade
Mirjam	green	Bongzilla	scarf	identity
Myrthe	grey	Miaeta	shoe	material
Nanette	off white	Monique van Heist	slipper	memory
Naomi	red	N/A	sneaker	personal
Nicole	salmon pink	Nike	sunglasses	priceless
Pascale	silver	No Brand	walky talky	respect
Paula	white	Nomad	wallet	self-esteem
Rafael	yellow	Northface	watch	uniform

PORTAL offers a ‘way in’ to understanding garments from a multitude over overlapping and intersecting perspectives. The taped lines of the PORTAL map criss-cross the surface of the collective canvas mapping the ways in which our clothing can be a trace of the connections between and intersections of personal, economic, social, cultural and political realms.

The PORTAL pilot took place at IASPIS in Autumn 2016 followed by PORTAL 001 in November 2017 at Museum Boijmans van Beuningen, Rotterdam and now the edition documented in this publication; PORTAL 002 June 2018 at State of Fashion, Arnhem. For every edition visitors to each location are asked to take off a garment, make an outline of it with tape and answer a series of questions about their garment regarding its production (Where was it made?), materials (What is it made of?), ownership (Is it yours?) and value (How much did it cost? What is the emotional value?). This collected information culminates in a room filling installation creating a landscape of personal stories that connect to form a new fashion network. So what does this collection of data uncover? As you will see mapped out on the following pages there are surprising details that emerge from the collective document of State of Fashion in Arnhem. 41% of all garments and accessories are gifts. Do we treasure or wear more often those garments that have been gifted? What does it mean to ‘half’ own a garment, share it rather than own it or borrow it? How do these shifting relationships to ownership change our interactions with a garment and perhaps more importantly how are our interactions and relationships with other people influenced through the modes of transaction and exchange that are enabled by this?

PORTAL depicts the complex and layered system that is the reality of the clothing we wear. It connects locations (all items that are made in China are connected with pink tape) and temporalities (all items that were purchased

in 2018 are connected with brown tape) that are not usually part of how fashion presents itself. In the context of the fashion exhibition PORTAL inverts our gaze, shining a spotlight on the intricacies of our own outfits and extraordinary aspects of the everyday as opposed to the myth of the exclusive fashion image worn by exhibition mannequins.

With the acknowledgement that clothing has meaning and value beyond economic terms the potential for a new kind of fashion narrative opens up. This is a narrative that has a different relationship to value. As suggested in Facing Value: Radical perspectives from the arts^[1] “Reformulating value as a constituting factor in an open and caring society requires a ‘tilting vision’.” PORTAL provides an entryway to such a vision, one that begins to prioritise values that are ephemeral and yet integral in “influencing hearts and minds and shaping the way we live together”.

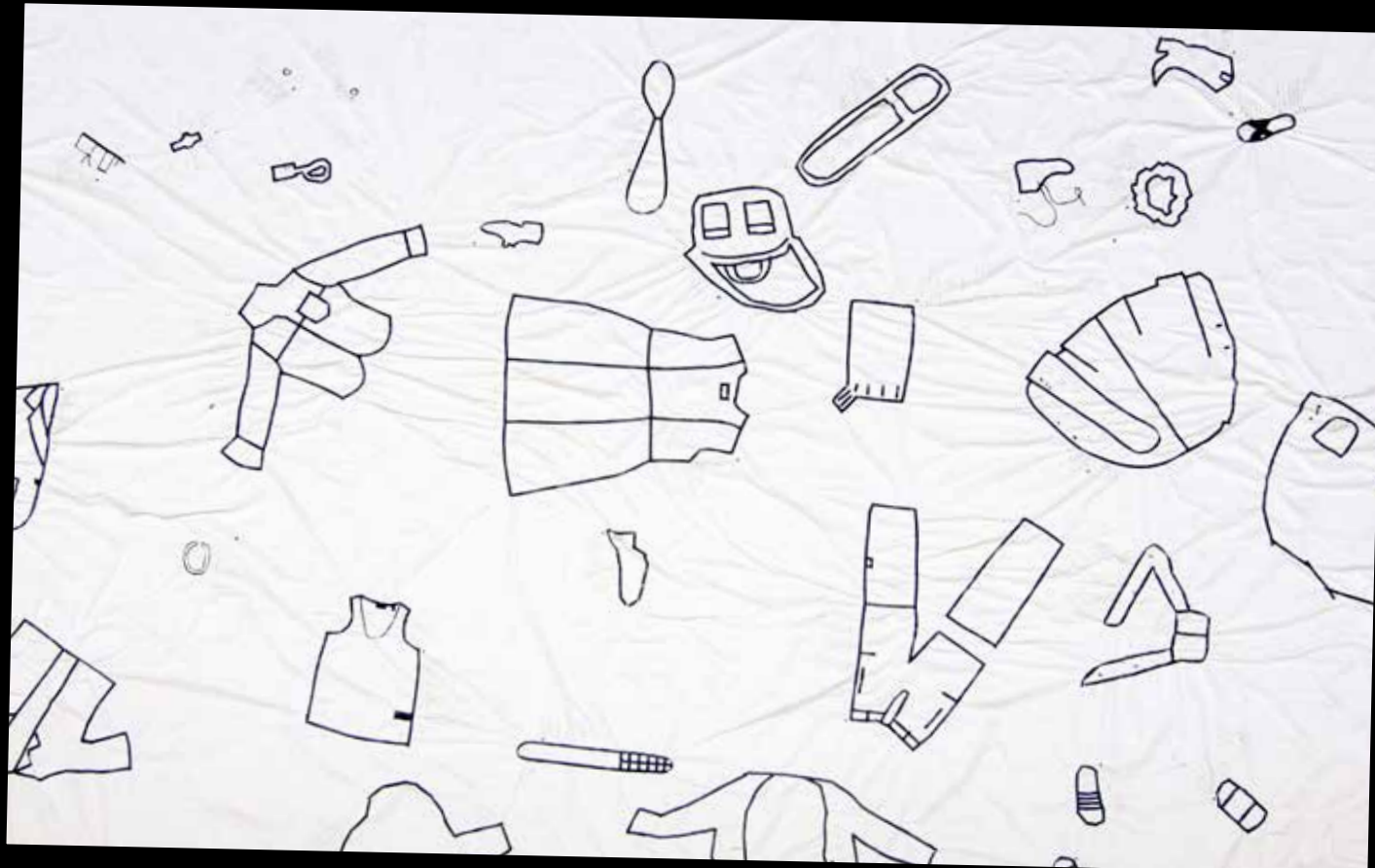
PORTAL captures and visualises information that circumvents established hierarchies and disrupts the homogeneity of the commercially driven fashion system with the refreshing diversity of fashion that is worn; embodied and imperfect. With this comes a sense of agency and empowerment for the wearer. Essentially it is claiming fashion back from the realm of financial gain into the space of the commons^[2], undermining the status of branding as the primary producer of value and firmly redirecting our attention to the human value generated by clothing as an interface mediating the interactions between our bodies and the world around us.

1. Lauwaert, M. and Westrenen, F. (2017). *Facing Value: Radical perspectives from the arts*. Amsterdam: Valiz.
2. Bollier, D. (2011). The Commons, Short and Sweet [Online]. Available at: www.bollier.org/commons-short-and-sweet [Accessed: 30 June 2018].



4

Saturday 02.06.2018 15:33



Sunday 03.06.2018 18:00

"HUGE EMOTIONAL VALUE, IT'S TRAVELLING A LOT AND IT FITS WELL WITH MY OLDER SKIN" "CHINESE CHILDREN MADE IT"

5



Fig.1
What is it?

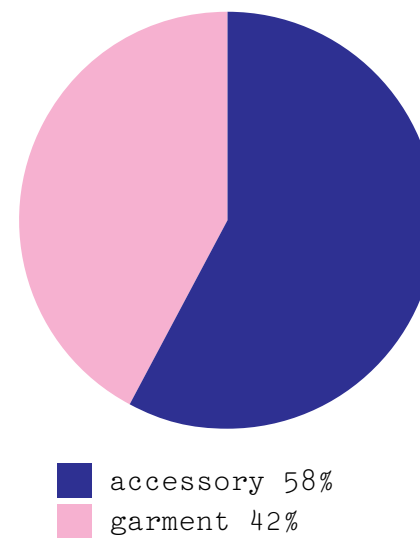


Fig.4
What brand is it?

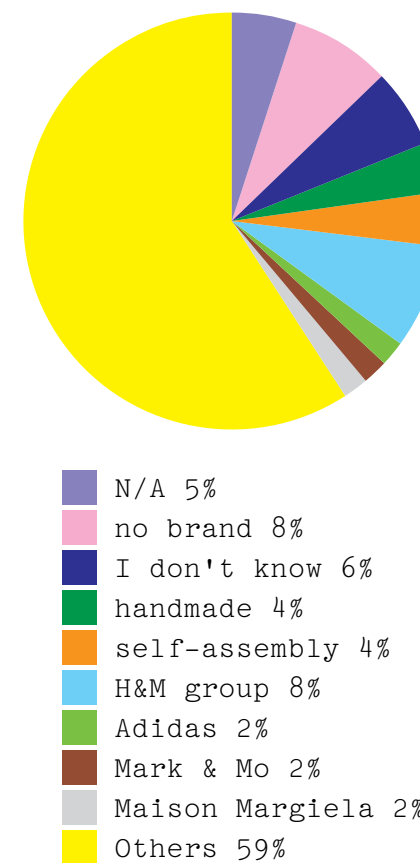


Fig.2
What material is it made from?

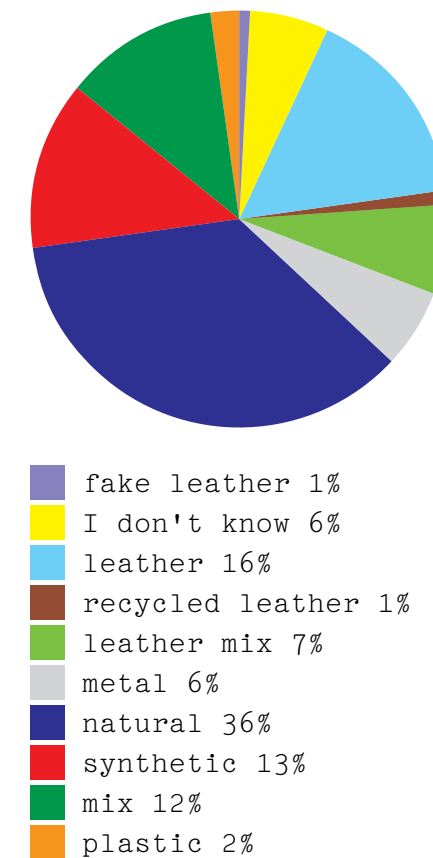


Fig.5
What year did you buy / get it?

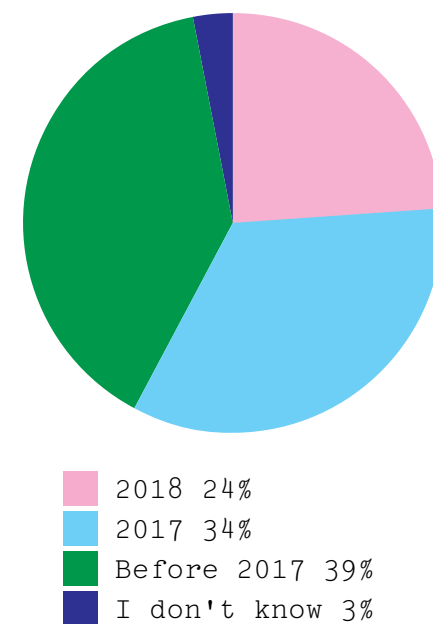


Fig.3
What colour is it?

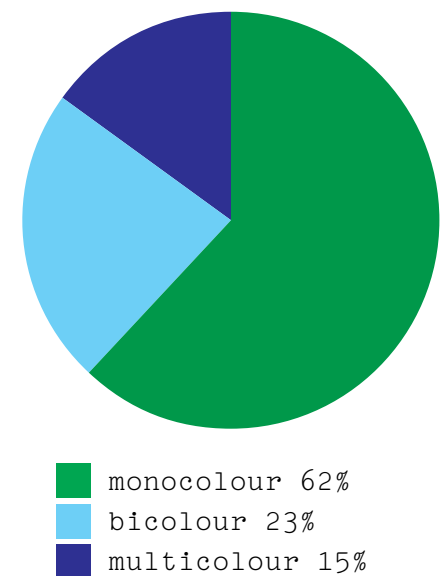
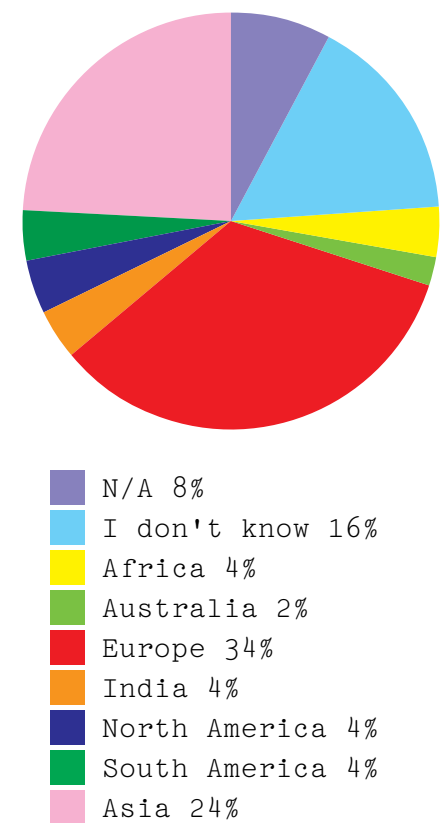


Fig.6
Where is it made?



DATA PORTAL 002

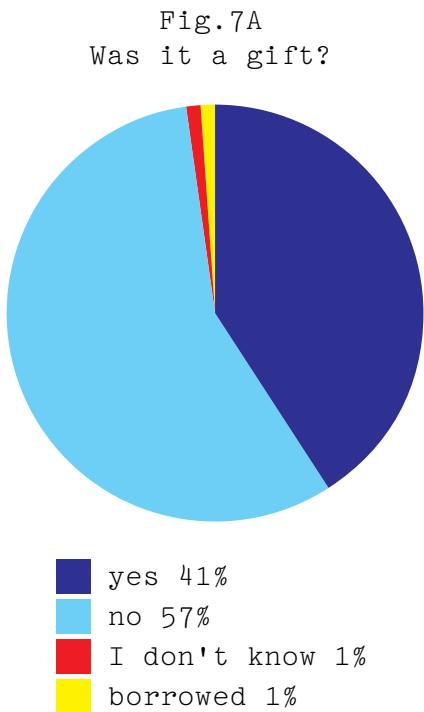


Fig.8A
Is it new or second-hand?

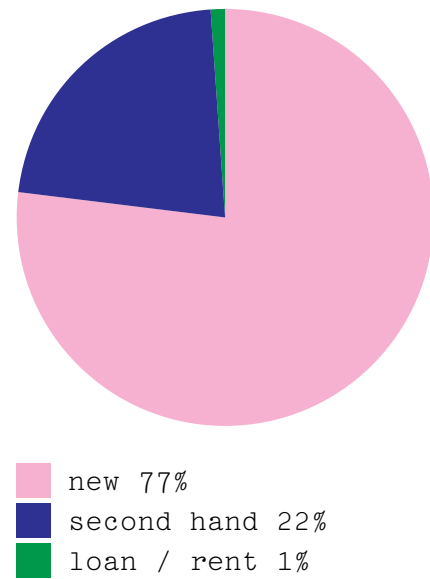


Fig.9A
How much did it cost?

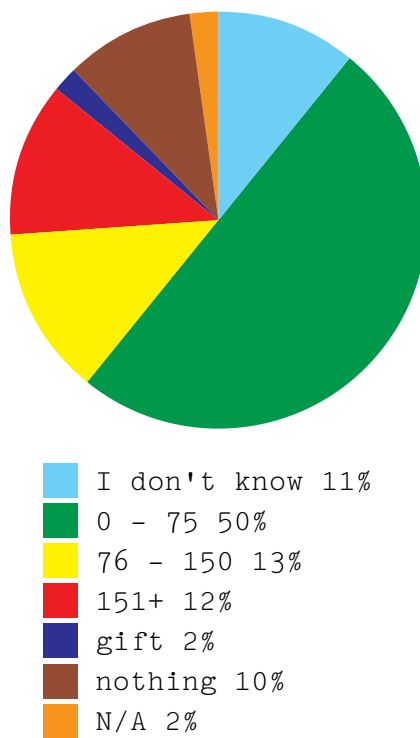


Fig.11A
How do you take care of it?

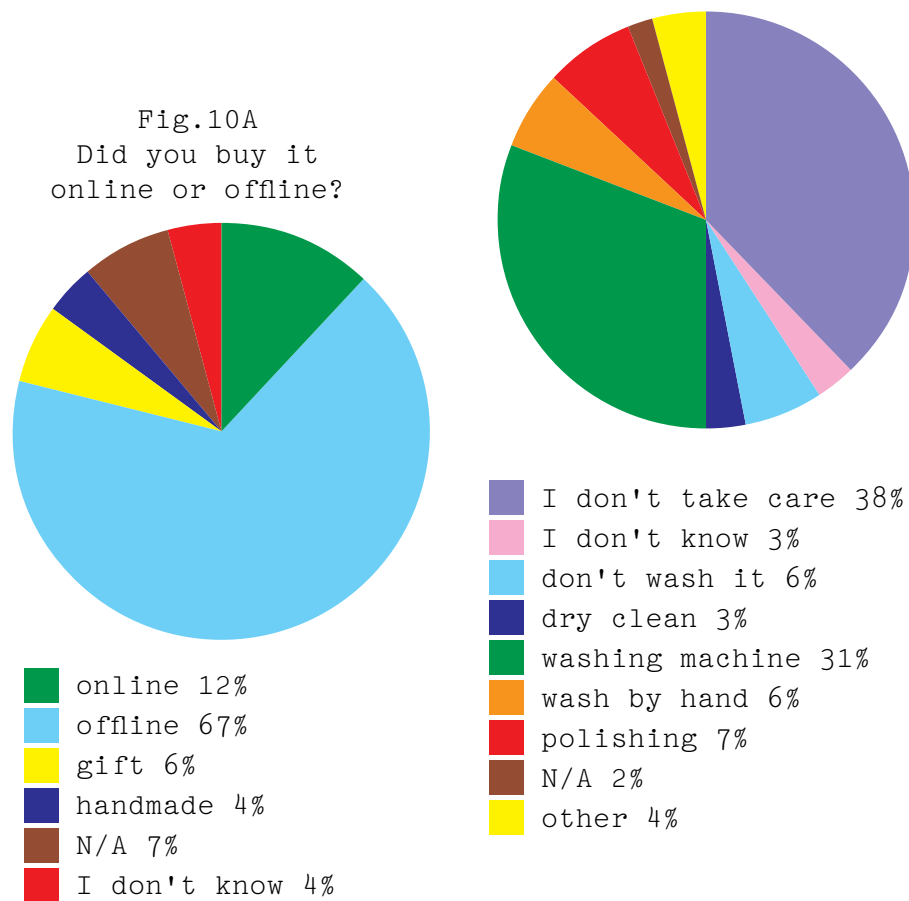


Fig.12A
How often do you wear it?

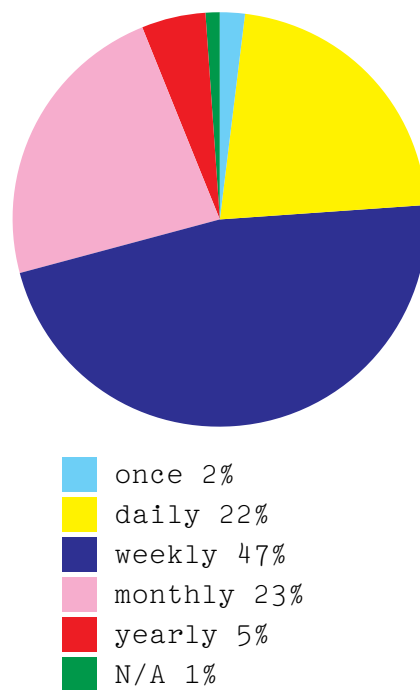


Fig.7B
Was it a gift?

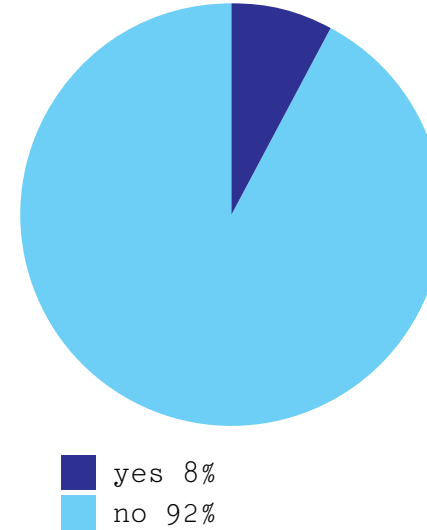


Fig.8B
Is it new or second-hand?

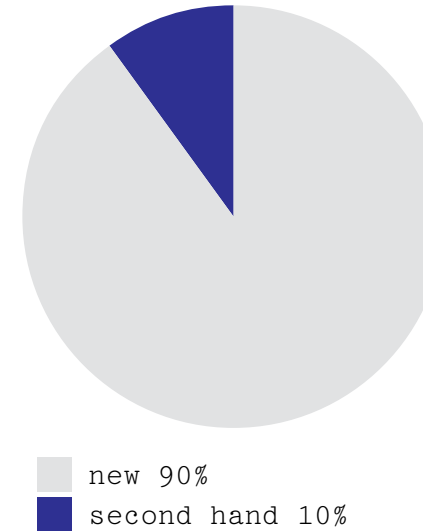


Fig.9B
How much did it cost?

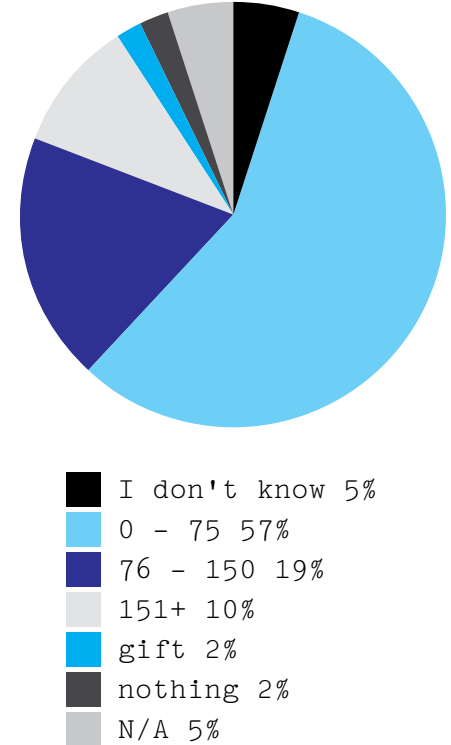


Fig.10B
Did you buy it online or offline?

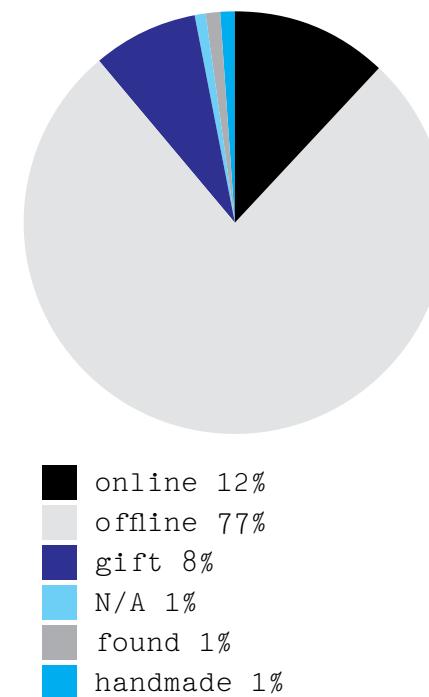


Fig.11B
How do you take care of it?

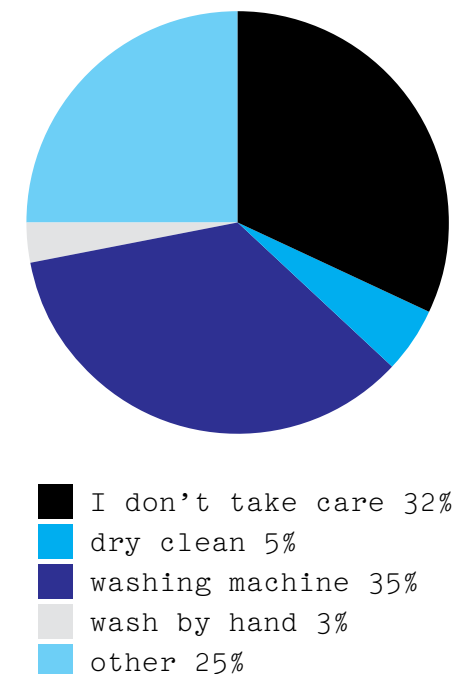


Fig.12B
How often do you wear it?

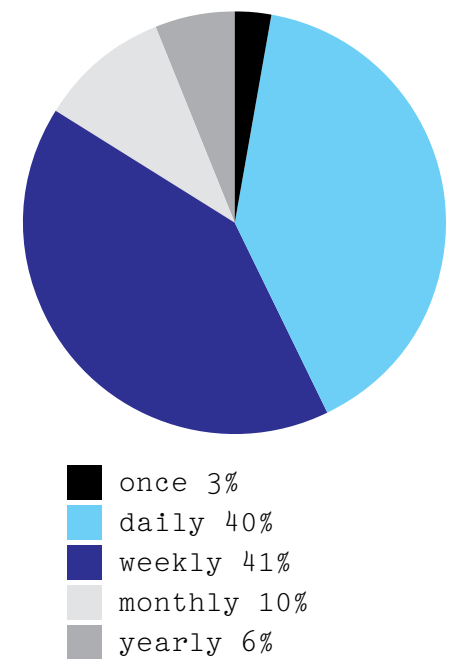


Fig.13
Does it have
emotional value?

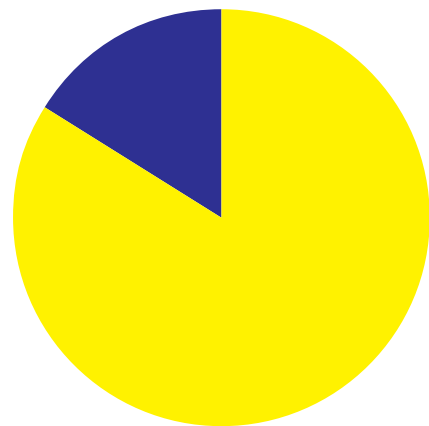


Fig.14
Who made it?

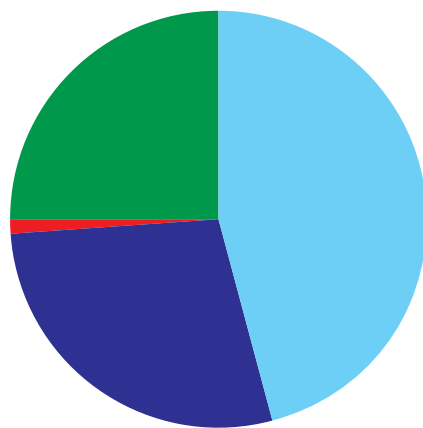


Fig.15
How much would you pay
for it today?

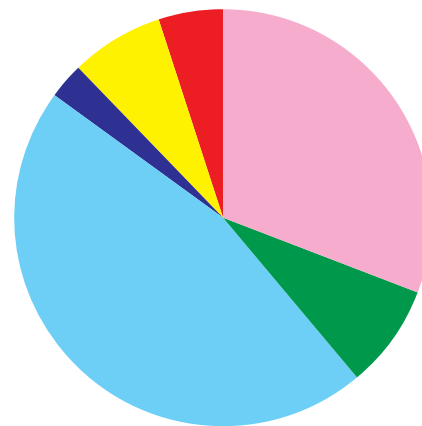


Fig.16
Is it yours?

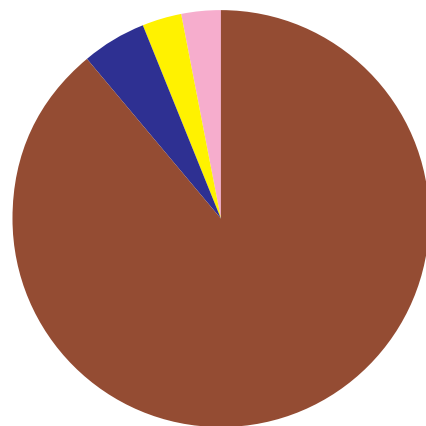
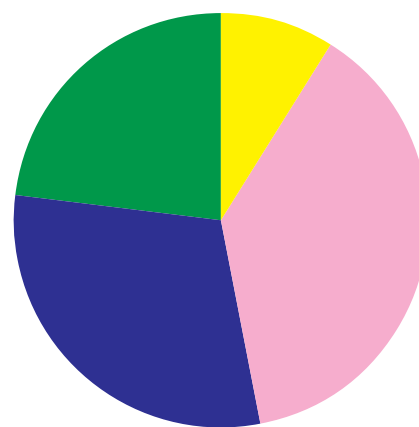
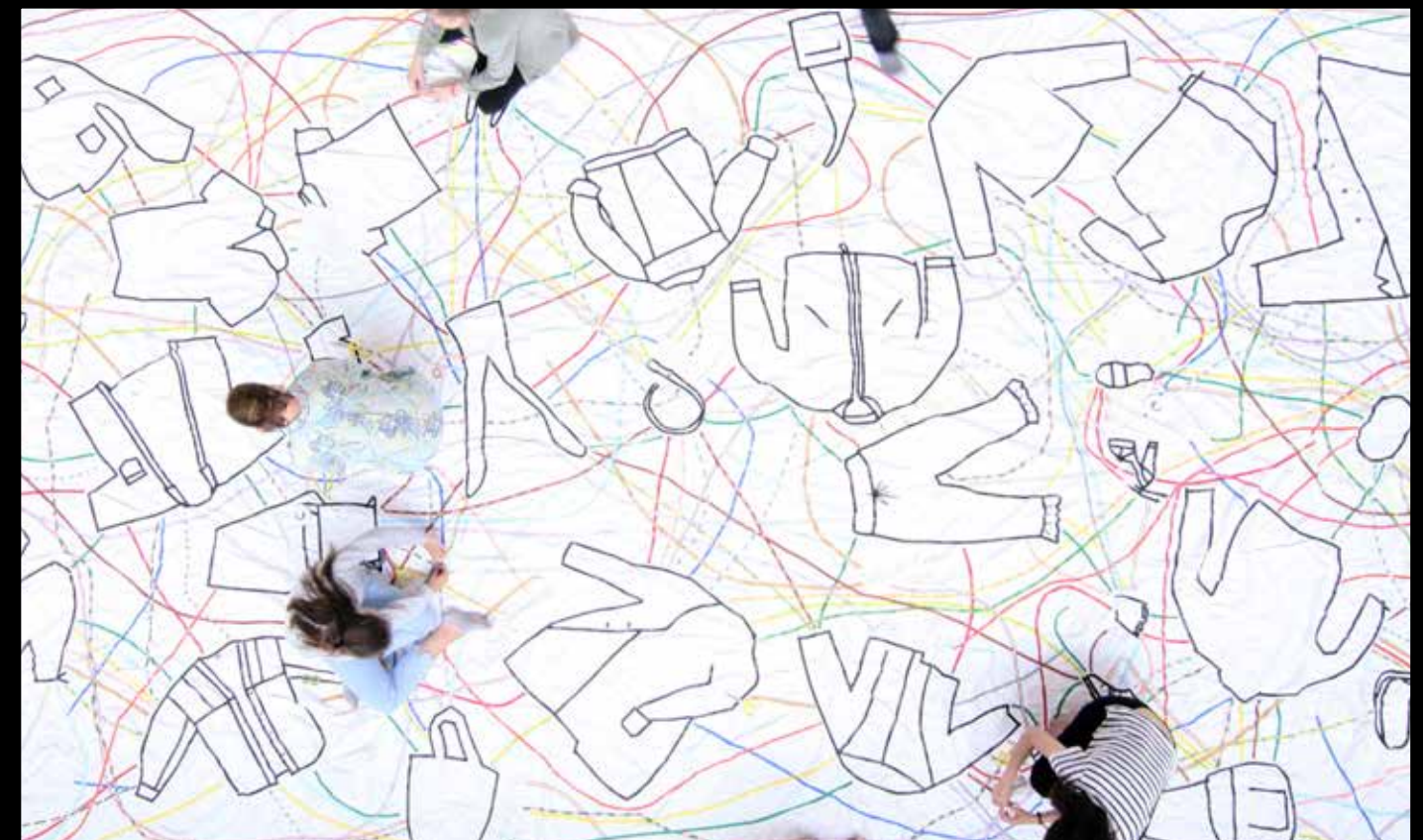


Fig.17
How old are you?



Friday 01.06.2018 16:50



Sunday 03.06.2018 14:36



COLOPHON

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 Collectief Soepel, Han Nefkens,
 José Teunissen, Open Studio,
 Renee van der Hoek

PRINTING

Raddraaier, Amsterdam

Edition

100

SUPPORT

State of fashion 2018
 Warehouse

state of
 fashion
 2018 **searching for
 the new luxury**

warehouse

ELISA VAN JOOLEN
 is a designer based in Amsterdam.
 Her approach to clothing design
 is characterised by strategies of
 intervention and reconfiguration.
 Her projects often reflect specific
 social contexts and emphasise
 collaboration and participation.
 They expose relational aspects of
 clothing and subvert processes of
 value production. She participated
 in shows and exhibitions at the
 Stedelijk Museum Amsterdam, Museum
 fur Kunst und Gewerbe in Hamburg,
 OCAT Art Terminal in Shenzhen and
 West Bund Art Center in Shanghai.

KEYWORDS PORTAL 002
 commons, comparison, connections,
 clothing, gift, time, network, value



“FAVOURITE COLOUR AND THEY ARE VERY COMFORTABLE”
“HUGE EMOTIONAL VALUE, IT'S TRAVELLING A LOT AND
IT FITS WELL WITH MY OLDER SKIN”
“YES, BECAUSE SOME CHILDREN DO LIKE TO HAVE GLITTER”
“THE FUN OF WEARING SECOND-HAND CLOTHING IS
THAT IT IS SURPRISINGLY UNIQUE”

“AFTER A LONG TIME I BECAME VERY ATTACHED TO IT”
“WEARING IT COMFORTS ME AND I HAVE SOMETHING TO FIDDLE WITH”
“I LOVE TO WEAR IT”
“YES, JUST THAT IT IS COMFORTABLE. I LIKE THAT”

“WORKERS IN A FACTORY IN INDIA”
“SHE WORKS TOGETHER WITH LOCAL CRAFTSMAN”
“A HUMAN THAT CAN SEW THEM IN ONE MINUTE MADE IT”
“I DON'T KNOW. A HUMAN, NOT A MACHINE MADE IT”
“A 95 YEARS OLD GRANDMOTHER MADE IT”
“CHINESE CHILDREN”
“A MACHINE MADE IT”

“YES, A LOT OF EMOTIONAL VALUE BECAUSE IT IS MADE BY A FRIEND”
“WHEN YOU ARE MAKING SOMETHING YOURSELF YOU ARE MORE PROUD
OF IT THAN WHEN YOU BUY IT”

“PART OF MY IDENTITY”
“FEELING MORE FEMININE”
“THE LONGER I WEAR IT THE MORE IT BELONGS TO ME”
“IT FITS MY PERSONAL AESTHETIC PERFECTLY”
“FIRST EXPERIMENT WITH COTTON”

“SMALL EMOTIONAL VALUE. BRINGS BACK A MEMORY OF
A NICE SHOPPING AFTERNOON WITH FRIENDS”
“I ASSOCIATE IT WITH A ROAD TRIP”
“BECAUSE IT WAS A GIFT FROM MY MOTHER”
“SPECIAL MOMENT”
“IT'S MY FATHER'S. WHEN I WEAR IT, I FEEL HE IS WITH ME”

“I'M VERY HAPPY WITH THEM”
“VERY PERSONAL”
“FIRST DESIGN OF A SERIES WITH INTRODANCE”
“PLEASURE OF MAKING THINGS BY MYSELF”
“IT IS MADE WITH PASSION AND LOVE. I PUT THE BAG TOGETHER MYSELF”
“YES, HAPPY TO SUPPORT THE ETHICAL FASHION INITIATIVE MY FRIEND
CHLOE HAS WORKED FOR 10 YEARS. SHE IS MY UNIVERSITY ROOMMATE. IT'S RARE THAT
I CAN FIND SHOES WHICH EMBODY THE VALUES I WANT TO SUPPORT. LOVE THESE.”
“YES, PURE SOULFUL”
“PRICELESS, FIRST SELF-ASSEMBLY PRODUCT”

“I FEEL CUTE IN THEM”
EMOTIONAL VALUE, SELF-AWARENESS AND POWER”
“A LOT OF VALUE AS PROTECTION, EMPOWERMENT”
“I FEEL SEXY WITH IT”

“A LABCOAT PROVIDES SAFETY AND IT RELATES TO
RESEARCH WHICH IS SOMETHING I LIKE DOING”
“I CAN'T GO WITHOUT SO IT IS NECESSARY”