



A fashion advertisement featuring four models in minimalist, ethereal settings. The models are dressed in light-colored, flowing garments. One model in the foreground is seen from behind, wearing a red, form-fitting top and light-colored shorts. Another model to the right is draped in a white shawl-like garment. A third model on the far left is partially visible, wearing a white, textured dress. The background is a plain, light-colored wall, and the floor is dark.

NOGA KARPEL

2022

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Noga karpel
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Education:
2018 - 2022 Royal academy of fine art- Antwerp fashion department
2016 - 2017 Israel Port studio-painting
2015-2017 Bouton Studio Tel Aviv-Sewing and pattern making
2014 - Ba'aley Hamelacha Studio tel aviv-Print making techniques
2012 IDF- Israeli army course-Education for middle school
2011 - 2012 Project "Bina"-philosophy and religious, the Jewish movement for social change
2008 - 2011 Dror High School -Major: Art & Design

Work

2019-21 Middle Eats Antwerpen- Souschef,kitchen manager
2016 -18 Ruby Star Studio-Tel aviv based jewelry brand

Creative team

2016 Mr. Smith-Boutique Manager
2012 - 2014 IDF- Israeli Army service- Teacher Soldier-community work with kids and teenagers living next to the Gaza border.
2011-2012 Project "Bina" Volunteering at an after-school program for refugees' children

Collections-part of studies at the fashion department, Antwerp

2019-playing and reality
2021-I have been to hell and back
2022-Something's wrong

Publication&awards:

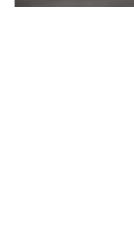
2020 Tim Walker: Wonderful Things, exhibition and book,V&A museum ,uk
2021- lofficiellithuania magazine
2021 contribute magazine- link
2021 sponsorship knitwear pieces wool&the gang
2021-Big Design Award finalist
2021- 3 dadept Media link
2021-3d-grenzenlos link
2021-3d printing media link
2021-bang expo- link
2021-Tokyo Fashion Week-Runway link
2021-zhuanlan magazine china- link
2022-Soen Tokyo-link
2022-Fashionsnap Magazin -link
2022-I-D magazine link
2022-link
2022-HLN Belgium link

SOMETHING'S WRONG

The collection embodies various questions I'm exploring as a female designer & creator regarding the female experience: the physical & mental space we occupy in the world (yet aim not to), fear, anger, passivity vs. movement - and the gap between beauty and pain
It explores femininity, while also observing haute couture in different cultures. It's my own personal feminine experience, my perspective as a female creator and a designer

My point of departure was a photography series made by the artist Chen Cohen ('How to die beautiful', 2021). In the series, Cohen photographed herself lying on her bed. My main research motivation was to explore the idea of the bed as a symbol of death and desire, together with the passivity as a way of acting

I decided to question various themes surrounding femininity and space. I researched for more works by female artists and gathered theory articles written by feminist writers and artists. While going through different artistic disciplines and philosophies, I came to the conclusion that all of us, from prominent known artists such as Marina Abramovic or Rebecca Horn - to my close circle of female creators, are all seeking the same goals: to exist, to be heard, to be taken seriously. And so do I



I DECIDED TO START WITH THE WAY FROM TRADITION BECAUSE
IN THE CLOTHES I MAKE I LOVE TO ANSWER THE QUESTION IN,
WHAT A WOMAN IS, HOW SHE FEELS AND THE BEHAVIOR ELEMENTS.
I FEEL THAT THIS FEELING OR QUESTION IS THE CORE OF
THE REASON FOR MY WORK.



...for project, please contact TTF-13 Director at 404-500-2240



IDEA OF ANNA, DURING, FROM A VERY SILENT
LINE THE BED TALK HER TO THE HAVING ABOUT
INCLINE PART AND I USED THE FOLLOWING STATEMENT OF MARYAN ADAMSON.
- PAPER 0-

TAKING CONTROL By following the initial
FOR 6 HOURS ADAMSON SHE TO MAKE THE POSITION TO DO IT HER
TEVER THEY WANT. - BETWEEN AS THE WOMAN ALREADY FOR HAVING NOT THE

WROG WRONG



THINKING ABOUT PARENTHOOD AND THE
LAW NOT TO ABORT HER AND HER DOCTOR
SHE IS EXTENDING HER BODY TOWARD SOMETHING
NEW, UNKNOWN, A VERY FEARFUL SYMBOL



To change the world
Believe why you change
Fit in the world

- There were always a few students
who took very little time preparing
to my tests resulting from questions
(from) [unclear]

400000



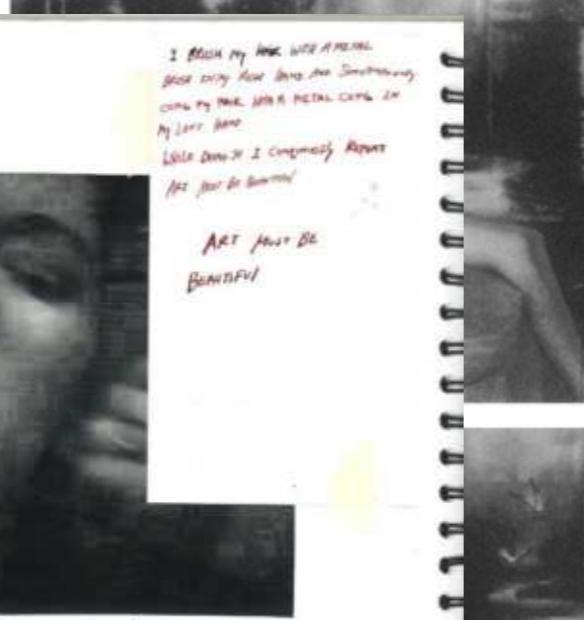
The word is from NEIL RUSSELL from CANADA.
The LORRAINE THE BIG ONE IS IN LORAIN, OHIO. THE NAME IS AFTER MARY LORRAINE
LAWRENCE WHO WORKED WITH BOB SPENCE BECAUSE HIS WIFE WAS A DANCER FROM NEW YORK.
IN THE LATE 1940'S & 1950'S THEY HAD A LOT OF FAMOUS PEOPLE.

The new play
Many times the
same line at
count for the
box of gold



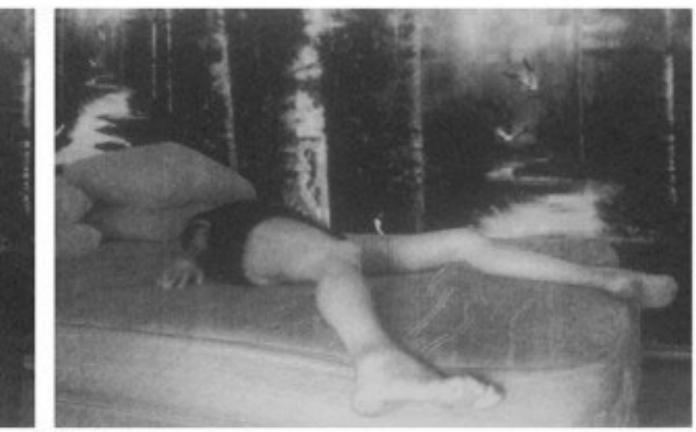
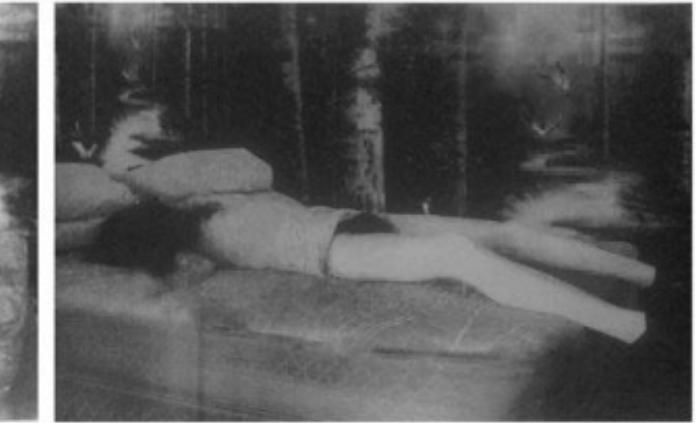
IN THE Book FOR YEARS OF SOLITUDE THERE'S A PART THAT I FIND VERY INSPIRING. THE ANGEL OF DEATH IS COMING TO AMALIAH IN THE DREAM. HE IS TELLING HER TO PREPARE TO HER DEATH, AND SHE IS MAKING THE FARTMENT TO DIE IN. OVER YEARS, SHE IS WOVEN, EMBROIDERING AND KNITTING HER DEATH GARBMENT. EVERY TIME SHE FINISH, SHE WAKES UP IN THE MORNING, STILL ALIVE. SHE UNKNITS THE SEAMS AND STARTING OVER, TIME AND AGAIN, TIME AND AGAIN, TAKING CONTROL OVER THE UNCONTROLLED.

THE SURREAL DREAM, THE REPEITIVE NEEDLE WORK ARE VERY INTRIGUING TO ME. I THINK IT'S A BEAUTIFUL STORY, AND THE BOOK ITSELF IS BEAUTIFUL IN THIS DREAMY, WEIRD REPEITIVE ATMOSPHERE, MIXING MAGIC WITH REAL LIFE, PLAYING WITH THE MIND OF THE READER.



ART MUST BE BEAUTIFUL

REPEATING "ART MUST BE BEAUTIFUL"



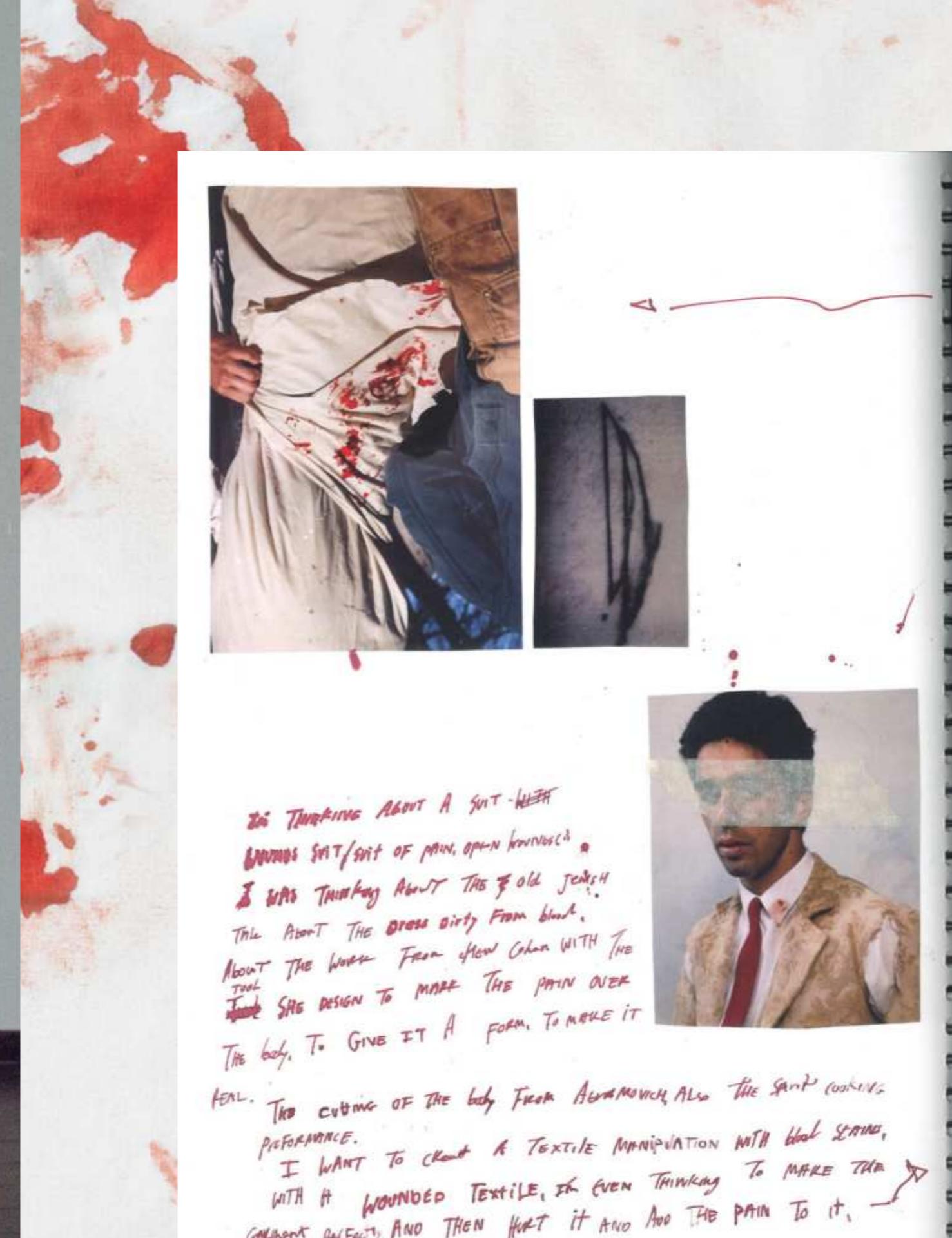


with a sharp knife
cut DeePLY into the middle finger

OF Your left Hend
EaT The PAin

ABRAMOVICH





BLOOD STAINS PRint DeveLOP



According to rabbinical texts, specifically the *Alphabet of Ben Sira*, Lilith was the first woman and first wife of Adam. She was created from the earth like he was, and not from his rib like his second wife, Eve¹. This meant that Lilith was created to be equal to Adam, and could not be mistaken as his subordinate or thought of as the lesser sex. Even so, Lilith did not want to be someone's wife. She wanted her freedom, to be able to travel as she pleased, and to make her own decisions. So, she left Eden, and began to explore the world God had created.



תבו אָלֶה

הַפְּךְ אֹתְתִּי עַל בְּטַנִּי

אֵל תְּהִנֵּן לִי לְעֲשׂוֹת
כָּלּוּם

אַתָּה מְשֻׁשָּׁה בְּשִׁבְילִי

וְשִׁים אֶת הַתְּפִלִּין בְּפִי רְסֹן
מוֹשְׁכּוֹת

כָּל דָּכָר מְשֻׁשָּׁה בְּשִׁבְילִי

שְׁדָה שָׁאצָחוּ מִפְּאָב
לְעַשׂוֹת

מְשֻׁשָּׁה אַתָּה בָּמִקּוֹמִי

אַנְּנִי אֲפִים תְּפִלִּין
גּוֹפֶךְ

אַתְּפִלֵּל

הַנְּחֵךְ אַתָּה נִסְתַּחַת
הַתְּפִלִּין עַבּוּרִי

כָּרָךְ אֲוֹתָם עַל יְדֵיכִי

לְאָטָל לְאָטָל
שְׁחַק אֲוֹתָם בָּרִ

אַתָּה מְשֻׁשָּׁה

מְשִׁיר אֶת רַאשֵּׁי לְאַחֲרֵי
כָּלּוּם

רְכֵב עַלְיָה אֲנִי סֻסָּה

וְאַתָּה מְשֻׁגֵּג

אַחֲרֵיכֶם אֲנִי עֲבֵיר אֲוֹתָם עַל
גּוֹפֶךְ

בְּבִנָה שָׁאינָה מִסְתְּרָת בְּפָנָים

אַתְּפִלֵּל

הַנְּחֵךְ אַתָּה נִסְתַּחַת
הַתְּפִלִּין עַבּוּרִי

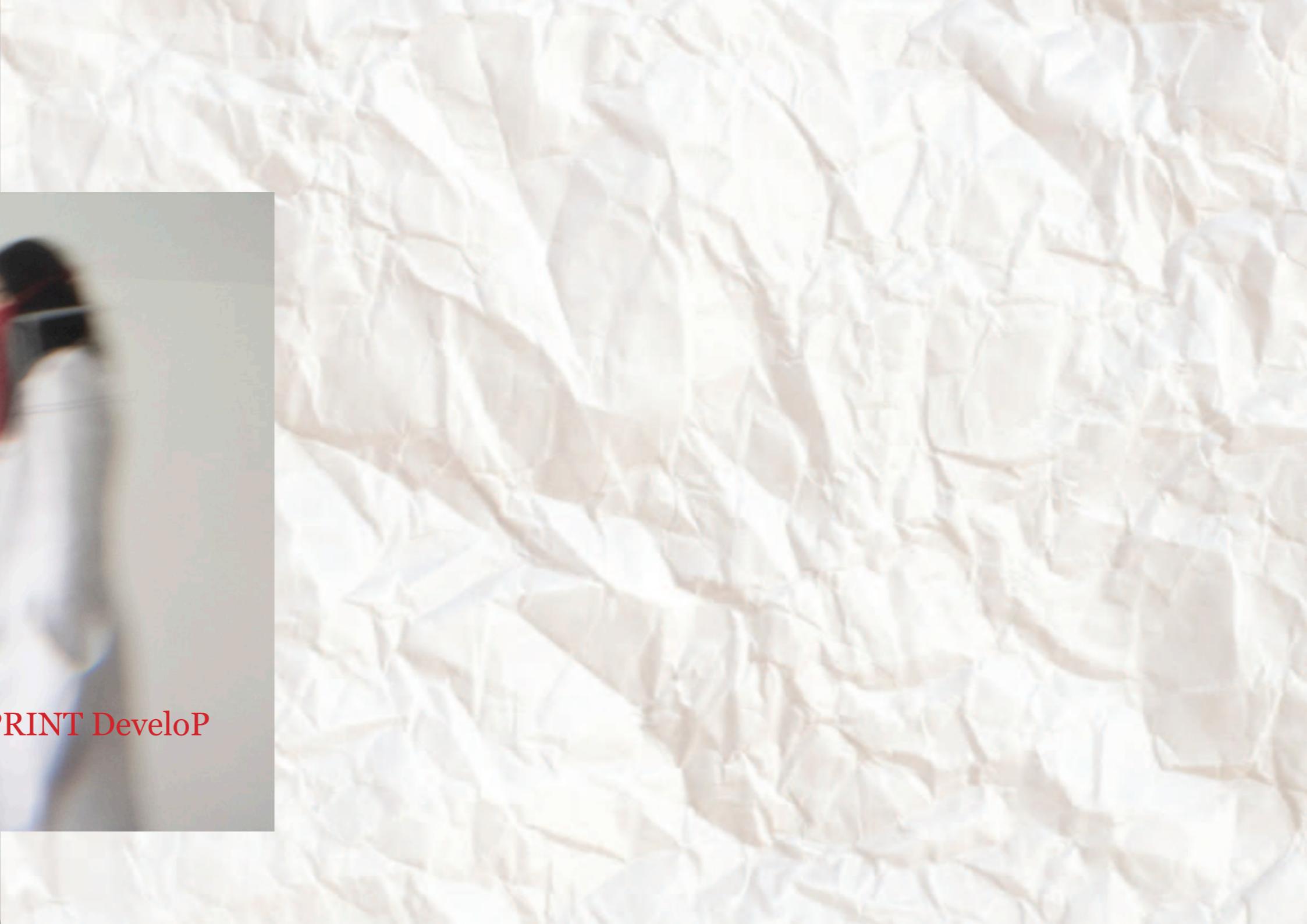
אֲעֵיר אֲוֹתָם לְאָטָל גּוֹפֶךְ

לְאָטָל לְאָטָל
שְׁחַק אֲוֹתָם בָּרִ





papeR PRINT Develop

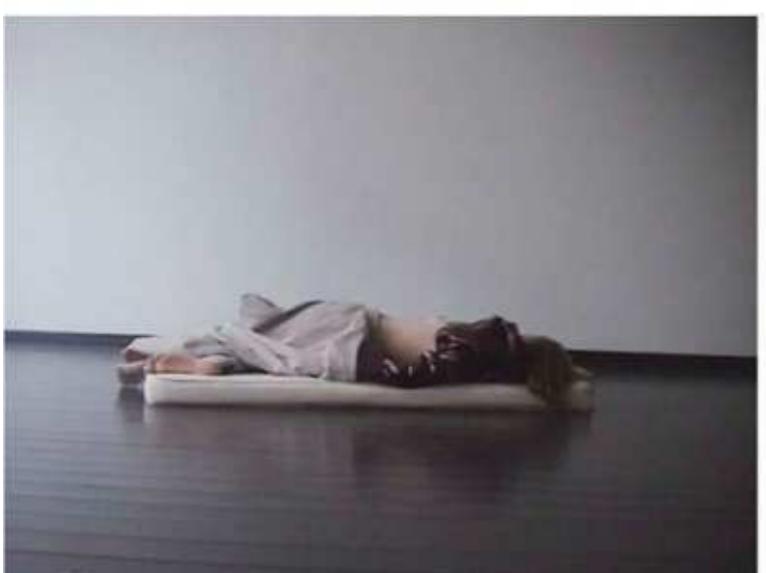




to Sankaray
Tadu A.R.













I HAVE BEEN TO HELL AND BACK

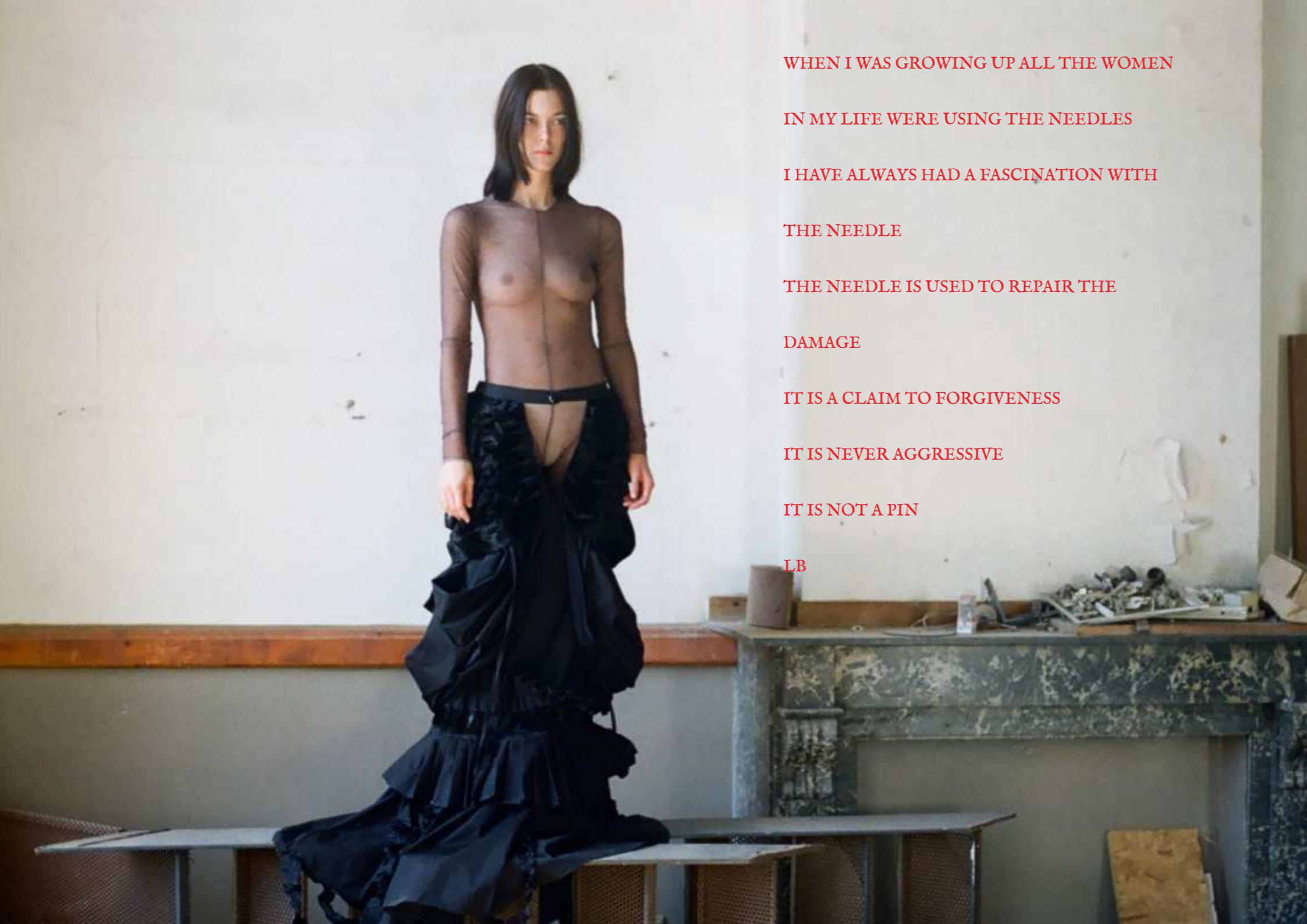
.I have been to hell and back' is inspired by the life and the art of the french artist Louise Bourgeois'

One of the main aspects of the artist's oeuvre was therapeutic, and her use of the creative process in order to cope with life was fascinating to me. Inspired by the work of Bourgeois, the collection was formulated with the intention of creating beauty out of pain while exploring the relationship between those edges

Bourgeois was reducing the gap between her inner world and reality by "bringing to the outside what was happening on the inside". This working method resonated with me and inspired me. It became my goal in the process of making this collection. I decided to put my own intimate and personal experiences of pain, struggle, and happiness into this collection

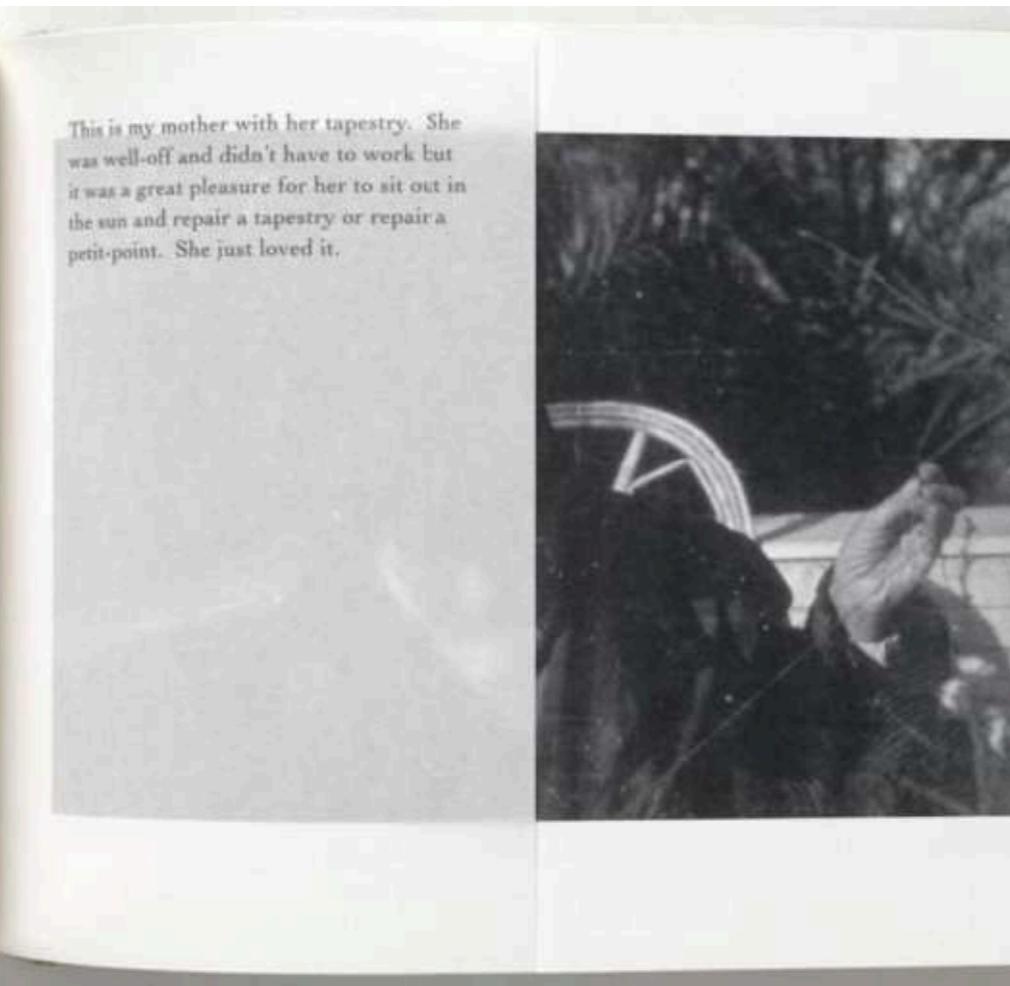
I was always attracted to the image and perception of the "perfect woman". I aim to explore these concepts by working around glamorized garment references from different periods, and by bringing crafty and emotional elements together with my visual world



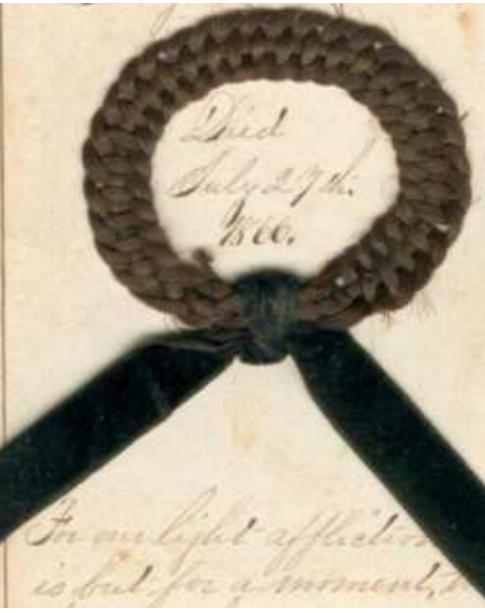
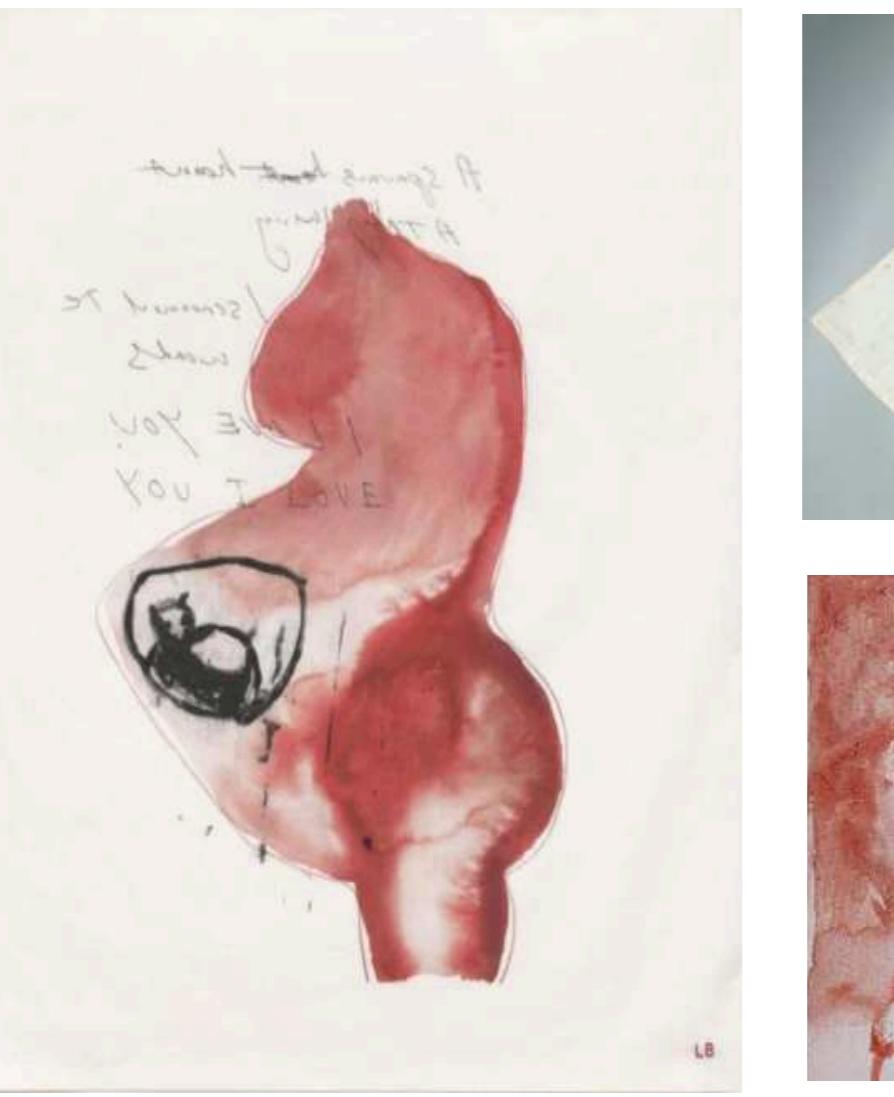


WHEN I WAS GROWING UP ALL THE WOMEN
IN MY LIFE WERE USING THE NEEDLES
I HAVE ALWAYS HAD A FASCINATION WITH
THE NEEDLE
THE NEEDLE IS USED TO REPAIR THE
DAMAGE
IT IS A CLAIM TO FORGIVENESS
IT IS NEVER AGGRESSIVE
IT IS NOT A PIN

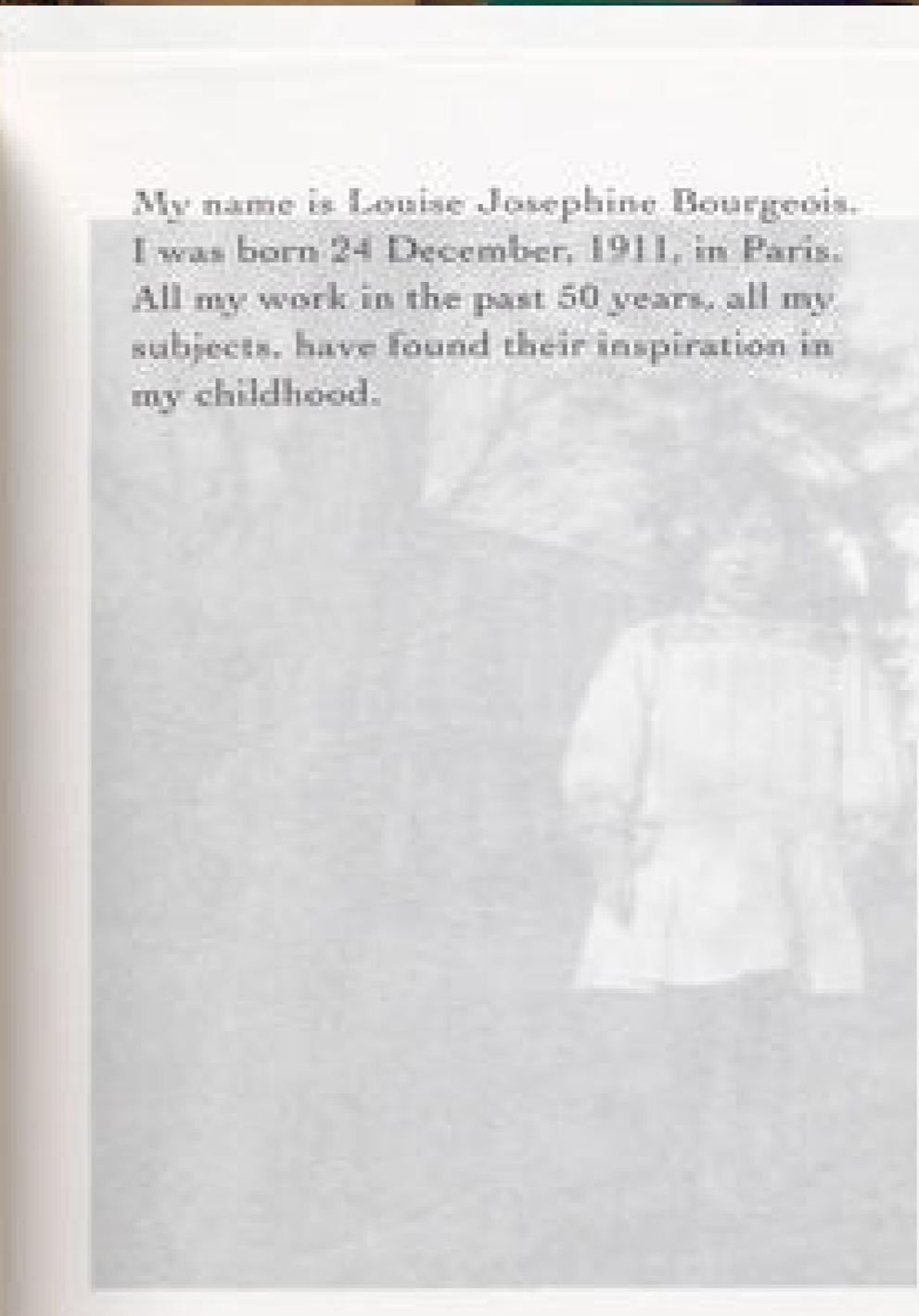
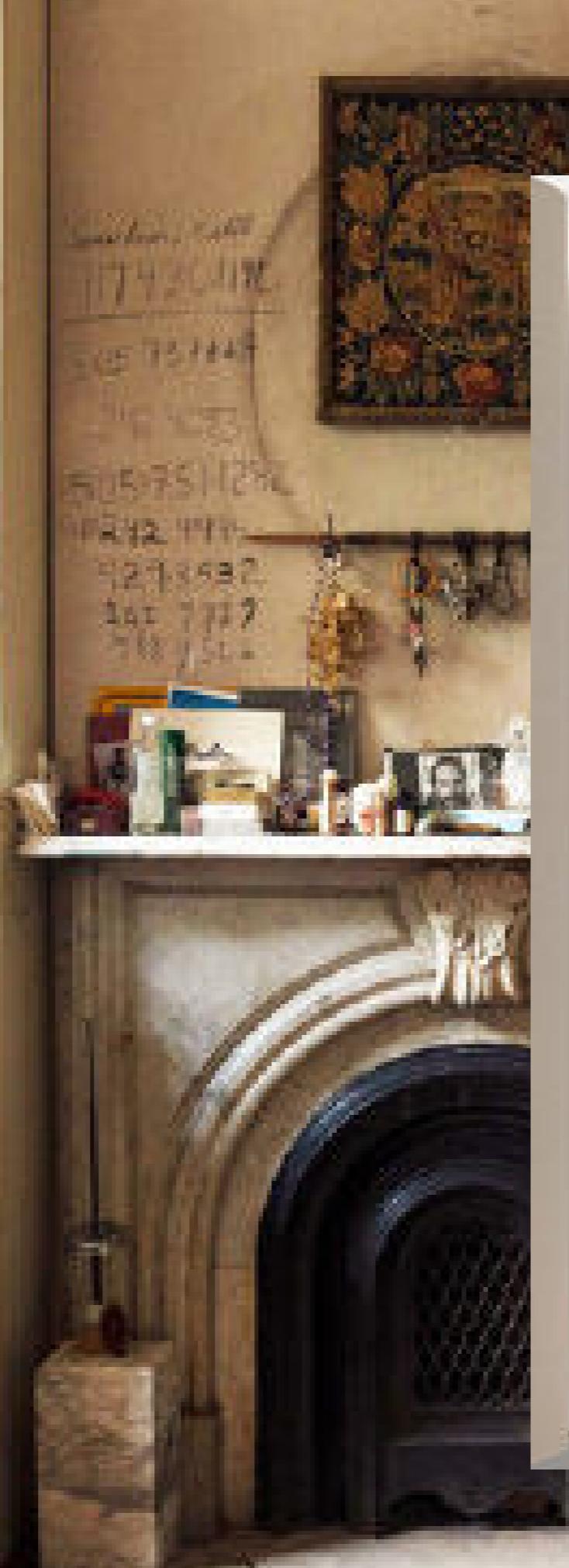
LB



This is my mother with her tapestry. She was well-off and didn't have to work but it was a great pleasure for her to sit out in the sun and repair a tapestry or repair a petit-point. She just loved it.







My name is Louise Josephine Bourgeois.
I was born 24 December, 1911, in Paris.
All my work in the past 50 years, all my
subjects, have found their inspiration in
my childhood.



Ch 7 Mai 1913

60





It's good to
visit



WHAT THE
HEY
DO YOU
WANT!!

I HAVE A FLASHING
OF SOMETHING THAT
NEVER EXISTED

It's good
for youself

IT WILL BE OK. IT'S YOURSELF

JUST DO



I FEAR TO DEATH

I AM NOT WHAT I AM
I AM WHAT I AM WITH MY
HANDS LB

I AM A SICK
I KNOCKED HIM AND I
GOT AWAY SOMETHING FOR
ME MISSING BACK

VENUS

NOT FROM LOVE
BUT THE PAIN IS SO

I HAVE BEEN IN HELL AND BACK
AND LET ME TELL YOU
IT WAS WONDERFUL!

LB

I NEEDED TO LOVE YOU MORE

WHAT THE
HEY
DO YOU
WANT!!

I HAVE A FLASHING
OF SOMETHING THAT
NEVER EXISTED

DO
I REDO
I UNDO
LB



