

# PORTFOLIO

## MICHELLE VOSSEN



# CURRI- CULUM VITAE



## EDUCATION:

September 2017 – July 2019  
ArtEZ Institute of the Arts (Arnhem)  
• Fashion Design (graduated with honors)

September 2016 – August 2017  
Eindhoven University of Technology (Eindhoven)  
• Industrial Design (unaccomplished)

September 2014 – August 2016  
ArtEZ Institute of the Arts (Arnhem)  
• Fashion Design

September 2013 – February 2014  
ArtEZ Institute of the Arts (Arnhem)  
• Preparatory course Art & Design

August 2008 – May 2014  
Liemers College (Zevenaar)  
• Gymnasium, A-levels equivalent (graduated with honors)

## COMPUTER SKILLS:

Adobe CC  
HTML, CSS  
Processing  
Arduino  
Microsoft Office  
3D modeling software such as Fusion360, Solidworks and Cinema4D (basic knowledge)

## LANGUAGES:

Dutch (native)  
English (good)  
French, Spanish, German (basic)

## FASHION DESIGN SKILLS:

Designing  
Pattern making  
Print and textile development  
Technical drawing  
Fashion illustration  
Fabric knowledge  
Sewing

## WORK EXPERIENCE:

October 2019 – ongoing  
Waag Technology & Society (Amsterdam)  
• Fablab and Textilelab internship

June 2018 – August 2018  
Digitpaint (Arnhem)  
• Junior front-end developer

February 2018 – May 2018  
Preen by Thornton Bregazzi (London)  
• Studio internship  
• Assisting with various studio tasks

September 2017 – January 2018  
Collectie Arnhem (Arnhem)  
• Designing and developing a collection with classmates from concept to show

February 2017 – March 2017  
Angella Mackey (Eindhoven)  
• Assisting with Wearable Technology Experience Design project

June 2016 – July 2016  
Sunna Örlygsdóttir (Arnhem)  
• Working for ArtEZ Fashion Masters student  
• Embroidery and finishings of garments, helping at the Frans Molenaar Couture Award, assisting with a photoshoot

## PROJECTS:

- Costume Design for Collective Prime ([www.collectiveprime.nl/second](http://www.collectiveprime.nl/second), 2019)
- Assisting Costume Design for Sputum ([sputumfilm.wordpress.com](http://sputumfilm.wordpress.com), in development, 2019)

## EXHIBITIONS:

- Class of 2019 expo, Fashionclash Festival, Maastricht ([www.fashionclash.nl](http://www.fashionclash.nl), 2019)

# DRESSCODE

My graduation collection originated from an experimental study of the relationship between man and machine, and between technology and material. It is a sort of parody on the more technological, industrial design-like side of fashion, which in my opinion sometimes takes itself too seriously. I want to use technology in a way that is not necessarily useful: impractical but fun.

Software, machines and technology fascinate me, especially when they function against your expectations. The purpose of a machine is to always perform a certain task in the same and correct fashion, but there are a lot of steps in the process where things can go wrong. I use this unpredictability in my design process: the ghost in the machine in the design process.

Other big sources of inspiration were unnecessary inventions, shitty robots, science fiction and Victorian cartoons. I have researched the influence of light on the silhouette, and used electroluminescent wire to illustrate the body. Referring to historical costumes and their interpretations from cartoonists and sci-fi filmmakers, I arrive at a collection that will probably not occur in our future, but perhaps on a timeline where everything went a little differently. The result is low-tech corporate attire from an alternative future: a collection for business bitches that don't actually go to work but to the museum, because you definitely can't work in these clothes.



# RESEARCH



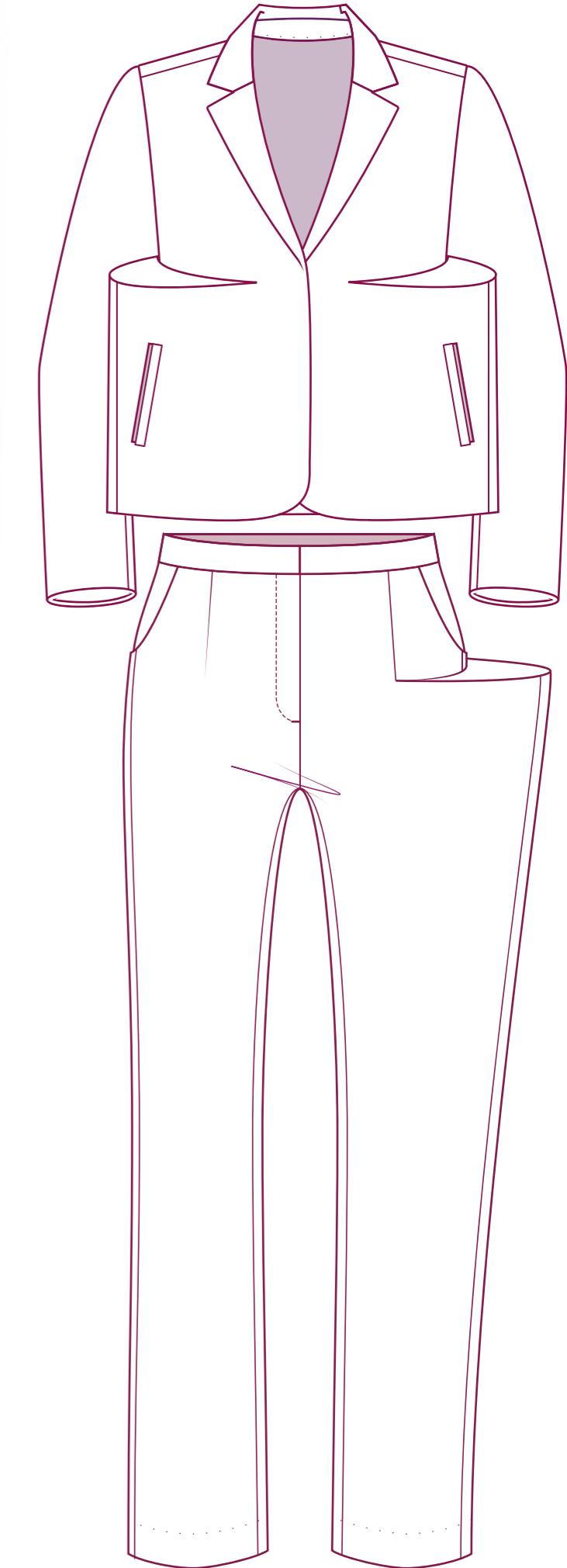
# PROCESSES



# COLLECTION



**LOOK 1**  
*Purple dyed wool  
plaid suit with  
built-in tables and  
racetrack hat*





### LOOK 2

*Printed glass batiste  
dress with 3d  
printed fingers and  
ventilator gloves*

### LOOK 3

*Large sleeve jacket and  
dress made of dark green  
dyed wool with foil silk-  
print and purple scarf*

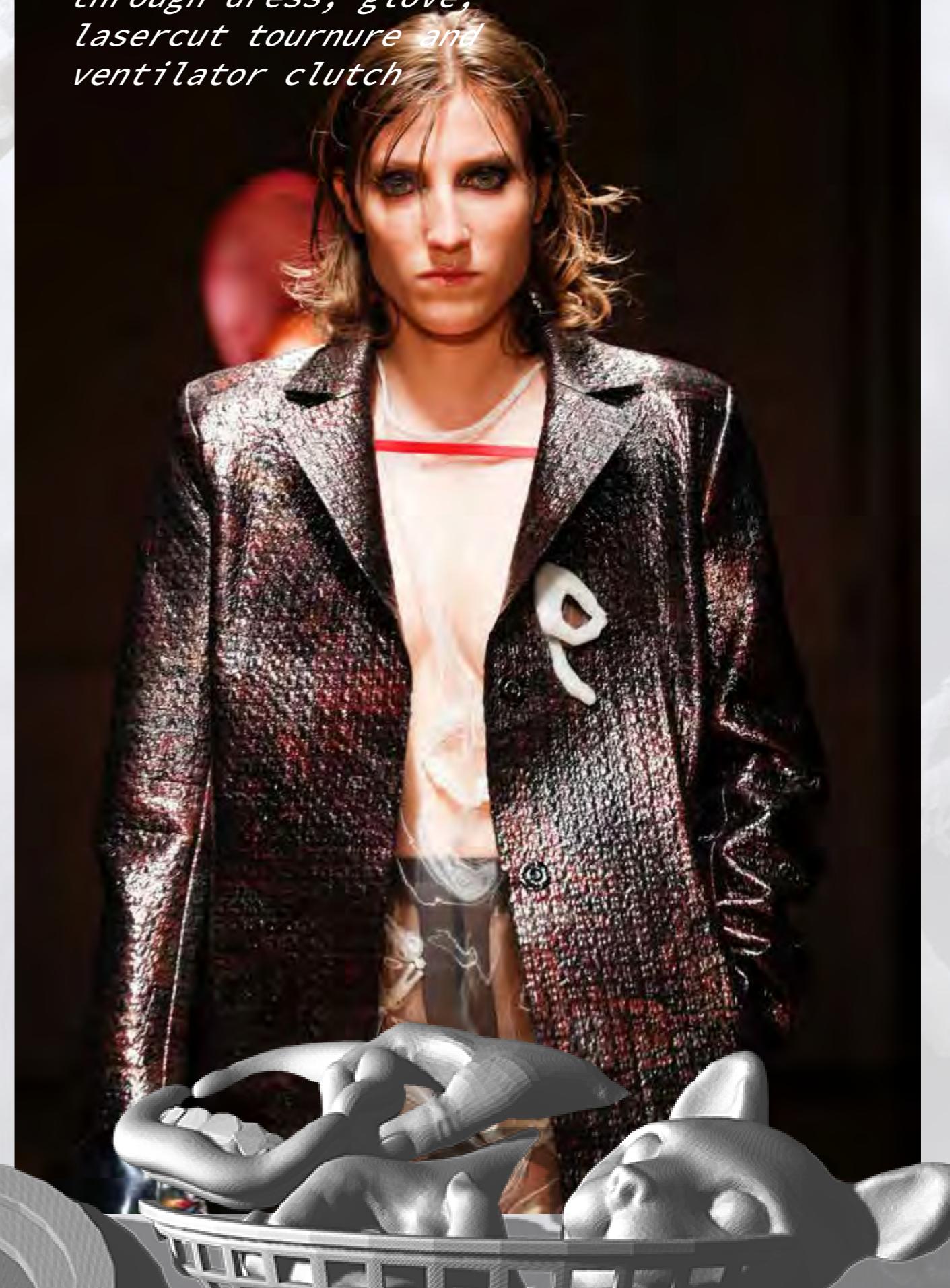
**LOOK 4**

*Knitted dress with 3d  
printed teapot handbag*



**LOOK 5**

*Coated jacket with see  
through dress, glove,  
lasercut tournure and  
ventilator clutch*





after  
office  
hours

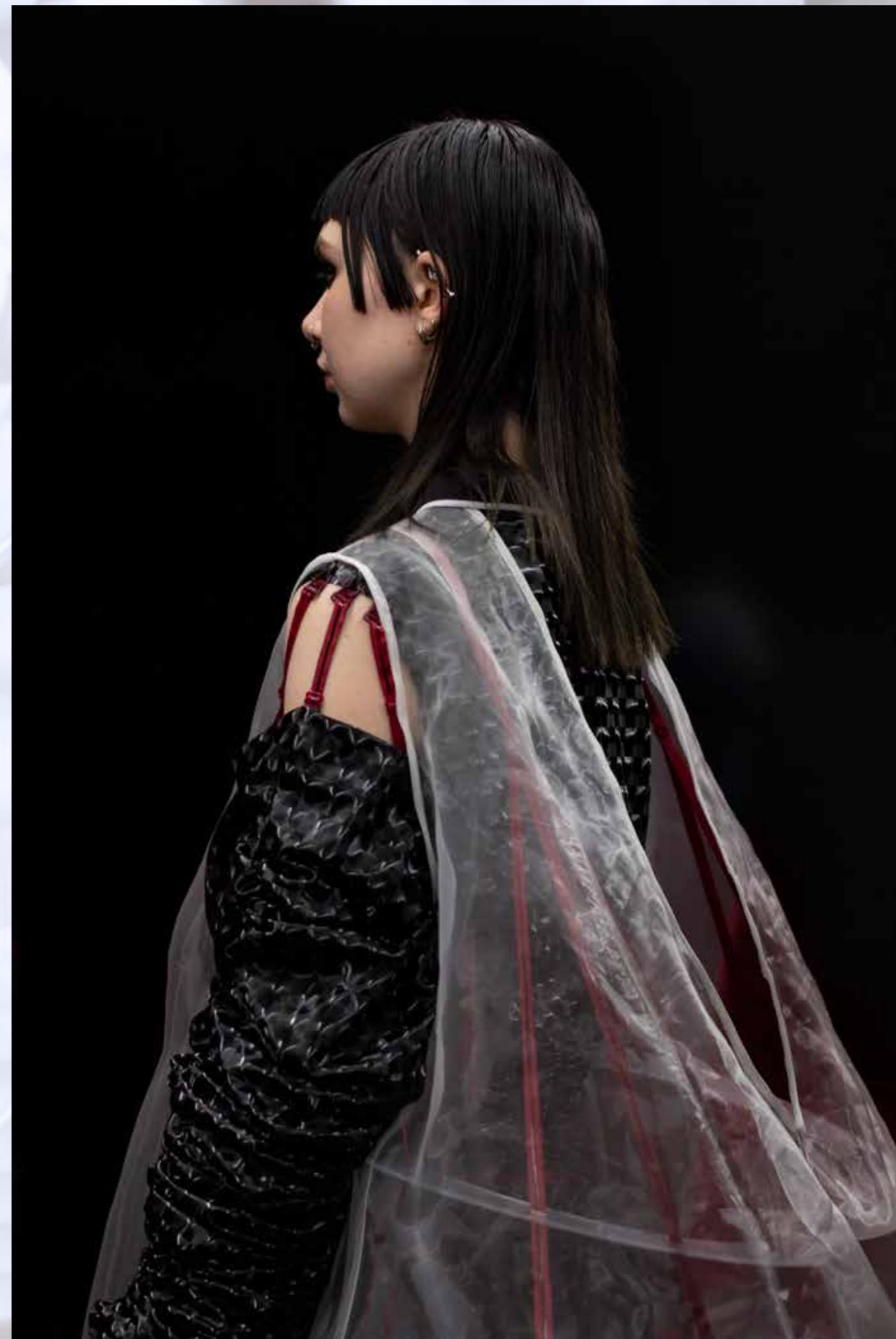
**LOOK 6**

*Printed dress with 3d  
printed fingers and  
canopy hat*



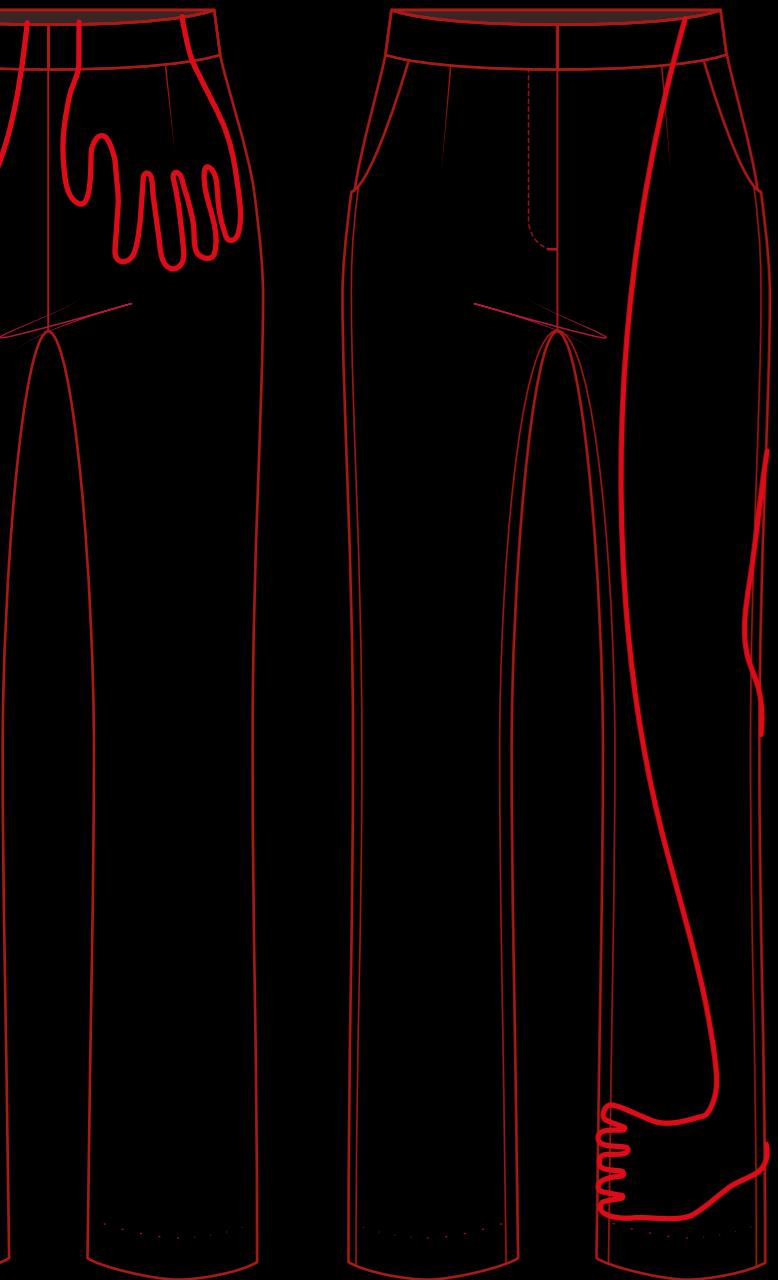
**LOOK 7**

*Digital water dress with  
attached gloves, lasercut  
tournure and trans-  
parent overcoat*



## **LOOK 8**

*EL wire suit with printed  
pocket square and 3d  
printed necklace*



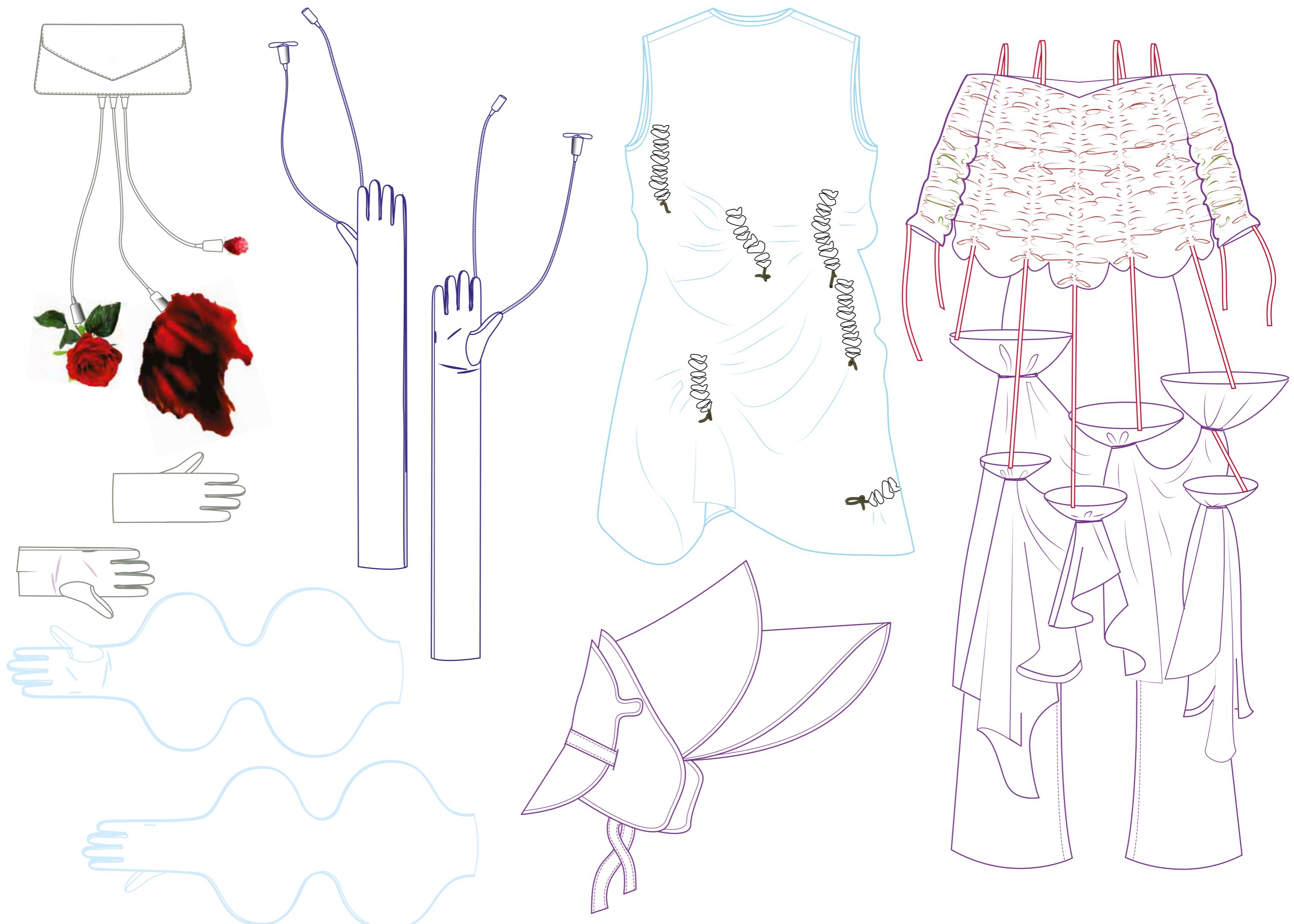


## LOOK 5

*EL wire coat with EL wire  
gloves and mirror canopy hat*

# TOILE-DE-LUXE





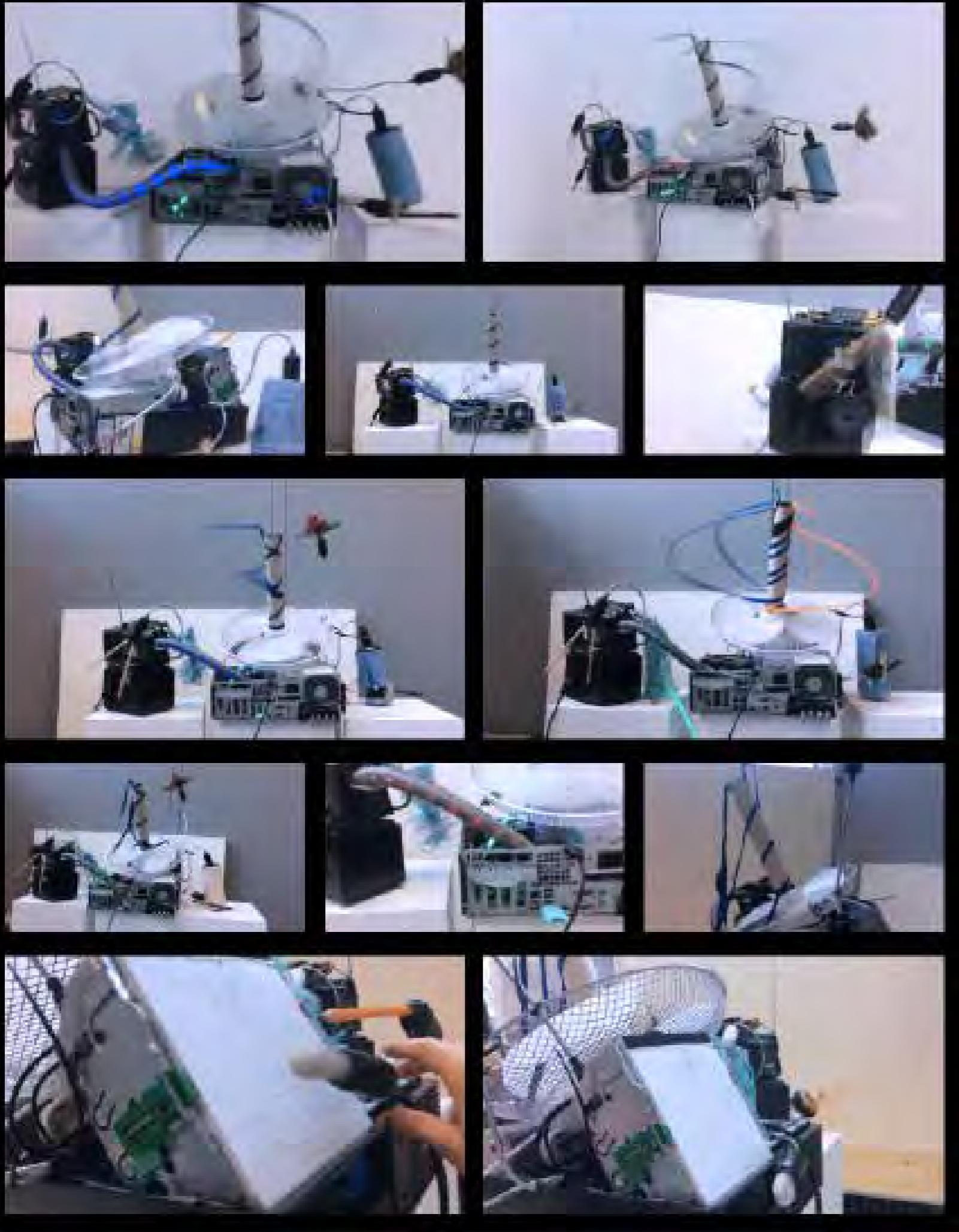
# SECOND

In ‘second’ two people try to come closer together. They fight with the stigmas of digital culture and the way it blocks their humanity. Through the means of dance and sound they question the way we connect with each other these days. The performers (Daniel Barkan and Enrico Meijer) try to hold on to physical intimacy with the simple action of a hug, while they struggle with constant distractions.

The slits are continuously giving glimpses of the body underneath, sometimes disappearing when standing still and reappearing when moving. When dancing together they seem to be connected, the transparent lines on their arms and legs optically continuing onto the body of the other. Then they move, and the connection is severed. When dancing separately from each other, they sometimes seem to be covered completely, only to turn slightly and show that they are not. It is a constant play of unconsciously revealing and concealing oneself, of being connected and losing that connection.







# THE CHAOS MACHINE

Two machines living in broken machines like parasites. Material: broken radio, broken computer, cables, spiders webs, spiders and a lot of mini fans. It's kind of like a planet, city or body with different sections and functions. It's alive!

Machines can be awkward or clumsy. Technology is not sterile, it is manmade and therefore inherently imperfect. Technology and nature are in constant motion. Technology imitating nature. Technology corrupting and restraining nature. But after the death of a machine, nature crawls right back in. A miniature ecosystem can and will take its place.

# ONLINE

Portfolio website:  
<https://michellevossen.com>

Documentation of projects during internship  
at de Waag (ongoing):  
<https://v0ss3n.github.io/documentation>

Overview of coding experiments and developed  
websites:  
<https://github.com/v0ss3n>

Essay on the ghost in the machine in the  
design process:  
<https://michellevossen.com/essay>

