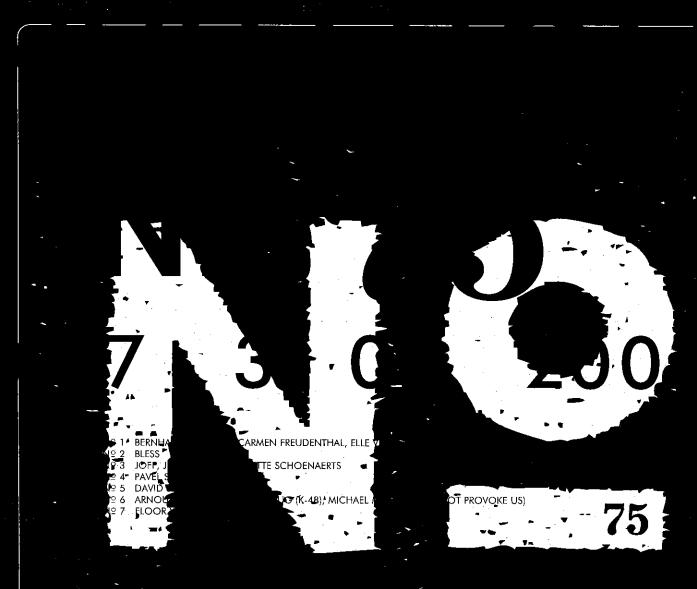
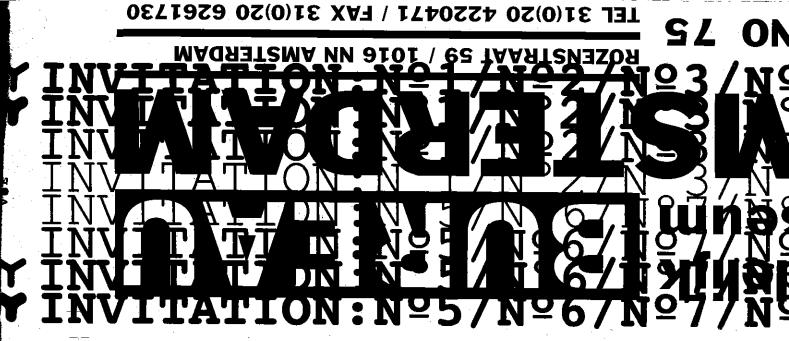
WWW.SMBA.NL / MAIL@SMBA.NL

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A medium can be so broad and open that an exhibition may turn out to be incredibly indistinct. Making "Invitation N°.75" therefore was one of the biggest challenges I have ever undergone, professionally speaking. The output of this group of young designers, photographers, stylists, fashion designers and artists that was brought together in this exhibition was not constrained by a fixed theoretical frame, but by personal encounters, reactionary and creative decisions that led to the final presentation as you see it. A week before the opening things could still change a 180 degrees: and believe me they did! In this way, possibilities and opportunities were created up to the last moment for adjustments or even outright alterations, similar to the topical moves of fashion labels that tend to change after every season. This makes the show explicitly time based, touching upon even more whimsical topics such as identity and oreativity but, at the same time, introducing the risk of loosing focus.

For "Invitation No.75" six artists were approached to make a visual statement about their position within their professional practice and (commodity) culture, as they see it. Using two influential labels, BLESS and Bernhard Willhelm as a starting point, a younger generation of creative individuals was invited to assess their position in their own manner. This group of starting professionals is loosely related to the main labels: they belong to a personal network, or just draw inspiration from them. Every participant was stimulated to collaborate with likeminded colleagues, leading to new collaborations and inputs within the framework of the six statements already outlined, all the while keeping in mind that the final output would be exhibited in a museological space. In this way, all the works - except David Sharry's - were made especially for the space of Bureau Amsterdam, isolating them from everyday commodity hysteria and focussing the makers' attention on the appearance and relevance of the products they created, almost to give a subject to a discipline that tends to be all image and no interiority.

In using this approach, a new impetus was given creative process: "I do believe that, at this point in truly interesting movement is taking place in the carts in which much more emphasis is placed on craft reaction of sorts to the cold and pro-techno approach 90's", stipulates Michael Magnan in his questionnair may sound naïve, but it clearly describes the less dealmost artisan do-it-yourself work young artist designers are producing. Things don't have to be expected to make and can be produced without a full team of tants, seems to be the Leitmotiv.

All the participants of "Invitation N°.75" move freely different fields of commercial and cultural production same time, and affiliate themselves easily to design as to art. To use the words of the duo BLESS publish recent Metropolis M magazine: "All the products mutally make sense to us and enrich our own surrour These surroundings tend to change with every products as does the medium that is used. We do not notice the separation between the disciplines at such. We down much thought to these divisions or how the disciplined. The only reason for a product's existence is was once needed and we created it".

The occasion at hand, "Invitation No. 75", constituted framework for the interaction of various contributed individually, were also provided with the opportunity point out their own vision in this alternative news a substitute for the SMBA Newsletter. Short question have been elaborated, inspired by those printed in glike Dazed & Confused, which replace the theoretical ground material usually presented in the SMBA New The information is personal, time based and interesting the never-fulfilled need of commodity culture the personal backgrounds of artistic statements.

I would like to thank all of them for their collaborati support.

Bart van der Heide.

TINKEKSIDDE \ PINKS

IEKDO

Amsterdams Fonds voor de Kunst

<u>overmaakt on zirorekening</u> Amsterdam. Als u € 12,50 de Nieuwsbrief van Bureau U kunt zich abonneren op

Bernhard Wilhelm, Carmen Freudentifal and Ene Verhager have been opliaberating since 2000 on the Lookbooks of ment around Bornbard Wilhelm's Planet dame othe winter 2004 menswear opliegtion (which was presented last June) as the starting point. Items such at the start and held bense Amsterdam; Muller V**isitalem**

Mella Jaarsma, Tiong Ang Senteren Remi Jungerman, Schriebende tungermig eri Bouwkunst, Senteren Remi Jungerman, senteren Remi Jungerman,

spuot pau ses yugo paw
Initiated by Ines Kaag and Desirée Heiss, BLESS have focussed on the identity of the fashion world since 1995, in their own words by: "presenting ideal and artistic values of products to the public". Compared to the strong visual appearance of Bernhard Willhelm's creations, in which he samples the signs of commodity culture, translating them into his own visual language, BLESS' way of working is more personalised and transparent, touching upon questions such as: "What does the wearer want in fashion?". Furthermore, by combining different functions of existing almost archetypical designs, a new language is created which redefines their original purpose.

For "Invitation N.75", BLESS faced the challenge of plaolng a commodity-related product inside a gallery space without making it only representational and esthetical. Their contribution will be in the form of a performance at the opening of the exhibition. The picture series which was originally produced for the exhibition will be published in the "Purple Magazine" of October, expanding the borders of the exhibition into commodity discourse.

INVITATION:Nº3>>>>>>>>>>>

What if you are an artist and decide to appropriate an image derived from commodity culture. "Just do it!" could be a self-evident reaction, but in a world where multinationals are gaining more and more control over their images, it's no longer all that simple. This made the initiators of JOFF Julia and Corriette, (fashion designer, designer and photo grapher respectively) decide to take matters in their own hands and turn this 'problem' to their advantage. With "A Red Skirt!" they claimed copyright for an archetypical piece in the fashion world. Their research that led to their final sequence is summarized and displayed in the exhibition.

JOFF is currently in the process of launching its own label after showing its first collection at the "Festival International de la Mode" in Hyères in the spring of 2002.

FRONT **○ CAUCHE**

D'amelio Torres, New York 2003 K48 NOW Playing; ием Хогк John Connelly Presents,

Gerrif Rietveld Academie msbletamA Woont en werkt in 1978, Skopje, Macedonië

(aitoelek)

ONITE SAID WIND STRIMETES from Macedonia, is correctly work with fashion from a performance point of view Con Bernhard, Willhelm's label. As a team they evolved their own using storal discourse, woneststing of images showing different winds of their own using storal discourse, woneststing of images showing different winds of their storal discourse, woneststing of images showing different winds of their storal discourse, woneststing of images showing different winds of the key position in his work, in which is deal fashion (remains the storage of the storage of the key position in his work, in which is deal fashion (remains the storage of the storag 'emolsting to the body) to stage his falcination for hythical ries in sontemporary urban everyday life, — 9661.

For this arithmap, Papel, has ansated, a group piece coltion: a map of personal excounters, aneologies, and des

in which he has taken the participating labels as start Philip for an associatively shaped urban spos

1101 TATION: Nº5>> > 3 3 3 100 M

CORRIETTE SCHOENVERIZ CHOING RESTENTION THE TROUBLET "...to do something physical" David Sherry, this year's no nee for the Beck's Futures Prize London, began later of stage his own performances. Showing his video "Stitchi in "Invitation No.75" he makes an intimate moment pul altering his everyday routine with an extreme physical eration. In his Glasgow home he appropriates an Afri Biogrifuel in an off-hand and ingenious way leaving the vie BERNHAM DUITSland, 1972;

BERNHAM DUITSland, 1972;

BLESS shop 11, Basel;

10 Stockholm; a Zurich

Woo**TNVTTATION:** Nº 6200 828 Shop 8, >>>:
School (10, Stockholm; 9, Zurich
Koninklijke Academie voor Glasgow; 7, Parijs; Schoas substructure The magazine [ijand Alexiel destist, Arn 200 Hollaman da da ovarious waysveletsly involved in content collection in let ton editorial level at which led to his invitation 2000 Sootts Huga (K. 48) and Michael Magnan (DO NOT PROVO tie; US): evists he personally admires, to fill his place. W

Nevertheless Arnoud's influence in etili very much pres CARMENTARIOSE ROSAIN his own egotribution the exhibition.

1965, Utrecht
Woont en werkt in
Woontighael and Scott created and graphic representation of the Ams personal friend and 'muse's Fhillips This design, implen Gerrice in the exhibition as a mural is presented as a fa (fot proposal for FLESS or Bernhard) During the installa

(fotografie), Arksterdam,

1983 they, will customize their presentation, with visuals

objects found in Amsterdam, including reminiscences

ELLET SET PERSONAL network, friends and new encounters

1962 white tiso Holleman's own contribution plays a signific Woo**rble**n werkt in

Amsterdam Gerri**I NV&TABLEON: Nº7>>> >>>>**:

(mode), Amsterdam,

· L'institute Neerlandais, 1983Recently graduated from the Rietveld Academy as a de

Freudential Vernageling initiated IKOPUSADA which publis 50L4 Ploubly leaflet as an anonymous platform of ideas. (selearly philosophers, designers, etc. are collaborating in the selection of th

(selection publication which is all kand printed. IXOPUSAD.

2002 Milestin which is all kand printed. IXOPUSAD.

door project make the alternative Newsletter with the intention of the constant on the traditional SMBA Newsletter for the extension without loosing its original identity and important the project loosing its original identity and important of the project loos for the overall exhibition was also project in the project loos for the overall exhibition was also project in the project loos.

Miscett by Floor.

2001 Landed, Antwerpen;

Museum, Utrecht; BOB(III),

Dai; frivitation Nº 8 AMA Retterdan es >>>> Amsterdam; Ni Viafarini,

As Guest Curator of the 75th exhibition in SMBA, Bart filled in the questionnaire as will met Martin Butler en Mediamatic, Amsterdam);

Opgericht 1997

2001 P.M (met Martin Butler en Gallery Marres.

SHOWS