

Roselien Beerten - Photography

'CHANEL' For my final work I focused specifically on the fashion advertisements in glossy magazines. I used double-spread adverts, only showing the page where the product itself is not visible. The ads were taken from magazines that I bought over recent years. My collection of fashion ads became bigger and bigger and I decided to use them for my original graduation project, forming a new book from this material from old magazines. My aim was to show the hidden beauty of these ads and give them a second life, in a way you wouldn't otherwise appreciate. I do this by showing half of the ad with a blank page next to it. This enabled me to take the images out of the context of the fashion world and create a collection of surprising, new compositions: half a leg, hair that moves in the wind, or a deserted street, for example. Occasionally I also allowed text, which gives a strange effect, because you see the subject described.

Dovile Bernadisiute - Jewellery

'Architecture Jewellery' In my work, architectural details of different places function as moulds. Later I transform them into garments and jewellery. My work is about the surfaces of buildings, proportions of the body and the built environment, the remnants of our existence embedded in the environment, reflections of buildings within ourselves. Pieces that are created appear on the body like second skin and suggest wearability. All the pieces are made out of rubber, cheese-cloth and silver. The titles refer to the places the mould was taken from.

Lonneke de Groot - Photography

'Heda' I try to look in a new way towards spaces where we eat, sleep, sit, read, etc. What is essential about the spaces in which we find ourselves daily? How can these spaces be transferred to two dimensional photographic images? On one side I make a typology of daily spaces, and on the other side I investigate the illusionistic qualities of photography to show these spaces. In my photographs I manipulate the reality manually, varying between a small intervention at a location to a completely self constructed environment. I like to work with paper and with existing visual material. This work shows tablecloths, floating against black backgrounds. The images are based on

the still-life paintings by painter **Willem Claesz Heda (1594 - c. 1680)**. By photographing paper models without context I wonder what makes a tablecloth a tablecloth? How can you see this on a photograph? And to what extent do photography and painting differ in how they represent a tablecloth?

Mariko Okazaki - Graphic Design

'Interweaving' I have a different cultural background than most Dutch people, Not only am I Japanese, I also changed my subject from architecture to graphic design. In my daily life in the Netherlands I find myself continuously trying to translate things - literally and metaphorically - and to adapt myself. This meant I developed a broader interest in finding connections between things that may not seem to be connected at first glance. If I were to abstract something and simplify it, could I maybe find unexpected parallel structures between things that weren't connected before? The title of my work is **Interweaving**, because I focused mainly on techniques of weaving and new varieties of these. As a material source, I chose a book with historic weaving patterns from all over the world and from different periods of time. They all look very different at first, but in the end they are all varieties of the same, simple basic principles. This way I discovered similarities and I can show them to the public.

Eline Willemarck - Jewellery

'As we ever see but do not observe' My goal is to make my own new shapes and materials out of existing things, simply because in my opinion everything already exists. I look for the moment where my work surprises me, when the unexpected leads to images that I'd never thought of beforehand. If I look around, I imagine that everything could - in principle - be changed from a voluminous object to a two-dimensional pattern. And also everything that's not touchable, can be transferred into patterns. What was not noticeable with the bare eye at first, can then be made observable. I separate the inside from the outside, the beginning from the end. I look for a way to reach beyond the invisible, to get to grips with what we can't see, what is mysterious for us. This process of creating gives me the special ability to look further then the ordinary life.