

Jury report GRA Awards 2012

Saturday the 7th of July the yearly Gerrit Rietveld Awards will be granted to the most promising alumni in the categories Applied arts, Autonomous arts and Thesis. The jury for the Applied arts category consists of Hansje van Halem, graphic designer and Ronald Rietveld, landscape architect. In the category Autonomous arts, jury members Barbara Visser, visual artist and Xander Karskens, curator of De Hallen, were invited. Before revealing the winners, some general remarks and appreciations are made by the jury.

Autonomous Arts

The jury compliments the presentations of Fine Arts and Photography for being clear and well thought-out. In general the jury focused on individual presentations and finds most graduates to be precise in their choices. The way of placing the work indicates consciousness about the use of space. There seems to be a plain focus on the process of making. In comparison to last year, the works are less occupied with representation and show that materiality is taken as a starting point more often. Graduates do not try to look like someone else, there are no pretensions. At the same time the jury sends word for not being too modest.

Nominees

Lukas Hoffmann, AV

The jury is astonished by the film of Lukas. The work can be seen as traditional, in the sense that it is a narrative film, but at the same time the jury considers it to be highly experimental in its way of handling conventions. In one of the first shots, the film set is being built in the Gym of the Rietveld Academy so the viewer immediately *knows* it is a construct and at the same time *believes* the reality the film portrays. This has to do with the professionalism of the filmmaking: a well written script, very convincingly in acting, nicely shot, good quality of sound and lightning. Lukas shows to have a firm hold on the language of film and creates meta cinema in which the artificial and realistic blend seemingly without effort.

Sara Glahn, Photography

The work of Sara is a whole made up out of three different components, which make the presentation multi-layered and kaleidoscopic. She is showing and re-interpreting work made in the 70s by her father, there is a series of double portraits on display and she carefully compiled a booklet from material from the archive of the department of photography. By including works of her father, Sara's work becomes intimate and vulnerable. In the experience of the viewer the components start telling a story of time and of people. Documentary and installation come together and address in a subtle way the subject of authorship. The jury compliments the work for its melancholy without showing a trace of sentimentality

Jacob Raeder, Ceramics

The strength of Jacob's work is the combining of elements which does not seem to fit together in the first place, like growing garden cress on ceramic pottery or filming a mild form of self mutilation while repeating in a matra-like way 'the artist is a craftman'. The aesthetics of the work are directly related to daily matters and give expression to a radical playfulness. It shows a heart for experiment and sense of detail. Performance, craftsmanship and fun come together in a way that supersedes existing categories. The work goes its own way. The jury is convinced by its intuitive freedom and notes that the lust for making is contagious.

And the winner is: JACOB GALLANT RAEDER

Applied Arts

The jury gives their compliments to the presentations of DesignLAB and Textile Department: clear, simple and effective. The jury talked to various graduates about their projects and concludes that ideas and motivations are being well translated in the work: The work speaks for itself. The jury especially mentions the tea sets made by DesignLAB graduates during a working

period in Jingdezhen, China. The sets are all very different and yet show an overall conscious and skilled way of handling material.

What is striking about the presentation of the Graphic Design department is the choice to focus on the department as a whole. In some cases this made the individual works hard to distinguish. This choice was assumingly made to promote unity, but it resulted at times in a chaotic overload wherein the qualities of the individual works got lost. At the same time the jury appreciates the risk taken in choosing this way of presenting. The design is considered as being good design which reflects the contemporary work field and it's appetite for colorfulness and presence.

Nominees

Anna Navndrup Pedersen, Architectural Design

The work of Anna combines thorough research and elegant simplicity in a visually powerful installation. It is an experience which relates directly to the body. As one enters the installation, which is placed in a corridor-like space, the white elastic threads of which it is made slowly close in. In order to move on, the viewer is invited to create space by moving apart the elastics with use of the hands, arms, legs and feet. In this way, the surrounding touches in a literal way upon the physical space the body requires. It succeeds in appealing to all senses. The work's poetry lies in it being an architectural experience which renders space- an intangible notion as such- tangible.

Leanie van der Vyver, DesignLAB

The object created by Leanie expands the concept of a shoe into multiple new meanings. The beautifully made leather object is accompanied by a video registration of a girl wearing it. One observes the design forcing the wearer to develop a new way of walking, leaning forward while refinding a painfully fragile balance. The jury applauds the way aesthetics, ergonomics and prothesis merge into an awkward choreography. The craftsmanship and strong conceptual way of designing also show in another work, a ceramic tea set in which reference is made to a building in South Africa. Leanie succeeds in translating political consciousness into form and is considered by the jury to be a meaningful future designer.

Elisabeth Leerssen, Textile Department

The impressiveness of the work of Elisabeth lies in the contradiction it carries within. What seems to be a random stain turns out to be the result of a intensely precise work of weaving. Because of it's subtleness and surprise, the jury feels like being seduced into nominating. And gladly does so.

And the winner is: Anna Navndrup Pedersen!