

International
Fashion
Showcase
2019

Brave New Worlds

The Changing
Landscape
of Fashion

11–24 February 2019
West Wing Galleries
Somerset House
London



***Brave New People:* individualist designers, global landscapes**

Foreword by Sarah Mower MBE

As vast, daunting and digitally-driven as the fashion industry can be, the most vital, exciting ideas often originate from self-expression and personal relationships. This year, the International Fashion Showcase (IFS) took the principle of fostering personal exchange and interaction to the next level. We invited emerging designers from 16 countries to London for a summer residency where they could study, get professional industry advice and collaborate with artists and curators to create the collections you see in this exhibition.

The results of the experience were unexpectedly electric for all involved. It soon became clear to the academics from London College of Fashion, UAL, designer Christopher Raeburn (who hosted a studio workshop), the retailers we visited, PR Mandi Lennard and myself, that the learning dynamic extended both ways. Put simply, the knowledge, eye-opening conversations and creative energy sparked in all directions across the group.

Fashion has many by-products it doesn't like to talk about. With a strong sense of social responsibility and a new ethos championing sustainable couture, waste is a major concern that all these progressive designers are tackling head-on. However, the by-product of the IFS has turned out to be a beautifully constructive one: friendships which crisscross Africa, South

Asia, Europe, the Middle East and North and South America. I learned so much about national and political issues in countries I've never visited from getting to know these designers.

As each designer is now able to present their work individually at Somerset House, the potential of having these sorts of conversations with visitors – where their ideas come from, how they found their materials, the aspects of their culture they mirror or subvert – is all part of the show. If you have a question for the designer, just ask!

In the UK, our experience is that it's art education plus the collaboration of friends and elders which creates the energy of a thriving young fashion culture. The most important thing is to have something burning – and personal – to say and the ambition and application to see it through to the end. I see all that in these designers: talent, vision, wit and confidence.

On behalf of the IFS committee and the British Fashion Council, I thank and congratulate each one of them for showing their work to the world in London.

Sarah Mower MBE is the British Fashion Council Ambassador for Emerging Talent and Chief Critic at voguerunway.com

Like Life Itself

Essay by Anja Aronowsky Cronberg

Fashion has rarely enjoyed a 'good' reputation. Despite its obvious success as a global social and commercial phenomenon, it's often vilified as the apex of superficiality, frivolity and vanity. Fashion is the part of culture we love to hate. However, although clothing is the perhaps most fraught entity of the material world, laden as it is with contradiction and ambiguity, are there any objects more closely linked with the human body and the human life cycle than the clothes that we wear?

The 16 designers chosen to take part in *Brave New Worlds* know this. Hailing from five continents, they are autodidacts, recent graduates and young professionals. But above all, they are social entrepreneurs at the tipping point of their trajectories. They share an understanding that fashion is an integral part of culture, but that the established system is in flux and must be challenged and defied.

With *Brave New Worlds*, the International Fashion Showcase (IFS) – a joint venture between the British Council, the British Fashion Council, London College of Fashion UAL and Somerset House – designers from 16 countries are given the opportunity to familiarise themselves with the British fashion industry through a creative mentorship and business support residency. In return, they are giving the British fashion industry and public a chance to encounter new, global perspectives on fashion. Many of the chosen designers come from

developing fashion economies and countries often marginalised in the fashion industry. However, being an outsider to the establishment can bring valuable autonomy; something that these young designers understand acutely.

At a time when being a young creative often means asking questions about the tenability of the status quo, the duty of consumer and producer alike, and the accountability we all have towards generations to come, these 16 designers do just that. Issues such as sustainability, fluidity of gender and sexuality and the sidelining of certain cultures and ethnicities feature heavily in the work on show. Their work is a call to action: for a system that includes those on the margins and that celebrates the unconventional.

The aim is to build a future for fashion which continues to encourage unbridled creativity while examining the speed of consumerism and capitalism's demand for constant growth. Why does fashion always emphasise novelty? Who stands to gain from the treadmill of consumption? What happens to our garbage? Questions like these run through every participant's work; these designers know that at this moment in time, social responsibility is paramount. We cannot bury our heads in the sand or feign ignorance. This is fashion as political protest and social activism.

The work on show at Somerset House is deeply personal. The cultural, social, economic and historical narratives that have

informed it are constantly fluctuating and in each designer's work, there is a strong sense that the cultures and communities that are tangential today will rise up tomorrow. In each room, the audience will encounter a roadmap to an intimate and particular creative and ideological vision. Each installation is a rallying call and a story. A story about how to challenge and change perceptions, about how to represent your ethos and customs to an international audience, and, about how to marry your individual voice with that of being a symbol of your country and culture.

Fashion is storytelling. Stories are a primary and fundamental form of communication. We live in and through them, just as we live

in and through the clothes that we wear. So, wander through these rooms at your own pace and reflect on what you see. Listen to the stories. Heed the rallying calls. These 16 voices, these 16 stories, are reminders that all grand narratives are in perpetual flux. The philosopher Roland Barthes once wrote that 'the narratives of the world are numberless.' 'Narrative,' he continued, 'is international, transhistorical, transcultural: it is simply there, like life itself.'

Anja Aronowsky Cronberg,
Founder & Editor in-Chief at
Vestoj and Senior Research
Fellow at London College
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Rahemur Rahman

Made in Bangladesh



Photography: Gareth Wrighton

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Creative team Furniture Design
Streets of Growth, Youth Enterprise
Charity; Mentor Jill Fullbrook, Tower
Hamlets Arts and Events

Partner British Bangladesh Fashion
Council

Supporter Aranya Bangladesh

Rahemur Rahman is a British Bangladeshi menswear designer and a graduate of Central Saint Martins. Born in 1990, Rahemur is working with Bangladeshi fair-trade organisation Aranya and their network of artisans to develop his collection which will be presented in an installation that evokes his British Bangladeshi upbringing.

Memories from his childhood in a Bangladeshi household provide the starting point for his IFS installation. Growing up, young Rahman watched his father, a tailor, navigate London's garment factories while his mother and grandmother ensured that the family's cultural heritage was preserved through a domestic appreciation of bold colours and patterns. Rahemur is working with young people aged 13–19 from his home borough of Tower Hamlets to produce elements of the space. Working to a creative brief, each will earn an Arts Awards qualification for their participation, which he hopes will support their pathway into working in the creative industries.



Bangladesh

David Lee

Suspension



Photography: Daniel Aragão



David Lee is a menswear designer based in Fortaleza, Ceará, in the north east of Brazil where he studied Fashion Design at SENAC CE. Born in 1991, he is the winner of the GQ + Reserva New Talent award 2017. David's work combines crochet from Ceará while referencing tailoring techniques and sportswear.

What makes a man? For David Lee the answer lies in the duality of manhood: vulnerability/virility, detachment/intimacy, revelation/concealment. Exploring these notions of strength and fragility as the counterbalanced characteristics of modern masculinity, David uses contrasting techniques and craftsmanship – crochet and sportswear, military garb and tailoring – to encourage us to reflect on the many ways in which opposites play off against each other.

Creative team Curator Eduardo Motta; Set designer Erico Gondim; Photographers Daniel Aragão and Thais Mesquita; Graphic Designer Tiago Araujo

Partner Embassy of Brazil in London

Supporter Senac CE / Fecomércio

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Brazil

Curtis Oland

Delicate Tissue



Photography left to right: Nicholas Merzetti, Michael Kai Young

London-based Curtis Oland is part of a creative movement that challenges the notion of a homogenised indigenous voice across North America. This unique collaborative project highlights the shared key beliefs and perspectives that converge between the immensely diverse indigenous nations of Canada. Born in 1989, Curtis was raised in Western Canada, where his connection to the mountainous landscape and his Lil'Wat heritage are continual sources of inspiration. Curtis trained at Ryerson University, Toronto, and won the Emerging Menswear Designer Award at Toronto Men's Fashion Week in 2016. His work often focuses on the use of raw, organic materials and visual references that evoke both fantasy and utility and the interconnectedness between all forms of life.

His IFS installation, *Delicate Tissue*, offers visitors a natural and meditative experience. Musing on the ancestral indigenous knowledge that informs his practice, Oland reflects: 'Our bodies are temporal, privy to the ebb and flow of time and space. What we take from – and give to – the land is a sacred, spiritual exchange.' Through juxtaposing natural hues and raw textures, delicate and structured silhouettes, Oland delivers a celebration of materials, indigenous nations and their cultures. He reminds us that what we wear connects us... to the spirit, to the land, and, to each other.

Partners
Indigenous Fashion Week Toronto (IFWTO), High Commission of Canada in the UK

Supporters
Canada Council for the Arts, Ontario Arts Council, Ryerson University

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Canada

Creative team
Producers Sage Paul (Denesuline) and Kerry Swanson (Cree/Ojibwe/Irish/French); Conceptual Partner Tiffany Creyke (Tahltan); Jewellery Designer Jennifer Younger (Tlingit); Video Producers Nyla Innuksuk (Inuit) and Ksenia Stassiouk (Russian-Canadian); Video Performance Artist Jeneen Frei Njootli (Gwich'in); Soundtrack composed by Cris Derksen (Cree) featuring Jennifer Kreisberg (Tuscarora) mixed by Ziibiwan Mahgagahbow (Anishinaabe)



Laura Laurens

Wraparound



In 2013, Bogotá-based designer Laura Laurens debuted her eponymous label in Paris (Spring Summer 14). Her work is grounded by a sense of social justice and seeks to reconstruct Colombian identity in light of the country's prolonged conflict. In 2016, she began working with former fighters and victims of the civil war, employing former rebels to rework military textiles into fashion collections. At the International Fashion Showcase Laura will present work from an ongoing collaboration with the Emberá community of indigenous trans-women.

Laura Laurens' IFS installation, *Wraparound*, provides a temporary home to two LGBTQ+ members of Colombia's indigenous Emberá community, presenting work from their ongoing collaboration. On display will be intricate beaded Okama necklaces created by intertwining, threading and weaving techniques. To 'wraparound' is to fix, hold and cover – and in this case, it also speaks to the creative and cultural dialogue between Laura and her co-creators.



Photography left to right: Camilo George, Alejandra Quintero

Creative team Curator Liliana Sanguino; Film maker Claudia Fischer; Artisans Rosanna Panchi, Yina Panchi and the Emberá Chamí indigenous community of the Karmata Rúa reserve

Partners Embassy of Colombia in the UK, Revista Infashion

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Colombia

Situationist

Stitching Stones



Photography: Davit Giorgadze

Creative team Curator Irina Popiashvili; Artists Salome Chigilashvili and Giorgi Geladze

Partner Mercedes Benz Fashion Week Tbilisi

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Georgia

Self-taught designer Irakli Rusadze founded Situationist in 2016 in his home town of Tbilisi, Georgia. The brand is now stocked in Browns and shows on-schedule at Paris Fashion Week. Rusadze is known for his clear lines and attention to detail, natural fabrics and leather surfaces. Distinctive pattern cutting is at the core of the brand, coupled with a desire to challenge 'post-Soviet' stereotypes and reflect on contemporary social issues in Georgia.

For the IFS installation, Situationist has collaborated with Georgian artists Salome Chigilashvili and Giorgi Geladze to open up new perspectives on the city they live in. Geladze's gesture painting on industrial construction polyethylene sheeting and Chigilashvili's embroidered parquet sculptures serve as backdrop for Irakli Rusadze's collection which is displayed hanging from pillars recalling the concrete construction columns so common across the ever-changing Tbilisi.



Naushad Ali

Garbage



Photography: Rema Chaudhary

Naushad Ali lives and works in Pondicherry, India. He was born in 1985 and studied Fashion Design at the National Institute of Fashion Technology (NIFT) in Chennai. A designer with a minimalist approach, his starting point is always with textiles, often utilising traditional craft processes. Working with weavers across India, Naushad has been developing new fabrics and exploring methods to recycle waste fabric and fibres into new materials. For the IFS 2019, Naushad extends this philosophy of sustainability to the installation itself, creating the main body of the display from waste materials and offcuts destined for the rubbish heap.



Garbage reminds us that small, throwaway, everyday actions have a serious and accumulative impact over time. Using indigo dye – and with the aim of zero wastage – Ali takes scraps of fabric, which would otherwise be dumped, and

repurposes them as unique patchwork pieces, with a nod to both traditional Indian culture and the current zeal for sustainable production.

Creative team Creative consultant Shruti Sitara Singh; Curatorial advisor Gautam Vazirani; Exhibition designer Wasim Khan

Partner IMG Reliance

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India

Ice Surface Temperature

Transit Spaces



Photography: Carlo Battiston

Creative team Creative Direction Kristian Guerra and Laura Guerra
Installation Design / Sculpture + Interactive Sound Installation FLMRS-Filippo Maria Studio + Jerome Tcherneyan

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Supporters Gruppo Cinque, Mic-Manifattura Italiana Cucirini

Italy

Siblings Kristian (born 1988) and Laura Guerra (born 1978) are the founders of Italian label Ice Surface Temperature and both split their time between Padua and Milan. Kristian studied Fashion Design at the Università Luav di Venezia and is a former winner of International Talent Support in Trieste. Laura's professional career has seen her working as a pattern maker for Alexander McQueen and Miuccia Prada as well as a creative consultant for several brands and special projects. Their work revolves around rapidly shifting social interactions, urban customs and the role fashion can play within them.

Transit Spaces illustrates the design duo's fascination with transient places, way stations and crossroads and how these liminal spaces affect the threshold between public and private. Through manipulating the surface, colour and volume of garments, they aim to bring attention to the power of alteration, evolution and metamorphoses – and show how society must work to accept, and welcome, change. What might 'Made in Italy' mean when seen through this transformative lens?



Ami Doshi Shah

Salt of the Earth

Ami Doshi Shah is a jeweller based in Nairobi. She was born in 1980 and studied Jewellery and Silver-smithing at Birmingham School of Art & Design. Ami combines her technical training and curiosity about local materials to create inspiring sculptural pieces. Working mainly with semi-precious and by-product materials, Ami seeks to amplify the raw beauty of local materials, drawing on the natural beauty of Kenya for inspiration.

Salt of the Earth examines the concept of power and submission through the talismanic properties of jewellery and adornment, through an exploration of the complex historical, political and material properties of salt, which has had a profound impact on Kenya's landscape and history. In this striking installation, Ami Doshi Shah uses salt itself as the main medium, the collection being pointedly located in the West Wing of Somerset House, once home to the British Empire's Salt Office. As salt oozes and bundles into the space, we are reminded of how power dynamics shift throughout time.



Photography left to right: Maganga Mwagogo, Thandiwe Muritu

Creative team Curators The Nest Collective; Creative Direction Sunny Dolat; Creative Consultant Tahir Carl Karmali; Spatial Consultant Edward Ngera

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Kenya

Roni Helou

Wasteland, Wonderland



Photography: George Rouhana

Creative team
Installation Designer George Rouhana

Partners Creative Space Beirut, Starch Foundation

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Ready-to-wear designer Roni Helou was born in 1992 and is a graduate of Creative Space Beirut, an innovative NGO providing free education in fashion design. A committed campaigner for environmental and animal rights, Roni's activism has heavily influenced his brand. This is evident in its championing of sustainability, local action and fair practices. Fittingly, his IFS showcase installation explores attitudes and behaviours concerning recycling, waste and the garbage crisis that is plaguing Lebanon.

Roni Helou's collection confronts the phenomena of how local geographies in the developing world are shifting as a result of the endless accumulation of landfill rubbish. The sheer amount of waste presents a problem that seems almost impossible to tackle, shrouding the future in darkness. Made primarily from recycled materials, the installation is split into two parts; dark and light. The dark side signifies how garbage, literal and political, is engulfing Lebanon, while the bright side sheds light on the situation, offering information and possible solutions.

Lebanon

Morta Nakaite

Visions down the River

Morta Nakaite is a womenswear designer based in Vilnius. Born in 1990, she studied for a BA in Fashion Design at Vilnius University of Applied Sciences and gained her MA in Textile Art and Design from the Vilnius Academy of Arts. Morta also works as a costume designer for theatre and film, which influences her collections. The city of Vilnius is a living character in her work, which contemplates what it is to be Lithuanian, through memory, nostalgia and self-reflection.

Her IFS installation invites visitors to wander through a strange and poetic version of the city by the banks of the river Neris, to capture an essence of place through light, scent and atmosphere. Nakaite asks us to notice how 'along the way, as local oddballs and eccentrics create a ruckus, the river maintains its calm and steady flow.' Nakaite's collection draws on the unwavering flow of water. In this collection, its intuitive forms, fragile materials and various shades of white evoke the designer's nostalgia for her homeland.



Photography: Paulius Gasiunas



Creative team

Video artist Aurelija Maknytė;
Olfactory artist Laimė Kiškūnė;
Sculptor Vytautas Virzbickas

Partners Lithuanian Culture Institute,
Lithuanian Embassy in the UK

Supporter The British-Lithuanian
Society

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Lithuania

Duran Lantink

Straight from the Sale Bins



Photography: Bon Duke



Amsterdam-based designer and stylist Duran Lantink was born in 1986 and studied Fashion Design (BA) at Gerrit Rietveld Academy and gained his MA in Fashion Matters at Sandberg Academy. He is known for his upcycling methods and use of collage. At the centre of his work is a desire to produce clothing using innovative, sustainable and ethical practices. Fascinated by the beauty of diversity, he has worked on projects with the homeless community in Amsterdam and sex workers in Johannesburg. As a stylist, he has worked with numerous magazines and created Janelle Monae's 'vagina trousers' for her 'PYNK' video.

Straight from the Sale Bins questions the permanent state of sale and discount in the fashion industry, exploring the phenomena of Black Friday and sales riots. For maximum impact, Duran Lantink employs his trademark styles of upcycling, repurposing and collage. Casting a critical eye on mass consumption and consumerism, he has chosen to collaborate with high fashion boutiques, breathing new life into garments otherwise consigned to the sales bins. Through cutting, combining and reworking these once-fashionable pieces, dead stock is reborn in a vital, fresh collection.

Creative team

Exhibition and sound designer Joeri Woudstra aka Torus; Project Manager Maaïke Strengholt; Project Assistant Nadie Borggreve; Photographer Jan Hoek

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Embassy of the Netherlands in
the UK, Meyer Bergman

Supporters Liberty London,
Shoebaloo

Netherlands

Cedric Mizero

Dreaming My Memory



Cedric Mizero is a self-taught artist and fashion designer based in Kigali, Rwanda. Born in 1993, he has a unique approach to fashion, which strives for social change. His long-term project 'Fashion for All' puts the women and men of the rural village where he is from at the centre of his work, presenting an inclusive vision of fashion where all are included regardless of their age, size, social or economic status.

In his IFS installation, *Dreaming My Memory*, Cedric Mizero uses objects from everyday life in a Rwandan village to draw attention to the marginalised communities and cultures in his country. However, rather than focus on the negatives often associated with rural life in a developing country, Mizero celebrates the wealth of village life. A symbolically Chinese-made plastic mannequin is adorned with traditional Rwandan basket weave, shoes created from amayugi (small bells worn around the ankles) and flowers made from pills. Only re-purposed materials and symbolic objects are used to tell us about daily life in a small village, much like the one that Mizero himself grew up in. Visitors are invited to experience personal stories in an installation which harnesses the power of the imagination to transform ourselves – and potentially our world.



Photography: Chris Schwagga

Creative team Artisan Abadacogara Kumurimo; *Sculptures* Le Papillon Art Gallery; *Tailoring and garment manufacturing* Marina Nagimova; *Production management* Jibek Simkova-Iskakova

Partner Collective RW

Supporters British Council East Africa Arts, Uberluxe Safaris

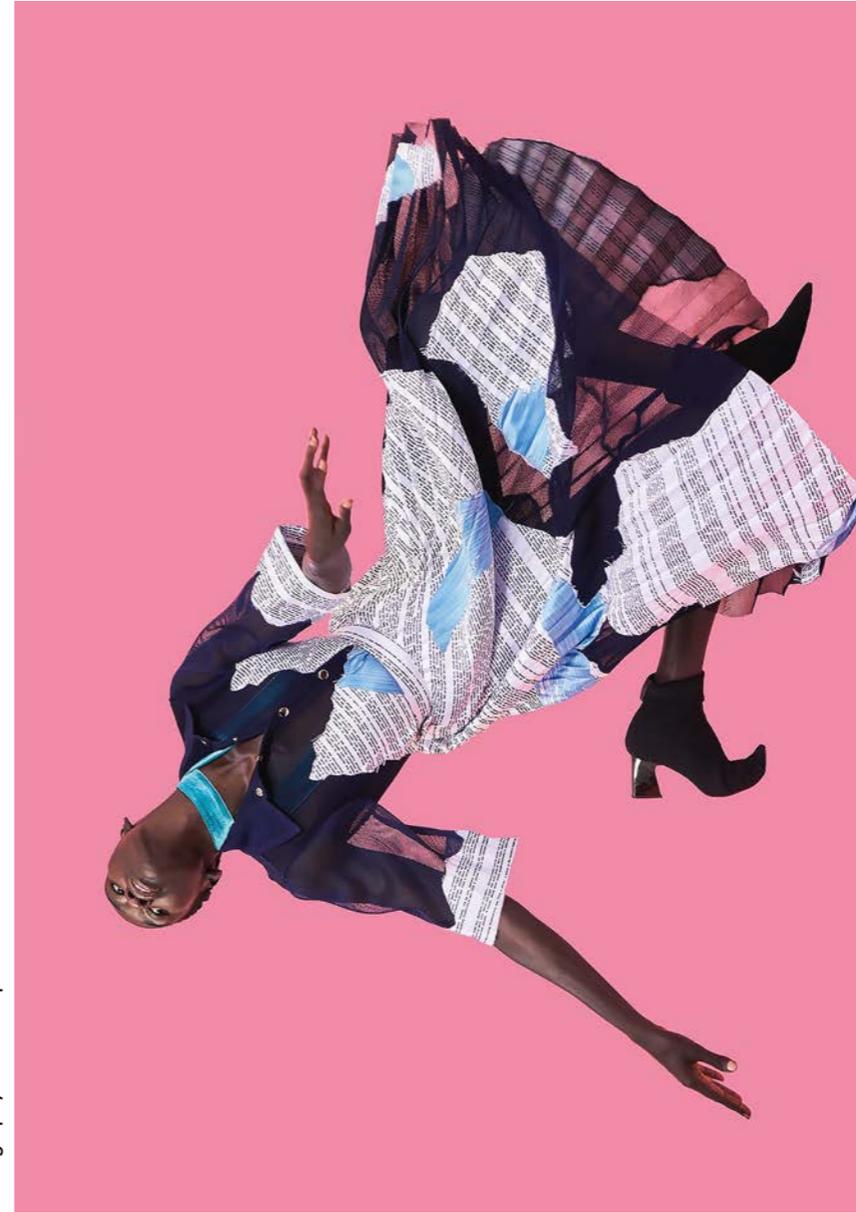
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Rwanda

Thebe Magugu

African Studies



Photography: Aart Verrips

Creative team
Exhibition design Hattie Newman

Supporters British Council South Africa, ELLE South Africa, South Africa Airways, Woolworths

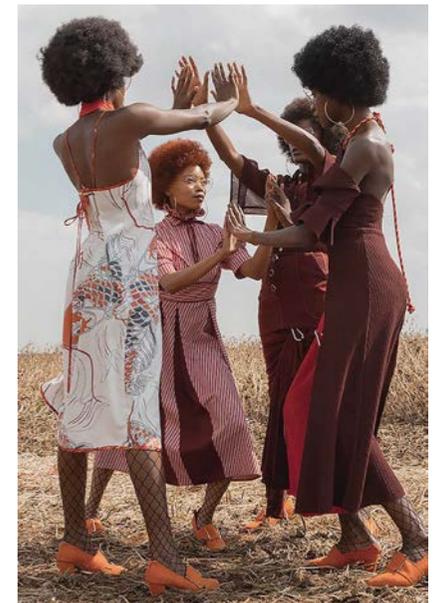
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South Africa

Thebe Magugu is a womenswear designer based in Johannesburg. Born in 1993, he studied Fashion and Apparel Design, Fashion Photography and Fashion Media at LISOF Fashion School in the city. Thebe seeks innovative ways of presenting women and their role within South African society. His sleek and forward-looking designs often feature motifs from Africa's story-rich past. Thebe has also produced a zine to accompany his exhibition which includes the work of his peers and collaborators.

African Studies is an introspective look at contemporary South Africa, merging its rich cultural history – complete with its traditional cues and motifs – with a forward-looking, global approach. It is celebratory in intention, illustrating the profound change South Africa sits on the cusp of – from radical socio-political flux to an exciting emerging market, all with an inimitable aesthetic. Thebe Magugu comments that 'the theatrical paper craft tableau calls to mind creatures shedding one set of threads for another – not unlike the transformation my country is currently undergoing'. In Magugu's retelling, 'the spell of the auto-exotic gaze that my countrymen have been subjected to for too long, is finally replaced by a critical and insightful dialogue about what is authentically South African'.



Amesh Wijesekera

Phantasmagoria

Amesh Wijesekera, born 1993, is a graduate of the Academy of Design in Sri Lanka. Having previously worked as an apprentice for Edeline Lee and Zandra Rhodes, Amesh will launch his own brand at the International Fashion Showcase this year. Amesh's collections combine local craft and contemporary design in a nod to his Sri Lankan heritage. His practice is underpinned by a social enterprise approach; his love for textile and colour is brought to life by collaborating with local artisans skilled in knitwear, crochet and handloom, together with industrial printing technology.

Amesh's IFS installation draws from the ideologies at the heart of 'Vesak', the largest cultural festival in Sri Lanka, and he aims to connect visitors with the local communities he collaborates with. Rhythmic lights, motion and colour mingle with echoes from the environment where the garments on display were created. Together they produce a dreamlike and intimate experience.



Photography left to right: Jehan D Adahan, Christian Hutter

Partner Academy of Design

Supporters British Council Sri Lanka, Orient Design (Pvt) Ltd, Kalaro (Pvt) Ltd, IC (Island Collection) (Pvt) Ltd

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Creative team

Exhibition designer Ruwean Gunaratna, Chameleon Eye Designers (Pvt) Ltd; *Sound artist* Visionist; *Digital artist* Christian Hutter; *Studio Shani* Weerakoon, Mekhala Gunasena

Sri Lanka

Clara Aguayo

Anxious Memories from the End of the World



Photography: Brian Ojeda



Clara Aguayo is a womenswear designer based in Montevideo. Born in 1991, she studied Fashion and Textiles at the Escuela Universitaria Centro de Diseño (EUCD) and Pattern Design at the Universidad del Trabajo del Uruguay (UTU). She is the winner of the national Young Innovators contest which helped her to launch her own brand. Her work often uses fabrics rescued from the past glory days of Uruguay's textile industry and is characterised by the combination of tailoring techniques with zero-waste pattern cutting.

Anxious Memories from the End of the World reflects on mental health and anxiety, creating an environment that is affected and modified by the presence of the audience. It asks us to consider how we affect and modify each other through our actions, however small they may be. Clara's collection for the IFS is a deconstruction of traditional Uruguayan garments, made from textiles salvaged from the derelict factories that were once the pride of her country. Her pieces evoke the 'anxious memories of an erratic mind', which she describes as remembrances from 'an ignored corner of the world'. A shimmering textile suspended from the ceiling is the centrepiece in Aguayo's installation: as it tracks the movement of people in the room, the scene fluctuates between chaos and calm, mirroring the workings of a fitful mind.

Partner Integra Pablo Giménez

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Creative team

Ceiling Sculpture Camila Fernández; *Technology designers* Marco Colasso, Juan Pablo Colasso, Mathias Bianchi; *Film projections* Sofía Córdoba; *Headpieces* Nacho Sarube; *Photographer* Brian Ojeda; *Jewellery design* Agustina Urioste

Uruguay

Môi-Điền

A Quiet Scream



Born in 1989, Tom Trandt – the founder of Môi Điền – lives and works in Saigon, Vietnam and studied Fashion Design at Parsons School of Design in New York. His brand takes inspiration from Vietnamese history and contemporary culture, while seeking ways to establish ethical and sustainable fashion practices. ‘Môi Điền’ literally means ‘outspoken’ in Vietnamese and is founded on the principle that clothes can give their wearers a voice.

In his IFS installation, *A Quiet Scream*, Tom makes reference to the recent demonstrations and protests in Vietnam, where clothes are often used as a tool for citizens to speak their mind. In a country where dissent is illegal, Vietnamese youth have come to rely upon fashion as a means of protest. The installation contains a group of mannequins dressed in translucent white garments. As the light fades, UV light reveals embroidered messages on the garments; subtle forms of protest that elucidate the wearer’s anger, hope and personality.



Photography left to right: LANMAN Studio, Tom Trandt

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Creative team
Film maker Long Pham

Supporter ELLE Vietnam

The International Fashion Showcase (IFS) is a joint venture of the British Council, British Fashion Council, London College of Fashion, UAL and Somerset House, first inaugurated in 2012 as part of the Cultural Olympiad. The IFS strives to offer a platform for diverse voices who are influencing the future of fashion. In 2018 we broke from the traditional annual exhibition format to offer the selected designers a creative mentoring and business support residency in London ahead of the 2019 showcase, giving them the opportunity to build a network of peers and professional contacts in the British fashion industry.

The International Fashion Showcase is commissioned by

Sarah Mann, Director Architecture Design Fashion, British Council

Caroline Rush CBE, Chief Executive, British Fashion Council

Professor Frances Corner OBE, Head of London College of Fashion, UAL

Ceri Hand, Director of Programmes, Somerset House

International Fashion Showcase 2019 Advisory Panel

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Alistair O’Neill, Fashion Curator

Anders Christian Madsen, British Vogue

Andrew Tucker, London College of Fashion, UAL

Anna Orsini, British Fashion Council

Ashish Gupta, Ashish

Barbara Grispini, D/ ARK

Campbell Addy, Photographer

Ceri Hand, Somerset House

Hikari Yokoyama, Paddle8

José Teunissen, London College of Fashion, UAL

Ibrahim Kamara, i-D

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Steve Salter, i-D

Tristan Webber, Royal College of Art

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Vietnam

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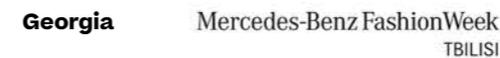
About British Council
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About British Fashion Council
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About London College of Fashion, UAL
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About Somerset House
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IFS 2019 Partners

The British Council is the UK's international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. We do this by making a positive contribution to the UK and the countries we work with – changing lives by creating opportunities, building connections and engendering trust.

We work with over 100 countries across the world in the fields of arts and culture, English language, education and civil society. Last year we reached over 75 million people directly and 758 million people overall including online, broadcasts and publications. Founded in 1934, we are a UK charity governed by Royal Charter and a UK public body.
www.britishcouncil.org

The British Fashion Council was set up in 1983 to promote British fashion internationally and co-ordinate this promotion through fashion weeks, exhibitions and showcasing events. The BFC supports designers beginning at college level and extending to talent identification, business support and showcasing schemes to help British designer businesses develop their profiles and business globally and promote British fashion and its influential role in Britain. Talent identification and business support schemes include BFC/GQ Designer Menswear Fund; BFC/Vogue Designer Fashion Fund and NEWGEN which includes womenswear, menswear and accessories. The BFC also runs and owns charities. Showcasing initiatives and events include London Fashion Week, London Fashion Week Men's, LONDON show ROOMS, International Fashion Showcase, London Fashion Week Festival and The Fashion Awards.
www.britishfashioncouncil.co.uk

London College of Fashion, University of the Arts London is a world-leader in fashion design, media and business education. In boundary-pushing research where fashion intersects with science, engineering, and technology, and in enterprise, where it partners with top brands and helps launch new businesses. It has been nurturing creative talent for over a century, offering courses in all things fashion. Across every subject, it encourages students to examine the past and challenge the present. It gives them the skills, opportunities – and above all, the freedom – to put ideas into practice. In 2022 the College will move to a single site as part of the Cultural and Education District on the Queen Elizabeth Olympic Park in East London.

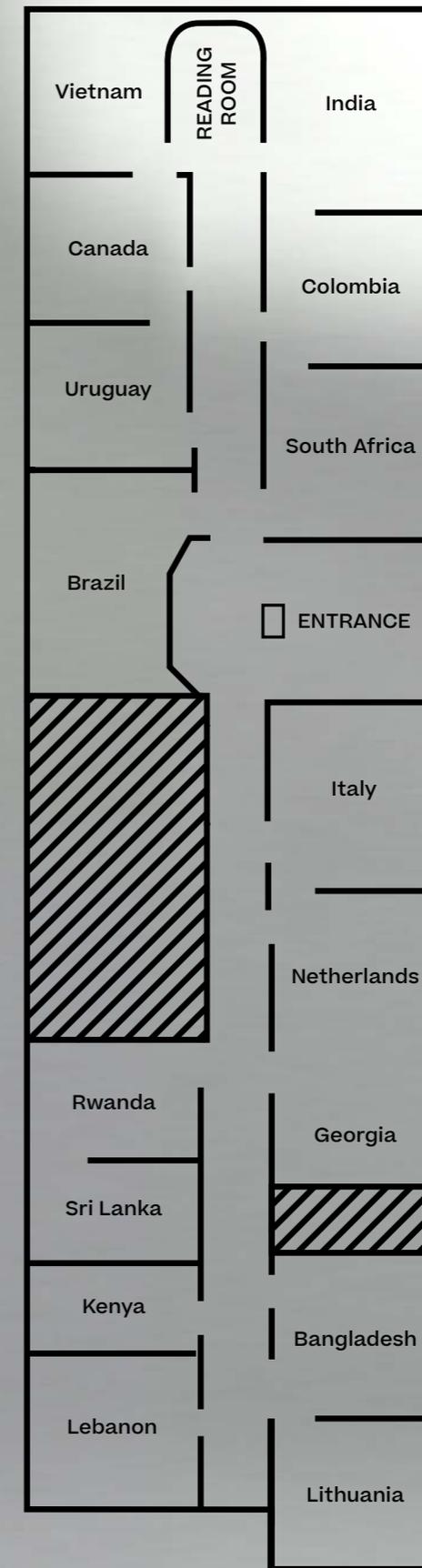
London College of Fashion, UAL, provided a tailored Business Development Programme for the 16 designers taking part in the International Fashion Showcase, with an online course delivered by academic and industry experts, business coaching and residency in London.
www.arts.ac.uk/fashion

Somerset House is a new kind of arts centre in the heart of London, designed for today's audiences, artists and creatives. In 2000, it began its reinvention as a home for arts and culture, bringing visitors into direct contact with the greatest artists, makers and thinkers of our time. Our distinctive, dynamic programme spans the contemporary arts in all its forms, from cutting-edge exhibitions to annual festivals and seasonal events in the courtyard complemented by an extensive learning and engagement programme.

As well as welcoming over 3 million visitors annually, Somerset House houses the largest and most diverse creative communities in the country and in 2016 we launched Somerset House Studios – a new experimental workspace connecting artists, makers and thinkers with audiences.
www.somersethouse.org.uk

Bangladesh	Rahemur Rahman
Brazil	David Lee
Canada	Curtis Oland
Colombia	Laura Laurens
Georgia	Situationist
India	Naushad Ali
Italy	Ice Surface Temperature
Kenya	Ami Doshi Shah
Lebanon	Roni Helou
Lithuania	Morta Nakarte
Netherlands	Duran Lantink
Rwanda	Cedric Mizero
South Africa	Thebe Magugu
Sri Lanka	Amesh Wijesekera
Uruguay	Clara Aguayo
Vietnam	Môi-Điền

Map



BRITISH
FASHION
COUNCIL

**LONDON
FASHION
WEEK**
15-19 FEBRUARY 2019

ual: london college
of fashion

