Inspiration uit mijn kindertijd. Ky naar vroeger.

Ok heb 'm in fun!!!
In uncertain times, Millennials click back to the '90s

By Craig Wilson, USA TODAY
So here's the deal.

You've heard the term "Millennial," born after 1980 and now roughly between your twines and your 30s. There are 101 million of you, the largest generation now alive.

You're well-educated, but in this bad economy, you're more than likely unemployed. If you are employed, you're unemployed, trying to contribute to an organization that doesn't understand how much you have to offer. Really! You know you are far more tech-savvy than your boss. She knows it, too. You’re restless, ready to change the world, ready to be the next Mark Zuckerberg, co-founder of Facebook. And most likely you're also living back home with the folks. Oddly enough, you don't mind.

Neither do they.

Millenials are often thought of as spoiled. Some have dubbed you the "Stabbed Boom." But your baby days are over, as anyone watching the job market can easily see.

So how are you spending a good portion of your time in these "doubled-up households," aka Mom and Dad's place? Remembering. Looking back to the '90s.

Yes, the '90s are the newest "good old days." This summer, some of your favorite TV shows began airing again on cable - "Blossoms" and "Beverly Hills, 90210" returns to MTV on Thursday (10 p.m. ET/PT), but with updates. For instance, the famous duo will now be watching "Jerry Maguire." MTV executive Van Toeffler hopes the dozen half-hour episodes will appeal to old and new fans alike, with many of the latter familiar with its wisecracks from online snippets and TV reruns.

"We're going through a period of what we call 'instant nostalgia,'" where it kind of goes back no further than the mid-'90s," Toeffler says. He cites the resurrection of other '90s staples, including "Pepsi's Video" on sister network VH1.

"MTV" also revolved 120 Minutes, premiering two new episodes this summer. And another old friend, "Barney," is making a big comeback in retail. Yes, Barney.

Some of the best-selling items this fall at novelty retailers, including Spencer Gifts, nationwide, are based on the purple dinosaur of Millennials' youth: T-shirts, caps, socks and blankets, as well as an adult-sized Halloween costume.

"The kids of yesterday are looking for positive and fun reinforcement right now," Barney was the first friend they connected to," says Stacey Reiner, vice president of licensing for HIT Entertainment Global Brands. Sales are already "doing well," and restocking requests are coming from retailers daily, she says. "Everyone knows Barney. He makes them feel good."

Nickelodeon shows of yore

And why not? There's not much for Millennials to look forward to, which has made nostalgia for the last decade of the 20th century a growing cottage industry of late.

"They feel very stuck right now," says Melanie Shiffer, editor in chief of "Pulse," a marketing firm that studies Millennials. "They're at an optimistic generation. They're at that age when they think things will get better. But in the meantime, they're like a deer in the headlights. They can get a job that is beneath them or bide their time, go back to their parents' house."

So what are they doing, more and more, is watching what they used to watch in their adolescence.

Nickelodeon's "Teenick" is more than happy to share.

Every unemployed Millennial can now jump into bed at midnight and watch "The '90s Are All That," the channel's programming block featuring series from a decade ago. The comedy and cartoon reruns began airing in July. Nickelodeon was motivated by Facebook fan pages asking for the shows to return, along with chat on Twitter. "Crass Cafe of LA." Doug and Kenan & Kel all came out of retirement.

"There was an audience out there just waiting for this, and they showed up immediately to watch," says Keith Dawkins, Teenick general manager. "Now they talk about it, they tweet about it, we're keeping responding to what the audience is asking for."

When the '90s shows launched, Teenick ratings for that time period soared, posting double-digit increases over 2010. The shows have averaged a 90% rating increase among viewers 18 to 34.

Such escapism is understandable.

"There's no doubt about it, they are stressed. . . . (There's) pressure to be smarter in school. Smugger on Facebook, more creative in fashion, more self-realized in their career choice, all in an economy that basically (stinks)," says Nick Shore, MTV's senior vice president of strategic consumer insights and marketing. "We are definitely seeing a backlash, a 'nostalgia' for a recent past — that never actually existed — where things were simpler, choices were fewer, and technology was in its infancy."

It works for them. Mom and Dad are down the hall, and the Millennials fall asleep feeling secure, as if they're 13 again, dreaming of their flower-patterned leggings and Lunchables.

"They don't look upon their parents as inhibitors," Shiffer says. "They look upon their parents as friends. It's a different time now."

Good thing, too. According to the Census, 5.9 million young adults (ages 25 to 34) resided in their parents' homes this spring, compared with 4.7 million before the recession.

About one in eight older Millennials (22 and up) say they've "boomeranged" back to a parent's home. They've been a "boomeranged" generation, a "biterminal" one.
The '90s Are Back

Poster: 06/09/2011 1:49 pm Mary Beckman

In deepest, hippest Brooklyn a few years ago, I noticed a girl wearing tapered, belly-button-high, comically unfashionable denim shorts that nobody — well, certainly no 20-something — had worn since the height of grunge. It was a visual shock, a retro fashion statement outlandish even by Williamsburg’s fadomous standards.

I chalked it up as an isolated, ironic incident. Little did I realize it was a portent of something bigger: the ‘90s would soon, like Arnold in T2 (1991), be back.

Today, you’ll see ‘90s styles — baggy jeans, chain wallets, rollerblades, flannel button-downs, flowered Elaine Benes dresses, bucket hats, even bleached hair — on any block of NYC and beyond. ‘90s theme parties, ‘90s karaoke nights, ‘90s radio stations, countless ‘90s Internet listicles... No Doubt, Blink-182 and the Spice Girls got back together, and Sublime (kind of) got back together with a new, sound-alike singer, reminiscent of how boomers’ favorite bands would tour with a dubious ratio of living original members.

My generation’s favorite music had become golden oldies, and our adolescence had become ripe for marketing. Jurassic Park converted to 3D, Baywatch World reincarnated as Girl Meets World, and Tupac Shakur performing at Coachella, albeit in hologram form. There’s a kickstarter Ninja Turtles movie in production, Will Smith scores millions of YouTube hits whenever he breaks out the Fresh Prince rap, and Urban Outfitters blast Salt-n-Pepa for choppers bowing through ‘90s-influenced apparel.

All of this as a sort of inspiration for my new book, “notJaded”, about a Kickstarter campaign to create a 1990s-themed commune in pencil that goes disastrously wrong: it’s kind of like Lord of the Flies, except with Mighty Mighty Bosstones and Street Fighter II fighters.

Just like everyone else who came of age back then, this revival goes straight to my brain’s pleasure center, but I can’t help but wonder: is this healthy? And why is it happening?

We’ll get to the former in a second. As for the latter, there are a few reasons...

The world sucks now. Corporations have replaced millions of jobs with unpaid internships, and a corrupt Congress does nothing. America has been at war for more than a decade. Climate change is no longer a doomsayer theory: it’s a reality that intensifies hurricanes, melts polar ice caps and wreaks havoc on any previous concept of normality. Is it any wonder that we’re pining for the ‘90s, back when our biggest national crises were “sellouts”, “yuppies”, and where exactly Monica Lewinsky stuck that cigar?

Generation Y is getting older. Millennials suddenly have terrifying responsibilities: marriages, kids, ski-high urban rents, careers (if we’re lucky) that demand 24/7 exertion. Breaking up the Super Nintendo or Sega Genesis console — or buying tickets to the 90 Degrees/Boy II Men/New Kids on the Block tour — is our way of retreating to the familiar, soothing glow of childhood. After the Cruz, we’ve been through, who can blame us?

The ‘90s were a time of nostalgia for the ‘90s, and you, from Woodstock II to Austin Powers to Oasis splitting the Beatles to Tarantino resurrecting Travolta and Others.

Remember the 1990s? Good, Because They’re Back

By Claude Suddath Friday, Aug. 12, 2011

Nicksitos are bringing back its ‘hit show like Clarizas Exploit It All, which starred a young Melissa Joan Hart

H&M is selling scrunchies. I know this would happen eventually — I’ve watched decade-specific TV shows like That 70’s Show and The Wonder Years — and I’ve been waiting for the day when the clothes and music of my youth would be recycled and marketed back at me. It started a few years ago, so abruptly that I almost didn’t notice. In 2006 the independent film The Wicker Man came out, set in New York City in 1994. I was 26 when I saw it, and it was the first film I know of that had re-created a time period I lived through. A year later, Jimmy Fallon tried to reunite the cast of Saved by the Bell on his talk show. In a less measurable sense, I noticed it became socially acceptable to like Oasis and Dave Matthews Band again.

Recently, the pace of ‘90s references and revivals has quickened. In May, the New Kids on the Block and the Backstreet Boys reunited; they’re currently touring as one giant acronym monstrosity called NKOTBSB. This fall, MTV will reboot Beverly Hills, 90210, their music-video show 120 Minutes is already back on the air on MTV2. VH1 is about to reboot Pop-Up Video. And then a few weeks ago, Nicktitos started airing its “classic” children’s television shows like Clarizas Exploit It All and All That on its sister station, TeenNick. That made it official: the ‘90s have been gone long enough that we’ve decided to bring them back.

Read more: Remember the 1990s? Good, Because They’re Back - TIME http://content.time.com/time/arts/article/0,8599,2087733,00.html#x222vmWOIE1e
Stars Who Love '90s Fashion

Overall and fanny packs are coming back, thanks in part to these super-trendy '90s-loving stars.

(Source: Bauer Griffin, Pacific Coast News, FameFlynet Pictures)

Rihanna Loves the '90s

Rihanna's skipped over the more accessible '90s finery in favor of truly hard-to-pull-off pieces, like leather visors and oversized fanny packs. It's impossible to be ahead of the trends if you're not willing to take risks in a pair of waist-high leather boots.

Katy Perry Loves the '90s

When she's at work, pop star Katy Perry occasionally borrows from the acidic, borderline garish schemes of the early '90s. The Gerlan jeans crop top and skirt she wore to the Nickelodeon Kids' Choice Awards was 1991 in both cut and color.

Ashlee Simpson Loves the '90s

When Ashlee Simpson shed her hair extensions in favor of a flirty platinum crop a few years back, she kicked off a style transformation. Simpson's look could be described as Edie Sedgwick by way of 1995.
Demi Lovato Loves the '90s

Demi Lovato is not the child of '90s rock stars, but she dresses like one. The talented performer has incorporated long floral skirts, colorful clugs and chambray shirts into her repertoire, which is slightly more demure than her pal Miley's.

Vanessa Hudgens Loves the '90s

Vanessa Hudgens is fearless with her '90s-inspired fashion, frequently mixing and matching prints, fabrics, weights and lengths for one-of-a-kind looks. Say what you will about her high-waisted harem pants and her acid-washed overalls... Hudgens' style isn't short on personality.

Daisy Lowe Loves the '90s

Model Daisy Lowe is also '90s rock star progeny. Her dad is Bush frontman Gavin Rossdale. No wonder she looks so at ease in era staples like long black lace dresses, vampy makeup, and bright babydoll dresses worn with motorcycle boots.

Zoe Kravitz Loves the '90s

Zoe Kravitz, daughter to Lenny Kravitz and actress Lisa Bonet, usually looks like she's stepped off the set of Reality Bites in her round-stemmed sunglasses and assortment of funky little hats. The actress and occasional model also gravitates towards tiny floral prints, velvet, and chunky footwear.
Miley Cyrus Loves the '70s

Almost everything Miley Cyrus wears, from the high-waisted tight wash jeans to the crop top formal wear, looks like it might have been cool in the red '80s. Her father was best known as a mullet country singer and not the dad from Hannah Montana. These days the singer prefers a messy grunge. Think bratapper tops and flannel.

90's

- Trends in de jaren 90
- Made in de jaren 90
  - Vertaald naar nu

Popcultuur

Maatschappelijk/Sociale/Politieke gebeurtenissen
Old-school style meets new-school advertising: The '90s are all that, all over again

There's something familiar about this summer. You might say it looks, rather than that it has it in a white, it feels a little fresher than it has in 1994 years. Look out home-lifers: the trends of the '90s are making a comeback.

Then I got bigger? Whatever—acquire the numbers. Since the beginning of the year, in the U.S., we've noticed significant increases in searches for many of the hallmark styles of this decade:

- Searches for [crop tops] were more than 110% higher in July '13 than in July '12.
- Searches for [high waist pants] were more than 100% higher in July '13 than in July '12.
- Searches for [puff waist shorts] were more than 50% higher in July '13 than they were in July '12.
- Searches for [grunge clothing] were more than 80% higher in July '13 than they were in July '12. And coming rapidly so far in August.
- Searches for [bucket hats] were more than 100% higher in July '13 than in July '12.

We've seen similar spikes in the Google Shopping search queries that produce Product Listing Ads. From July '12 to July '13 in the U.S.

- [Overall] queries increased by more than 100%.
- [Round Sunglasses] queries increased by more than 100%.
- [Jelly Sandals] queries increased by more than 100%.
- [Zubat Pants] queries increased by more than 100%.

Online Opportunities: Not Diggity

It seems like the '90s were yesterday. But they were a relative Stone Age for marketers compared to today. Today, '90s-era styles are making a comeback with the help of online marketing tools that enable marketers to be much more nimble and conversational in their execution via display ads, social media, search ads, online videos and more. When a particular item or style gets hot, marketers are pivoting quickly to meet that demand. When shoppers are saying they want it, they want it. Those fast-moving companies can be there with a relevant message and offering.

From overalls to high-waisted pants to Furby, Rare are the examples of the marketers and agencies that used the web to reach people looking to turn back the clock to the '90s:

- Jumping on an uptick in interest since the beginning of the year, Minneapolis-based Comet Clothing Company maker ofZubat, adjusted its search advertising campaigns across screens to reach customers looking to see the company says, "embrace the awesomeness of Zubat!" So far in 2015, paid search campaigns have helped drive 20% of the company’s total revenue.

As the company’s President, Dan Stock, explains, Zubat's signature styles have remained constant, but the company’s advertising has changed with the times. "When we first launched Zubat, we used the marketing tools available to us to get the word out. Today, search ads, and the web more broadly, have enabled us to jump on trends quickly and adjust our advertising to connect with people that want to relive some classic '90s styles, or experience them for the first time."

JAREN '90 KLEDING

Graze werd in de nieuwe populaire bij het grote publiek door de doorbraak van Nirvana. Frontman Kurt Cobain droeg verscheidene tweedehands/kleding; vooral veel gestreept flanellen shirts, uitgeklede bandshirts, gescheurde broekjes en overzien ophangen. Zijn stijl werd nu eenmaal populair bij de jongeren. De grunge look was populair vanaf 1991 en is eigenlijk sinds uit de mode verdwenen, ook nu wordt de look steeds gememorialiseerd. Nu zien we nog steeds veel afgeknipte denim shorts met Dee Mazzino, gekleurde plakken bij het haar en andere grunge trends.

JAREN '90 KLEDING: POP CULTUUR

Naast de Spice Girls foppen in de '90s ook Britney Spears, Christina Aguilera en heel veel andere popsterren als stijliconen van de jaren '90. Dat resulteerde in veel platte slippers, roze kleding, slippers, broekjes en minikjortjes. Ook het T-shirt was een populaire kledingstuk, de prins loepen zaten van tekstfiguurtjes tot filmsterren. En een hielen modder: ook toiletbroeken, sjaalbroeken en sjaalkleden waren een hit in de jaren '90.

En teja, ook zagen we veel trainingspakken, Nike air max, spijkerjassen aan het koptje en knap-penkragen in het straatbeeld. Kortom: we hebben allemaal vast nog wel een paar omaanse jaren '90 passen in onze kast hangen. Daarom leent dit deelstemming zich uitstekend voor verkoopsopties! Gelukkig kan jaren '90 kleding ook veel stijlvolle verraad worden.

JAREN '90 MODE

Keywords: Kate Moss, Spice girls, grunge, flaneer, zwart en folgenkleding.

Mediawerks: Creep hop, buggy songs, wijde truien, Disney figures, platte slippers, sneakers, raglansen.
overalls with the straps down
So awesome—whether you rocked it with one strap or both straps down. Also, it had to be Guess, or else you were just playing yourself. And if you really wanted to be cool, you wore no shirt underneath—Jodeci style.

Skate tees
Alien Workshop, Hook-Ups, Toy Machine, Thrasher, Spitfire, Girl—the explosion in popularity of street skating lead to mall rats all over America rocking graphic tees with skate logos. You don’t see them as much anymore, now that the flannel and chinos uniform has taken hold.

Flannel
Flannel may have made a comeback thanks to the whole Americana thing, but in the ‘90s, flannel shirts were never buttoned unless you were the Bounty mascot.

Striped sweaters
Whether you were Kurt Cobain or Freddie Krueger, these were pretty prevalent in the era of grunge and Nightmare on Elm Street. If you ever wanted to destroy one, all you had to do was pull that thread, and walk away...
Sweaters tied around the waist
Who needs a belt when you got a hoodie knotted around your CK jeans and Veruca Salt T-shirt?

Unbuttoned shirts over graphic tees
This was the de-facto "cool guy" uniform of the '90s. Long-sleeve shirt, worn as a shirt jacket, with either a Nirvana or Daniel Johnston tee underneath. Perfect for seducing would-be riot grrl posers and would-be indie kids.

Ripped jeans
Because Nirvana didn't sound the same if you didn't have at least three holes in your denim.

Combat boots
Because deep down, every dude kind of had a thing for Darla Morgendorffer and Tank Girl.
Doc Martens

The air-cushioned boots come in all types of colors, and even though Doc Martens are still a trend now, they were hoi polloi in the 90s. Street kids in the UK made it one with punk and mod culture, which then made the boots establish themselves into grunge and every other “indie” trend imaginable.

Timberland Boots

There was nothing fresher than a new pair of 6-inch wheats, and you were really a pro if you cleaned them with your pencil eraser.

75. Neon windbreakers

Neon windbreakers were like magic capes. You threw one on and you were instantly the coolest guy in school. This trend was hot among every kind of kid, too. And the brighter, the better.

15. Track jackets

B-boys, athletes, grandpas, and British rockstars. All cool. All track jacketed up. Especially in Adidas’ three stripes.
Useful notes from the 90's

Some useful notes regarding the Real Life 1990s, from troopers who remember them.

Daily Life:

- For the first time in U.S. history, more Americans lived in affluent suburban neighborhoods rather than in cities or towns or on farms. Fueled by this million-strong middle class, the American "consumer culture" that had been burgeoning since the Fifties reached its apogee. There were more creature comforts and general amenities than ever before (including some that were relatively new to the decade, such as cellular phones and hand-held videogame consoles), as well as more people to enjoy them and more dollars with which to buy them. The factor most responsible for setting the stage for this fabulous prosperity remains controversial among social scientists and political pundits, but the general consensus is that the country was reaping a generation's worth of benefits from a dramatic economic shift (dubbed the "New Economy") that had panned out the old industrial labor market (which, frankly speaking, had subordinated the material interests of minorities for decades).

- In the American railroad industry, the 90s sparked some of the most progressive changes in a decade to the railways. In 1990, the Santa Fe railway started to paint new engines in the red and gray "Warbonnet" color scheme for the first time since 1967. This move gave the railroad an enhanced public image all around with those colorful locomotives. These locomotives became a common staple to toy model trains in the decade and presumably now. Also occurring in the same time is the production much more locomotives produced with full-width cab, used in most trains like in today. And in the mid-90's, a majority of the railways are being merged or acquired by each other, making this decade a twilight to some of the most famed railways existing prior, such as the aforementioned Santa Fe, the Burlington Northern, the Southern Pacific railroad, and Conrail which specifically got split by the two biggest railways in the East. The Union Pacific railroad dramatically gained rail lines, earning its status to be the largest railroad in the United States.
Entertainment:

- As for the networks, NBC was pretty much king of the road thanks to its lineup of sitcoms. Fox had The Simpsons, The X-Files and its massive sports contract to fall back on, and CBS and ABC were pretty much neck-and-neck at the bottom. ABC did have a success story with TGIF, though. 1993 saw the birth of The WB and UPN, and while neither would reach the mass appeal of the Big Four, they would ultimately be successful within their own niches (teenagers and young adults for the WB, and African-Americans for UPN).

Cable was still largely a wasteland of infomercials, syndication, cooking shows and movies, with the few channels that did manage to make a splash.

-MTV was very popular,

- TV shows like Sex & the City,

- Sex topics were discussed on the show.

- The 90s was known for its sitcoms,

- Friends, Married with Children, Friends, etc.

- Also known as the 'Disney era'.

Cartoons

Disney

- The 24-hour cable news machine really got its motor running in the 90s, starting with CNN's famous coverage of the Gulf War. With national stories coming to a head (Bill Clinton's Involvement with Monica Lewinsky, Jonestown, Ramones' Columbine, OJ Simpson), a combination of the networks and the Internet made reporting what was going on (some info repeated ad nauseam, new info as needed). Sadly, this also started the trend of news networks latching onto and subsequently overreporting whatever they deemed the "next big thing".

- Anime was just starting to gain a following in the United States. To begin with, though, whilst ANIMAX might have proved the medium could be taken seriously as adult entertainment, much of the to begin with was still adapted for kids. Shows like Sailor Moon and the boys had Dragon Ball Z... that was about it unless you wanted to really do some hardcore searching. Of course, these anime were Bandwagoned out the wazoo, but most kids didn't know, as they had nothing to compare it to. The only way to acquire manga was through specialty stores and importers, and it was expensive and often poorly translated (if at all). In

- Reality TV on stand, awhile gone on MTV.

- Japan is

Amerika

20006
was live and announced Tony Schiavone (infamously nicknamed "Sting")
leaving "Sting... Ford and Anissa in stable"? Was a "main event" that night? The Pageant Of Demons.

- Image: Anonymous Player(s)? Originally the bottle caps from bottles of pineapple-orange-guava juice.

- They quickly became the decorated cardboard disks that were used to play some kind of game. For about six months in 1982, they were bloody ubiquitous.

- The Star Trek franchise was at its zenith with three almost concurrent series in that decade, not to mention the feature films. However, while TV connections to Trek's Space Opera monopoly finally arise with the ambitious Star Trek. And the amazingly enduring Star Trek: TNG.

By contrast, this is the decade where Doctor Who was nearly conspicuous by its absence from TV screens, having been cancelled by the BBC in 1969. The one Space Shot was the TV movie starring Paul McCartney, designed to try and finally crack the US market for the show — it never took off into a new series, which would have to wait until 2005. A loyal following existed throughout along with various spinoffs and

- Fashion:
  - Leather breakers were popular because "Bluffy the vampire slayer" (Boybands, etc.)
  - Grunge was hot! (Nirvana)
  - The colours of the 80s (Neon in fulle) were very hard to hip in the 90's.
  - Overalls were extremely popular.

- Manga

- Manga was the icon of the 90's

- Hip hop was a new style, like breakdancing, sports shoes etc.

- Clothing brands were a status symbol.

- Through the rise of Manga in America, Japanese teken (Manga) and this teken in the American popular in the mode. (Here begins also the fashion of the manga.)
was the brainchild of Dr. Richard Alba, and the basic point of the diet was to watch the carbohydrate one was taking in. The cultural impact was huge, and many donut shops and ice cream parlors lost business because their customers started switching to Alba's.

- The drink synonymous with the '90s was coffee. Whereas in the past, coffee was a staple and was drunk in the evenings while reading the newspaper, in the '90s coffee became a hearty, must-have beverage, often ordered with a bit of modern flair (half-caf, no sugar, whipped cream, two shots of espresso, etc. etc.). This was the point where Starbucks began (and continues) to pick up in popularity. The fact that coffee was associated with the "hip" cultural center of Seattle was probably not a coincidence.

- The \textit{first} \textit{order} trope started weakening, as not every person always ordered the same thing. Still, some drinks had certain images attached to them:
  - Beer was still very much a working-class beverage - however, some "local" beers and microbrews had more of a class connotation. Toward the end of the decade, foreign beers such as Ireland's Guinness or Belgium's Draft Beers acquired a surprisingly upscale image in the United States, with the British/Vichy pub subculture

\textbf{Headlines:}  
\textit{Het einde van de koude oorlog}
- Alternative Rock had finally escaped the college radio ghetto and saw the rise of such bands

- The biggest one-hit wonder of the '90s was "The Macarena" by Los Del Rio. It stayed atop the charts for 20 whole weeks, which was a record at the time, and might still be. That song popularized, or at least revived the trend of a song coming with its own dance — while everyone in the '90s strongly denied knowing how to do the Macarena, they were probably lying.

- With the advent of the internet, some music fans begin to start their own websites devoted to music, and begin the earliest blogs. Pitchfork Media, begun by a college dropout in 1997, would become a major player in music criticism in the next decade (after years of featuring harrumph, poorly written reviews which often gave low scores to beloved records just because).

- The mid-'90s also saw the rebirth of swing musicians, as well as some clothing styles (mostly bowling shirts) from The Eagles. Within a few years, the fad had faded, but the music, dance, and to a lesser degree the clothing, was at a higher baseline than before the boom. This is probably best showcased in the

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- In Europe was Eurodance in bands als 2 Unlimited, Mabo, Aqua en Eiffel 65.
- As stated above, The Nineties was the era in which the Moral Scandals were always in a flurry. While it was
  drawing in the 80s and early 90s (Dan Quayle’s complaints about Money Down the Moral
  arver over heavy metal and heavy civil), the presence of conservative Presidents Ronald
  Reagan and George W. Bush meant that the Christian Right felt itself to have a friend in the White House
  (regardless of how Reagan and Bush fell), and never felt truly pressured. However, the rise of Bill Clinton (the
  sex-playing, MTV-loving, bombings who “smoked pot and drank alcohol”) in 1992 and the high profile of his wife
  Hillary Clinton (who, during the election, gave off the image of a without showing her Roxanne)
  second wife, set off the range of a 1992 Republican National Convention, which became a rallying point for millions on the Christian Right who
  made “public morality” a major issue throughout the 90s.

- Naaktheid in tv-shows zorgde voor controversie en het gespay van de dag.

- Homo en aids werden onmvastelijk aan elkaar verbonden en iedereen had er een mening over.

More naaktheid Controversy.

Sports:
- Professional basketball exploded in popularity, thanks in no small part to Michael Jordan, the man often called basketball’s version of Babe Ruth or Pete. It’s no coincidence that the most watched basketball game of all
time was in 1991.
- The Toronto Blue Jays became the first non-American team to win the World Series, in 1992 and 1993. The
  “Technology”:
- Internet, Internet, Internet.
- PC’s kwaam op. Laptops wenen niet populair

- The hidden problem of sexual harassment and other indignities women had to face in the workplace was
  finally exposed to the world in the US Senate hearing of potential US Supreme Court Justice Clarence
  Thomas when his former co-worker, Anita Hill, came forward to claim that Thomas made her life hell with his
  lousy treatment of her.
- Environmentalism became a major concern, especially after the Exxon Valdez oil spill at the end of the
  previous decade with Public Service Announcements and shows like Captain Planet and the Planeteers on
  TV.
In addition, you were constantly getting kicked off the net for little reason, especially if you had AOL. At one point, AOL aired a commercial promising that they had hired a hundred thousand new workers for the sole purpose of making sure that this didn’t happen so much. There was absolutely no noticeable change in the rate of sudden instant connection death whatsoever. And if you weren’t blown offline, other internet users would do you the favor of showing you the door. AOL users were extremely unwelcoming on the existing internet, particularly on Usenet. It was assumed that all AOL users (or at least their bots) were either immature fools or simply had no idea how to use a computer. An AOL email address was a sure way to get flamed.

- The late '90s saw the growth of the “dot-com” bubble, which is when everybody and their dog decided that they were an “e-entrepreneur” and started up websites offering them some kind of service in the “new economy” that would be created by the internet. As it turned out, claims about the “new economy” were about ten years premature—the spectacular bust of the dot-com bubble left a lot of people out of work, killed most of the start-ups that proliferated, and hammered the economy of Silicon Valley. Still, the dot-com
Outside the PC and console arena, arcades were still popular in the first half of the 1990s. Many big
restaurants and other establishments had at least one or two machines, and many department stores of the
day had a section (usually at the entrance) where the arcade games could be found. At the start of the
decade, these machines only needed one quarter to play, just like in the 80s. Then Mortal Combat and other
games came out which needed two quarters to play, and the prices would only go up from there. Around the
mid-90s, arcades began a long decline in popularity, as home consoles started catching up to what the
dedicated hardware of an arcade cabinet was capable of. While they were still somewhat popular by 2000, by
then the wriggling was on the wall.

- The DVD that came into the United States in 1997, with Zoolander and Space Jam: The Director's Cut the first
two movies to be released on the new format. However, it wouldn't be until the following decade that the DVD
really shone in popularity and sales figures. Until then, we were stuck with the poorer-quality, and much
bulker, VHS.

Ook, vind ik opvallend dat het
vrije kinderlijke en de opkomst van
Japanse manga een raakvlak hebben.

Wat was mijn visie op mijn jaren in mijn
kinderijd?
Welke elementen ga ik gebruiken voor mijn Scriptie en Afstudencollectie?

De analisewerk van ons kind is anders als de kinderen van nu.
Gecategoriseerde brainstorm ideeën

De popcultuur
- Belangrijke iconen uit de film en de muziek hadden grote invloed op de mode.
- Wat was de mindset van de jongeren uit die tijd.
- Welke overeenkomsten zijn er met de popcultuur van nu?
- Welke iconen zijn nu belangrijk, en welke daarvan lijken op die uit de jaren 80 of 90.

Trends uit die tijd
- Welke belangrijke stromingen waren er. (De Japanners kwamen naar Parijs, heroine chic, grunge etc.)
- Wie waren degene die deze trends veroorzaakten en hoe deden ze dat.
- Welke ontwerpers waren belangrijk en welke ontwerpers zijn nu nog relevant. Of welke trends die ze gecreëerd hadden zijn nu weer in ons huidige tijdbeeld te zien.
- Materialen die veel gebruikt werden en nieuwe materialen die ontdekt werden.
- Prints die veelzeggend waren voor die tijd.
- Hoe worden deze trends vertaald naar deze tijdgenoot.

Politieke en sociale invloeden
- Welke invloeden waren van belang en welke invloeden zijn nog steeds te zien in ons huidige leven.
- Wat is er veranderd.
Complete Outline

Thesis: Op dit moment zien we erg veel referenties naar de jaren 80 en 90. Welke trends uit die tijd zien we nu sterk terug in het huidige tijdsbeeld en waarom. Wat zijn de overeenkomsten met onze tijd en de tijd van toen?

1. Introductie/leiding
2. Waar stond de jaren 80 en 90 bekend om. En wat voor soort jongeren kwamen hier uit voort.
   a. ‘The consumer culture’ deze begon in de jaren 50 maar reikte een top in de jaren 90.
   b. Drug awareness was een belangrijk topic.
   c. Het effect van vlekte media op kinderen was een belangrijk onderdeel van de jaren 90.
   d. Terrorisme stond nog niet in de spotlight. In tijd ging het meer over cults en gevaarlijke individuen als de unabomber. Maar ook schietincidenten op scholen werden een hot topic.
   e. De 80's stond voor bekend om de Bright pop colors en de jaren 90 had een grunge look.
   f. Welke invloeden uit de jaren 80 en 90 zijn nu nog steeds van belang.
3. Door deze ontwikkelingen op politiek en sociaal vlak ontstond er een duidelijke popcultuur.
   a. De jaren 80 hadden een heel duidelijk geheel van vrijheid in de popcultuur. Hoe gekker hoe beter. Madonna shockte etc. Ook was het een feministic tijdperk waarin vrouwen steeds meer te zagen hadden. Dit zag ze dan ook duidelijk in de popcultuur terug. In de jaren 90 was alles een zweeriger gezel. De grunge kwam op en bands zoals Soundgarden en Nirvana hadden een groot effect op jongeren en de mode.
   b. Daarbij deden ook muziekgroepen en iconen waren de.
   d. De jongeren hadden steeds meer zagen en bepaalde voor een groot deel wat er in huis gehaald werd. De loopkracht verschuift nu naar de jongeren.
   e. Het is een depressieve en donkere tijd. De grunge en de hardpopcultuur laten zijn sporen na. Drugs worden een belangrijk onderwerp en veranderde vele levens.
4. De ontwikkelingen, de jongeren en de belangrijke popcultuur was van grote invloed op de mode. Het beeld veranderde en creëerde onverwacht nieuwe richtingen.
   a. De trends die waren aangehaald door film en muziek komen.
   b. In de jaren 80 kwamen de Japanse naar Parijs toe om hun kleding te showen. Dit was van grote invloed en zorgde voor een verschuiving en een nieuwe kijk op wat mode nu eigenlijk was.
   c. Ook was Neo kleding een nieuwe en verfrissende trend.
   d. Overige trends.
   e. In de jaren 90 was er een opkomst van de term 'Heresin Chic' en 'Grunge'. Dit was van grote invloed en versterkte een nieuw leger van modellen. Dit vooral door de 14 jarige Kate Moss en de foto's die Corinne Day van haar maakte. Ook de muziekstijl was minder voluit en zorgde er voor 'grunge' wat een nieuwe vorm van garage rock was. Nirvana veroorzaakte de grootste omslag en de dood van Kurt Cobain zorgde voor een grote politieke discussie. Voor de discussie was de stijl van deze grunge bands zo iconisch dat het zelfs de vogue raakte.
   f. De trends die herkend waren uit die tijd.
   g. De materialen die in opkomst waren en door invloed hadden op de trends.
   h. Welke ontwerpers van belang waren en de trends veranderde. En hoe deze geïnspireerd waren door sociale en politieke invloeden en invloeden uit de popcultuur.
5. Welke trends uit die tijd zijn nu opnieuw in de mode en waarom juist nu? (conclusie)
Mijn Unique Selling Points

Ik ben een ontwerper die vooral werkt voor stof en prints. Dit ligt mijn liefde en mijn kracht. Dit is ook goed te zien in mijn werk. Naast mijn liefde voor textielwerk is graag met krachtige, jonge, trendy kledingstukken en zei ik vooral naar vrouwelijke kledingstukken waarbij ze niet altijd kerkje verkoop.

USP's:
- Ambacht
- Mannelijk op een vrouwelijke manier
- Technisch vaardig

Mijn ontwerprisie:
Ik geloof in de oude ambachten, ik wil van iedere kleren in blauw en ze een moderne touch geven. Ik vind dat hierdoor moderne kledingstukken een extra kracht en een nieuw uiterlijk krijgen. Zij krijgen een meerwaarde. Ook heft ik niet vanzelfsprekend en barst. Mijn ontwerpen zijn altijd recht door zee en laten een gevoel van vrouwelijke kracht zien. Ik ontwikkel voor enthousiaste vrouwen, mijn kleding is niet voor griezel losse. Dit doe ik door vaak mannelijke/jonge, radicale of unieke kledingstukken, om te zetten naar vrouwelijke kledingstukken.

Naast het uitbreken van oude ambachten haal ik vaak mijn inspiratie uit verhalen en films. Ik werk graag met een soort stijlen, filmische of muziek in mijn achterhoofd. Dit geeft mij een bepaalde houvast en zorgt ervoor dat het een samenhangend geheel wordt.

Focus op mijn atelierwerk

Wat is je boodschap/verhaal?
- Mijn kindertijd vertellen naar een collectie van nu. Waarin een strijd tussen het beste en het twijfelen van die tijd is.
Een visie op wat er nu gebeurt. Waarom en hoe is het verrijkt.

Waarom nu?
- Alles voelt zo naar. Mijn studie eindigt bijna en daarmee een hoofdstuk. Ik wil juist afstand nemen van nu en wat hier in mijn collectie's brengen. Of juist het andere, een poging tot ontsnappen.
Wat moet/wil je zeggen tijdens je uiteindelijke presentatie?
- Ik wil mijn verhaal vertellen in stof en stoffen laten zien. En daarmee mijn visie ondertussen, mijn kracht laten zien.

Wat moet het publiek bijblijven van jouw ateliercollectie? Waarom?

Hoe kan/wil je dit overbrengen? Waarom?
- Dit laat ik zien met een goede enthousiaste en onderbouwde presentatie. Waarbij mijn beste ideeën en prints voorop staan. En ik de afsluiting van mijn collectie ook goed kan weergeven, zodat mensen met mijn verhaal worden meegroeien.

Waarom je nu? Waarom nu?
- Een vrouw die ontstaat. Ze kracht uitzakt en niet bang is om stijlen te mixen. Waarin verschillende stijlen en trends samenkomen. Wat voor contrast maar ook een verveelde harmonie zorgt, iets wat ik zelf spannend vind als een compleet systeem.

Hoe kan/wil je dit op een afstand? Waarom?
- Door een collectie met contrastende stijlen stoffen en prints.

In welke windricht zou het moeten hangen? Waarom?
- Ik vind het juist spannend om een man in een merk te gebruiken en daar een twist aan te geven. Een collectie erbij te ontwerpen aangepast aan mijn visie.

Is het vrouwenstijl, mannelijk, androgyn, unisex. Waarom?
- Mijn collecties zijn altijd voor vrouwen maar hebben een mannelijke touch. Doorgaans van mannelijke kledingstukken. Maar dan voor vrouwen gemaakt.

Hoe draagbaar is de collectie? Zijn de collecties?
- De kledingstukken zijn altijd goed draagbaar maar de stoffen zijn extreem. Daar zit vaak veel ambacht in. De stoffen zijn wat conceptueel maar kunnen vaak wel vertaald worden naar draagbaar.

Wat is het algemene silhouet? Waarom?
- Het silhouet is een combinatie van mannelijk en vrouwelijk.
Gwen Stefani 90's Style

- Crop tops
- Beading
- Bangs
- Printed pants
- Punk influence
Biografie

Laatste zangeres van No Doubt die in 2004 een soloalbum uitbracht. Samen met zangeres Eve zingt ze het nummer 'Let Me Blow Your Mind'. Ook niet zo haar eigen liedjeslip L.A.M.B. op.

Het begin van No Doubt
De eerste indruk die Gwen Stefani opwekt is die van een rustig, lief meisje. Maar de indruk is dat hooguit waarschijnlijk snel verwoesten van een foto, waar ze Gwen in levendige lijve treft, omzoomd door een bruisende persoonlijkheid. Gwen zette haar eerste stappen op muzikaal gebied in 1987 in haar ouders broer Eric's bandje No Doubt. Samen met John Spence, een vriend van Eric, neemt ze de zang voor haar rekening. In dezelfde jaar maakt ze echter ook een ongewone carrièrebreuk, wanneer Spence zelfstandig pleegt. Voorlopig ze de zangeres van de band.

Platencontract

Don't Speak

Solo-projecten

Eeuwige trouw...

Mode
Media door haar extravagante, maar weer hippe kledingstijl, brengt ze haar eigen modellen L.A.M.B. uit, wat een dauernder succes is binnen de High Society in Hollywood. Vooral haar tassenlijn doet het goed.

Op eigen benen
Haar solo debuutalbum 'What You Waiting For' komt uit in 2004 en is medegeschreven door Linda Perry (Ex-4 Non Blondes) die ook schreef voor Pink en Christina Aguilera. De reden waarom ze solo gaat, is volgens Gwen: "Ik heb een tijd met dingen die ik nog wil doen. Op een gegeven moment merk je dat de tijd niet stil blijft staan en ga je bij jezelf te raden wat je pense nog wilt doen en voor mij is dat een oplucht. Iedereen vraagt steeds meer: "Wat vindt de band ervan?" Maar wat kan mij dat nou schelen? Dit is mijn leven!"

Wind It Up

The Sweet Escape
In februari 2007 verschijnt het titelnummer van het album, 'The Sweet Escape', op single. Naast het nummer zelf is ook de clip de moeite waard. Daarin zien we Gwen gevange zitten in een gouden gevangenis. De clip is een parodie op een oude western en een spookfilm.
Musical Fashion Icon - Gwen Stefani

Gwen Stefani’s influence on POP showwomanship is understated. She wasn’t
that exceptional in some ways, but not entirely. She didn’t try to
be just like any other singer. Instead, she created an image that
was simultaneously sexy, cute, and unique. She had this
body that was perfectly proportioned, and she knew how to
use it to her advantage. She also had a lot of personality,
which helped her stand out from the crowd.

Counterfit Madonna’s looks and Broccoli are not just about
being Madonna. She has a lot of individuality to her. She
wasn’t trying to be just like her, but she was trying to
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Over the past few years, Gwen’s style has taken inspiration from
Princess Diana, and it’s coming to a peak. When
Diana died, people mourned her passing, and
many of them were inspired by her style.
Gwen’s style is often compared to Diana’s, and
she has even been seen wearing some of the
same outfits. This has helped her gain
more attention and increase her popularity.

One of Gwen’s most famous looks was
seen during her performance at the
Grammy Awards in 2000. She
wore a red dress with a
corset and a cape, and
she looked absolutely
amazing. The outfit
was iconic and
helped cement her
classic image as a
singer and actress.

Even today, Gwen
continues to
push the boundaries of
what is considered
 acceptable in terms of
fashion. She is known
for her unique style,
which often involves
mixing different colors
and textures. She is
certainly not afraid to
experiment and try new
things, which is why
she has remained so
popular for so long.

Overall, Gwen Stefani’s influence on the
world of fashion cannot be understated.
She has helped to shape the image of
music and fashion, and she continues to
inspire others with her unique style and
natural beauty.
Later, while shooting her California Dreams video, Katy infused the video with a "crazy Alice in Wonderland" vibe previously used by Gwen in her What's Love Got to Do with It video. Recently, Katy's been sporting some GORGEOUS pink locks. Who was the first to do this? Oh yeah, Gwen! circa 1990/2000. When I look at the beautiful photo of Katy with pink hair (shown below), I get the feeling she's pretending to be her favorite superstar as she stairs off into the distance.

While promoting their most recent albums, Katy and her best POP gal pal, Rihanna, both wore colorful hairdos, originally done by Gwen in the mid-90s. If you look below, you'll notice Gwen's is a tad lighter, but shines brightly in an eye-POPping red. In the "What's Love" video, Rihanna's is pink, with a bright orange bow, a standard Stefan accessory. Katy accompanies her with a colorful rainbow ring and bracelet, which is quite like the one worn by Gwen.
I love that Gwen's image is totally playful. So many artists, including Britney, Madonna, and Gaga, have attached a sort of symbolism to their aesthetic, which I think is fantastic, powerful, and super effective, but it's also nice to see a sort of unadulterated fun having fun with fashion. It's not like she's a fashion model, she's just a person having fun with it. She's throwing caution to the wind and enjoying everything that suits her whimsy. Something about Gwen has always been unique.

In the We Found Love video (one of RiRi's BEST), the Bajan beauty wears a denim bra-like top and poofy skirt, along with platform sneakers and pants. The whole ensemble reminds me of Gwen's outfit at the 1998 VMAs, where she wore a blue bra-top and a poofy velour-like skirt over shiny pants with platform flip-flops. Gwen's influence may not be noticed immediately when viewing RiRi's look, but it is definitely there, in the shape of the skirt, the red lips, the casual but actually tacky-to-deal-natured, the bracelets, and the overall combination of materials, textures, and colors. I don't love Gwen's outfit as much as RiRi's (from the Jeremy Scott Spring/Summer 2012 collection), but I can't help but admire how experimental and ahead of her time Gwen was. The creative designers who dressed POP's reigning Princess also influenced Gwen quite a bit, including Jeremy Scott, Henry Holland, Jean Charles de Castelbajac, and Ashish, among others.

Even the indie girls are stylistically inspired by Gwen (which actually makes sense, considering No Doubt wasn't a record label creation, but rather a band that pulled itself up by its bootstraps, touring California in order to develop a following and make a name for itself). Similarly, a record label never concocted Gwen's style. On the contrary, it was, and continues to be, an entirely organic creature. Therefore, it's only logical that females in music who are in control of their own images find themselves following in Gwen's footsteps. I've already mentioned how much Rihanna's new style choices are reminiscent of Gwen. This is once again evident in her upcoming album's back sleeve pic. Rihanna donned red lips, knee-highs, a red and white striped bra top, and a black and white striped skirt with black shoes. She looks like Where's Waldo Gone Vain, which can only be a good thing. Rihanna's outfit reminds me of an outfit worn by Gwen in 1999 featuring a black and white striped bra top, cartoon-like print skirt, red lips, and shiny red nails. Indie soul queen, Florence Welch, was photographed at a music festival wearing a black and white print dress covering a dress with a black skirt featuring white stripes. Florence's outfit definitely possesses that same laid-back feel of Gwen's 21 years prior.
Marcus Diamandis of Mariva and the Diamonds has an obsession with Americans, evident in her Hollywood video, but Gwen hasn’t been shy with her patriotism, either, wearing an American flag skirt on the cover of Nylon magazine and a navy-white tank with blue and red stripes in No Doubt’s “Just A Girl” video. Mariva has confirmed to me a modern-day version of ‘80s Gwen Stefani, using multiple elements, some more quirky and others more glamorous and fun, when putting together her many eclectic looks. She loves utilizing an array of cartoonish visuals, including flea-market varsity jackets and Mickey Mouse prints, and combining them with classic components, like Adar hair and red lips. Sounds like a synthesis of Daria proportions to me!

While I’ve never been a huge No Doubt fan, and have only liked a select few songs from Gwen’s solo albums, I’ve always admired her for the glamorous that she is. I remember eating lunch with my sister and my friend, Stacey, at Ballozar in Soho one day. Gwen Stefani walked right by our table on her way to the bathroom. I never thought I was the starstruck type, but let me tell you, I was flabbergasted. I screamed, “OH MY GOD, LOOK, IT’S GWIN STEFANI!” while flapping my arms so vigorously that Stacey thought I was about to fly away. Do I care that I looked like a complete dork? Just a little, but let me tell you, Gwen was totally glamorous. She was a bit more casual, yet to knock with her bobby, now, and their hairdresser, but she still looked amazing. Her platinum blonde hair was tied into a pretty little pony tail. Her lips were the perfect shade of crimson and she was wearing leather sandals, a white tank, and a black leather jacket, all topped by a hat that perfectly matched her army green cargo pants. Here’s a picture of her leaving the restaurant that very day, flawless, as always. Did I mention that I saw four paparazzi sitting outside on the bench waiting for her to leave? It was quite an exciting day. While looking for a shaded spot when I came home, I read that Gwen and one of her sons had gone to the nail salon that same day, where she let him get his nails done. He’s just as fabulously fashionable as his mommy. She seems like the coolest, most progressive, open-minded and loving parent (and rock star, obvs).

Go Gwen! You are our fashion icon!

Unapologetically,
Gregory
HARAJUKU/GWEN STEFANI

“I did my own makeup, my own costumes. I did everything myself. I didn’t even know there were stylists.” She made many of her now iconic music-video outfits, though she admits that she used a glue gun as much as a sewing machine. “I remember there was a point when all the guys were sitting around eating pizza, and I finally said I needed some help. So I got an assistant, but guess who he was? A roadie. He took my first Prada dress, which Gavin had bought for me, the first designer piece I ever owned, and he washed it, and it came back this big,” she says, indicating Barbie doll-size with her fingers.

DIY
Harajuku

Harajuku is a popular area in Tokyo, known for its distinct fashion and cultural scene. It's a blend of traditional and modern style, attracting tourists and locals alike. The district is home to many fashion boutiques, cafes, and unique shops. It's also famous for its Harajuku Girls, who dress in colorful and eccentric outfits, often inspired by anime and manga. The area is a vibrant hub of creativity and fashion-forwardness, making it a must-visit destination for anyone interested in Japanese pop culture.
De echte Harajuku Girls!

excess!

Popperig

Cartoon invloeden

Onschuldig met overlaad

Manga invloeden

uitlopend Silhouet
By exploring femininity through stereotypes and raising them to her advantage, Fafi not only knocked her male colleagues and competitors out of their seats, she also locked up manufacturing deals with Sony and Medora,之出版商press stories and illustrations for Commons & Sense, Vogue, Elle or The Face, big market collaborations with Adidas, M.A.C, Hennesy, Swatch, Samsung and Le SportSac, not to mention many solo and prestigious group shows is the most respected galleries around the globe.

Her presence during the last Miami Art Basel at Wynwood walls “Women on the walls” curated by Jeffrey Deitch, brought her back to the art world with two art pieces showcasing her usual Fafinettes and a flower “SALOPE” installation opened to new mediums.

Becoming a mother, her next natural move was animating the ‘Fafinettes’ in music videos like Lily Allen and Mark Ronson’s ‘Oh My God’ or her co-directed ‘Do De Do’ for Ed Benguer and Curie Blanche. She also directed full-lip videos for Mademoiselle Yulia and Annelis Basiks, those latter becoming real-fash characters.

Her last but not least director’s job was to shot live M.I.A for the first Youtube Music Award in New-York in November 2013 along with Spike Jonze’s team.

Her first comic book ‘THE CARMINE VAULT’ released in April 2012 on eminent Rizzoli Books and Alternatives.

Fafi set a Pres the occasion a Signature world tour in major cities around the globe gathering her friends and throwing parties from Mexico city to Tokyo and L.A to London.

Now not only the Fafinettes are fly girls, they also run a whole universe of creatures, homes and vehicles. It’s a dreamy and peculiar place.

Fafi currently lives and work in Paris.
konishi tamayo

Murakami verkoopt veel van zijn werk echter ook als producten voor de consumentenmarkt. In 2008 werd Takashi Murakami genoemd in de lijst van 100 invloedrijke personen door het tijdschrift Time. Hij was de enige visueel kunstenaar die daarin voorkwam.
Yoshitomo Nara (jaapans: Nara Yoshitomo; Hiroshima, 5 december 1959) is een Japanse kunstenaar (kunstschilder, tekenaar, maker van sculpturen); in de jaren negentig van de 20e eeuw groeide hij uit tot een van de belangrijkste figuren van de Japanse popart. Nara studeerde onder andere aan de kunstacademie in Düsseldorf.

Manga-invloed

Nara maakt figuratieve schilderijen van figuren, cyborgs en dieren, in een stijl die beïnvloed is door de Japanse manga-stijl. De motieven worden gestileerd en tweedimensionaal weergegeven in een stijl die Super Flat wordt genoemd. Een motief in zijn werk is 'het peuterspel', dat er op het eerste gezicht schattig uitziet en met grote ogen de beschouwer aanjakt. De figuur is zoet gekleurd. Het beeld krijgt een andere ludiek en spanning als blijkt dat sommige van die meisjes een mes of een zwaard bij zich dragen. De onderhuidse agressie wordt zichtbaar. De monochromatische achtergrond is atmosfeerisch (en met lichtreflexen) geschilderd.

Cobain
Why Kurt Cobain Was One of the Most Influential Style Icons of Our Times

by Chioma Nnadi

Andrey Shepard, Catherine Denoyme, Jane Birkin. The roll call of muses in fashion’s pantheon is by and large as exclusive and tightly edited list. Yet there is one perennial style icon of our time who has been referenced by designers more than most in recent years—and that is he. As Nirvana’s frontman, Kurt Cobain, who died 20 years ago this past Easter, was at the epicenter of grunge, a movement that revolutionized the cultural landscape of the 90s, and one that continues to reverberate in fashion and music today. Cobain pulled the 1990s, and one that continues to reverberate in fashion and music today. Cobain pulled the look of masculine lumberjack workwear and 1960s hippie floral dresses. It was a completely counter to the sheبacked, fluidly aesthetic of the 1980s in every way. In dejected jeans and floral frocks, he sheathed the tough exterior of the archetypal rebel from the inside out, and set the ball in motion for a radical, millennial idea of androgyny.

Kayla Campbell

Photographed by David Sims, Vogue, September 2013

“Kurt Cobain was the antithesis of the macho American man,” says Alex Frank, an editor at The Fader. “He was an ardent feminist and confronted gender politics in his lyrics. At a time when a

body-conscious silhouette was the defining look, he made it cooler to look slouchy and loose, no matter if you were a boy or a girl. And I think he still represents a romantic ideal for a lot of women.” Though he appeared on the cover of Spin magazine in an embrace with Courtney Love, Cobain dated Tobi Vail of Bikini Kill, a band at the center of the feminist Riot Grrl scene, and it’s the legendary anthem “Smells Like Teen Spirit” gets its name from her former girlfriend’s

Kristin McGovern and Nadia Auerbach

Photographed by Steven Siment, Vogue, December 1992

It was Marc Jacobs who turned the creative ripple effects of grunge first, and when he showed his now-infamous collection for Perry Ellis in 1992, Cobain was on his way to becoming a household name—those clothes in the pages of Vogue by Steven Meisel and Grace Coddington with an all-star cast of supermodels that included Naomi Campbell, Kristen McMenamy, and a young Nadja Auermann just a few months later. At the same time, a then-little-known Kate Moss was just beginning to make a name for herself, and the raw and spontaneous vibe of the images she shot with photographer Corinne Day would establish her as fashion’s poster girl for the movement.

Flash forward two decades, and that free-spirited approach to dressing still has legs. Hedi Slimane’s fall 2013 collection for Saint Laurent was an unabashed ode to grunge, with superluminary renditions of tattered mahjar sweaters and faux-fur coats that could have fallen straight off Cobain’s back. Raf Simons created an entire series of blouson pants inspired by the floral dresses Cobain wore. Kurt’s plaid shirt and baggy jeans has become a models-off-duty uniform for the likes of Cara Delevingne, and even today’s musicians are borrowing from the look—Sky Ferreira and her boyfriend, Dov, frontman Zachary Cole Smith are seemingly a modern mirror to Kurt and Courtney, and LaRae is valiantly carrying the torch as the anti-pop princess in her own ruffle-ruffling feminist way. Even the fall collections showed subtle signs of Kurt, with buzzwords like effortlessness and unisexuality popping up on the runways again and again. “I think an age where even Instagram photos are Photoshopped, there’s something very appealing about that sense of being uncomfortable in one’s skin and embracing a less-than-perfect ideal,” says music and culture writer Julianne Escobedo Shepherd. “Not only did he make it okay to be a freak, he made it desirable.”
Grunge

Author: Shannon Price
Source: A-Z of fashion

The term "grunge" is used to define a sparsely adorned, second-hand, gothic look that was popular among the alternative bands and their fans in the 1980s and early 1990s. Grunge clothing was characterized by its untailored, baggy fit and emphasis on comfort and individuality rather than fashion. The term "grunge" was coined by music critics to describe the aesthetic of punk and alternative rock bands from the Pacific Northwest. The style was often associated with a sense of disaffection and alienation, reflecting the social and political issues of the time.

Grunge Fashion

The grunge fashion movement was a reaction against the polished, high-fashion looks of the 1980s. It was characterized by a lack of structure and a focus on comfort and individuality. Grunge clothing was often made from recycled materials and featured elements such as oversized shirts, baggy pants, and satchel-shaped handbags. The style was associated with alternative rock bands such as Nirvana and Pearl Jam, and it became popular among teenage and young adult audiences.

Grunge Music

The term "grunge" refers to a style of alternative rock that emerged from the Pacific Northwest in the early 1990s. The genre was characterized by its unpolished, raw sound and a focus on melody and emotion. Some of the most famous grunge bands include Nirvana, Pearl Jam, Soundgarden, and Alice in Chains. The grunge movement was fueled by the success of bands such as Nirvana and Pearl Jam, and it helped to popularize alternative rock music.

Grunge Culture

Grunge fashion was also associated with a particular lifestyle and subculture. Grunge fans were often associated with alternative rock bands and were known for their independent spirit and rejection of mainstream culture. Grunge fashion was also associated with a sense of beauty and individuality, and it helped to popularize alternative rock music.
Drugs and Grunge; the ultimate couple

Mike Starr, original bassist with Seattle rockers Alice in Chains, became the latest celebrity victim of drug addiction after being found dead on March 8th, aged 44.

Starr’s personal struggles with various medications were well documented and in 2003, he appeared on the US reality show Celebrity Rehab, to combat his methamphetamine habit.

Starr is the latest in a string of rockers associated with the grunge movement to fall at the hands of substance abuse. Haim, particularly, seems to have been the drug of choice throughout the band’s brief reign. The many factors that contributed to what became known as grunge, from Seattle’s geographic isolation and bad weather, to its just being the right time, inspired some street-dwelling, dark-alternative Ashcroft/King/Jembre/Conway and its 表 by Nirvana have dimming elements, but nothing compared to Alice In Chains’ Dirt. Track his Thom Beers, Jardine and Geddes addressed the band’s demons head on. Staves passing or age 44 could be considered a relatively good omen when looking back at his life-end stages.

Lars Ulrich, lead drummer in Metallica, was once noted as one of the most overlooked front men in music, encouraged to envision a unique sound — a mixture of heavy and martial — in April 1980, aged 14. No wonder that set out on a chilling ride. Studio’s breathing vocal were true. With less such as: “What’s my drag of choice? What, what you got?” and “And God’s going is smack for more?” It is said to say that Ulrich was a full-blown addict, two years before he died

Kurt Cobain, Nirvana front man, was braced for a spokesperson for a generation. With the band’s 1991 release, Nevermind, Nirvana’s music spread a new morality in the music industry, giving any remaining ‘bad’ bands of the time, the anti-rock star revolution had begun, but Cobain displayed an increasing inability to deal with his new-found fame. His retreat into heroin addiction inevitably affected his relationship with his band mates as well as close friends. When Cobain’s body was found on April 8th 1994 in the Green River of his Seattle home, he was found to have shot himself in the head. It was observed he had taken a massive injection of heroin that would have already certainly been fatal anyway.

Kurt Cobain could carry the burden of grunge on his battle shoulders no more. He was just 27.

Long before Pearl Jam was even an idea, a band that embodied much of what they were to become was Mother Love Bone. Flashed by a nascent Jeff Ament and guitarist Stone Gossard, the charismatic yet troubled Andrew Wood ruled the spotlight during Mother Love Bone’s initial tenure. Defined as being like “Jim” for the on-stage image. Wood’s chief artists like Freddie Mercury and Marc Bolan as his influences.

It was Wood’s fastidious edge that was becoming an increasing problem; he needed more and more drugs to feed his “rock-star persona” and deal with his lack of confidence when not intoxicated.

By 1991, Mother Love Bone was signed to PolyGram. They continued to play gigs in Seattle to promote the up-and-coming release of their debut Apple. Wood had already checked into rehabilitation centres in order to try and get clean for this landmark point. However, on 16th March 1990, Wood was found to have overdosed on heroin. Having been placed on a life-support machine and despite showing signs of response, Andrew Wood died 3 days later, aged a mere 24 years. A less documented loss of life due to the perks of heroin was that of the Beech guitarist, Steve Crango. The all-female death were signed with J/7 Records in 1991. Siggins’s death of aspiration brought about by the consumption of heroin and alcohol overshadowed the release of the band’s debut Rock ‘n Roll in 1992. At just 29 years old, another example of a young life ruined with tragedy.

Arguably post-grunge, Stone Temple Pilots were now with a similar brush as heads at the forefront of the scene. What was inarguable was singer Scott Weiland’s heroin habit. Granted, he is not dead, his glossy lyrics and vocal melodies coupled with the band’s often-slow, stately sound made for a less than upbeat vibe.

Weiland’s numerous run-ins with the law as well as experiences of overdosing seem to be a thing of the past, with MTV News claiming he has been heroin free since 2002. Though Weiland has admitted to a short cocaine binge in 2007; now aged 43, hopefully his dark days are behind him.

Many famous misunderstood outside of grunge’s shattered spotlight have battled with heroin, for example: Jimi Hendrix, Keith Richards, and Lou Reed.

While a number of these artists claim heroin has inspired some of their best music, the detrimental effects it has on a person’s physical and mental capacity can be, and often is, catastrophic.
Heroin Chic

Author: Rebecca Arnold
Source: A-Z of Fashion

At the U.S. Conference of Mayors on 21 May 1997, President Bill Clinton triggered a media furor on both sides of the Atlantic with his comments about the dangers of so-called heroin chic in contemporary fashion imagery. "You do not need to glamorize addiction to sell clothes," he asserted. "The glorification of heroin is not creative, it's destructive. It's not beautiful, it's ugly." (White House Briefing Room p.1). The photographs in question showed emaciated models, open half-closed, skin pale and emaciated, heads twisted in apparent abandon against a backdrop of seedy, anonymous hotel rooms and dirty apartments.

Clinton's fears had been heightened by fashion photographer Paolo Sorrenti's death at twenty-one, from a drug overdose on 5 April 1997. The gap between image-makers' and models' real lives and constructed fashion photographs blurred. Since the 1970s fashion designers' struggles with drug addiction, for example, Yves Saint Laurent and Roy Halston, had been related alongside discussions of their work and influence. In the 1990s media coverage merged actual drug abuse and fashion scenarios created to suggest decadent and nihilistic rejections of conventional notions of beauty. Clinton declared what he saw as fashion's glamorization of heroin use, and his words were reinforced by fashion journalists such as Amy Spender of The New York Times, who felt that fashion insiders were irresponsible, that they ignored drug use by models and photographers, and that they made images that spoke of dark addictions in order to promote clothing and fashion ideals.

The ensuing media debate was further fueled by revelations of heroin abuse within the fashion industry. It is notable, though, that heroin chic existed only at the level of representation, in photographs and in styling for catwalk shows, rather than in actual clothing. It was a conjuring of signifiers that were frequently intended to evoke a more realistic idea of beauty and which its creators felt linked to their everyday lives in a way that more traditional fashion photographs, which relied upon sanitized visions of artificially enhanced perfection, never could.

This realistic aesthetic had evolved since the early 1990s, with the London-based photographers Corinne Day and David Sims, and German-born Juergen Teller highly influential in its formation. They worked with like-minded stylists, most importantly Helaine Ward (with Day) and Venice Scott (with Teller), who sought out second-hand clothes to mix with designer and high street garments to create a mood or atmosphere that related to their own experiences. Their work responded to post-war youth culture, disenchantment with politics, and the impact of the global recession. It drew upon the intensity and fluidity of the rave scene and the darker obsessions and sense of alienation of rock bands such as Nirvana.

They were influenced by 1960s and 1970s fashion photographers who had experimented with notions of morality and acceptability, such as Bob Richardson and Guy Bourdin, and combined their images' often jarring, filmic quality with the raw emotion and intimate expressions of Larry Clark and Nan Goldin. In the 1990s, fashion photographers looked into a tradition of documentary photography that drew significance from traces of the everyday and sought to express the intensity of the moment. Goldin and Clark had both photographed real scenes of sex and drug use. They used the camera as a visual record, an external memory of their lives, and that is what 1990s photographers—Sorrenti, Teller, and Day—brought to their own work.

They mainly worked for style magazines such as The Face, Dazed and Confused, and i-D in London, and therefore drew a young audience that responded to the stripped-down settings and light touch of Ward's and Scott's styling, which created outfits that seemed to have been thrown together from old favorites rather than crisp, new clothes. The models they chose, Emma Balfour, Rosemary Ferguson, and Kate Moss among them, were skinny and androgynous, and embodied a challenge to the more Amazonian physiques of previous models. However, their thickness at times seemed acute, and their glandular, Vaselline-lidded eyes and pale faces were jarring among glossier beauty ideals seen in advertisements in the same magazines.

Although other areas of culture were equally preoccupied by images of youthful rebellion, through drugs and partying, the models' fragile bodies appeared bruised and vulnerable. Their delicate features seemed blunted by smudged makeup and incongruous in the context of dirty rooms or overgrown countryside. They recalled the sanitised style shown in the
1981 cult film, American Gigolo, which depicted the life of a teenage heroin addict. Models were often shown lying prone, perhaps asleep, perhaps passed out.

Irene Walsh wrote about heroin addiction in Transsexual. Films, such as the one inspired by her book made in 1984, Showgirls (1983), and Pulp Fiction, 1994, and The Basketball Diaries, 1996, were all far more graphic in their scenes of drug abuse; they were also able to show heroin users’ suffering and turmoil. Fashion images, however, presented snapshots that covered perhaps eight magazine pages, a mini-narrative that was ambiguous, with drugs never actually explicit but implied to some extent by gestures, settings, and facial expressions.

By the time Clinton spoke out about so-called heroin chic, a term that had been circulating, along with “junkie chic,” for the press for the past year, many felt the style was over, and fashion had moved on. But it had been a trend within fashion that had grown up over the previous years, coming to fruition in 1993, as evidenced by, for example, fashion shoots for The Face of that year, and it gradually shifted, into more straightforward documentary work for Day and Teller, into a darker, more erotic fantasy for photographers such as Sean Ellis, or into more explicit imagery for Terry Richardson. Camilla Nickerson and Neville Wakefield’s book, Fashion Photography of the Nineties (1996), which showed the breadth of the realistic style, of which heroin chic was only a part. The outcry came as mainstream labels appropriated the aesthetic. Calvin Klein included, adding an edge to their brand. As it shifted context, and therefore reached a wider audience, heroin chic’s suggestions of internalized violence and illicit pleasures became increasingly controversial. Heroin chic was a symptom of cultural anxiety, and fashion’s contradictory position within Western culture meant that its exploration of uncomfortable themes of alienation, deathliness, and beauty was problematic, especially at a time when representations of reality and fiction were ever more blurred.

bibliography

"Seattle Scene" And Heroin Use: How Bad Is It?

Seattle Times

In the city of Seattle, the problem of heroin addiction is not new. However, the recent surge in heroin use has raised concerns among community leaders, health officials, and residents. The city has seen a significant increase in deaths related to heroin overdoses, which has prompted a renewed focus on addressing this crisis.

According to the Seattle Fire Department, in the past year, the number of overdose deaths in Seattle has more than doubled compared to the previous year. This increase has been particularly alarming in the South Seattle and East Seattle areas, where residents are at higher risk.

The Seattle Police Department has seen a similar pattern, with reports of heroin-related arrests and overdoses increasing. The rise in heroin use has also had a ripple effect on the local economy, with businesses feeling the impact of decreased spending and increased healthcare costs.

Local organizations, such as the Seattle Harm Reduction Coalition, are working to address the problem by providing resources for addiction treatment and harm reduction services. However, they face challenges in reaching all individuals, especially those who are most vulnerable.

The city has also implemented new policies to combat the heroin epidemic, including increased law enforcement efforts and efforts to reduce the availability of heroin. Despite these efforts, the problem remains a significant challenge for Seattle and other cities around the country.

The Seattle Times will continue to cover this issue and provide updates on the latest developments in the fight against heroin addiction in Seattle.
grunge kid

Person or persons who wear ripped jeans and flannel-shirts along with home-made/ simple clothing usually out of necessity for cold. A movement started out illegally by Kurt Cobain and his band Nirvana. It was a long-running joke that the only reason for ripped jeans, flannel and turtlenecks was the fact that it was cold in Washington. Grunge kids usually listen to a mixture of Punk, Grunge and some certain forms of Metal. In appearance you average grunge kid doesn’t really care about his or her appearance. Grunge kids wear the flannels with usually long hair, and have the beards of other various scruffy versions gets dressed around the same aside from heavier punk fashion influences. In our case there is the Attitude. Several bands of the movement yet almost aesthetic efforts to fight A. Grunge is spanned really from angst and malaise and general loneliness. That grunge also only speaks selectively about their beliefs because they feel no one else thinks like they do.

Drug use: As rumored grunge kids do smoke pot but really the so-called guitarist of grunge Kurt Cobain never really did his experiments with marijuana claiming it made him stupid. Moderately the average grunge kid smokes cigarettes and drinks and does and along with your occasional harmonic acid.

Grunge kids interaction with others:

gotch: But you backs home!
why: Oh he’s just a grunge kid.
Grunge kid: Got a smoke?

Interactions between grunge kids and Other:

Gotch: How do they finally unmask the President?
Grunge Boy: Who am I?
In Charlie Redford August 18, 2007

Drugs & grunge

drug abuse was a rampant problem in the Seattle grunge scene. Drug dealers had almost become a big issue in the world of rock music. Over the years, some of the best musicians have been hit by the deadly drug. Drug abuse never did go away, but that doesn’t mean that it’s not a problem. Many of the musicians that have passed away were hit by the deadly drug. Drug dealers never did go away, but that doesn’t mean that it’s not a problem. Many of the musicians that have passed away were hit by the deadly drug.

In the late 80’s a band called Mudhoney formed. Mike McCready and frontman singer Mark Arm. The band started out as a garage band playing at various clubs around Seattle. The band soon became very popular and began playing at larger venues. In 1986, they released their first album, Say Hello, Wave Goodbye. The album was critically acclaimed and the band began to gain more attention. They continued to release albums and tours throughout the 90’s, and their popularity continued to grow. In 1991, they released their album, Superficially, which was a huge success. The band continued to release albums and tours, and their popularity continued to grow. They have released several more albums and tours, and their popularity continues to grow. They are considered one of the most influential bands of the grunge movement.

The band’s sound has been described as a mixture of punk, garage rock, and alternative rock. Their lyrics often deal with themes of addiction, alienation, and the struggles of life. Their music has been praised for its raw energy and intensity.

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Lost and Found

Jacqueline and Sally had always been friends. In school, they had shared a love for fashion and design. They decided to start their own clothing line, and they found success almost immediately. However, they soon realized that they were not making a profit, and they started to argue about the direction of the company.

When they finally called a meeting to discuss the issue, they realized that they were both stuck in their own heads. Jacqueline wanted to focus on creating unique designs, while Sally wanted to focus on the business side of things. They decided to work together to find a solution.

In the end, they were able to work through their differences and create a successful business. They learned that communication and compromise are key to success.

http://nymag.com/nymetrot/shopping/fashion/12544/index2.html
GRUNGE

'Grunge is nothing more than the way we dress when we have no money,' 32 the designer Jean Paul Gaultier told *Vogue* in 1995, the year fashion co-opted the look. It had grown out of the raw, messy scene surrounding the raw, messy sound—produced by a bedraggled pack of flannel-clad Pacific Northwest dropouts—that was suddenly the talk of the fashion establishment.

Grunge's Goodwill aesthetic was, as Gaultier observed, largely born of necessity; it was functional, too (flannels for warmth, boots to keep out the wet). In 1989, Everett True, reporting in *Melody Maker* about an upcoming band call Nirvana, had drawn readers' attention to the authenticity of an emerging music genre: "Basically, this is the real thing. You're talking about four guys in their early twenties from rural Washington who wanna rock, who, if they weren't doing this, would be working in a supermarket or a lumberyard, or fixing cars." 33 The grunge-grunge style (as opposed to fashion-grunge) was slept in, picked up off the floor, swapped, scrounged from the ragbag. It was a surrealism representation of nihilism that had been evolving among members of the college rock and hardcore underground for more a decade but was only just beginning to meet the commercial mainstream via MTV.

"Punk was anti-fashion," James Truman, then editor in chief of *Details*, said. "It made no statement. Grunge is about not making a statement, which is why it's so easy for it to become a fashion statement." 34 Truman's quote appeared in *The New York Times* in November 1992, the month that Grunge was served up to Seventh Avenue by a trio of young downtown designers: Marc Jacobs at Perry Ellis, Anna Sui, and Christian Francis Roth. (At Roth, models were accessorized with laminated background Nirvana passes strung on ball chain.) The show's immediate impact was one of those tempests in a teapot that are rehashed with relish in the fashion archives. Critics were then, and remain, divided over the relatively up-from-the-street look. The English actress Sophie Dahl, then an impressionable pre-Grunge teenager, would later reminisce in *Vogue*: "The word itself was anti-social; the premise anti-scholarly of what had gone before. The style was perfect for that awkward stage of adolescence, layers that one could shrug off and hide behind, an armor of sorts." In contrast, the fashion critic Suzy Menkes distributed "Grunge Is Glibly" buttons among her colleagues.

Jacobs, the prime mover of the trend, described his infamous grunge collection, which eventually cost him his job at Perry Ellis, to the Times as a "hipped up version of punk." 35 Visually, the look distilled neatly with the neon-yuppie chic coming out of Europe and modeled by Madonna on the October 1992 cover of *Vogue*. Yet grunge was, on a deeper level, more about garages in Granite Falls than gangsta on the beach in Goa. And unlike the bondage pants and shellacked mohawks of punk, it wasn't just low-maintenance, it was no-maintenance. The faux-real grunge aesthetic was a difficult fit for fashion, which is—by the very nature of the beast—marketed with aspirational images and biased toward fantasy.

"Your tradition of grunge fashion was completely off," one disgruntled reader complained in a letter to *Vogue*. "If the whole idea is to dress down, why picture models in $400 dresses? No one who can honestly relate to the music labeled grunge is going to pay $1,400 for a cashmere sweater (especially when they can buy a perfectly comfortable flannel skirt for 50 cents at the local thrift store)."

It irked retailers in the extreme and, materially speaking, didn't amount to much. Jacobs's famous collection was never even produced. Still, the movement was a game changer. It challenged the status-oriented status quo, and introduced a layered, rumpled new silhouette. "All fashion is loosening up, in an apparent rejection of the hard-edged styles and attitudes of the '80s," observed a reporter for *Knight Ridder Newspapers* in the seminal year of 1992. "Grunge is the realization of that backlash at its most extreme. And ugliest," 36 (Vogue, too, would later lump the "chunky dowdy look" among the "worst" 37 of the 1990s.) And while grunge degraded—or just didn't think about—the hierarchies of fashion, it also played loosey-goosey with gender. Though a male-dominated scene, it embraced androgyny. "In the wake of an overload of macho," the journalist Charles Gandee wrote in *Vogue* the following year, "and with the rise of the gnome, a new breed of young actors, models, and musicians is reshaping our idea of what's attractive in a man."
HISTORY

1. 1988
   The first use of the word grunge to describe the Seattle sound appears in a booklet accompanying the Sub Pop 200 box set.

2. 1989
   Sonic Youth, leaders of the indie-rock/alt-rock scene, sign with major label DGC (David Geffen Company).

3. 1990
   Nirvana frontman Kurt Cobain is photographed performing live in a vintage floral-print dress.

4. 1991
   Annie Leibovitz photographs the Red Hot Chili Peppers' ponytailed and tattooed lead singer, Anthony Kiedis, for the Gap's Individuals of Style campaign. July: First Lollapalooza music festival held.

5. 1992
   January: Nevermind tops the Billboard chart. The album, mtv.com's James Montgomery will write 20 years later, "will 'usher in rock's great renaissance, cause a seismic shift in popular culture, bring the underground to the mainstream.'"
   February: Kurt Cobain marries Hole lead singer Courtney Love.
   Blockbuster movie Wayne's World premieres. July: Sonic Youth releases the aptly named Dirty. The music video for the "Sugar Kane" track will feature looks from Marc Jacobs' grunge collection for Perry Ellis and star actress Chloe Sevigny. September: Singles, featuring cameos and a soundtrack by a number of grunge greats, released. "Music is the one constant," Jacob tells Vogue. "There is MTV everywhere in the world now. You go to Berlin and people are talking about Nirvana."
   November: Anna Sui, Christian Lacroix, and Marc Jacobs at Perry Ellis present grunge-inspired collections at New York Fashion Week. "In the spring shows, the grunges made an impact at Perry Ellis, where designer Marc Jacobs tied shirts and scarves around the models' hips. Very cool," Vogue editor reports. "This was a deliberate crossover effort: grunge into gourmet." Jacobs will later send pieces from his collection to Cobain and Love. "Do you know what we did with it?" Love will later say. "We burned it. We were punks—we didn't like that kind of thing."
   December: Sub Pop founder Jonathan Poneman pens "Grunge & Glory" essay for Vogue, which runs with a Steven Meisel photo featuring dreads in kills. A news service report that "the who-cares look is thriving among disaffected youth, who use it to symbolize their feelings of hopelessness: They can't find jobs, the hole in the ozone layer is growing, and no one really listens to them."

6. 1993
   January: The CFDA honors Marc Jacobs and Anna Sui with its Designer of the Year award and Perry Ellis Award for New Fashion Talent, respectively. "That's the way beautiful girls look today," Jacobs later says of his runway representation, "they look a bit unconcerned about fashion."
   February: Jacobs is fired from Perry Ellis. Vogue grunge up model Shalom Harlow and Californian actress Juliette Lewis. March: Critics say Mexiko hands out "Grunge is Ghastly" pins at the shows in Milan. April: Flea, the tattooed Red Hot Chili Peppers bassist, costs with Harlow in a grunge-inflected "Traveling Light" Vogue portfolio, shot by Bruce Weber. June: 'Fashion used to be about glamour, and the supermodels made sense,' says Shahid of Banga Republic tells the magazine, "but for the moment it's about the anonymity of the street." July: Kurt Cobain wears a torn striped sweater while performing at the Roseland Ballroom; it will inspire similar models at Dior (fall 2001) and Creatures of the Wind (fall 2012). September: MTV Unplugged features Nirvana. "Grunge is dead," reports Time in a review of the band's new album. "Put away the flannel that dressed it up, because real innovators like nothing better than to tear off the labels stuck on them by critics." Vogue describes Grunge as "last year's 'next big thing,'" and quotes Marc Jacobs saying, "Grunge—I hate to utter that word—was punk, with all the anger and raw, in-your-face energy intact." October: My Own Private Idaho actor River Phoenix dies of an overdose. "The novelty of the disheveled rocketships had begun to wear off," says Katie Betts of Vogue later writes.

7. 1994
   March: John Podol, writing for The New York Times, observes grunge becoming "a marketing category."
   April: Kurt Cobain commits suicide.
Grunge was so self-consciously lowbrow and nonaspirational that it seemed, at first, impervious to the hype and glamour normally applied swiftly to any emerging trend. But sure enough, grunge anthems found their way onto the soundtracks of television commercials, and Dodge Neons were hawked by kids in flannel shirts saying, ‘Whatever.’

Ook bij Grunge is de Do-It-Yourself esthetiek belangrijk en een manier om je als individu te uiten.
Grunge vertaald naar mode

Nirvana was een grote inspiratiebron en is nog steeds een grote inspiratiebron voor modeontwerpers.

Grunge te zien bij ontwerpers als: Riccardo Tisci, Marc Jacobs, Dries Van Noten, Vera Wang etc.
GRUNGE PRINTS

Grunge staat bekend om:

- Tartan's en andere ruien
- All-over bloemenprints
- Gestreepte truien
- Band T-shirts.
Grunge in Collections:
- Isabel Marant
- Damir Doma
- Vera Wang
- Philipp Plein
GRUNGE VS. HARAJUKU

Beide DIY Esthetik.
DIY

- Zwarvelook
- Mannelijk
- Laagjes
- Casual
- Distressed
- Rug

- kinderlijk
- meijsachtig
- overdiaad
- Do-it-yourself
- gepolijst
De Grunge en Harajuku subculturen hebben sterke invloeden van de Do-it-yourself (DIY) esthetiek.

Hierbij wordt gebruik gemaakt van:

- Buttons
- Patches
- Krabbeltjes op kleding
- Mix & match van logo's
- Het distressed van kleding

-knoppen en buttons van verschillende groutes
- Paches tonji
  o mixed met Engels.

- Yekrabbel op kleding
- Patches

- Distressed bewerkingen.
Print Inspiratie

- Handgekleed
- Strip / cartoon
- Manga
- Motief / vlag / sig
- Yes
MILEY GELIEFD DOOR DISNEY-Figuren

De Disney-prinsessen noem. Ze weten het de laatste tijd wel hout te malen. Een paar weken geleden

CINDERELA

JASMINE

THE LITTLE MERMAID

BELLE
Curiosity often leads to trouble
- Alice

I wonder, how many wishes a star can give.
- Pooh
There is a world where hope and dreams can last for all time.
- Ariel

Prints:
- Cartoon en Manga.
- Groet in mijn kindertijd.
- Na op slordigere of juist
- Digitale manier uitgevoerd
Go's great combined art: Manga en Kanji.
- Miss het Grunge gevoel.
- Te geforceerd
- Het kinderlijke/scherpe mis.
- Vool te zwaar.
Uitsluitings prints.
- Het handgemaakte gewel.
- Collage Patch work prints
- Neerden inspiratiebommen in 1 print