

PRESS INFORMATION

X CITY
X FASHION
X FREEDOM

MAISON AMSTERDAM

DE NIEUWE
KERK
AMSTERDAM
18 SEPTEMBER 2021
03 APRIL 2022

An exhibition by
De Nieuwe Kerk Amsterdam
and Amsterdam Museum



MAISON AMSTERDAM MAJOR FASHION EXHIBITION IN DE NIEUWE KERK FROM 18 SEPTEMBER

A COLLABORATION WITH THE AMSTERDAM MUSEUM
AND A WIDE RANGE OF FASHION DESIGNERS

From Saturday 18 September 2021, De Nieuwe Kerk will be the country's largest fashion house for more than six months: *MAISON AMSTERDAM*. City, fashion, freedom. The exhibition presents over 150 creations, historical and contemporary, that tell stories of Amsterdam as a fashion capital with its own, entirely unique signature.

MAISON AMSTERDAM seeks out what is typically 'Amsterdam' about the fashion of this liberal and creative city, which we cherish as the city where anything is possible. It is the first large-scale fashion exhibition that has the city of Amsterdam at its core.

Strolling through the city

In the exhibition you take a stroll through the city and through periods in time. Beginning on Dam Square, where De Nieuwe Kerk is located. And onwards, past places such as the Zeedijk, the Vondelpark and the Eastern Ports, each associated with their own specific fashion themes. You dive into the nightlife of the roaring twenties and the heyday of the famous '80s and '90s nightclubs RoXY and iT. You visit historic department stores, fashion shows and festivals, such as the Hartjesdagen and Keti Koti. What effect does freedom, but also unfreedom, have on fashion?

Haute couture meets youth culture

Iconic haute couture and innovative designs take their place alongside revolutionary trends such as the mini skirt and the punk jacket. These are styles that were born from youth culture, such as the hippies on Dam Square, graffiti and the punk movement that left a visible trail through the city. The emphasis is on individual garments, each telling its own story through the eyes of the designer, or the wearer. Jeans, for example, purchased at the first jeans shop on the Warmoesstraat, or the iconic Rainbow Dress. Themes such as sustainability, gender and diversity are woven into this exhibition.

Collection | Designers from then and now

MAISON AMSTERDAM presents historic masterpieces from the fashion collection of collaboration partner, the Amsterdam Museum, as well as a wide variety of contemporary designs. On display are creations by famous twentieth century couturiers such as Dick Holthaus, Edgar Vos, Frank Govers, Frans Molenaar and Max Heymans, and also internationally renowned designers of today, such as Bas Kosters, Iris van Herpen, Jan Taminiau, Viktor & Rolf. The new generation is featured prominently with designers like Amber Jae Slooten, Karim Adduchi, Ninamounah, Bonne Suits, Patta and Daily Paper. Furthermore, Amsterdam is highlighted as Denim City: the hotspot of famous denim labels such as G-Star.

BACKGROUND STORY





DAM SQUARE

For more than six centuries De Nieuwe Kerk, the place where the nation celebrates and commemorates, has stood upon Dam Square. In this vibrant space, Amsterdam's beating heart for almost 750 years, time, people and cultures are intertwined. It is *the* square in the city to celebrate on, or simply to be among other people, to remember, or to protest. And that has always been the case. Throughout the centuries, everyone who passed through here contributed to Amsterdam's fashion, whether they realised it or not. As if in time capsules, they appear in many paintings, prints and photos of Dam Square: in a nineteenth century hoop skirt, a hippie outfit from the 1960s, or street wear in the 00's. A free and colourful crowd. Visitors to *MAISON AMSTERDAM* enter De Nieuwe Kerk from Dam Square. There, they reenter Dam Square and find

AMSTERDAM'S BEATING HEART FOR ALMOST 750 YEARS

themselves amongst dozens of figures dressed in fashion styles from the mid-eighteenth century to the present from, among others, the fashion collection of exhibition partner Amsterdam Museum: from a gala gown and hot pants to a statement dress.

These garments tell personal stories, big and small, about freedom, or a lack thereof, and the role fashion plays in this. The visitor is a part of the tableau. What are you wearing today?

CATWALK AMSTERDAM

Not without good reason have big names in fashion been situated in Amsterdam since time immemorial. It is brimming with creative energy and the city is a source of inspiration for both well-known and up-and-coming fashion talents. A place where thrilling fashion shows are organised and where the *Amsterdam Fashion Week* was held for the first time in 2004. Over the years Amsterdam thus earned its place on the international list of fashion capitals. The city is now known worldwide as a unique, liberal fashion city, which we cherish as the city where anything is possible. Not only for out-of-the-box thinking, or its sober or tolerant image, but also for extravagant styles and innovative insights. All these elements come together in the second part of the exhibition: *Catwalk Amsterdam*. An impressive space where haute couture by well-known fashion designers shines and where the creations symbolise artistic freedom and boundless creativity. On view, for instance, is an innovative creation by Iris van Herpen from the *Voltage Haute Couture Collection* (2013). By Fong-Leng there is the famous Leopard Cloak (1973) on display. A real eye-catcher. Duran Lantink's bold vision has also been given a place here with his much discussed



Vagina Pants.

An exciting contrast to classic Amsterdam fashion designers such as Frans Molenaar, Dick Holthaus, Frank Govers and the famous fashion duo Puck & Hans. Also splendid are the creations by designers such as Aziz Bekkaoui, Claes Iversen, Daily Paper, Edwin Oudshoorn, Jan Taminiou, Mart Visser, Ronald van der Kemp and Xhosa. Fashion designer Karim Adduchi made an impressive design especially for this exhibition, in which he brought three religions together in one creation. Inspired by traditional garments from the Christian, Muslim and Jewish faiths, Adduchi created a unique, modern and powerful silhouette that symbolises solidarity, freedom and interconnectedness.



DRESS CODE

After the world the department stores, visitors to *MAISON AMSTERDAM* travel further back in time, to a place for leading intellectual freethinkers. The *Felix Meritis* Society (Latin for Happiness through Merit) opened the doors of its stately establishment on the Keizergracht in 1788. It was an important centre for culture, art and science, with members who adhered to a strict dress code. Here you can see examples of eighteenth-century men's suiting and top hats from the collection of the Amsterdam Museum. Especially eye-catching is a copper-coloured men's jacket made of silk, in typical Empire style (1790 – 1815), and a lady's gown with a colourful floral print from 1785 – 1810. The *Felix Meritis* Society strove for progress for civilization and humanity, yet the building was only accessible for members, or by invitation. Women were only welcome for specific occasions, such as concerts, but it was not possible for a woman to become a member. The society, a male domain, represented the genteel seclusion of the cultural nightlife at the start of the nineteenth century. Nowadays, *Felix Meritis* is a meeting place for everyone.

FASHION PALACES

The decor for *Catwalk Amsterdam* comprises of, among other things, an imposing display tower that refers to the famous dome of the chic fashion house *Hirsch & Cie* on the Leidseplein. An impressive arrangement of nineteenth and twentieth century dresses and accessories from ateliers such as *Hirsch & Cie*, *Metz & Co* and *Maison de Bonneterie*, to name a few. These are just some examples of well-known Amsterdam department stores that emerged at the end of the nineteenth century thanks to increased prosperity. With the advent of these department stores, the phenomenon of 'shopping' as a pastime for wealthy women also became fashionable. Viewed by many as a form of female emancipation because it promoted women's freedom of movement outside the home. Moving more freely and independently went hand in hand with changes in fashion. Clothing that could be put on without assistance became important. Up until the First World War that was rarely possible because of the corset and fastenings at the back. An illustrative example is the light pink corset from 1890-1900 on display in the exhibition.



ODE TO WOMEN

‘Real glamour is about translating the feeling of ultimate freedom into a garment. It has nothing to do with money.’

– Mohamed Benchellal.

Directly alongside the genteel (men’s) fashion from Felix Meritis, stands an imposing display with work by designer Mohamed Benchellal. His designs are emphatically an ode to women. On display are, among others, the iconic designs: *Golden Trenchcoat Suit* and the *Trenchcoat Ball Gown* – worn by Dutch actress Carice van Houten. This collection shows BENCHELLAL’s characteristic signature. Stylish and elegant, but at the same time powerful and self-assured. In March 2021 one of his designs graced the cover of the very first *Harper’s Bazaar Saudi Arabia*, and he won the *Vogue Fashion Prize 2020*, a prestigious international fashion prize for Arab talent.



ZEEDIJK

For a long time, the Zeedijk, one of the oldest streets in Amsterdam, was a notorious place. It was in the rough part of town, with variety shows, hotels and pubs for departing sailors, and later Asian restaurants and gay bars. The *Hartjesdagen* (Day of Hearts) is a festive tradition on the Zeedijk that dates back to the Middle Ages. Women dress as men, and men as women. You thus have the freedom to take on a different role and to breach stereotypes about clothing and colours for men or women. In the exhibition is a boy's dress from 1890, and an outfit from drag queen Dolly Bellefleur. Today's generation of fashion designers, such as Ninamounah, see the abandonment of gender norms in fashion as liberating. Gender neutrality is often central to their collections, as can be seen in this exhibition.

Gradually, more of the buildings on the Zeedijk were boarded up, and more drug addicts and dealers appeared in this street. From the end of the 1980s, the state of the street was improved. In 2004 Patta was established there, the street fashion label founded by the Surinamese-Dutch designers Edson Sabajo and Guillaume Schmidt. Patta was born of a love of fashion, hip hop, the city, and black culture, something that they share with other Amsterdam creators such as Bonne Suits, The New Originals, SMIB and Stüssy. The Zeedijk is currently one of the coolest places in the city center. And that's not all: many Amsterdam streetwear labels are also very successful internationally.

GILL

In 1988 avant-garde designers joined forces under four labels: Gletcher, Illustrious Imps, Lola Pagola and Lawina. This fashion quartet did not target a specific age group, but rather a 'mentality group': people who dare to differ in their appearance. With GILL, a group of Dutch designers broke through internationally for the first time. They also received a subsidy from the Fund for Visual Arts, which meant that fashion came to be recognised as a fully-fledged art discipline. GILL organised international fashion fairs and fashion shows until 1992, including in the Amsterdam Museum Fodor (now FOAM), in nightclub RoXY and during Paris fashion week. The ultra-fashionable, liberal Amsterdam of the 1990s wore GILL! *MAISON AMSTERDAM* exhibits various high-profile ensembles by the GILL group, including Lola Pagola's silver women's boots with fake fur (1996). A loan from the Centraal Museum (Utrecht).



AMSTERDAM DENIM CITY

Jeans have an eventful history, but they are known above all as the garment for everyone. At the end of the nineteenth century, jeans were mainly worn as workwear by goldminers and labourers, but over course of the twentieth century the garment grew into the symbol for youth, individuality and rebellion. Jeans were first introduced to the Netherlands in the 1950s. Although they were first sold 'under the counter', the fashion item increased in popularity in the 1960s.

Nowadays, Dutch people wear the most jeans per capita of any country, and Amsterdam has the greatest density of denim labels in the world. Amsterdam as a fashion city is justifiably known as *Amsterdam Denim City*. In 1989 *G-Star* was founded, later followed by an entire series of denim labels such as *Denham*, *MUD jeans*, *Scotch & Soda* and *Kings of Indigo*.

A remarkable creation by *G-Star* is on view in the exhibition: a three metre wide denim tutu (2020) - a collaboration with the National Ballet. The impressive design symbolises the socially distant society. It is inspired by the empty theatres and the 'dance' of every individual trying to find their way in the 'new normal'. Also on display in the denim section of *MAISON AMSTERDAM* are creations by the design duo *SCHEPERS BOSMAN*, Sophie Hardeman and the denim virtuoso Florian Regtien from the Jeans School in Amsterdam. Regtien designed a denim outfit especially for this exhibition. An ode to his favourite place in the city: the Amsterdam district known as De Pijp. Also noteworthy is a pair of jeans (cut off into hot pants) from the 1960s, originally from the first jeans shop in Amsterdam on the Warmoesstraat. The wearer herself recounts what it was like to wear these hot pants. For many, wearing jeans is the ultimate feeling of freedom!

AMSTERDAM
AS A FASHION
CITY IS
JUSTIFIABLY
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DENIM CITY



GOING OUT IN AMSTERDAM – EXPRESS YOURSELF!



Music venues, theatres, bars, clubs. Amsterdam has always had a rich and edgy nightlife. Going out is *the* opportunity to dress in way that is true to yourself, or to who you would like to be. The Rembrandtplein, the Leidseplein and the surrounding areas are important hotspots. Over the years, the introduction of new dance forms, music and clothing styles did not always go smoothly. In the Roaring Twenties, right after the First World War, dances like the Charleston and the Shimmy were seen as ‘too wild’ and ‘too intimate’ and were even linked to the increase in venereal disease and therefore temporarily banned. For the first time, women’s skirts came above the knee, truly a revolution! After the Second World War, night life venues for gay people opened,

such as *DOK* on the Singel and *De Schakel* on the Leidseplein: Amsterdam’s image as a Gay Capital was born. A complete outfit belonging to the poet Diana Ozon testifies to the punk and squatter parties of the 1970s and 80s. Today, the generation now in their forties and older thinks back with nostalgia to legendary nightclubs such as *iT*, *RoXY* or *Mazzo*. On display is an outfit from Mister *RoXY* Joost van Bellen: DJ and party organiser. At the start of the new millennium, the wildly popular festivals and dance parties also joined the mix. Amsterdam has something for everyone: from *Milkshake* to *Wasteland*, from *Kwaku* to *Valtifest*. ‘Express yourself’ finds its fullest expression here.

AMSTERDAM’S IMAGE AS A GAY CAPITAL WAS BORN



SIXTIES & SEVENTIES

A wide generation gap manifested itself in the 1960s. Young people wanted change and were in search of their own voice. Amsterdam became the stage for the ludic and anti-authoritarian activities that challenged the incumbent power. For example, Robert Jasper Grootveld's happenings, or the Provos on the Spui, the Kabouter Movement, and the emergence of communes.

It was during these years that the British designer Mary Quant introduced the miniskirt: for some a provocation, for others the experience of freedom. She came to Amsterdam often, which is why there is a typical Mary Quant mini skirt in the exhibition.

It was also the time of the first Moon landing which inspired fashion designers the world over. Space Age fashion emerged, with futuristic garments, new materials and forms. With it, Pierre Cardin – who also organised Amsterdam fashion shows – became world famous. Not the body but rather the materials, construction, the geometric form and clean lines are the focus. Boutiques popped up across the city, such as

Peter van de Haar's on the Nieuwezijds Voorburgwal, right next to De Nieuwe Kerk, or Sophie & Johnny's on the Oude Leliestraat. Here young people bought the newest clothes, such as mini-dresses and Afghan coats.

At this time, designers such as Frank Govers, Frans Molenaar and Edgar Vos were beginning their careers in couture, the fashion duo Puck & Hans brought international labels to the Netherlands, and the first Mac & Maggie shops opened. These and other big names are represented in the exhibition because back then, who didn't have a *Mac & Maggie*, *Puck & Hans* or a *wee Molenaar* in their wardrobe.

'The city of Amsterdam swings more than London at the moment. I am deeply impressed by the fashion sense that Dutch girls have.'
– Fashion designer Mary Quant, 1966



VONDELPAK: FREEDOM OF MOVEMENT

In *MAISON AMSTERDAM* the Vondelpark (1865) is represented by a splendid nineteenth century walking outfit from the Amsterdam Museum collection. This dress has a built-in hoisting mechanism under the skirt that allows it to be raised a bit, allowing for a comfortable stroll in the newly created Vondelpark. From 1893, bicycles were also allowed there. The invention of the bicycle significantly improved women's freedom of movement and in fashion, so called 'cycling bloomers' were introduced – very wide trousers that resembled a skirt. Full length trousers were still off-limits for women, and cycling in a skirt proved impractical. There is a remarkable nineteenth century cycling outfit in the exhibition.



OOSTERPARK: CELEBRATING FREEDOM



The Oosterpark is the place where the *Keti Koti Festival* has taken place every year since 2009, to commemorate and celebrate the end of slavery. The

phrase comes from the Surinamese *Sranantongo* and means 'broken chains'. Traditional clothing is part and parcel of *Keti Koti*. In the Oosterpark section, *MAISON AMSTERDAM* presents beautiful headdresses (*angisas*) and voluminous skirts (*kotos*). Some view the Koto as a remnant from the days of slavery. Others see the ensemble as a truly Surinamese clothing style that developed into its current form after slavery and contains influences from different cultures. This can be seen in the exhibited designs by Patta and Xhosa. Also illustrative is Perez Jong Loy's story. He had a badge made with the year 1873 on it. With this badge – also in the exhibition – he wanted to raise awareness that slavery did not end in 1863, as is generally believed, but it continued until 1873 due to State supervision. The Amsterdam label Xhosa (Giorgio and Onitcha Toppin) designed a special creation for this exhibition.



AMSTERDAM PORT CITY

Between 1870 and 1960 millions of emigrants, traveling salesmen, colonial officials, military personnel, ship employees, tourists and adventurers departed from Amsterdam by ship to every part of the world. And of course trunks full of clothes were taken too, carefully packed for their stay abroad. From the Westerdok [West dock], and the Oostelijk Havengebied [Eastern Ports], passenger ships such as those of the Royal Dutch Steamboat Company (KNSM) set forth for wide world. Passenger ships from the Dutch Steamboat Company (SMN) travelled predominantly to the Dutch Indies, present day Indonesia. One of the most famous Dutch poets, Jan Slauerhoff, travelled on these ships as a ship's doctor. He sought his freedom elsewhere in the world, finding the bourgeoisie climate in the Netherlands oppressive. His kimono, on loan from the Literatuurmuseum, and his sailor's chest, testify to his fondness for faraway places. After the Second World War, military personnel departed from Amsterdam to Indonesia to fight there, and repatriates from Indonesia arrived here. They brought garments from their homeland, such as Sarong Kebayas.

COMMEMORATING AND CELEBRATING FREEDOM IN FASHION

Every year on 4 and 5 May, the Netherlands reflects upon freedom. On 4 May we remember the victims of the Second World War and of subsequent wars and peace operations. The National Remembrance takes place by the National Monument on Dam Square and, faithful to tradition, begins with an assembly in De Nieuwe Kerk. In *MAISON AMSTERDAM*, various garments represent personal stories that are related to the Second World War. Thus there is a dress from a Japanese internment camp that was made from scraps of fabric, a blouse with a yellow star, and a lace dress with a gripping story.

On 5 May the Dutch celebrate Liberation Day. In the exhibition this is illustrated with a colourful display of 1940s Liberation Skirts from the collections of the Amsterdam Museum and the Centraal Museum. After the war, a national committee called upon Dutch women to make the so called Liberation Skirts from scraps of fabric – because of the scarcity. The skirts symbolise joy, but often also contain personal memories and hidden symbolism. The national colours of red, white, blue and orange recur in the designs. So too do the orange triangles, in which the years in which the skirt was worn on Liberation Day are embroidered.

AMSTERDAM RAINBOW DRESS

Freedom and oppression, celebration and commemoration, come together in the *Amsterdam Rainbow Dress* (2016), the initiative by designer Mattijs van Bergen, spatial designer Oeri van Woezik and Arnoud van Krimpen. The monumental design is not only a symbol of freedom and identity, but poignantly also of unfreedom. The skirt is made up of flags from countries where homosexuality is illegal and therefore also punishable. It is a protest against the anti-LGBTQIA+ laws in these different countries. The flags themselves were carried by volunteers from COC Amsterdam during the Pride Walk (2016). The *Amsterdam Rainbow Dress* is a living artwork: as soon as a country definitively improves its laws, that country's flag is replaced with a rainbow flag. The *Amsterdam Rainbow Dress* is part of the Amsterdam Museum's fashion collection.



CODE CABINET

Fashion may contain hidden stories and codes that are not legible or comprehensible for everyone. What do the three yellow chicks on the brooch mean? What does an angisa stand for? Or what do the pink hats with cat's ears refer to? Coded language gives you the freedom to express who you are, to communicate your opinion, and to make your own choices. On the other hand, it can also be a 'safe' way to express your opinion because not everyone understands that there is a hidden meaning. They create a bond among members of a community. Various objects in the exhibition tell a story about codes and hidden messages, ones that only the right recipients know how to read.

THE FREEDOM TO EXPRESS WHO YOU ARE



FASHION OF THE FUTURE

What does the future of liberal fashion in Amsterdam look like? Innovative designers such as Borre Akkersdijk, Duran Lantink, Darwin Winklaar and Tess van Zalinge share their vision of freedom and fashion in the future, set against the background of the intriguing projection by Amber Jae Slooten. Slooten founded the first virtual warehouse in the world, The Fabricant, based in Amsterdam. And with success: the label's first digital couture dress was auctioned in New York in May 2019 for

\$9,500. Although the dress looks incredibly realistic, the digital, fluorescent creation does not exist 'in real life'. Behind the idea of virtual clothing lies not only a daring vision of fashion and identity, but also the prediction of how we will interact with each other in the future. After all, how realistic is our digital identity? And which freedoms can we afford ourselves in this way?



THE ROYAL CHURCH: MARRIAGE

For centuries De Nieuwe Kerk has been a popular place to get married. Often several couples got married on a fixed day of the week. Marten and Oopjen, famous for Rembrandt's portraits, were also married here. After the major restoration (1959 – 1980) no more marriages were celebrated anymore in De Nieuwe Kerk. With the exception of the marriage on February 2, 2002 of Crown Prince Willem-Alexander and Máxima Zorreguieta. Máxima's wedding dress is the spectacular apotheosis of the exhibition. To be admired in exactly the same place where the royal couple said yes. The ivory-colored wedding dress, designed by Valentino, has a five-meter train and is made of Mikado silk and embroidered lace. Traditionally, the wedding dress is the final piece of the fashion show. That is why the makers of *MAISON AMSTERDAM* chose a famous wedding creation for this Amsterdam church. The wedding suit of Crown Prince Willem-Alexander can be seen in the exhibition *De Gouden Koets* in the Amsterdam Museum, the partner of De Nieuwe Kerk.

FAMOUS WEARERS SPEAK

In addition to an abundance of creations from the collections of fashion designers and museums, the exhibition also includes dozens of loans from private individuals. Six *Famous Wearers* have been asked to look in their wardrobes for a piece of clothing that symbolizes freedom for them. The *Famous Wearers* are: Mayor Femke Halsema of Amsterdam, singer/songwriter Jeangu Macrooy, former editor-in-chief Avenue Louki Boin, fashion journalist and program maker Aynouk Tan, Marine Corps veteran Peter Bercx, co-owner Club ChUrch and drag queen activist Jennifer Hopelezz. The chosen creations are shown in combination with a video message.

Mayor Halsema welcomes the visitors. She chose the rainbow colored official chain that she – and some of her predecessors – wore during important events for the rainbow community. Jeangu Macrooy chose the outfit that he wore during the Eurovision Song Contest. A powerful design for him with numerous references to his multicultural background. Louki Boin shows a long leather

cardigan from the seventies that was specially made for her by Peter van de Haar. At the time, he ran a well-known boutique in one of the shops right next to De Nieuwe Kerk. Veteran Peter Bercx brings in his Baratheia, the neat uniform of the Marine Corps, which he wore during the annual commemoration of the dead on 4 May on Dam Square.



Partner

Amsterdam Museum

Museum loans

Centraal Museum, Utrecht
Indisch Herinneringscentrum, Den Haag
Internationaal Instituut voor de Sociale Geschiedenis, Amsterdam
Joods Historisch Museum, Amsterdam
Koninklijke Verzamelingen, Den Haag
Kunstmuseum Den Haag

Literatuurmuseum, Den Haag
Museum, Den Haag
Museum Bronbeek
Museum Rotterdam
Nationaal Fietsmuseum Velorama, Nijmegen
Nationale Opera & Ballet, Amsterdam
Prisiri fu wi Afo, Cone G.A. Pufflijk
Prisiri fu wi Afo, Lilian Dubois

Provisional list: designers

Alex Naber
A. Meerman
Amsterdam Rainbow Dress Foundation
Aziz Bekkaoui
Baby Reni, Irene Ha
Bas Kusters
BENCHELLAL
Bonne Suits
Bonneterie
BYBORRE, Borre Akkersdijk
C.A. Volk
Claes Iversen
Colette van Landuyt
CRUËL, William Ampofo
Daily Paper
Daniëlle Cathari
Dick Holthaus
Diana Ozon
Duran Lantink
Dylan Westerweel
Edgar Vos
Edwin Oudshoorn
Filling Pieces
Florian Regtien
Francisco van Benthum
Frank Govers
Frans Molenaar
Fong Leng
GILL
Gletcher
G-Star RAW & Remi Wortmeyer
Guave
HERR
Hirsch & Cie
Illustrious Imps
Iris van Herpen x Philip Beesley
Jan Jansen

JANTAMINIAU
Jean Paul Gaultier
Karim Adduchi
Lawina
Lena Winterink x Cascoland
Lola Pagola
Mac & Maggie
Maison de Bonneterie
Marie Faddegon
Mart Visser
Mary Quant
Max Heymans
Metz & Co
Mattijs van Bergen
Ninamounah
Ninō Divino, Darwin Winklaar
Outsiderwear
Patta
Peter van de Haar
Pierre Cardin
Prince Charming, Tycho Boeker
Puck & Hans
Rob Kröner
Robert Jasper Grootveld
RVDK, Ronald van der Kemp
SCHEPERS BOSMAN
Sophie Hardeman
Sophie & Johnny
SMIB
Tess van Zalinge
The Fabricant, Amber Jae Slooten
The New Originals
Valentino
Viktor & Rolf
Vivienne Gaspart & Zn
Vivienne Westwood
Xhosa

Image captions

Page 2. Nederlands Fotomuseum / ©Ed van der Elsken, Beethovenstraat Amsterdam, 1967; ©Hans Dukkens / Maria Austria Instituut, Model Tanja Trijbels in coat with hat by couturier Max Heymans on Leidsplein, Amsterdam 1961; Frans Molenaar, Circle Coat, 1977, Amsterdam Museum; Designer Benchellal, photography Tim Verhallen, muse Robin Makkes / Ulla Models, hair Magdalena Loza, make-up Anita Jolles; Iris van Herpen, photography Michel Zoeter; Daily Paper, FW21 campaign; ©Violette Cornelius / Nederlands Fotomuseum, Fashion show by Dick Holthaus, 1961; Nederland Fotomuseum / ©Ed van der Elsken, Paleisstraat Amsterdam, 1982; Robe á la Française, 1760-1780, Amsterdam Museum; Amsterdam Rainbow Dress, photography Dario & Misja, Model Valentijn de Hingh; Claes Iversen, photography Jouke Bos. **Page 4.** George Hendrik Breitner, Two ladies on Dam Square, c. 1900, RKD – Dutch Institute of Art History. **Page 5.** Nederlands Fotomuseum / © Ed van der Elsken, Damrak Amsterdam, 1983. **Page 6.** Iris van Herpen, photography Michel Zoeter; ©Paul Huf / Maria Austria Instituut, Fashion Designer

Fong Leng & Mathilde Willink, 1974; Fashion show Puck & Hans in De Nieuwe Kerk Amsterdam, 1984. **Page 7.** Hirsch & Cie, Japon, c. 1911; Man's costume, c. 1815 and Empire dress, 1820-1830. **Page 8.** Designer Benchellal, photography Tim Verhallen, muse Robin Makkes / Ulla Models, hair Magdalena Loza, make-up Anita Jolles. **Page 9.** ©Patta. **Page 10.** ©Nationaal Ballet / G-star Raw. **Page 11.** Photos Sam Tobiana. **Page 12.** Nederlands Fotomuseum / ©Ed van der Elsken, Beethovenstraat Amsterdam, 1967; Designer Mary Quant advises Dutch woman on miniskirt, 1967, ©Pictorial Press, Alamy Stock Photo. **Page 13.** ©Patta; Design Perez Jong Loy, button and hat 1873; Unknown, Dress, ca. 1865, Amsterdam Museum; **Page 14.** Photos Sam Tobiana. **Page 15.** Amsterdam Rainbow Dress, Photography Dario & Misja, Model Valentijn de Hingh. **Page 16.** Images ©The Fabricant. **Page 18.** Daily Paper, FW21 campaign.

MAISON AMSTERDAM
The city, the fashion, the freedom

OTHER PROJECTS



THEATER SERIES CATWALK CLUB

The evening programming during the exhibition focuses on the *Catwalk Club*. A four-part theater series about fashion, nightlife and identity. John Leerdam and Paulette Smit of the *Julius Leefft!* Foundation present personal stories of four legendary fashion icons from different eras: Fong-Leng, Frank Govers, Marlies dekkers and Abderrahmane Trabsini of Daily Paper. Played by Bo Bojoh, Vastert van Aardenne, Dewi Reijs and Fahd Larhzaoui

respectively. With various themes and expressions of identity, which you could safely display in the privacy of a nightclub, without being ridiculed or harassed. Hence the setting of the performances in clubs that were high-profile at the time: Richter, Paradiso, RoXY and Bitterzoet. The monologues are written by Paulette Smit, Ger Beukenkamp, Gershwin Bonevacia and Ayden Carlo respectively. The direction is in the hands of John Leerdam.

7, 8 okt 2021

Fong Leng

Setting: Richter 70's/80's

Bo Bojoh

21, 22 nov 2021

Frank Govers

Setting: Paradiso 60's/70's

Vastert van Aardenne, music by Sven Ratzke

16, 17 dec 2021

Marlies Dekkers

Setting: RoXY 90's

Sven Ratzke

Dewi Reijs

23, 24 jan 2022

Daily Paper

Setting: Bitterzoet '10s

Fahd Larhzaoui

Dress to impress

The public of the *Catwalk Club* is given a dress code to emphasize the club atmosphere and the fashion of that time. Everyone is encouraged to be creative and unique.

Prior to the theater performances, four theatrical readings are also organized at well-known club locations from then and now.



AMSTERDAM FASHION CITY PHOTO CONTEST

The *Amsterdam Fashion City* photo contest is an appeal to all inhabitants of Amsterdam to capture the current Amsterdam fashion image. Take pictures of the typical Amsterdam fashion lovers who add color to the streets. And do so in the open air, in the iconic squares, Amsterdam streets, parks and narrow alleys of the city. The city is the catwalk. The starting signal for the competition was given by Georgette Koning, editor-in-chief of *Mirror Mirror Magazine*. Together with her team - led by Petrovsky & Ramone photography and style director Venus Waterman - she made a beautiful series to inspire the competition. The fashion lovers portrayed are photographed in various, recognizable places in the city.



Winners

The photos of the most fashionable and idiosyncratic style icons in Amsterdam are awarded. Four monthly winners are chosen by the public via Social Media and are given a permanent, digital place in the exhibition. The grand final winner - announced in February 2022 - will be chosen by a jury of experts and will become one of the campaign images for the exhibition. The jury consists of Berry Slok (graphic designer), Georgette Koning (editor-in-chief *Mirror Mirror Magazine*), Maureen Powel (stylist & content creator), Maurice Seleky (head of communication & marketing Amsterdam Museum) and Pieter Eckhardt (curator Nieuwe Kerk). All winners will receive free tickets for the exhibition and the book MAISON AMSTERDAM.



MAISON AMSTERDAM
De stad, de mode, de vrijheid

GENERAL INFORMATION



WHO IS WHO?

De Nieuwe Kerk Amsterdam and the Amsterdam Museum create this exhibition in collaboration with a creative team.

CURATORS

De Nieuwe Kerk Amsterdam
Pieter Eckhardt
Exhibition curator

Amsterdam Museum
Ninke Bloemberg
Project curator
Fashion & Costumes



EXHIBITION DESIGN 3D

Tatyana van Walsum
Studio Tatyana van Walsum | tatyananawalsum.com



EXHIBITION DESIGN 2D & PUBLICATION DESIGN

Marline Bakker
Glamcult Studio | glamcultstudio.com



DESIGN PUBLICITY CAMPAIGN

Studio Berry Slok
studioberryslok.nl



FACTSHEET

Exhibition

MAISON AMSTERDAM
City, Fashion, Freedom

Date

18 September 2021 – 3 April 2022

Location

De Nieuwe Kerk Amsterdam

Open

Daily 10 am – 5 pm

Check current opening hours via nieuwekerk.nl

Public information

020 638 69 09

Ticket

nieuwekerk.nl

Admission

Adults	€ 19,50
Groups > 15	€ 17,50
CJP, Stadspas	€ 15,50
Students	€ 13,50
Museum card	€ 2,50 (audio tour fee)
I Amsterdam City Card	Free
BGL VIP-card	Free
Vrienden van De Nieuwe Kerk	Free
Children up to and including 11years	Free

In cooperation with

Amsterdam Museum

Founder

VriendenLoterij

Contributions by

Mondriaan Fonds
Fonds 21
Prins Bernhard Cultuurfonds
Amsterdams Fonds voor de Kunst
Blockbusterfonds

Thanks to

Grote Vrienden
Stichting Vrienden van De Nieuwe Kerk
Stichting Julius Leefft!

Media partner

Mirror Mirror Magazine

Programme

Four-part theater series the Catwalk Club.
See nieuwekerk.nl for more information.

Museum shop

Open on exhibition days from 10 am – 5 pm

Café-restaurant

't Nieuwe Kafé, open daily from 8.30 am – 7.30 pm

Guided tours

Guided tours are possible after registration.
You can book one of the professional tour guides from
De Nieuwe Kerk Amsterdam. Bookings can be made
via 020 626 81 68 or rondleidingen@nieuwekerk.nl

Public transport

10 minutes from Central Station
Trams: 2/4/11/12/13/14/17/24
Metro: Metro 52, stop Rokin (4-5 minutes walk)

Parking

Parking garage close to Central Station, next to
De Bijenkorf or on de Nieuwezijds Kolk

Accessibility

The whole building is accessible for wheelchairs

Toilet

There are toilets in the building

MORE INFORMATION AND IMAGES

De Nieuwe Kerk Amsterdam

Communication, Education & Marketing

Martijn van Schieeven en

Madeline van Vliet

020 626 81 68

pressoffice@nieuwekerk.nl

Downloadable images via

nieuwekerk.nl/pers

MAISON AMSTERDAM

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