

RAVAGE

ILLUSTRE INCONNU



THE QUALITY OF THE MORE THAN THOUSAND IMAGES THIS BOOK CONTAINS
REFLECTS THE RAPID DEVELOPMENT OF IMAGE REPRODUCTION OF THESE LAST 45 YEARS

RAVAGE

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WE CONSIDER "PLENTY" TO BE A PRECIOUS THING



RAVAGE

LECTURIS





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RAVAGE RETURNS TO ARNHEM

In august 2016 a small delegation of Modekern visits the gentlemen from Ravage in their Normandy home, the Château d'Écrainville, to discuss the retrospective exhibition, scheduled to open in June 2017 in the Museum Arnhem, as well as the donation of Ravage's archives to Modekern, the Institute for Fashion Heritage. After a warm welcome from Willy, the tiny Doberman Pinscher and Teddy, the fickle billygoat, Arnold van Geuns and Clemens Rameckers show us around in the castle where they live since 2002. Even if their career spans almost fifty years, on the vast top floor, they are still hard at work; Clemens at the Menswear Fashion forecasting trend books he has been making for Trend Union for 30 years and Arnold at his paintings and drawings.

The kaleidoscopic career of Arnold van Geuns en Clemens Rameckers started at the Arnhem Academy of fine Arts (now ArtEZ). They were both students in the Fashion Department of which Elly Lamaker was then the Head. Mrs Lamaker valued drawing and as much as designing. Between 1953, when she started in Arnhem this Fashion department (initially called *Fine needlework and Fashion*, later *Fashion illustration and design*) and 1984, when she retired, she had made the reputation of the Fashion department, that produced well known alumni like Lidewij Edelkoort, The People of the Labyrinths, Alexander van Slobbe and Piet Paris. Lucas Ossendrijver, Viktor & Rolf and Iris van Herpen, these last three graduating post Lamaker. Elly Lamaker left a long-lasting impression on her students.

Ask any one of them about her and the stories keep coming. She was very demanding, and her criticism was frank and often sharp. But she also would invite students to her home for a meal and a discussion. A student playing truant would find her at his/her door and be ordered back in class. "Fashion must be your *life*, you must give it *all of your time*" she would say. (1) And with reason "It was my intention, that anyone who graduated from art school would be able to make a living, and that was not the case. They were just playing around, making a few sketches, designing a little dress... Gradually I did instill some discipline". (2) Not only did she establish discipline, she also obtained that Fashion studies gained a wider frame of reference, one that went beyond mere clothes. She wanted Fashion to be considered as part of the *zeitgeist*, like plastic Art, like visual Art.

Nowadays, this is self-evident, but back then it was, especially regarding Fashion, quite a unique perspective. The curriculum

was established accordingly. Besides fashion design, textile expertise, pattern- and dressmaking, fashion drawing and illustration, portrait, life drawing- nude and dressed, graphic design, costume- and art history were taught. (3) This comprehensive approach, where the student's personality was central, in a provincial town like Arnhem, distant from big city distractions, created a fertile breeding ground and a climate of camaraderie.

Many of the friendships and alliances that were forged there and then have lasted a lifetime. Classmate Lidewij Edelkoort is still a good friend, she wrote an article for this publication about the way Ravage's life and work are fused. They also still work together, making the Trend Union trendbooks. Liesbeth in't Hout, another schoolmate and good friend, writes about her Ravage Uniform adventures, while Koos Flinterman, another contemporary, makes an in-depth assessment of Ravage's oeuvre from an Art historic viewpoint.

Ravage still has links to the Arnhem Academy. For many years they have taken on students as interns or assistants. They teach them the tricks of the trade, but also a few philosophical considerations that go beyond creation and inspiration. The internship, *Stage chez Ravage* has yielded over the years quite a few candidates that can now be considered established names in the Dutch Fashion and Design world, like Viktor & Rolf, Oscar Raaijmakers and Süleyman Demir – all from ArtEZ – and Job Smeets (Studio Job) and Marije Vogelzang, who came from the Design Academy Eindhoven. Some of the assistants and interns have been sent by friends and colleagues in the hope that the student will benefit from some paternal guidance and a kick in the pants. Looking back to their time at Ravage's, Viktor & Rolf describe it well in their article for this publication "We are not the most lighthearted types, we will never forget what they told us, when we were gloomy: What! already NOW you're not in the Mood? WE are always in the Mood. Mood with a capital M. Now GET yourselves in the Mood!".

At the conclusion of the exhibition Ravage will donate part of their archives to the Foundation Modekern, the Institute for Fashion Heritage. Modekern is an initiative of ArtEZ University of the Arts, Fashion Professorship, the Gelders Archief, Museum Arnhem and Premisela (now The New Institute). Modekern collects, provides access to, studies and exhibits the archives of internationally significant Dutch fashion designers in order to broaden and deepen understanding of modern Dutch

1. <https://www.vn.nl/grand-old-lady-van-de-nederlandse-mode/> [watched on January 23 2017] 2. Tegendraads, documentary from Irene Constandse, 2005 [watched on February 1 2017 via <https://www.youtube.com/watch?v=uB1shvZRU0>] 3. Alex de Vries, "Het moet je leven zijn" in: Academie Arnhem 50 jaar in Mode, p. 18

fashion history. Illustrator and art director Piet Paris and fashion designers Koos van den Akker, were among the first to donate. Modekern also obtained a number of archives from Dutch fashion magazines like Avenue, Dutch and Fantastic Man. A selection of this material can be found on the website www.modekern.nl or at the Gelders Archief. Clothes and objects will find their place in musea, Modekern has been created to preserve fashion's paper archives: administrations, sketches, inspirations, invitations, look-books and such. These are the papers that give an insight into the functioning of creation and how careers are made.

Ravage's archives are unique because of the multidisciplinary nature of their career; they particularly illustrate the importance of maintaining the desire to create, to keep hands busy (and the head will follow) and how failed experiments may yield new ideas. And so, some fifty years later, Ravage is still carrying on, lightheartedly, playfully. This exhibition, assembled with great care and pleasure, and the publication of RAVAGE, Playfully yours | fashion, art, design, will give a wider public the chance to immerse themselves in Ravage's universe. Those who wish to know more about the Ravage way of thinking, their sources of inspiration and design methods, can visit Modekern, housed in the Gelders Archief building, not far from the Academy where they first met in 1967.

HANKA VAN DER VOET

Researcher at Modekern, Institute for Fashion Heritage





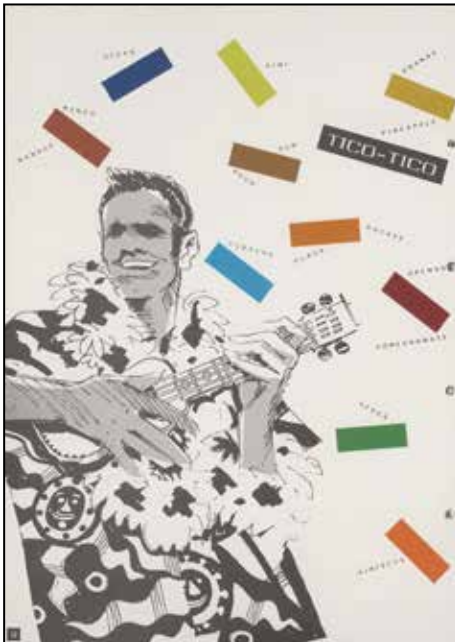
HEALTH SPECIAL / SUMMER '94



EASY RIDER / SUMMER '90



DETECTIVE / SUMMER '94



TICO-TICO / WINTER '92-'93



FULL BOARD / WINTER '93-'94



MOUNTAIN REGION / SUMMER '94



BATH / SUMMER '89



CAMPING / SUMMER '90



PHOTO ROMANCE / SUMMER '94



BOARDING SCHOOL / SUMMER '92



METALS / SUMMER '92



PALPETTO / SUMMER '92



BEERS / SUMMER '92



CHLOROPHYL / SUMMER '89



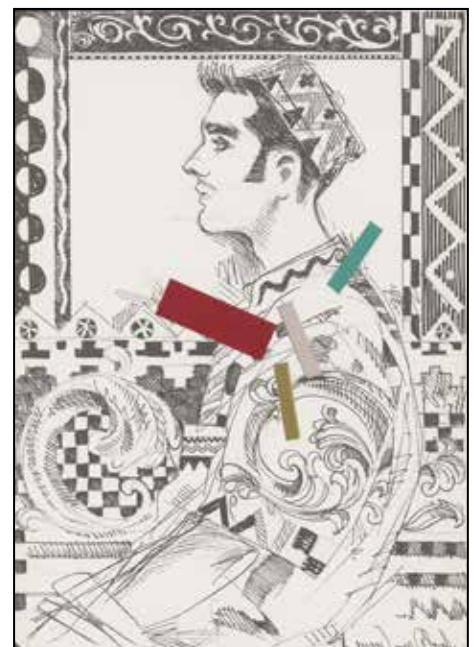
SIGMUND / SUMMER '93



MAJESTIC HOTEL TUNIS / WINTER '93-'94



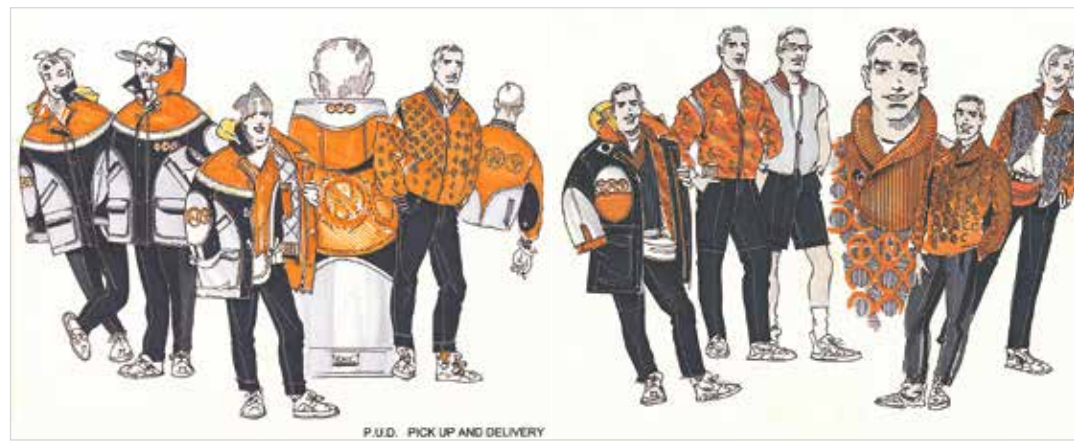
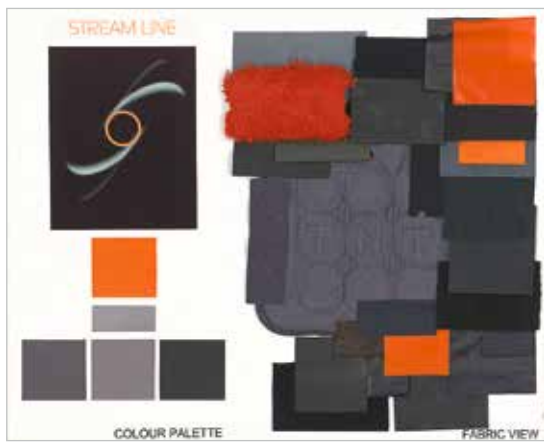
PUZZLE POP / SUMMER '91



MOORISH FANTASY / SUMMER '89







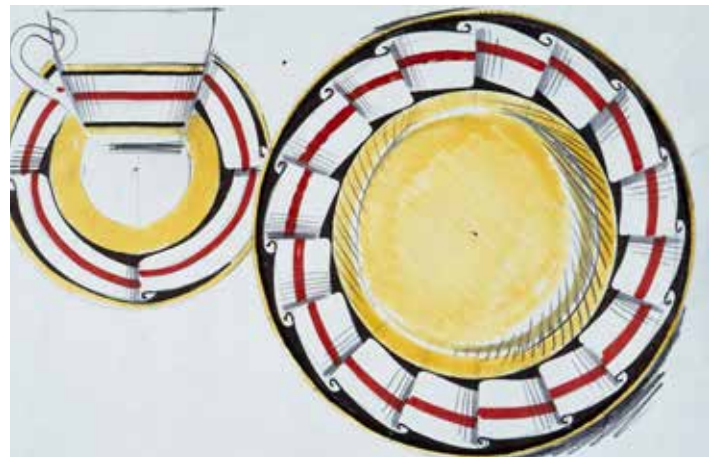
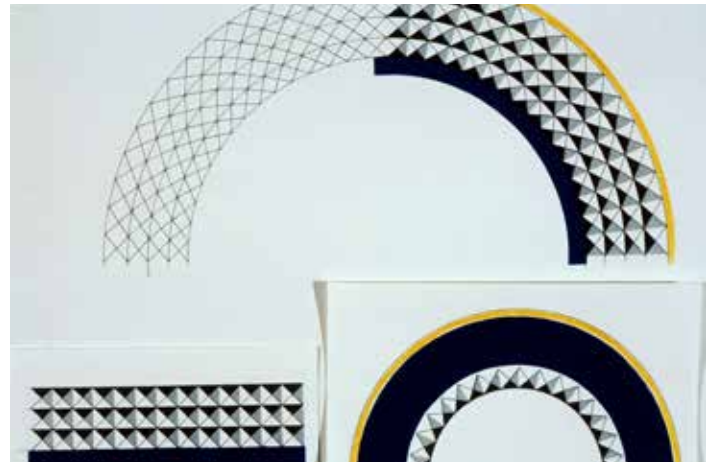
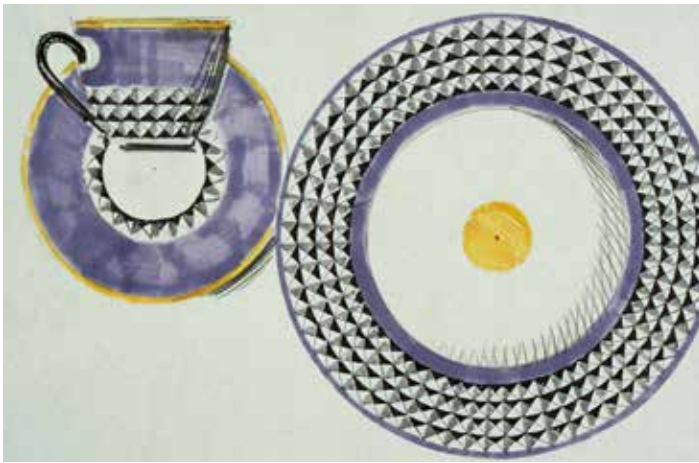






DECORATIVE ARTWORKS FOR RAVAGE SWATCH WATCH LAUNCH, PARIS 1994. / NAPOLEON AND JOSEPHINE
 DIVORCE CLOCK. / THE RECIPROCAL CHEATING OF NAPOLEON AND JOSEPHINE. / ALL PANELS 260CM IN HEIGHT.

SASAKI U.S.A. TABLE TOP 1998





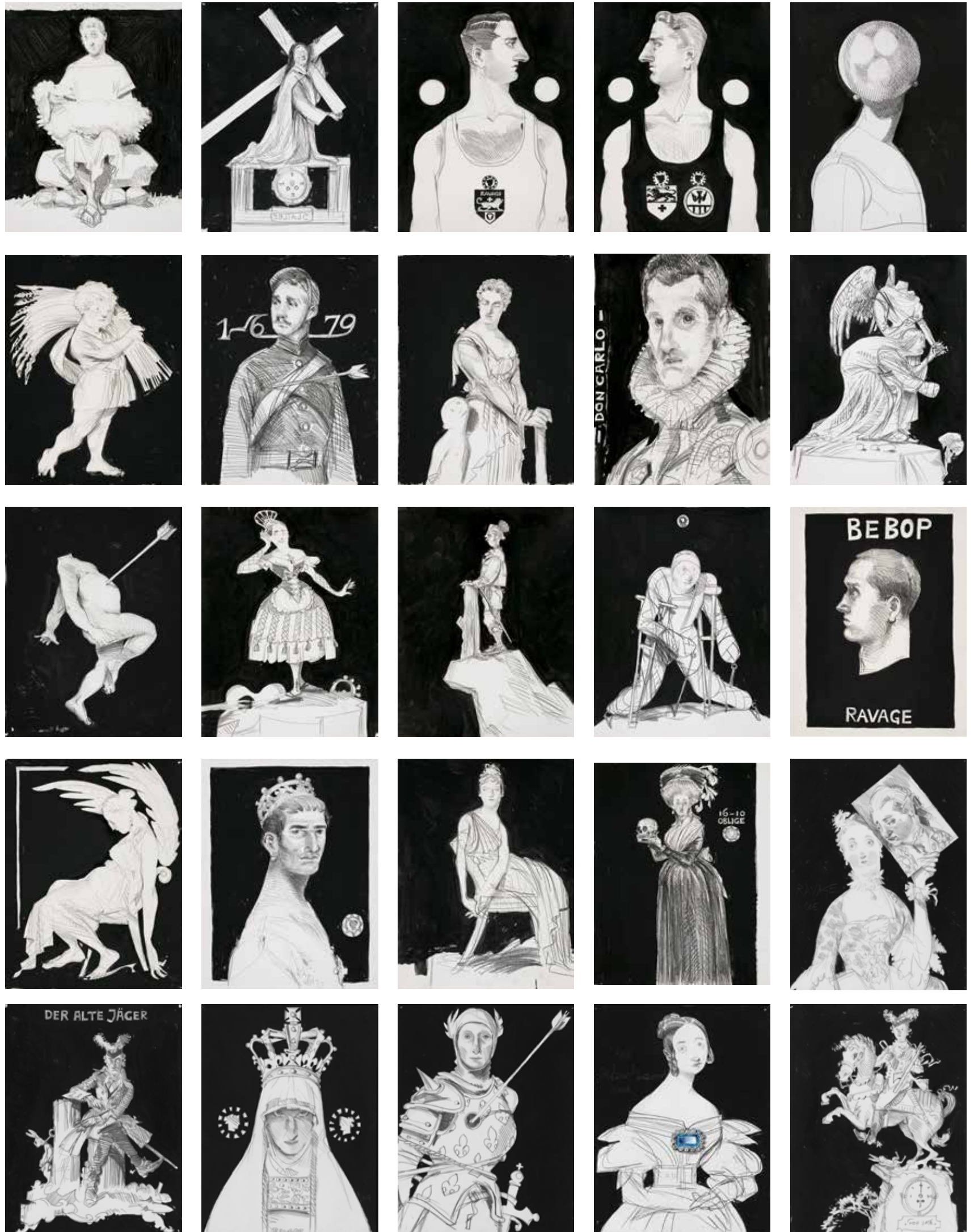


"LET THEM EAT CAKE"



130: DESIGN FOR "SICILIAN ORANGE CROQUEMBOUCHE" 2014. 131: TATIN, JOAN OF ARC, TATIN, JOAN AND JOHN THE BAPTIST, CHARLOTTE OF MEXICO, ST. HELENA. SPONGECAKE. AND TIME KILLING PAPER NAPKINS. 131





144-145: "UNE VIE DE CHIEN" MIXED MEDIA ON CANVAS, 200X140CM, 2002 143







CERAMICS "TRÈS RUSSE" 1992



B.V.D.B.







ART AND INDUSTRY 1994



HANDPAINTED SERVICEPLATE "BEAUCOUP DE TRAVAIL", 42CM IN DIAMETER, 1997. / FAMOUS COUPLES: "ART AND INDUS-
 196 TRIE", "ELECTRICITY AND GAS" AND "JEANNE AND GILLES" (197) FOR RAVAGE OFFICE, PARIS, 1994.



R.V.G.



WIDOWS AND WIDOWERS



208: "YOUNG WIDOWER", 165X97CM, 2009. 209: "LA VEUVE", 166X126CM, 1995. / "WIDOWER I, II, III, IV", DIFFERENT SIZES.
/ "REGRET" AND "LUNE", 50X65CM, 2013. ALL MIXED MEDIA ON CANVAS.



AS JACKY K



AS GABRIELLE C



FIRST LADY



CLAUDINE



PARA



AS ESTHER



POUPEE



IN SCARLETT'S DRESS



FRAC



SERRE



QUEENIE



POMPADOUR



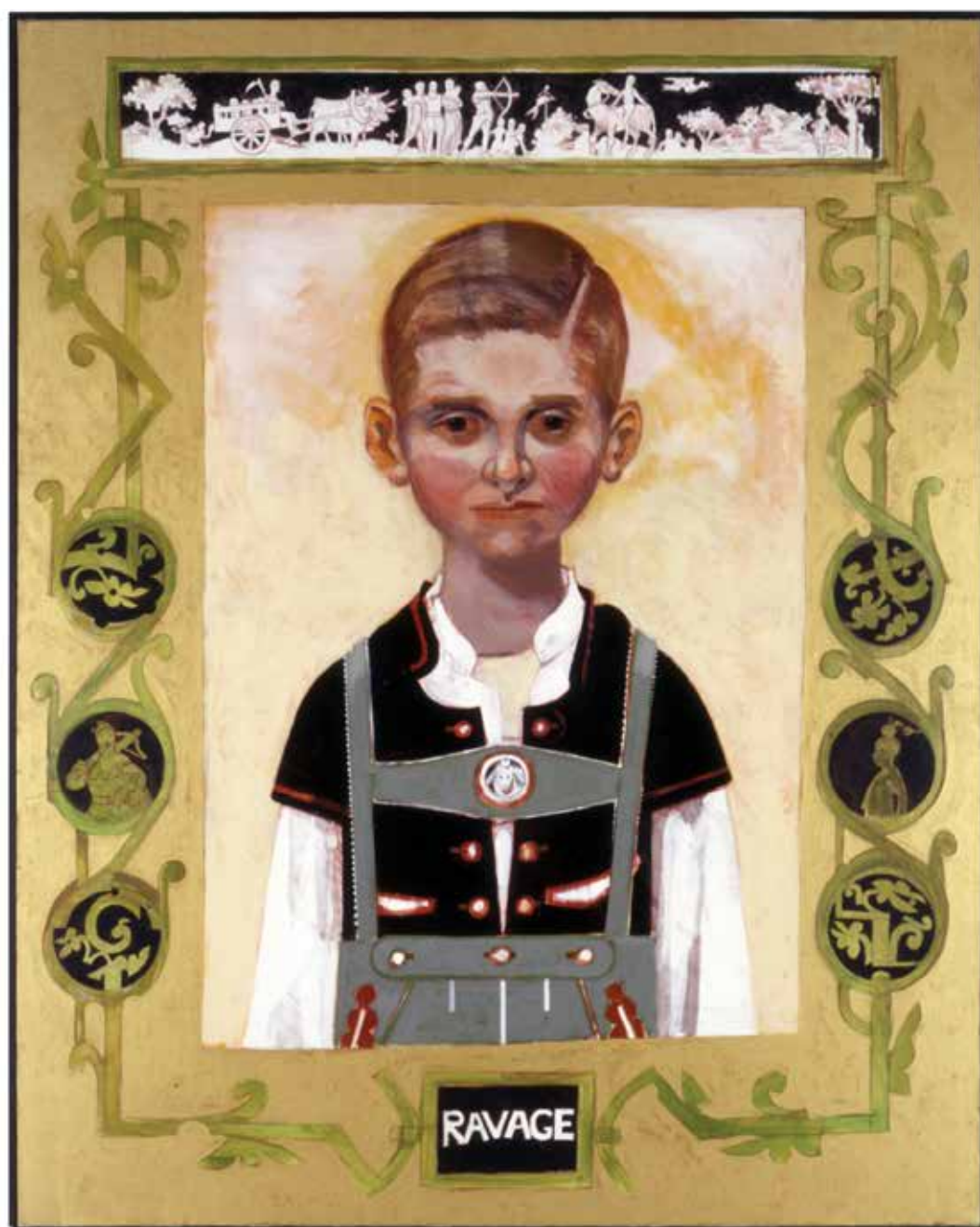
SCÈNES DE LA VIE DE NAPOLÉON





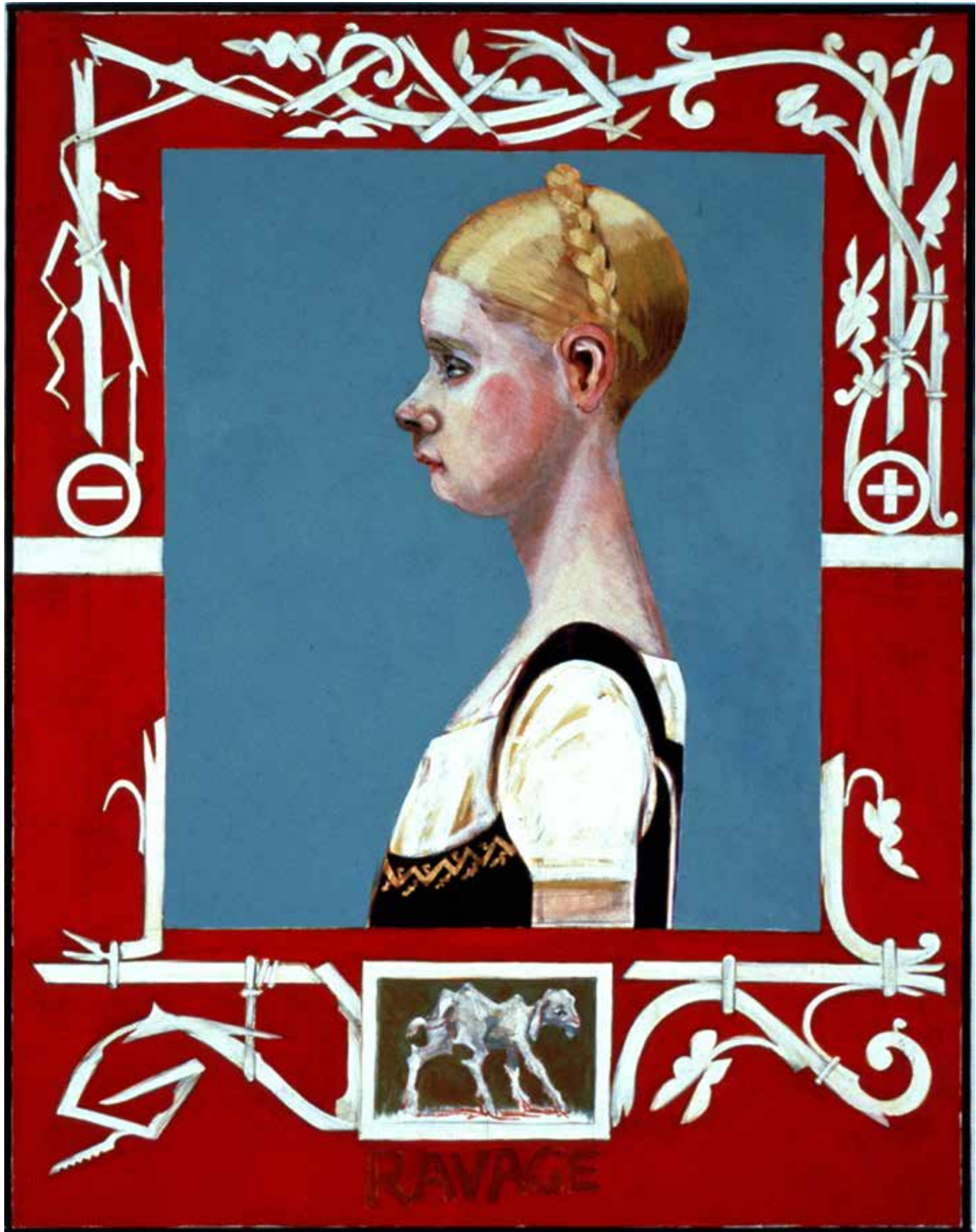


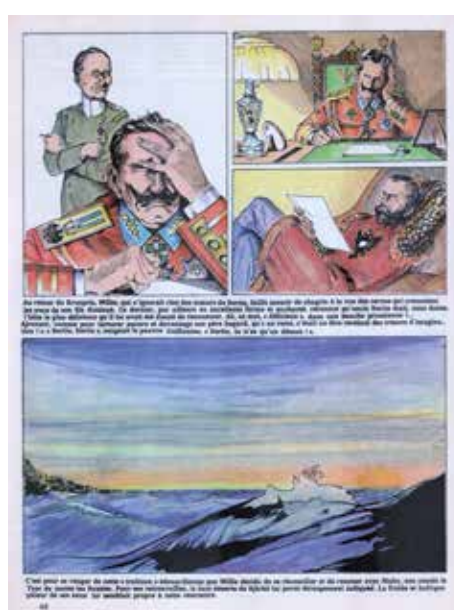




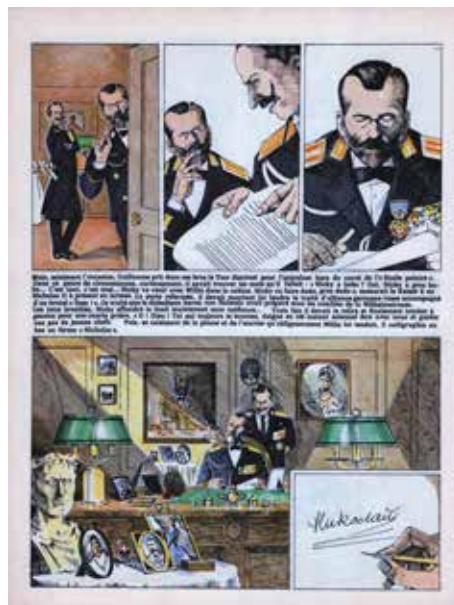
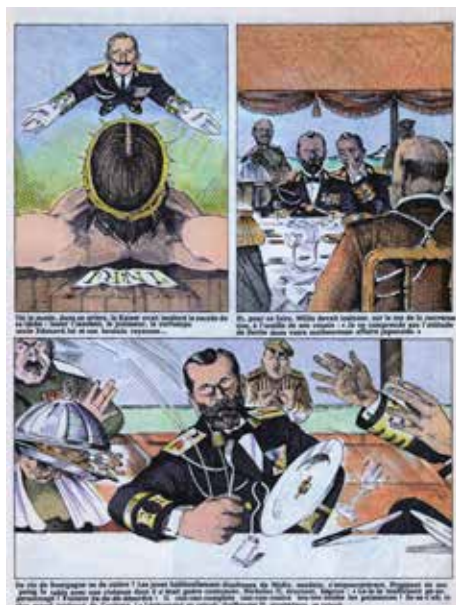
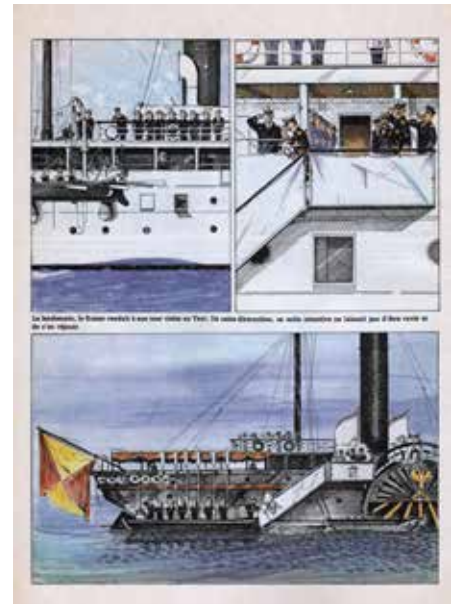
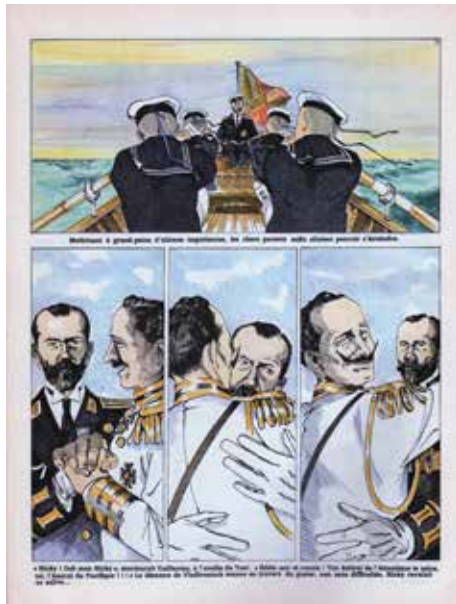
"YOUNG TELL", MIXED MEDIA ON CANVAS. 162X130CM, 1999. / RAVAGE INSTAGRAM ART "TIROLER HUNTING SCENES"

...FOLLOW THE RHINE





WILLIES HOLIDAYS





"We consider 'plenty' to be a precious thing"
"Nous considérons que 'beaucoup' est une chose précieuse"

-RAVAGE

RAVAGE Illustre Inconnu

It is said that one image is worth a thousand words, but to have one thousand images and the words of 20 authors, critics and artists, that is even better. And it takes all that to tell the amazing story of the last 45 years of RAVAGE's brilliant career.

RAVAGE Illustre Inconnu

Il est dit qu'une image vaut mille mots, mais d'avoir mille images et en plus les paroles de vingt écrivains, critiques et artistes, c'est encore mieux. Et il faut bien ça pour raconter l'incroyable aventure des dernières 45 années de la carrière de RAVAGE.

"There does not seem to be just one reading possible, everywhere are clues to more."

"Il ne semble pas y avoir un sens de lecture unique, il y a toujours des indicateurs vers d'autres possibilités."

-Anne van Geuns

"RAVAGE's steady hand fearlessly runs the gamut of styles, moods, schools, ideas and fantasies."

"La main sûre de RAVAGE ouvre un éventail des styles, atmosphères, écoles, idées, fantasmes et fantaisies."

-Susanne Piët

"As for the rules of art, they are respected when it suits them."

"Les règles de l'art, ils ne les respectent que quand ça les arrange."

-Wim van der Beek

