

**WALTER
VAN BEIRENDONCK
CUT
THE WORLD
AWAKE**

*For Dirk,
XXX Walter*

**WALTER
VAN BEIRENDONCK**

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THE WORLD
AWAKE**

HANNIBAL

A WORD FROM WALTER

CUT THE WORLD AWAKE and **DRAW THE WORLD AWAKE**
are two books like no other. I'm exposing never-before-seen layers
of my methodology as a fashion designer.

I treat every collection like an adventure.
A hunt/search for exactly what I want to say and how I want to say it.
For the past four decades, and to the present day, with no plans to stop,
twice a year, I go on such a quest.

The journey always has a clear, very private beginning: my collages.
Then, after taking several other meticulous leaps, a breathtaking public climax follows:
my runway shows in Paris.

But the process always starts with me physically sitting down and cutting out images and
words. Of course, in between collections I never stop dreaming, looking, fantasising.
But it's not until I take out a brand-new blank-paged, black-covered book,
a stack of magazines and printouts, sharp scissors and a thick glue stick that the swirls
in my mind start taking some sort of form.

Art is about honest confrontation.
Not only with the world around you, but equally within yourself.
It's also about juxtaposing specific elements that move and inspire you against each other.
See how they interact. Do they play nicely? Or is a fascinating clash forming?
Can I see shapes emerging? Colours that excite me?

If that sounds abstract, that's because it is.
Nothing is crystal clear at this point in my process, but little by little,
thoughts and ideas, once foggy, start coming into focus.

I have always preferred a direct approach to living and storytelling.
But to create honest, multi-layered work that stands the test of time,
you must be willing to explore multiple levels.
This requires courage and unwavering focus,
and it's these strengths that I bring to my creative process.

What I have learnt is that, in the end, with the clothes and other work I put out,
I can ride the volume. I can turn it up, I can whisper but still in a Walter way.
Reveal what I want to reveal. But not with my collages.
With my collages, I am as unnuanced, graphic and explicit as I want to be.

When it comes to shocking and provoking the world awake,
I've found a kindred spirit in the great artist and my hero Paul McCarthy,
with whom I got to have a big conversation for this book.

My wish for each of you is that you don't treat **CUT THE WORLD AWAKE** as
a one-way experience, from me to you, but that you set out to make your own
inner and outer connections with the universe at large.

Figure out your own steps and find your voice, the stories you want to tell.
Whether it's by cutting, drawing, downloading, doing, writing, talking, designing, connecting...

Now go and slice away the unnecessary,
dream up new hybrids and enjoy the magic!

XXX

WALTER

CUT THE WORLD AWAKE

A conversation between
Walter Van Beirendonck & Dominique Nzeyimana

DOMINIQUE NZEYIMANA:

I consider all our interviews a long continuous conversation, but this one in particular follows our extensive dialogue published in *DRAW THE WORLD AWAKE*. So, for a fuller picture, readers should pick up that incredible book as well. It's such a monumental piece of work. While *DRAW THE WORLD AWAKE* showcases your incredible drawings, *CUT THE WORLD AWAKE* is a selection of the collages you create and use as inspiration or as a pre-study for your design process.

WALTER VAN BEIRENDONCK:

"The collages happen before I start drawing. It's the moment when I'm mainly in my head. I'm thinking, looking at things, researching, reading books, Googling images, studying photographs, going to exhibitions... A combination of all those things, really. I'm absorbing all these impressions, and then suddenly I'm done and I want to put these morphed thoughts to paper to confront them, almost. What's important to me in this process is to create some kind of clash. That way, I come to a result or conclusion of sorts. It can be a decision about an atmosphere or can purely revolve around shapes or a colour scheme. In fact, I use my collages to put things to paper physically and to synthesise all that's in my mind or at least make a deliberate move towards the next step, which is drawing my looks."

Do you know what you're looking for before you start cutting?

WVB: "No, it's very random. Sometimes I only use images that I cut out of magazines, and sometimes I use print-outs because the difference in quality or sharpness is closer to the tone I'm looking for. Then I start putting pictures and words together to create a certain mood. It all happens very haphazardly, very freely. But all the while keeping a goal in mind, of course. I know that I want to capture a certain spirit and glue to paper what interests me at that very moment. I know whether I want to go for a more extreme, aggressive, subdued or a more dreamy, fairy-tale-like approach."

Do you mainly source from your private library or do you go out to find different magazines? What is the gathering process like?

WVB: "I have boxes stuffed with clippings."

You collect these throughout the year?

WVB: "I have loads of publications that I set aside during the year and I'm not afraid to cut into them. Which ends disastrously for some

magazines, but so be it. I don't purposefully seek out certain titles. I know which are more suited than others — they're mostly culture-focused magazines with clear and striking imagery. I don't pick out those with tiny photos, so a lot of Japanese magazines are unfortunately not suitable for collages. But they don't have to be fashion magazines per se. Then, I start fantasising and cutting into them. Sometimes the collages are purely made out of the contrasts between texts or words. Other times it's more about a certain mood, or silhouette, a hairdo or make-up look. It depends."

The collages are more raw than your drawings. Not specifically when it comes to the execution, because they become new art pieces in and of themselves, but more so in terms of emotion. They are more straightforward.

WVB: "Yes, because that's just easier to achieve through collage. In designing the clothing it all gets a bit smoothed out. But I do think that the undertone of my collections is decided then and there, through collaging and the context I want to infuse into those collages. Then you get the next phase: the drawings interpreting the collages. Only then does the development towards the collections start. That's how I go from more raw to polished."

In terms of the kind of emotions you put to paper... All those layers are somehow felt in the collection, but not as overtly. It's very nuanced and that is beautiful to me, that kind of distilling.

WVB: "The early inspiration is tangible and I can play with the volume any way I want. Or even afterwards, I decide how much I want to divulge or maybe only talk about in certain conversations or with the press. For *I HAVE SEEN THE FUTURE...*, the latest collection before this book went to print, the subtext was very intense but few people can pinpoint it. Most of the audience just sees circus and clowns and thinks: happy feelings. That's fine, the underlying influences don't need to be obvious."

In this book, your love for the arts is clearly visible. You told me you experimented with visual art and art installations while you were a student.

WVB: "And now you want to hear that story again?" (laughs)

I have said it before, your stories never get old and I think this is a rather obscure one that I want to get on record. As a bonus, it features Dirk before you were a couple.

BE

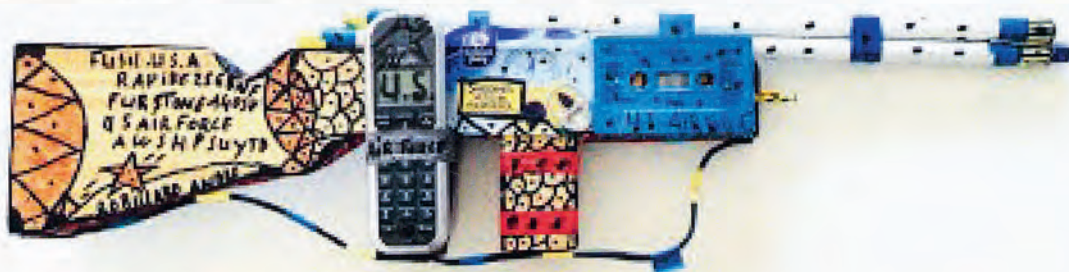
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**THE BEST
WAY TO
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CREATE IT**



AMERS

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Junko Shimada



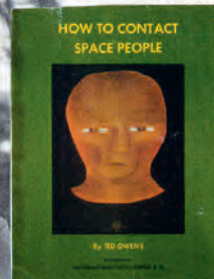
BOSES



WAITING FOR WAR

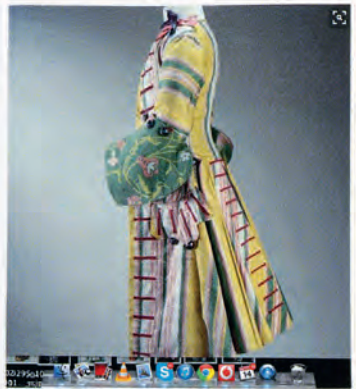
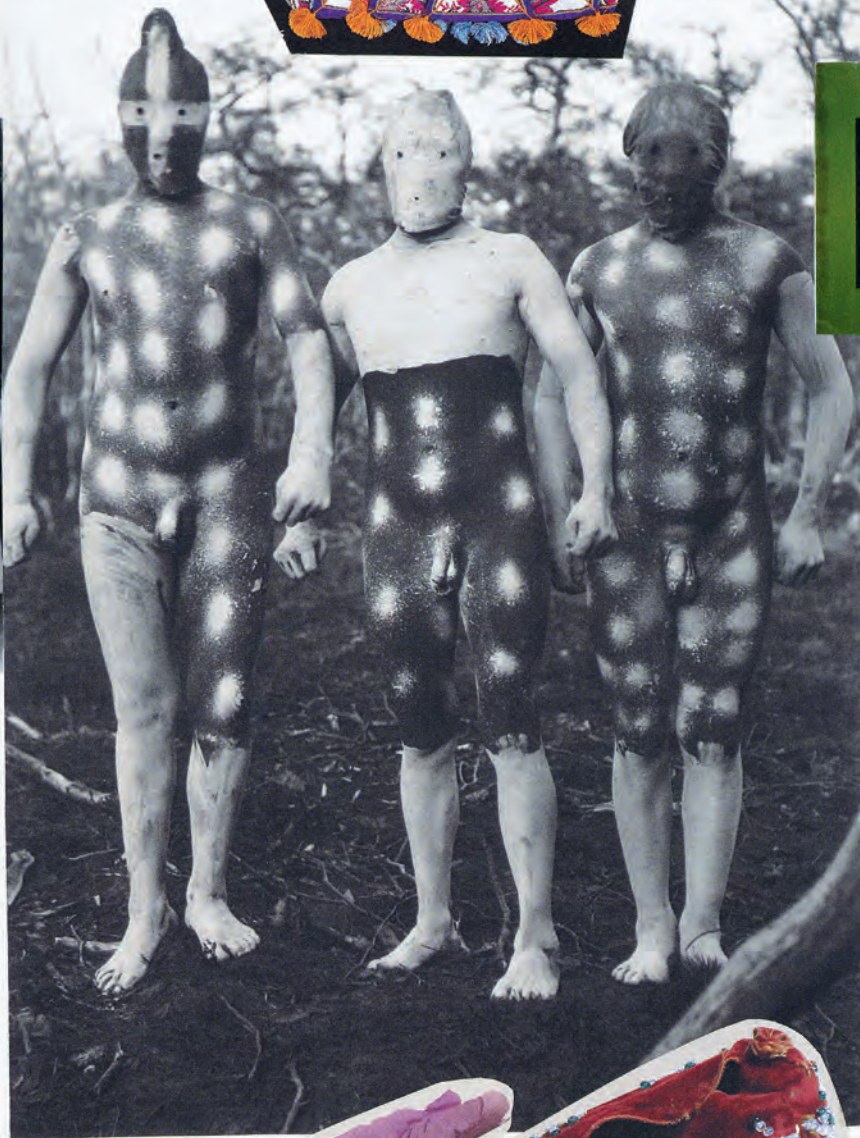


Ted Owens
How to Contact Space People (1969)
 Mensa member Ted Owens (1920-1987) claimed to have conversations with



Space Intelligences (SIs), energy beings sometimes appearing in the guise of insects. He explained that repeated head injuries he'd suffered earlier in life

were caused by the SIs so that he could later communicate with them. He explains how to get in touch with them yourself in *How to Contact Space People*. Calling himself "Dr. PK", he later claimed to be able to control the weather and earthquakes, predict saucer landings and bend metal objects.



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PARALLEL **UNIVERSE**

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**FADE
TO
BLACK**

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BELIEVE



magic

CULT OF
**POETIC
MASH-UP**

DOUBLE

Beauty

Fashion

PERVERSION



Sarah Kent with a 'Fuck Face' nose
Jake Chapman
HANNE VAN ASSCHE



AWAKEN

A

NEW

WORLD

NOW

“Hey, asswipe, I’m a cock-suckin’ movie star, so you can just lick my dirty brown ass!”



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Toy Story's John Lasseter replaces superstars with silicon

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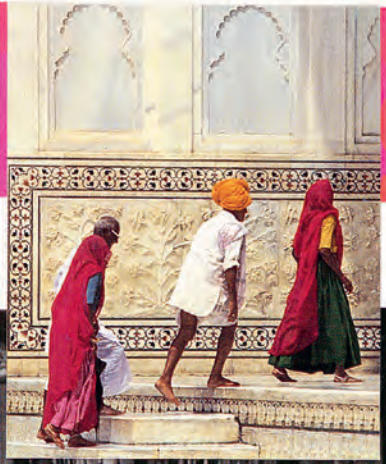
Hollywood moves into cyberspace



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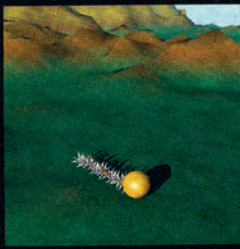
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Technosphere is a collaboration between several artists and computer animators: Jane Prophet, Gordon Selley, Andrew Kind, and Julian Saunderson. They see it as a new form of artwork that erases the barrier between spectator and participant. They hope to create a string of virtual worlds, linked together into a kind of Technoverse. And on the seventh day they will apply to renew their Arts Council funding. Technosphere: technosphere@cairn.demon.co.uk - Hari Kunzru

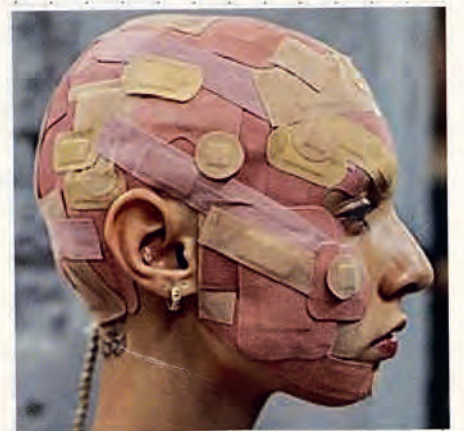
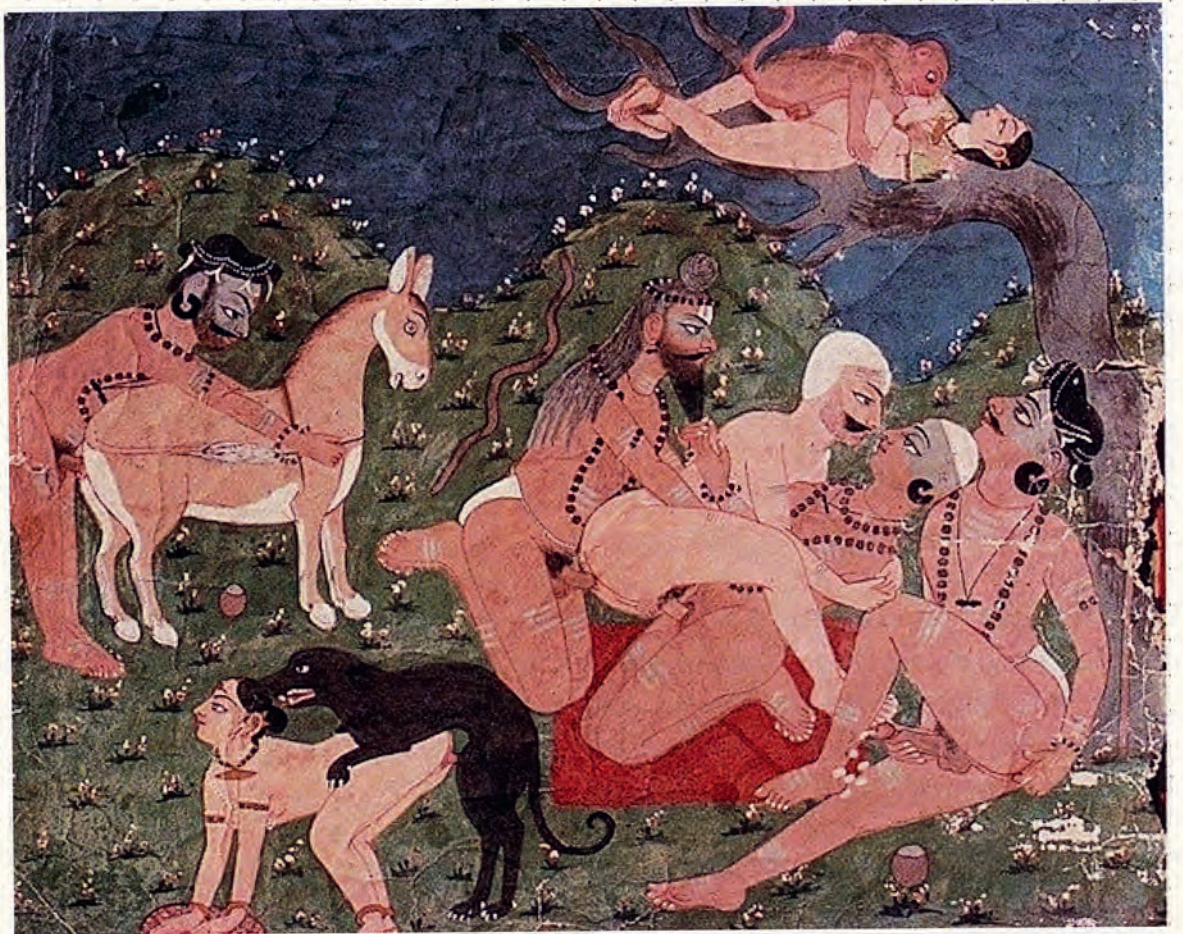
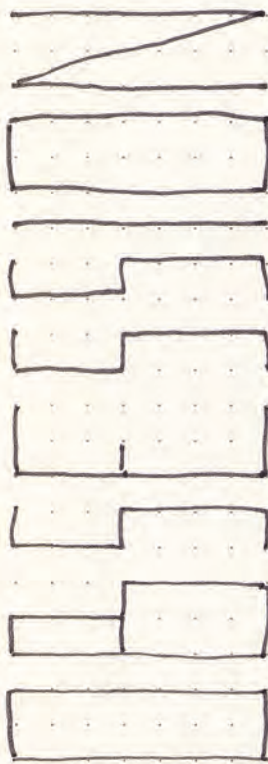


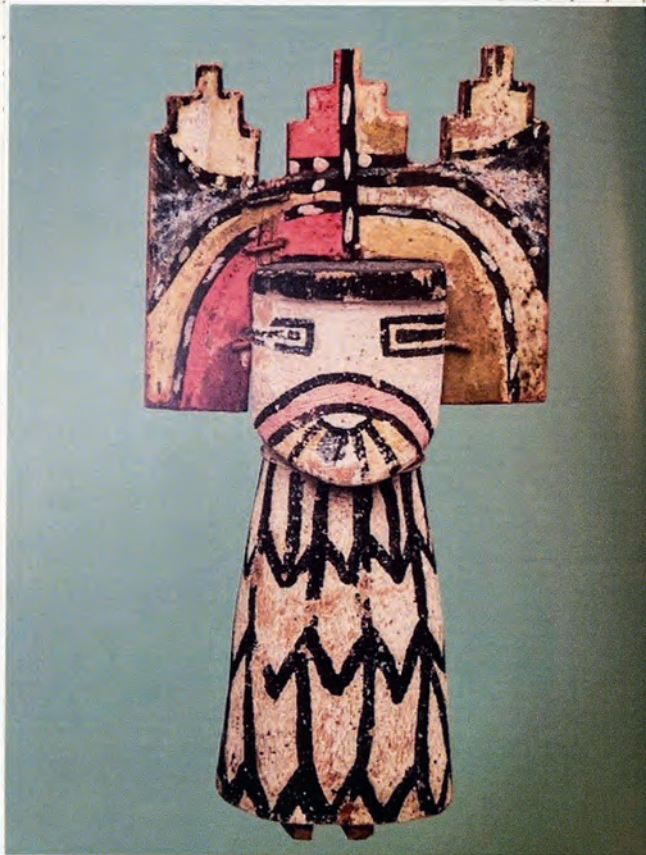
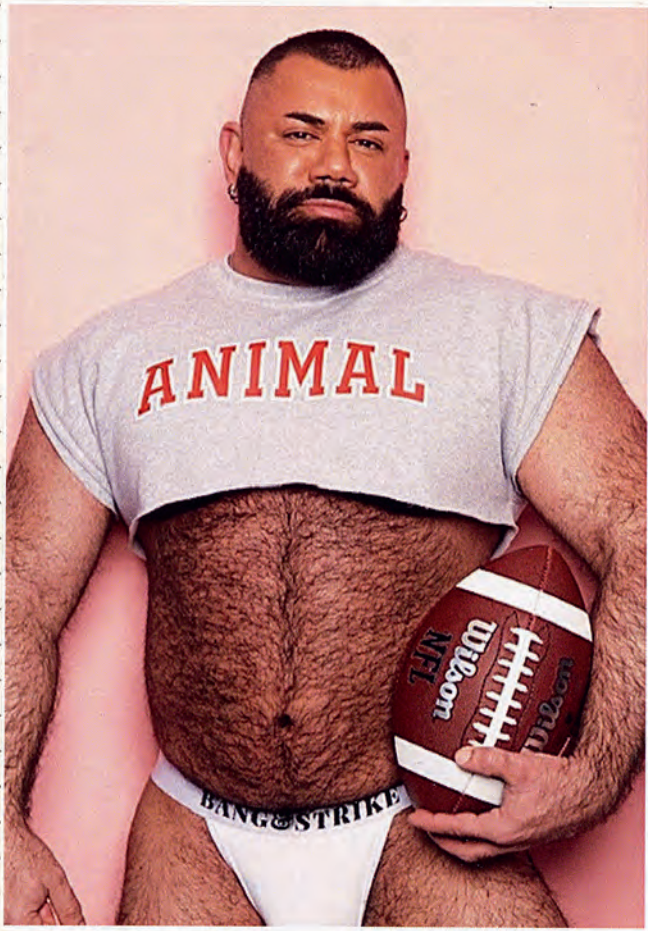
WHEELS

HEADS

EYES

an electronic embodiment in cyberspace





GLOWALLERADATE

Yes I'm Gonna Be A Star

DARING
EVILISH
DARLING

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mania



A new and deadly force in the playground is this life-size replica of the

militiaman's little helper, the UZI machine pistol. Matt black and recoilless, just like the real thing, this battery-powered machine water pistol fires 250 squirts per minute with a range of 30 feet. The UZI has been one of the more popular adult toys in recent US action movies and featured earlier this year in a FACE documentary (yep, that one). In his last death-dealing comic book *Cobra*, along with Loden overcoat and Ray-Ban Aviators, Stallone wore one to maximum effect. The sinister Laramie toy corporation, who manufacture the water-powered version, had a sales bonanza. At £8.99 from Hamley's, Regent St, London W1, it's just the thing to offset that PFLP camouflage jacket. For violence loving boys and girls everywhere.

**WE
WISH YOU
PEACE**

*Animal experimentation:
the debate continues*



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Manson's

Beautiful
Nightmare

BY NEIL
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OF THE YEAR

Beck's
"Odelay"

ARTIST
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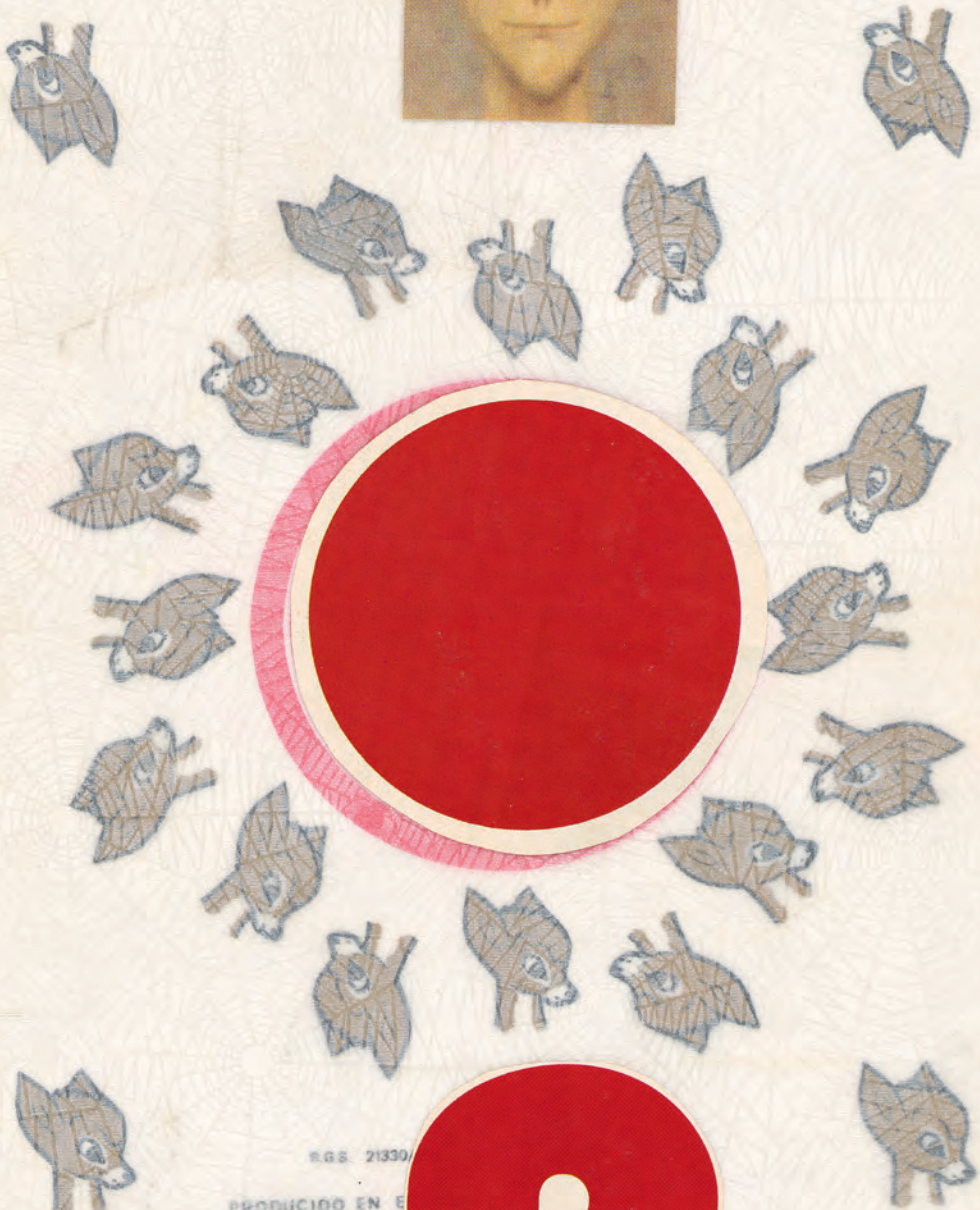
Smashing
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THE HOMECOMING QUEEN
MURDER
BY PETER WILKINSON

BLACK
BEAUTY

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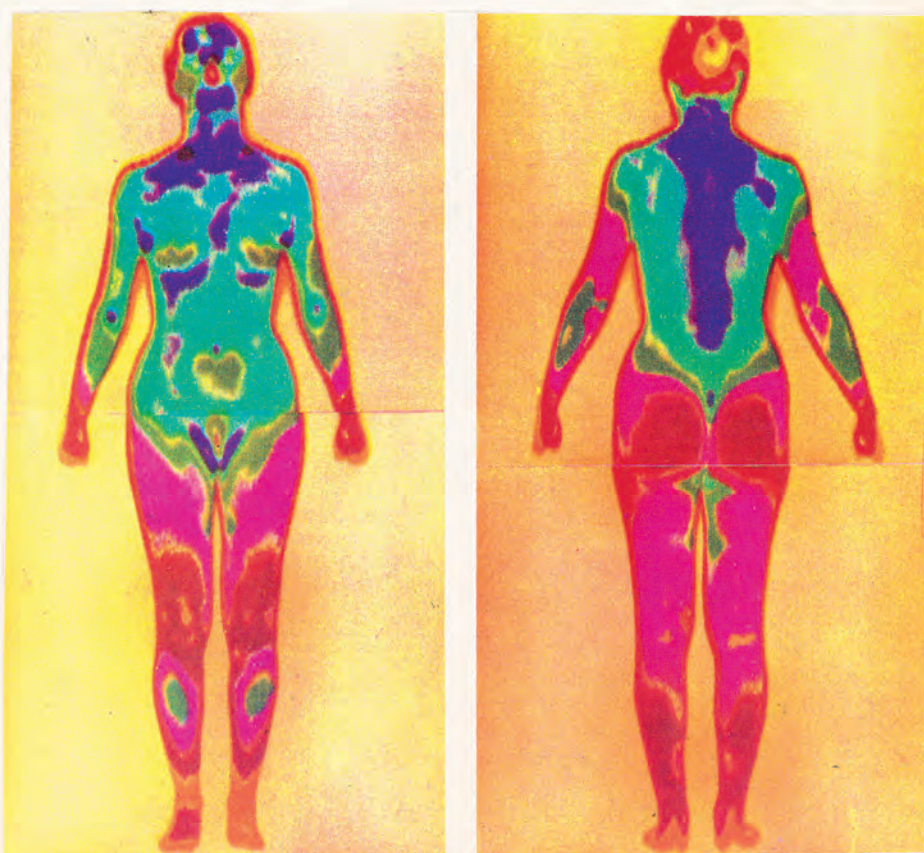
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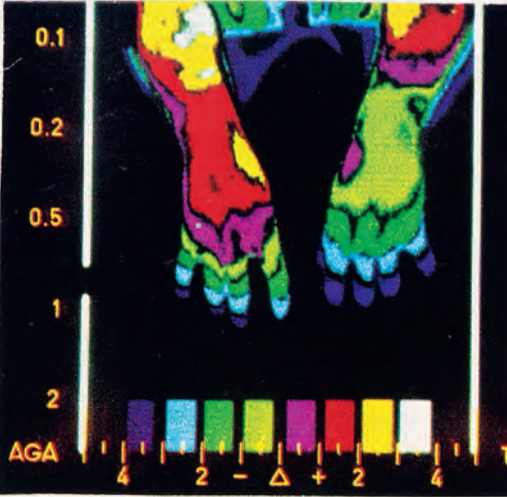
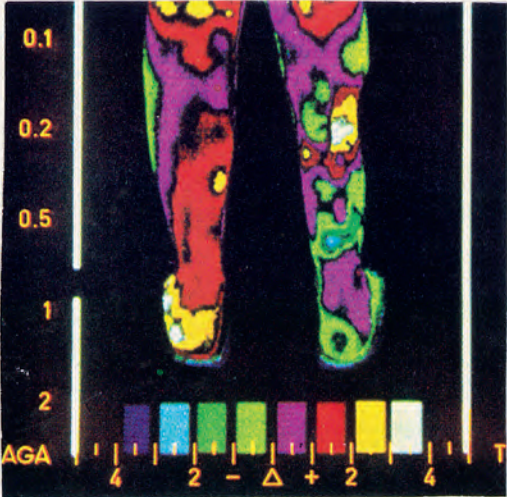
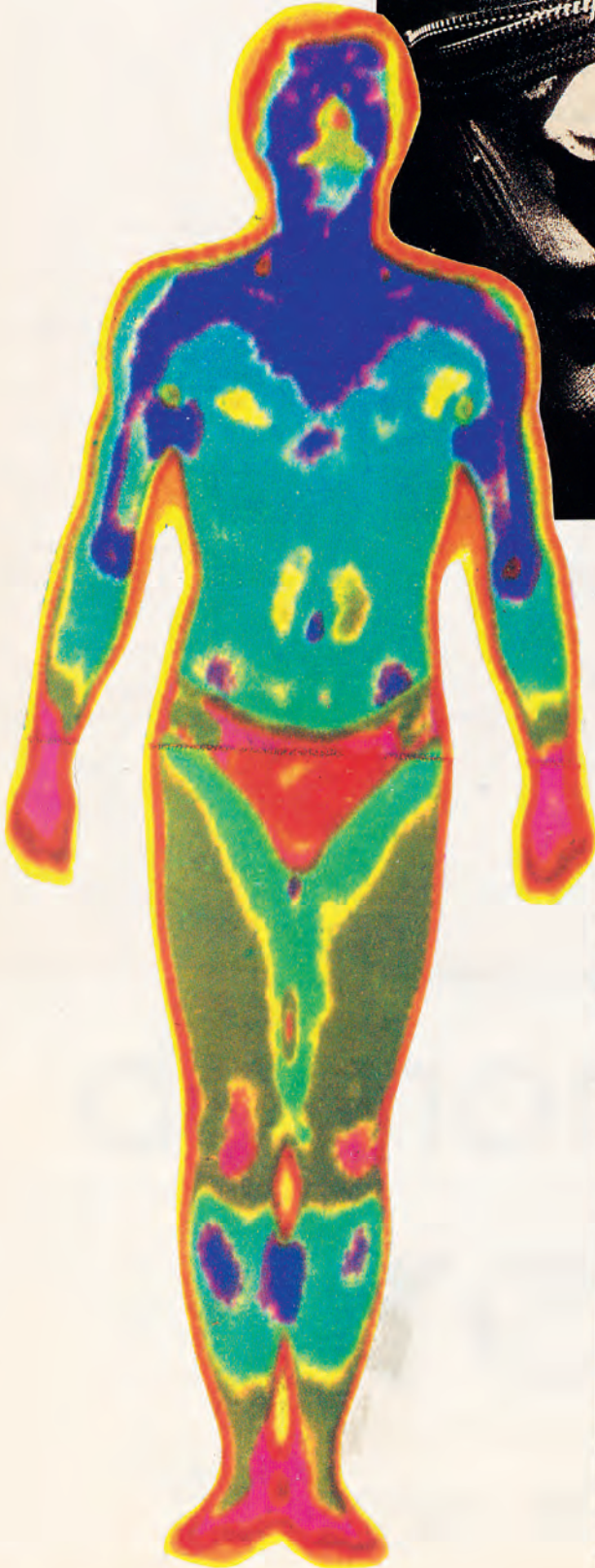
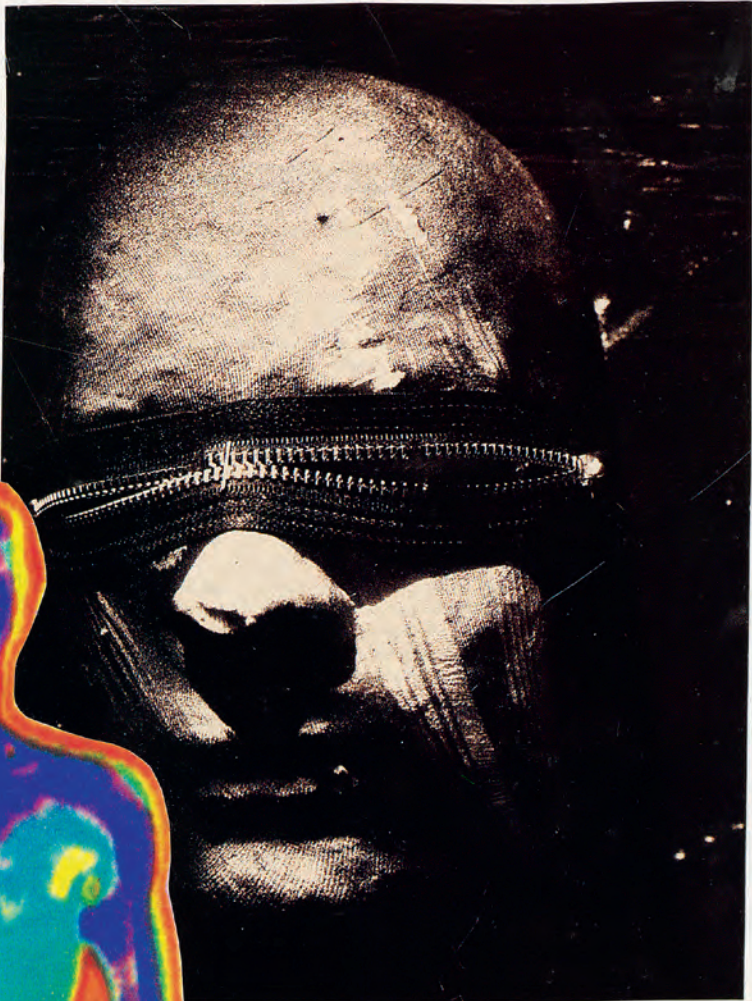
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It feels like a vibrator



coming out of your



COLOPHON

CONCEPT

Walter Van Beirendonck
Paul Boudens
Dominique Nzeyimana
for
Not Dead Yet projects

COLLAGES & CUT-OUTS

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Paul Boudens

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Dominique Nzeyimana

IMAGE SELECTION

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