

AASMAA

2018-2020



ARTIST STATEMENT

I strongly believe that clothes have the power to shift attitudes in society.

My creations try to look at society's pitfalls through humour and thus find relief on them. The collections I have made focus on breaking prejudice and being able to see at least a tiny bit of beauty in everything.

My main focus in the past years has been discussing Estonian-Russian integration topics through fashion. The interesting part in it is the constant change of society. My purpose is to show that by accepting someone else's culture you don't have to give up your own traditions. And it's a two-way-street.

My designs are blurring the lines between traditional mens- and womenswear, offering loads of colours, textures and personal experiences. The garments are produced locally using natural but also deadstock materials.

This current portfolio showcases the last four bigger projects during the past 2 years.

DAVAI- it is up to us to make things work!

Katrin Aasmaa

CURRICULUM VITAE

EDUCATION

2018- ongoing

Estonian Academy of Arts, Master's of Design and Crafts, Fashion design

2014-2018

Estonian Academy of Arts, Bachelor of Arts in Humanities, Fashion design

2016

Erasmus scholarship at University College of Arts, Crafts and Design Stockholm, Bachelor of Textile design studies

2002-2014

Tallinn German Gymnasium (from 2008 German language department)

2012

TalTech, open course „Construction and designing of clothes“

WORK EXPERIENCE

2018- ongoing

Davaimood OÜ Founder, menswear designer

2016- ongoing

freelance stylist (clients: Tommy Cash, Säde Magazine, Nike, Kaubamaja, Viru Keskus, Liis Lemsalu, Nublu, Estonian Maritime Museum, Mood magazine)

2017-2018

SÄDE magazine - street style editor

2016-2017

Tanel Veenre Jewellery- sales manager

2014-2016

Massimo Dutti (Inditex Group)- Visual merchandiser for accessories

2014- 2015

Assisting backstage manager at Tallinn Fashion Week

FASHION DESIGN COMPETITIONS

2020

Top 20 finalist at Not Just A Label x SwatchOn competition

2019

ERKI fashion show I place
Abakhan Creative Award winner
Virus Mada I place
IYDC finalist

2018

Silver Needle Award I place
Virus Mada II place

2016

Habitus Baltija EAA grand prix

INTERNSHIPS

2016

Xenia Joost

2014

Aldo Järvsoo

FASHION SHOWS

2020- 2016 Tallinn Fashion Week

<https://www.youtube.com/watch?v=3KfyhL2SUUM>

VELTA

2018

Estonian Academy of Arts

tutors:

Piret Puppert,

Margarita Teeääre



Velta is a summary of stories that took place in the 90s Eastern- Europe set in a usual panel house of Mustamäe. Main inspiration stems from my aunt Velta's home and my childhood. Velta's compositions are well thought through and have many details. They are customary to slavic aesthetics and walking a thin line of (un)tastefulness.

I can remember cheap crystal bowls filled with candy, dishes and glasses embellished with gold stripes, the plaid and floral oilcloth on the kitchen table, the perfectly positioned dolls wearing socks and ribbons and my grandmother falling asleep with her rollers on.

I remember how overheated the home phone was after 2-hour-long discussions about our relatives.

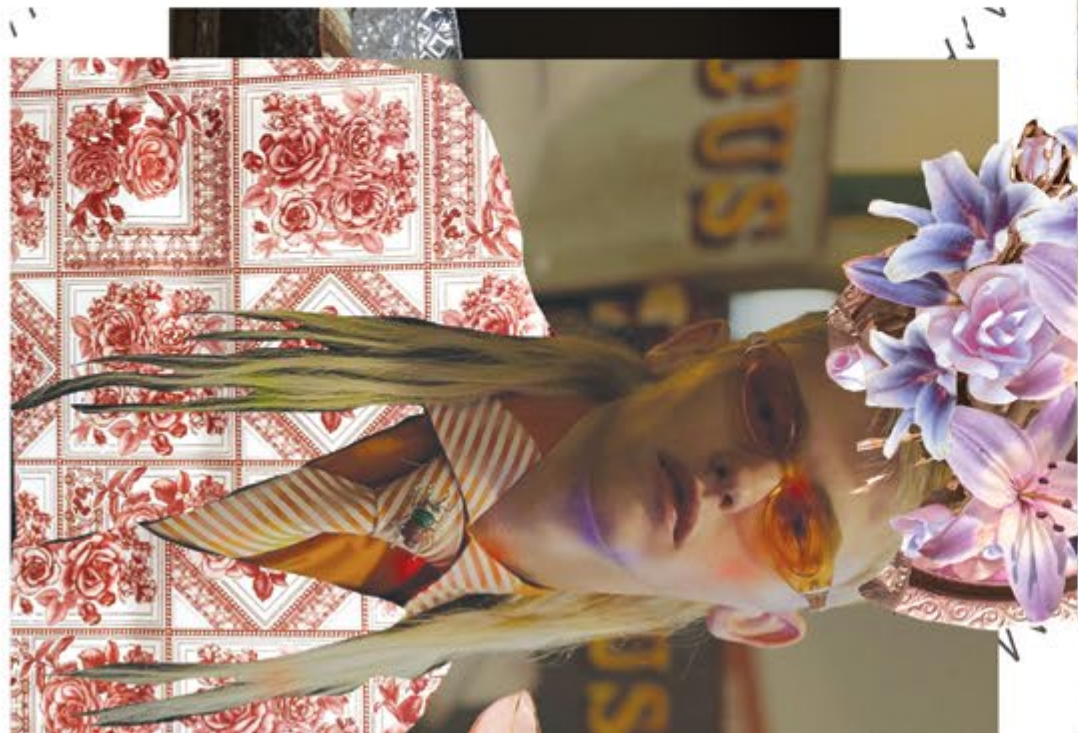
I remember when aunt Velta pushed the kitchen table next to the wall, gave me golden shoes and taught me to dance waltz.

The crystal bowls are mocked by silicone molds that embellish the clothing.

Gold stripes on tableware are translated into bindings and facings on pockets. The trays from the table become head-pieces.

A breath of fresh air is blown to oil cloth with embroidery and decorative ribbons or recreating the patterns in digital printing.

The collection curates a series of simple everyday life situations, shares their time-honoring values and humorous happenings.





photos: Katrin Aasmaa



Edvardi Hasmaa 1898-1955
Linda-Helene Hasmaa 1903-1943
Lidia Hasmaa 1927-1965
Salme Hasmaa 1930
Leo Hasmaa 1933
Evi Hasmaa 1936



(POST) SOVIET HOME





PHOTOS: KERTIN VASSER
MUAH: MARI-LY KAPP
MODEL: SAGE MANAGEMENT













<https://www.youtube.com/watch?v=izu9McVoDb0>

Brat Nadezhda

. ... is a collection of fragments from Ida-Virumaa.

Forever, a spectacular region in Maarjamaa - heavily influenced by abundant Russian aesthetics, it still emanates from melancholy, deserted palaces, factories and panel houses that overlap with abundant cultural layers. It's beautiful but literally moulding at the same time.

And nonetheless life is rolling there in full swing- from the panel houses to the church, from there to the cemetery and beyond, to the market- across the streets people shine positivity.

The main element of the collection is a technique that I developed to mimic the peeling paint, moss and mold on the walls. The main fabric is covered with applique pieces, puff paste and foil print. Some parts are melted or burned. The print is applied by free hand strokes which gives the patterns unique quality.

The inspiration behind the forms of the headpieces stem from the onion-shaped Orthodox church domes.

The purpose of this project is to portray the beauty and pain of Ida-Virumaa and furthermore my hope towards developing this region.

2018





These paradise-like private properties are filled with flowers, decorations and extremely clever construction solutions. From Energetik-2 I found a house built with mirrors, a cottage with stained-glass windows and a building with a tiger and a large eye on the roof. At Sputnik I saw a strange tradition- the local bus stops were filled with clothes. Maybe these are donations for the neighbours, maybe they wait for their owner to return from the city.

This is left to the imagination.

Fabrics and techniques: felt headwear with digital printed tiger, lurex polyester jumpsuit, fine wool trousers, pvc handbag with digital print tomato covered with puff paste.





I found an antiques store on Pushkin street in Narva. There was a lovely colourful samovar on the display. Samovar is a heated metal container traditionally used to heat and boil water in Russia. It is common to dip barankas into the tea. Fabrics and techniques: quilted lurex polyester on scuba, wool trousers with golden oilcloth details, necklace of barankas.





It is quite common to see cars on the streets of Narva wearing Georgian ribbons. I think it is a complicated topic that definitely needs some contemplating where when and how the symbols should be used. Nowadays it is associated with being a political tool of Russia for supporting their current regime. Of course symbols themselves can not be blamed. One might only point the fingers at people who mischief them. Similar to the Sinilill (symbol for Estonian soldiers) the Georgian ribbon might be a symbol to honour the soldiers who are fighting in war. Fabrics and techniques: wool coat and trousers, felt headpiece, bum bag with puff paste and appliques.



Even though death and cemetery are associated with black colour, the cemetery near Kuremäe monastery strikes as quite colourful. And furthermore- Orthodox cemeteries used to be colourful- the cross does not have to be black- it can vary from blue, green or purple to white and silver. Nowadays they are filled with numerous colourful fake flowers.

Fabrics and techniques: quilted neoprene vest, wool blend jacket with quilt detail on the sleeves, fine wool trousers with golden oil-cloth details, metal headdress.



Kuremäe monastery is the only active Russian-Orthodox monastery in Estonia. The main building combines rich golden details, graphic floor patterns and recognizable shapes of the domes. This was the main inspiration for the headwear. Fabrics and techniques: quilted golden neoprene, wool trousers, decorative velvet ribbons with pvc details, felt hat.





There are as many stories about the onion as there are layers in it. There are the “onion shaped” domes of Orthodox churches and even a whole district of Tallinn that was named after Russian farmers who grew onions on these fields in the 18th century. Surprisingly ambivalent. Fabrics and techniques: metal headdress, lurex threaded blouse, wool trousers with foil print, handbag with puff and foil print.



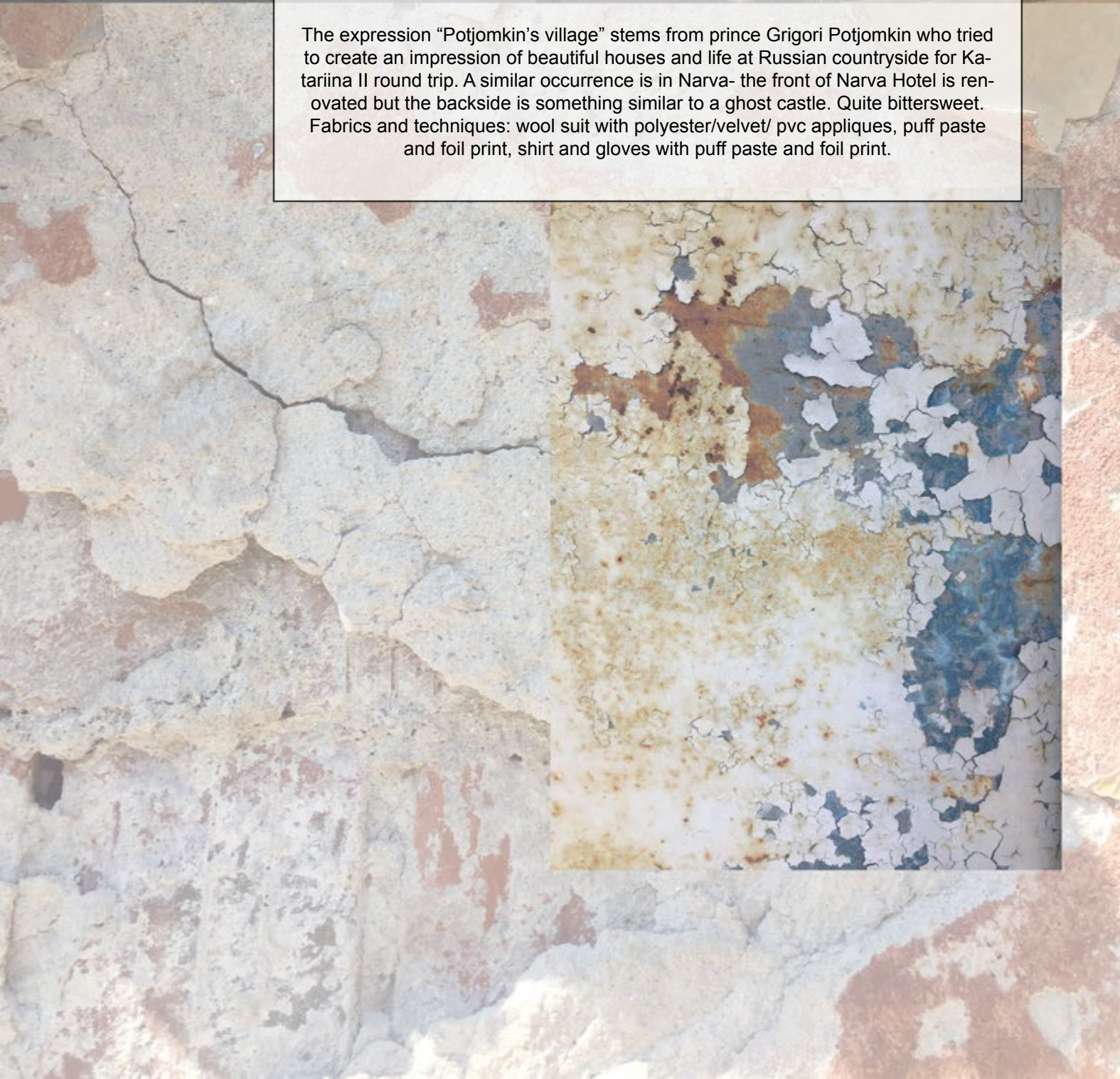


Narva-Jõesuu is a resort- the sun is shining, waves are flowing, the seaside is full of people. Maxima is out of ice cream, the bus stop is jammed. But I can not ignore the abandoned villas, big living houses in the middle of it. There is a whole layer of new life going on- mold and moss are spreading, paint is peeling off the walls. Fabrics and techniques: wool jacket with velvet and puff paste, wool trousers, tulle stockings and shirt with puff paste and foil print.





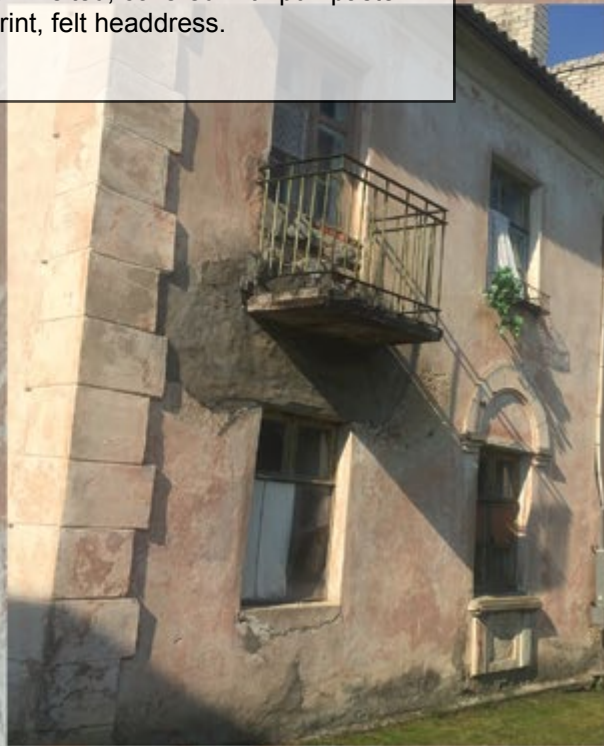
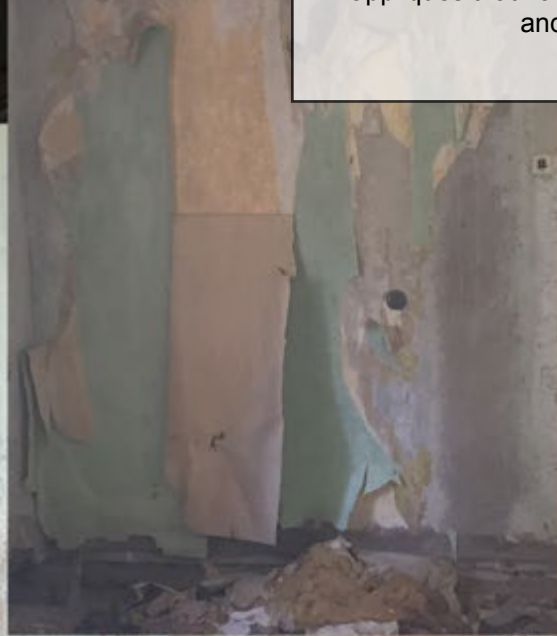
The expression "Potjomkin's village" stems from prince Grigori Potjomkin who tried to create an impression of beautiful houses and life at Russian countryside for Katarina II round trip. A similar occurrence is in Narva- the front of Narva Hotel is renovated but the backside is something similar to a ghost castle. Quite bittersweet. Fabrics and techniques: wool suit with polyester/velvet/ pvc appliques, puff paste and foil print, shirt and gloves with puff paste and foil print.

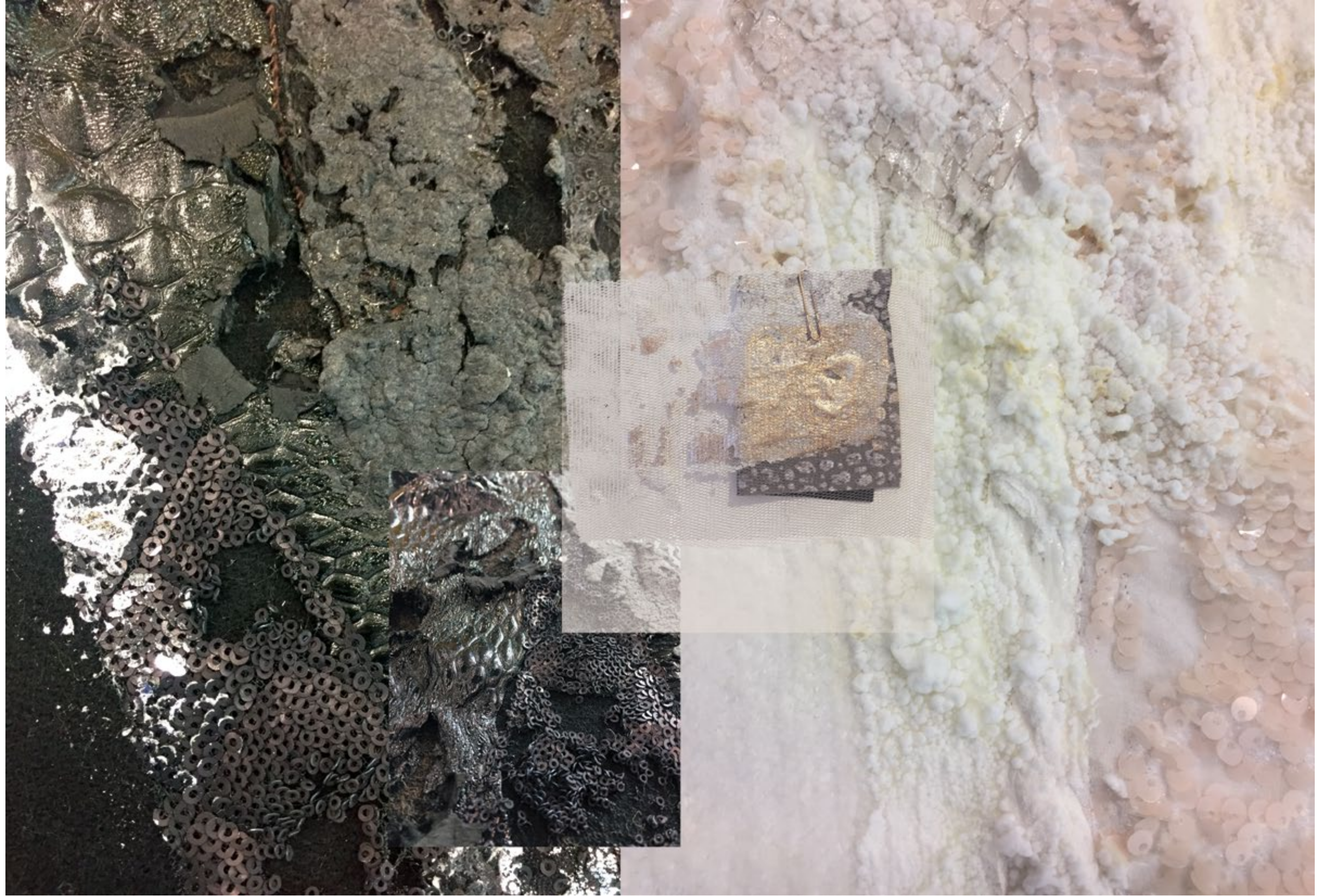




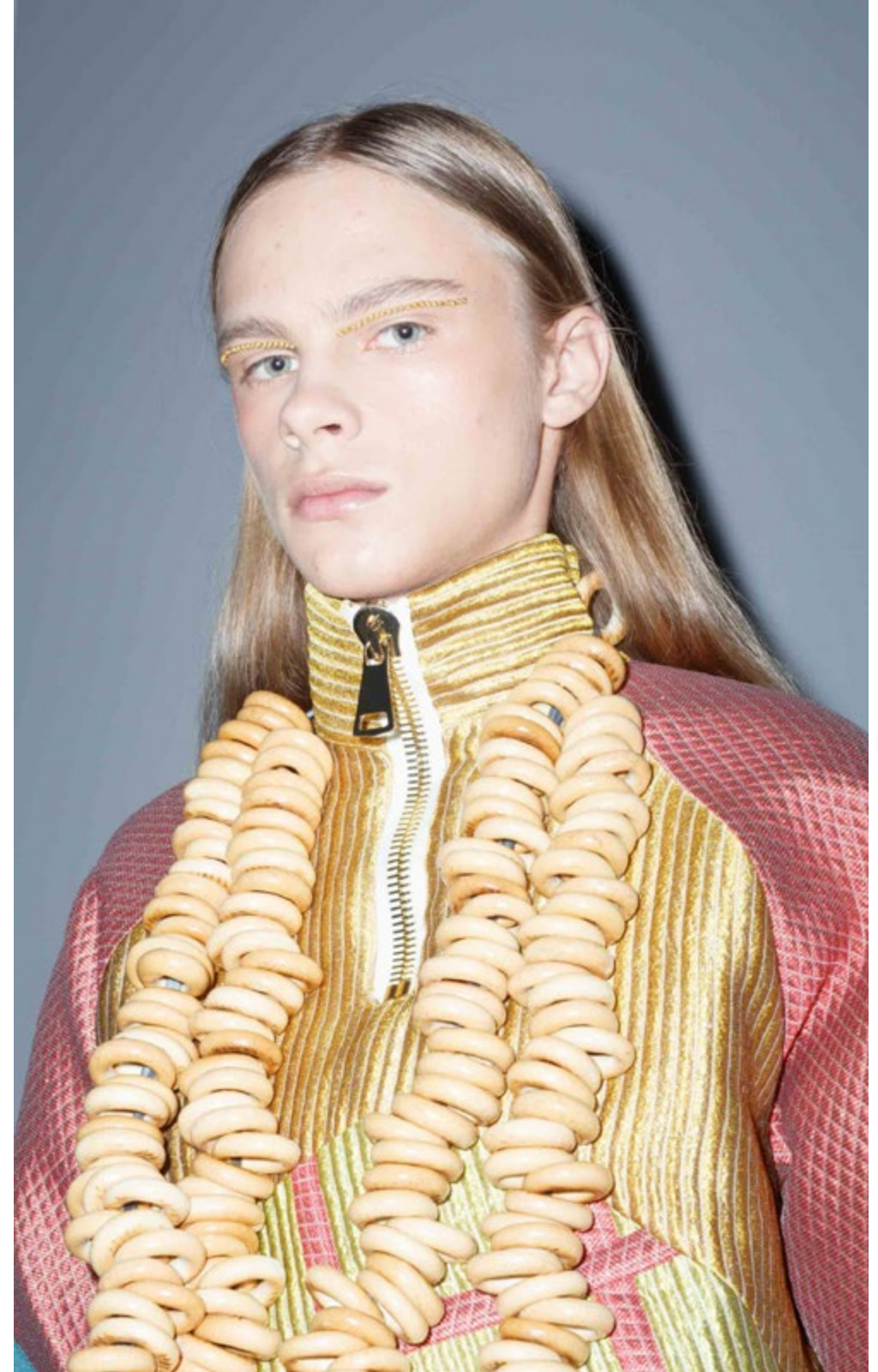
A few kilometers from Narva is the most famous ghost town of Estonia-Viivikonna. There are almost a dozen half-abandoned living houses in this old mining village that were left behind abruptly, in which only a couple of apartments are habitable. At one side, the owners can not sell their apartments, and from the other end nature runs its course and slowly wears the houses down. Nevertheless, the dogs barked as usual, and the locals waved to me kindly.

Fabrics and techniques: wool suit with pvc/sequin/velvet/appliques that have been melted, covered with puff paste and foil print, felt headdress.













<https://www.youtube.com/watch?v=uLfzx5hA42U>



PROSTA KAPUSTA

2019

Prosta Kapusta is inspired by my great aunt Nadezhda's cabbage field. I see cabbage as two different symbols- first of all collusion and the massive expansion of agriculture but as well as a token of surviving the hungriest periods in life.

The main inspiration lies in the 1940s- with glamorous parties coming to an end and people going to work in the fields. There is a story about Estonia's head of state Friedrich Akel, whose wife got deported to Siberia and forced into field work. She wore a fancy hat to work, because for her, this was the last sign of feeling like a human being.

The collection takes a closer look into how formal attire shifts into work clothes- how the suit, workwear and housedresses meet.

The textures are inspired by worm-eaten cabbage leaves- the holes and lines. Some details stem from the jagged edges of old photographs that also remind me of cabbage leaves. The bigger veins inside the cabbage are translated into corset boning, giving menswear a feminine touch.

The patterns are inspired by the cross-section of the cabbage.

I am using tweed fabric: known for its fancy reputation but made in itself in simple weft.

I am portraying its aging- how it becomes jagged and how holes develop in it. Inside the holes there are still some small splashes of sequin and sparkle left- a memory of the happier times.

The purpose of this collection is to show how clothes can still make people feel dignified in the most difficult times. It is about finding hope in the most hopeless situations.





PHOTOS: KERTIN VASSER
MODELS: SAGE MANAGEMENT

















КАТА





Prelog:

I come from Estonia- the geographic and symbolic border of West and East, Europe and Russia. As Estonia's history is complicated with being a former Soviet Union member and now constantly striving to be considered as part of Scandinavia, the topic of "liking something Russian" as an Estonian, stirs a lot of emotions in society.

About 30% of people living in Estonia identify as Russians. But at the end of the day, we are all 100% human. It is impossible to erase the past mistakes. We can only learn from it and take the responsibility to work together towards a more considerate society.

As my previous projects have studied the effects of Russian culture in Estonia, this time I decided to dive directly into the streets of St. Petersburg and highlight the beautiful peculiarities of Russian culture. There is a saying that love goes through the stomach, and most of the Russian cuisine is also very homely to us, becoming a great inspiration for this project alongside magnificent architecture and warm hearts.





БИЗНЕС-ЛАНЧ
BUSINESS LUNCH

210



Inspiration:

My fascination with the grand Russian culture takes me on a trip to St Petersburg. I came across fantastic street style by elders, delicious food and beautiful chaos of the marketplace.

This is all contrasted by the majestic Hermitage museum from the 18th century.

Some visual hints in the collection stem from the tsarist time, such as trend colors like “the belly of a nun” and “pregnant flea”. The colour palette also showcases some favorites like Borscht soup, herring and varenik.

The relief details from architecture are translated to fabric with embossing and smocking, giving the fabric a three dimensional quality.

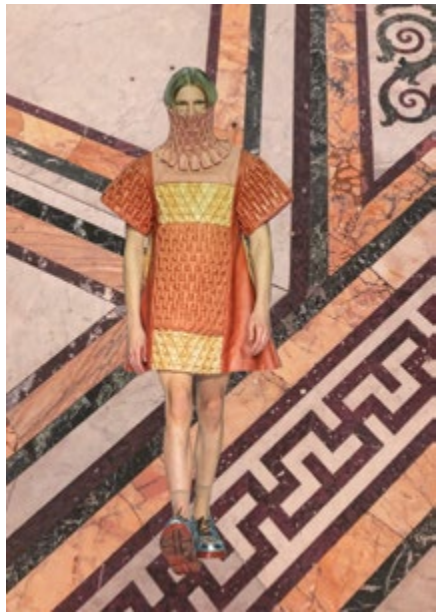
Kata admires and values cultural stories across borders and centuries and tries to bring it to the present day as a phenomenon that transcends all kinds of borders.

The ethical/responsible aspects in the production process:

I strongly believe in creating clothes that tell important stories. Combined with high quality fabrics and local craftsmen, the clothes are meant to be timeless and last a lifetime.

I prefer natural fabrics that are comfortable to wear. They are a more sustainable resource, as they are renewable and stand the test of time.

Furthermore I also like to reinvent deadstock fabrics and use them for unique pieces. As a small production, I am able to do the pattern cutting one by one to avoid the defect areas. But I also do not mind imperfections- I would rather accentuate these with fabric manipulation techniques because nobody is perfect and that is what makes us all special!



PHOTOS: KERTIN VASSER

MUAH: MARI-LY KAPP

MODELS: SAGE MANAGEMENT















Katrinaasmaa

www.katrinaasmaa.com

@katrinaasmaa

<https://www.notjustalabel.com/katrin-aasmaa>