

# PORTFOLIOWORKS

FALL 2023



Wearable soft sculpture by a Chile based senior accepted to Parsons NY for fashion design.

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Warm greetings to all of you from Paris.

As our students unpack their bags and begin their orientations at exciting creative schools all over Europe, the UK, and the US, we are gearing up for a new season of portfolio work. We wanted to share some news from our team together with images of some of our students' recent work.

We are here to help your creative students make their best portfolios possible, so please schedule a call with us if you'd like to know more. We look forward to getting to know all of you personally.

Wishing you all a great start to the academic year,

Allison and Maggie

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"This is an installation of a selection of my work that I thought would create an interesting dialogue between my 2-D pieces, 3-D pieces, and a projected image of nylon discs. The montage of fragmented, painted body parts, deformed, surreal bodies, and translucent discs present as both objects and projections create what feels like a very personal, psychic landscape: a corner of my mind occupying a corner of a room."

## **Introducing French Schools Specialist Farah Khelil**

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Farah Khelil (b. 1980) is an artist and educator based in Paris. She studied at the Higher Institute of Fine Arts in Tunis and holds a doctorate in arts and art sciences from the School of Arts at the Sorbonne Paris 1. She has taught since 2010 at the School of Arts of the Sorbonne, at the University of Paris 8 in Vincennes, and at the Strate School of Design. She teaches today at the Ecole Supérieure d'Art de Lorraine in Metz.

She works with our French speaking students on their applications to French programs (or other schools taught in French), including preparation of the portfolio, interviews and exams.

Farah's artwork draws on intimacy and philosophical thought, combining artist books, painting, photography, video, drawings, and installations. She questions our relationship to the image, exhibition form, language, and art history. She has exhibited at the Fiminco Foundation, LAAC (Dunkerque), Cité des Arts (Paris), Pernod Ricard Foundation (Paris), the National Museum of Archeology of Umbria (Italy), L'ahah (Paris), Le Cube (Rabat), Transmitter (New York), HandelStreet Projects (London), the Venice Biennale (Italy), Manart Al Saadiyat Cultural Center (Abu Dhabi), and Le Center Culturel de Cerisy (Normandy), to name just a few. Nominated for the 2019 AWARE Prize, she has also received grants from the Arab Fund for Arts and Culture, the Goethe-Institut Tunis, and the CAORC-CEMAT research grant.

She has pieces in the collections of the British Museum, FRAC Poitou-Charentes, FRAC Normandie, Center for Artists' Books (Limousin), and the Paris Collections Contemporary Art Fund.

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## **PORTFOLIO PROCESS #7**





*Hangin' in there*, 2022, fabric, recycled stuffing, acrylics, 200cm x 170cm x 90cm

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**Previous art experience: Art classes at her Italian private high school in Milan**

**University goals: Institut Français de la Mode, Undergraduate**

**Package: Senior package**

Eva, a hardworking Italian student, began working with us in late September, approximately five months before the deadline for the Institut Français de la Mode- her top choice school, so our time with her was limited. She had a few fashion drawings but little else, so we began with some experimental work designed to help her see how to generate fashion ideas from her own imagination/experience and not from the default method of internet searches or Instagram.

This experimental phase led to pieces that did not immediately relate to garment design but engaged critically with fashion concepts, such as how fashion influences the cultural perception of women, how garments are related to the body and movement, or how closely tied clothing is to identity or status affirmation.



*Grape and Pomegranate* (2022), fabric, recycled stuffing, wood, acrylics, paper, 60cm x 90cm x 1cm

The next step was to encourage Eva to make more personal work to understand how her own experience can evolve into design ideas that reflect her personality, values, and worldview. She finally moved into making garment drawings of her design ideas (60% of the portfolio, as required by the school) that she generated from the earlier experimental and personal work. Because her work often involved layering, she presented her drawn designs within collaged environments that incorporated the objects, fabrics, textures, colors, and natural forms influencing the garment designs.

As part of the portfolio submission, the school also required that she put together and justify an ideal exhibition—a Musée Imaginaire or Imaginary Museum—of eight artwork images.

Eva was offered a place at IFM and is excited to begin her adventure there this fall.





An example of how one of Eva's artworks generated a fashion concept and drawing



Eva's fashion designs were presented in collaged form, in this example with a Hannah Hoch collage of the 1930s as her reference.



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# The Institut Français de la Mode



**The Institut Français de la Mode (IFM) in Paris is great school to consider for degrees in fashion and fashion/luxury management.**

We wanted to use this space to highlight an outstanding school you may not know much about, the Institut Français de la Mode (IFM). Sitting on the banks of the Seine in the center of Paris, IFM offers degrees in fashion and fashion/luxury management: short summer courses, a four-week Foundation course, a three year Bachelors program, Masters in Fashion Design or Management, and PhD programs and professional development courses. Most of the courses and degree programs are taught in English.

Located in light-filled, new facilities since 2021, the school occupies a 9 000 m<sup>2</sup> campus at the Cité de la Mode et du Design in the 13th arrondissement. Students enjoy beautiful facilities and state-of-the-art equipment, including spacious studios, a fablab, DIY workshop, knit workshop, leather workshop, photo studio and CAD workshop. IFM leadership has been working hard in recent years to make the school competitive internationally, building on their reputation for skilled French craftsmanship that, together with their experimental openness and conceptual and intellectual rigor, makes it one of the best fashion design schools in the world. The school also boasts a powerful network of industry connections that give graduates a distinct advantage within the French fashion system.

The IFM undergraduate department is headed by Thierry Rondenet and Hervé Yvrenogeu, who taught for 15 years in the fashion department of the well-known Belgian

art school, La Cambre. Before this, they ran their label, 'Own," and had collaborated with prestigious firms such as Acne Studios, Balenciaga, Louis Vuitton, Maison Martin Margiela, Jean-Paul Gaultier, and more recently, Lanvin.

To apply for admission, applicants are asked to submit a portfolio of work and, if selected, to pass a 2D graphic assignment (drawing and collage), a 3D creative assignment, and an interview with a faculty member.

Tuition is relatively high for a French school, at around 15,000€ for EU students and around 22,000€ for non EU (need-based scholarships are available). The school is regularly ranked among the top three fashion schools worldwide, and the admissions rate is approximately 20%.

They do not offer housing, so students must find accommodation through listing services in Paris.



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Take care,

Maggie and Allison

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Project investigating her street, scale and architectural ornament by a Paris based student applying to BA Arch programs in the UK.

"This is my response to the task for Sheffield University, BArch which asked me to represent "my street" It is an investigation of scale. I have always noticed how my perception of architectural and decorative motifs shifts dramatically depending on my vantage point. Looking up from street level, it is difficult to shift one's perception to accurately account for the distance, height, or angle. For this project I decided to re-examine their elements on a human scale."

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