

# On Demand

**Further Reading** is an intentionally unfinished, serial publication created by On Demand in response to *Fashion & Performance: Materiality, Meaning, Media* at **RMIT Design Hub**.

We invite you to write or draw on copies of the publication in reaction to a selection of works featured in the exhibition. On Demand will use a selection of visitor responses to inform *Further Reading*, with the next edition available at Design Hub from Thursday 2 April.

If you would like your response to form part of the project, please return your document to the gallery front desk in Project Room 1 for scanning.

On Demand is an ongoing collaboration between an editor and a curator: Laura Gardner and Audrey Thomas-Hayes. We seek to explore the boundaries of both these roles, and the inherent attributes and responsibilities of each to one another, and, more broadly, that of the gallery space and printed matter. *Further Reading* is a project that offers a parallel entry point to the exhibition, editorialising works within the gallery space with a selection of key readings and references, to encourage further engagement with the exhibition content.

The project extends On Demand's ongoing enquiry into the formal qualities of curatorial and editorial spaces, overlaying these formats with responsive projects. Historically these roles aspire to clear and specific functions; a beginning and ending that mark phases of producing an exhibition or publication. On Demand produces active editorial that extends the boundaries of the curatorial.

On Demand will activate the front desk in Project Room 1 at Design Hub for the closing week of *Fashion & Performance: Materiality, Meaning, Media*, **Tuesday 31 March - Thursday 2 April**, temporarily transforming it into a publicly-accessible office space and reference library.

Further Reading:  
First Edition

Presented by On Demand.

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This publication was produced on the occasion of the exhibition *Fashion & Performance: Materiality, Meaning, Media*, at the RMIT Design Hub, Melbourne.

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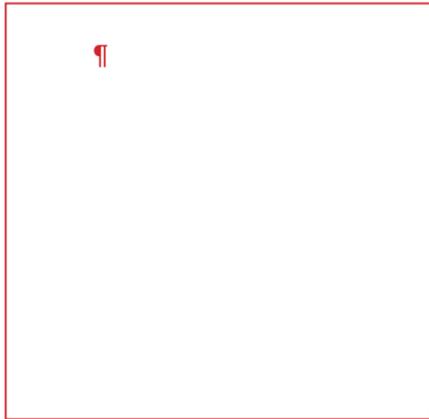
First edition of 150 copies, 9:00am  
Tuesday 31 March, 2015.

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2. **Anna Baumgart**  
*Shirt Container*  
2014  
01:59 minutes



6. **Anna-Nicole Ziesche**  
*Childhood Storage*  
2009  
06:17 minutes

'When the woman was gone, Tony Takitani went back into his wife's closet, shut the door, and let his eyes wander vacantly over her dresses. He could not understand why the woman had cried when she saw them. To him, they looked like shadows that his wife had left behind. Size-2 shadows of his wife hung there in long rows, layer upon layer, as if someone had gathered and hung up samples of the infinite possibilities (or at least the theoretically infinite possibilities) implied in the existence of a human being.' Haruki Murakami, 'Tony Takitani', *The New Yorker*, pp.74, 15 April, 2002.

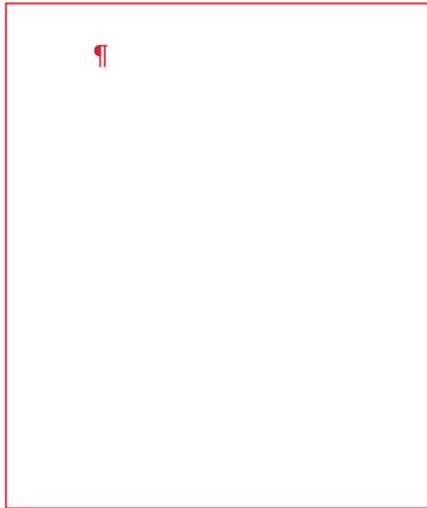
10. **Charlotte Gyllenhammar**  
*Hang*  
2006/2011  
06:49 minutes

'As a result, I lived in the knowledge that I had jeans on, whereas normally we live forgetting that we're wearing undershorts or trousers. I lived for my jeans, and as a result I assumed the exterior behavior of one who wears jeans. In any case, I assumed a demeanor. It's strange that the traditionally most informal and anti-etiquette garment should be the one that so strongly imposes an etiquette. As a rule I am boisterous, I sprawl in a chair, I slump wherever I please, with no daim to elegance: my blue jeans checked these actions, made me more polite and mature. I discussed it at length, especially with consultants of the opposite sex, from whom I learned what, for that matter, I had already suspected: that for women experiences of this kind are familiar because all their garments are conceived to impose a demeanor—high heels, girdles, brassieres, pantyhose, tight sweaters.' Umberto Eco, 'Lumbar Thought', <http://fields.eca.ac.uk/digitalspaces1/wp-content/uploads/2009/04/lumbarthought.pdf> 1976.

11. **Imme van der Haak**  
*Beyond the Body, A perception of appearance and identity*  
2012  
02:52 minutes

Sabina Muriale, 'Fashion Film: Places of exclusivity and the globalization of accessibility', *Aesthetic Politics in Fashion*, Sternberg Press, Berlin, 2014.

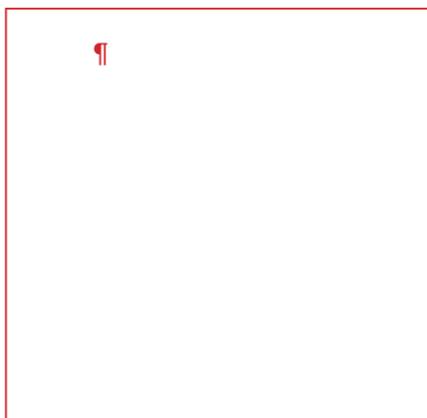
13. **Bart Hess & Lucy McRae**  
*Extraordinary Gentlemen*  
2011  
02:46 minutes



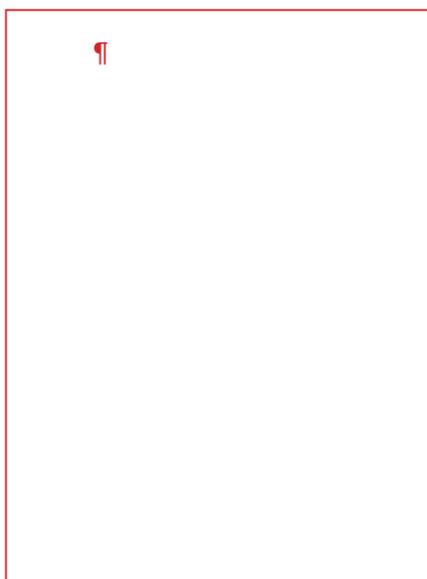
17. **Heyniek**  
*FOAMBOY*  
2011  
01:26 minutes

'I approached the table slowly, taking little steps, smiling with embarrassment. The overcoat was before me at last, laid out like a shroud at the bottom of the box on a large sheet of tissue paper. Stiffened by paper padding, the coat seemed to be covering something dead. Tufts of tissue were protruding from the heavily padded sleeves. I bent forward farther. It struck me that inside the box was a dummy, a plump, corpulent, barrel-chested dummy with no head or hands.' Lorenza Foschini, *Proust's Overcoat*, Portobello Books, London, 2010.

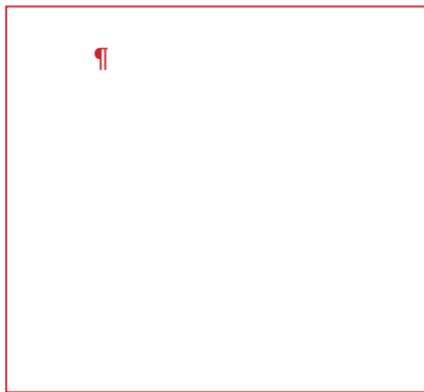
21. **Jessica Bugg**  
*Black Point*  
2013  
03:32 minutes



25. **BOUDICCA**  
*Ballet Sketch*  
2011  
04:35 minutes



27. **Ulrik Martin Larsen**  
*The Choreographed Garment, #4 – Intermediate Dress*  
2011  
05:57 minutes



28. **Anna-Nicole Ziesche**  
*Before A Fashion*  
2014  
06:05 minutes

'But Denise was absorbed by the display at the principal entrance. There she saw, in the open street, on the very pavement, a mountain of cheap goods — bargains, placed there to tempt the passers-by, and attract attention. Hanging from above were pieces of woollen and cloth goods, merinoes, chevots, and tweeds, floating like flags; the neutral, slate, navy-blue, and olive-green tints being relieved by the large white price-tickets. Close by, round the doorway, were hanging strips of fur, narrow bands for dress trimmings, fine Siberian squirrel-skin, spotless snowy swansdown, rabbit-skin imitation ermine and imitation sable. Below, on shelves and on tables, amidst a pile of remnants, appeared an immense quantity of hosiery almost given away knitted woollen gloves, neckerchiefs, women's hoods, waistcoats, a winter show in all colours, striped, dyed, and variegated, with here and there a flaming patch of red. Denise saw some tartan at nine sous, some strips of American vison at a franc, and some mittens at five sous. There appeared to be an immense clearance sale going on; the establishment seemed bursting with goods, blocking up the pavement with the surplus.' Émile Zola, *Au Bonheur des Dames (The Ladies' Paradise)*, Charpentier, Paris, pp.2, 1883.

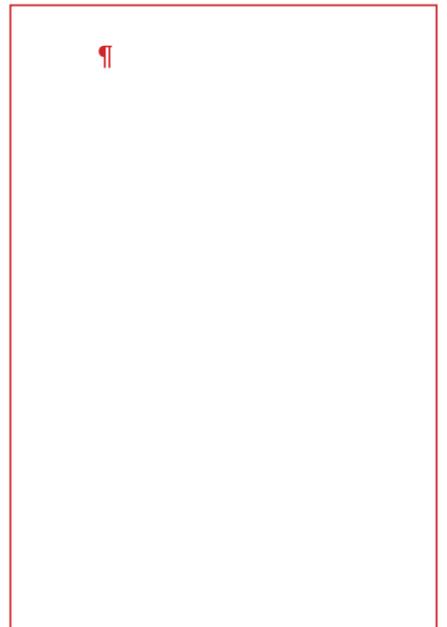
31. **Luke White & Remi Weekes**  
*Mine*  
2014  
02:45 minutes



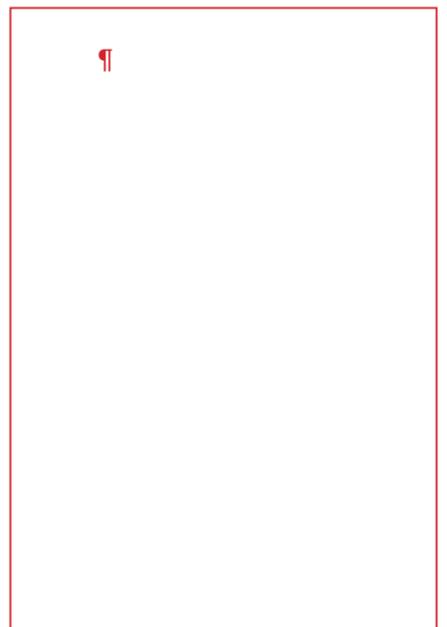
36. **Adele Varcoe**  
*ADJUST*  
2015



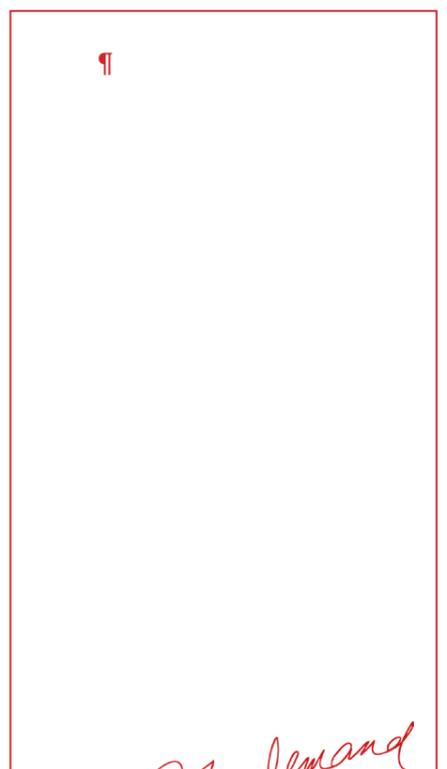
38. **D&K**  
(Ricarda Bigolin & Nella Themelios)  
*effortless beauty takes a lot of effort*  
2013  
60:00 minutes



39. **Lucy + Jorge Orta**  
*Spirits of Rome – Fabulae Romanae*  
2012  
29:00 minutes



40. **Margret Wibmer & Akane Nakamori**  
*absence of the teamaster*  
2013  
04:49



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