

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**.

On Demand invited visitors to write or draw on copies of the first edition of the publication in reaction to a selection of works featured in the exhibition. These responses were scanned and used to inform the second edition of the *Further Reading* document, created insitu in the temporary On Demand office space at RMIT Design Hub.

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:
Second 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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www.on-demand.org.au
info@on-demand.org.au
[@projectondemand](https://twitter.com/projectondemand)

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

'The formality of whiteness, beyond the structure and activity is harsh in its purity. Its beforeness.'
Anonymous, 2015.

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://field.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: Pluck of exclusivity and the globalization of accessibility', *Aesthetic Politics in Fashion*, Elke Gaguele (ed.) Steidl Press, Berlin, 2014.

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

'Hybrid fluid.' Ali Pyre, 2015

'It would benefit us if we would rather present ourselves as we are, than try to show ourselves as something we are not. Male, female, androgynous. The eternal physicality of bodies. The space between existing reality and the impossible... Projections deceive, the mirror lies... Even eternity is made up from moments... When strength falters, deception steps in... What if everything is but a dream, dissolving at a moment's notice?' Christopher Brugel, 'Ephemeral Figures of Light: Luminous Bodies' in *Fashion Body Cult*, Elke Bippus and Dorothea Mink (eds.), Arnoldsche Art Publishers, Stuttgart, pp. 302, 2007.

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, *Proud Overcoat*, Portobello Books, London, 2010.

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



'There is something so intimate, sexual and moral about what we hang at the margins of our bodies that makes dress susceptible to a kind of criticism that does not accompany the other objects we use.' Joanne Entwistle, 'Fashion Attacks On' in Valerie Steele (ed.) *The Berg Companion to Fashion*, Berg Publishers, Oxford, UK, pp. 312, 2010.

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

'Creased: the line designed by use.' Judith Clark and Adam Phillips, *The Concise Dictionary of Dress*, Violette Limited, London, UK, pp. 42, 2010.

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

'We see the space, garment and body for what each is. Any edits, practicality

or integrity are given way to.'
Cluny McCullagh, 2015.

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, cheviots, 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

'Fluid brilliance.' Anonymous, 2015.

'Individuals are always on the outlook for what they should have, do or look like, to fit into the appropriate group structure because the majority of people no longer live under the influence of ancestral traditions... They wear what other people would like to see them in and thus it becomes important for them to know what is fashionable and what may fit into the framework of social life.' Yuniya Kawamura, *Fashion-ology: an Introduction to Fashion Studies*, Berg Publishers, Oxford, UK, 2005.

36. **Adele Varcoe**
ADJUST
2015

'Clothes, another of our languages, another of our codes, another of the forms our histories take, keep changing, like words, but faster; and, like words, everybody uses them, and, whether they are conscious of it or not, everyone has their own style, just as everyone has their own vocabulary. The reason that people are disdainful of fashion is that they fear that many of the things they value most in their lives may be more like fashion than anything else.' Judith Clark & Adam Phillips, *The Concise Dictionary of*

Dress, Violette Editions, London, pp. 10, 2010.

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

'Shrimpton was under pressure to have cosmetic surgery to remove the bags under her eyes which were disguised by careful upward lighting: 'Those bags were an enormous nuisance all the time I was modelling. Fashion editors and photographers were constantly saying to me: 'You must get to bed earlier.' But it was nothing to do with the lack of sleep or anything else. God had given me bags under my eyes, in the same way as he had forgotten to give me a bosom and shoulders.' Jennifer Craik, 'Fashion models: Female bodies and icons of femininity', *The Fashion of Fashion: Cultural Studies in Fashion*, Routledge, New York, NY, pp. 80, 1994.

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

That horse looks hard to ride

'When a horse is shown to a buyer or has to be photographed, my grandfather finds all kinds of gear to 'animate' the horse; he shakes a bucket filled with tools or a can can full of coins. Sometimes he waves with a handkerchief. At the end of the session they both look very strict and severe; the horse being 'animated' and my grandfather with his head elevated, watching the horse.' Joke Robesand, *Folders, Suits, Pockets, Files, Shirts: Secession*, Wien, Austria, pp. 96, 2003.

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

'The excess fabric and draped sleeves of the cloak are designed to slow down the wearer, allowing for contemplation and introspection' Laura Gardner, 'The Contemplative Life', *Vestaj Issue 5: On Slowness*, pp. 8, 2015.

fourth wall.

Brutal Sublimity

'There is a secret bond between slowness and memory, between speed and forgetting.' Anja Aronson Cronberg, 'Editor's Letter', *Vestaj Issue 5: On Slowness*, pp. 23, 2015.

On demand