



PROJECT ROOM 1, 2 & 3 » 05.03.2015 - 02.04.2015

FASHION & PERFORMANCE: MATERIALITY, MEANING, MEDIA



PERFORMING THE BUILDING

Fashion & Performance: Materiality, Meaning, Media and *1914 Now: Four Perspectives on Fashion Curation* at RMIT Design Hub are the outcome of a research exchange between Design Hub, London College of Fashion, and RMIT University's School of Fashion and Textiles. The presentation of both exhibitions is timely: in 2015 Design Hub takes on an overarching thematic of *Performing the Building*. The intent is to present exhibitions, workshops, and programs throughout the Design Hub project spaces that 'perform' design research – seeing it in action, and drawing out productive intersections between performance and design.

As a building dedicated to design research, interdisciplinary practice and collaborative thinking, Design Hub intends to operate less like a traditional gallery than with the intensity of a studio environment, presenting work in progress and enabling research exchange.

Most critically, in positioning *Fashion & Performance* alongside *1914 Now* within the overarching *Performing the Building* program, we find a useful leaping off point for understanding how we, as the Design Hub Curators, want to tackle the concept of 'undoing' so as to understand the practice of doing, of making design.

Fashion & Performance is a new project built upon the foundations of a previous exhibition presented as part of the Arnhem Mode Biennale in 2013 and curated by Jessica Bugg with Anna-Nicole Ziesche. At Design Hub, the exhibition has been re-contextualised with the addition of new and in-progress works by researchers from RMIT University's School of Fashion & Textiles. The result is a thought-provoking view into practices that sit between

the disciplines of experimental fashion, clothing and performance. The exhibition includes time-based media, garments, installations and, importantly, a program of live, interactive performances that give us as Curators, and our visitors, multiple ways of coming to understand the research presented here.

1914 Now responds to architect Rem Koolhaas's theme of *Absorbing Modernity: 1914 – 2014* for the most recent Venice Architecture Biennale. Koolhaas charged each national exhibitor with exposing how the forces of modernism – for better or for worse – had transformed or impacted upon their respective countries. *1914 Now* – curated by Alison Maloney from London College of Fashion – takes inspiration from the Koolhaas brief to create an opportunity to commission four fashion curators – with distinctive approaches towards their practice – to respond to the year 1914. Rather than working in familiar museum contexts, the chosen curators have explored the potential of film as a medium through which to understand fashion's changing values and interpretations.

These compelling exhibitions are highly tuned to Design Hub's aims to instigate new connections between design practitioners, researchers and an active public audience. We ask that everyone question, interact with and, most importantly, share their experiences of this year's thematic and join us in considering performance as a process of transformation.

Kate Rhodes, Fleur Watson
Curators, RMIT Design Hub

Fashion & Performance: Materiality, Meaning, Media

Fashion & Performance - Materiality, Meaning, Media was first seen at the Arnhem Mode Biennale in 2013 and has been specifically redeveloped for RMIT Design Hub. It brings together 21 established and emerging practitioners from Europe and the Asia Pacific region. Through contemporary moving image based works, material artefacts, garments and performance, the exhibition highlights a community of contemporary practitioners working between the disciplines of experimental fashion, conceptual clothing and performance. It investigates a compelling and growing area of contemporary creative practice at the intersection of fashion and performance and is driven by an analysis of the potential and tensions afforded in this relationship.

Artists and performance artists such as Yoko Ono, Rebecca Horn, Leigh Bowery and Matthew Barney from the late 1960s to the present day have employed the medium of clothing and the performing body to make works. Fashion has embraced the mechanics of the theatrical stage on the catwalk in spectacular shows of designers such as John Galliano and Alexander McQueen. Others such as Hussein Chalayan, Martin Margiela and Viktor + Rolf employ performative strategies as central to the development and communication of their work in both live performance and film. While fashion is moving into the performance space, so performance has begun to move into the fashion space, illustrated through examples such as the immersive performance created by Punch Drunk for Louis Vuitton's Bond Street, London store opening (2010) and Rick Owens SS 2014 *Vicious* presentations. Despite these examples the worlds of fashion and performance have tended to be analysed and understood in the context of their own disciplines as separate and distinctly different in terms of their design process and intention. This exhibition challenges this position and illustrates that clothing designed as conceptual fashion and clothing designed as costume for performance now share approaches, which have developed through an increased awareness of the body and the agency of dress in communication. These approaches function in the transdisciplinary place and space of the wearing, viewing and experiencing fashion.

Fashion theorists such as Joanne Entwistle have illustrated how 'the body, and the self are not perceived separately but simultaneously, as a totality ... as an embodied practice' (2009: p10). This thinking provides a shared perspective from which to understand a growing practice in the design and performance of dress produced from a variety of perspectives but all within the site of the body. It is this complex relationship of dress and the body that is uncovered in the work of these extraordinary artists and through the creation of this exhibition.

Coming from diverse backgrounds in fashion, textiles, architecture and the visual arts, some of the artists have trained or worked in more than one discipline and all have a preoccupation with clothing and the visual and performing body. The work of these practitioners exposes the potential of embodied narratives informed by design and materiality. Working with approaches that embrace aesthetics and form, spatial concerns, narratives, process as performance or identity and dress, these artists draw upon approaches from both fashion and performance. In all of these instances the performance relies upon the clothing and the

wearer's active engagement as integral to the development of the performance, and all are communicated through time based media.

Performance is usually experienced in and through the lived moment and through the relationship of bodies and scenography in a particular place and space. It can be understood as becoming something other than performance through documentation and mediated form. However, all the performance works in this exhibition are developed and designed to be experienced through mediated means and specifically film. *Fashion & Performance* attempts to re-animate aspects of meaning from the original interaction between the performer and the garment through the relationships of film, the physical materiality of the wearables and the traces of live performance or performer interaction. It seeks to engage audiences on an experiential level through their own understanding of wearing clothes. As Aoife Monks notes 'Spectators do not simply see costume representing clothes on stage; they also see it being used. Actors visibly wear their costume, and costume is made of the same stuff of the dress worn by the audience' (2010: p.39). By understanding the body as a creative site, and by placing clothing as central to communication, it is possible to connect designer, wearer and viewer in an experiential exchange.

The cross disciplinary artists in this exhibition demonstrate the potential of embodied engagement that draws on an inherent awareness of both fashion and performance within their methodologies and aesthetic. This exhibition is not a full overview of contemporary practice at the intersection of fashion and performance but it does demonstrate the importance and diversity of this area of practice at this point in time.

Fashion & Performance; Materiality, Meaning, Media is the outcome of the curators' individual and collaborative research. The research and resulting exhibition draws from the need to recognise and understand the plurality of messages in worn and performed clothing or fashion within contemporary society and the undeniably tightly interlinked relationship to performance. The work of the artists shown here is selected and discussed outside of commercial imperatives usually associated with fashion and demonstrates to us a commitment to investigate and communicate ideas around dress, body, narrative and performance in ways which go beyond the traditional parameters of fashion or performance.

Jessica Bugg

Associate Professor Jessica Bugg, RMIT University Fashion and Textiles.

Reference:

Aoife Monks, *The Actor in Costume*, London: Palgrave, 2010.
Joanne Entwistle, *The Fashioned Body*, Cambridge: Polity, 2000.

Jessica Bugg and Anna-Nicole Ziesche would like to thank the Design Hub team as co-curators and the School of Fashion and Textiles at RMIT for their generous support in bringing this exhibition to Melbourne.

List of Works

(See floor plan for gallery position)

1. Anna Baumgart

Three Sisters

2015

01:48 minutes

Rediscovering her family's home videos of herself and her two sisters when she was first born, Anna Baumgart began to think about the fact that how we see ourselves is in fact constructed and 'tailored' by such memories, yet they are ones which only exist through the fragments of photography and film. Inspired by Dennis Oppenheim's Two Stage Transfer Drawing (1971) and the performance of the tailor, the sisters mapped each of their bodies by 'drawing through' one another. In this one moment, their bodies are connected, movements synchronised. Just like sisters passing down clothes, the drawings are passed on as a record of their bodies merged into one on paper.

2. Anna Baumgart

with Central Saint Martins, University of the Arts London Womenswear and Jewellery Design students

Mark

2014

02:25 minutes

Mark is a project between first year Womenswear and Jewellery design students at Central Saint Martins. The students became interested in the process of mark making, the traces left behind, as well as the impact of the jewellery's weight on a garment and the effects of bodily movement. This film captures the group's creation of a performance in which a white garment is marked by jewellery as it moves on the body, creating a combined jewellery/fashion piece using the body as a drawing tool.

3. Anna Baumgart

Shirt Container

2014

01:59 minutes

Shirt Container examines themes of uniformity, control, the interplay between interior/exterior, restriction/liberation, masculine/feminine.

4. Maria Blaisse

Moving Meshes

2009

09:00 minutes

5. Maria Blaisse

winddancer

2008

Flexible bamboo structure

Maria Blaisse works as a kind of material scientist, spending the last forty years investigating nature's structural systems. Since 2008 she has applied this research to bamboo; developing structures and studying their natural movement. In this transformation of form the body is a critical element. Her film *Moving Meshes* is an exploration of the boundaries of fashion, design and architecture and a performance where research on movement, the body and form can merge.

6. Anna-Nicole Ziesche

Childhood Storage

2009

06:17 minutes

7. Anna-Nicole Ziesche

Childhood Storage Feet-Gloves

2009

Latex, Oil Paint

8. Anna-Nicole Ziesche

Childhood Storage Jumpsuit

2009

Mohair and mixed yarn

Childhood Storage is shot entirely within a replica of Anna-Nicole Ziesche's childhood bedroom. The idea originates from the fact that many mothers preserve their child's bedroom from the day their child leaves home and therefore create a kind of physical shrine to 'childhood'. It conveys ideas of how we are physically and psychologically shaped, and often haunted by our childhood, and asks whether every decision and action is determined by an unbroken chain of prior experience. Ziesche has created one-piece jumpsuits that take their decorative pattern from the jumpers she knitted meticulously as a child. Her body is modified by using prosthetic 'feet gloves' that fit over her hands and determine her movements.

9. Ulrik Martin Larsen

The Choreographed Garment, #2 - Void Suit

2011

03:59 minutes

Ulrik Martin Larsen's *Void Suit* films are an investigation into movement in the immediate space surrounding the body. The suits constitute a performative space that accentuates, exaggerates and constrains a dancer's movements. The *Void Suit* acts like a director or choreographer of movement and functions both as costume, prop and scenography. The simple construction of the suit implies an architecture of the body both concealing and articulating movement.

10. Charlotte Gyllenhammar

Hang

2006/2011

06:49 minutes

The corporal aspect of an experience is highlighted in Gyllenhammar's films and photographs that depict women suspended upside down, packed in billowing frilly skirts, as in this work *Hang* (2006/2011). Gyllenhammar's women do not stand a chance. They struggle, but the garments keep them trapped and each attempt to break free entails the risk of falling. The fact that they are projected as if suspended from the ceiling enhances the experience of powerlessness and discipline.

11. Imme van der Haak

Beyond the Body, A perception of appearance and identity

2012

02:52 minutes

12. Imme van der Haak

Beyond the Body, A perception of appearance and identity

2012

Digital print on silk

Imme van der Haak's work focuses on altering the human form by affecting the figure with just one simple

intervention. For example, photos of the human body are printed onto translucent silk, which create the possibility of physically layering different bodies, ages, generations and identities on top of one another. In this film, the moving body manipulates the fabric so the body and the silk become one, distorting our perception or revealing a completely new physical form. Beyond the Body creates an ambiguous image that intrigues, astonishes and sometimes even disturbs.

13. Bart Hess and Lucy McRae

Extraordinary Gentlemen

2011

02:46 minutes

A collaboration with stylist Alister Mackie and Lucy and Bart, Nick Knight's fashion film captures a series of hand-crafted homages to the extreme volumes and textures that characterize the best of twenty-first century menswear as featured in *AnOther Man* magazine. Presented by SHOWStudio.

14. B O U D I C C A

Isolated moments from a cycle...

2012

Digital Chronophotography film

02:38 minutes

This film is part of B O U D I C C A's search for space beyond the visible: a space for ideas to be constructed, montaged, pressed, varnished, painted, filmed, recorded, edited and exhibited. A collision of analogue and digital parts informs new ways to explore and experiment with imagery, identity and design. Beginning with a technique invented by Etienne-Jules Marey in 1898, the designers have collided chronophotography with digital and coding practice and, in turn, created a new way of recording images.

15. Jessica Bugg

Optical Laces

2014

02:47 minutes

16. Jessica Bugg

Optical Laces

2014

Cotton and shoelaces

The film *Perceiving Dress: Optical Laces* is generated from research into the sensory and visual perception of dress in movement. Seen as the performance site itself, the garment – made from shoelaces – is designed as a tool to extend the experience, perception and physical response of the dancer. The dancer's verbal and physical responses have been analysed and employed to generate performance and film production that engage audiences on a sensory level.

17. HEYNIK

FOAMBOY

2011

01:26 minutes

18. HEYNIK

FOAMBOY MONSTERS (Commissioned for Comme des Garçons, 1 of 2)

2014

Foam and steel armature

19. HEYNIK

FOAMBOY MONSTERS (Commissioned Comme des Garçons, 2 of 2)

2014

Foam and steel armature

Foamboy began as a hands-on experiment. HEYNIK took the leftovers of an earlier project and glued them onto a mannequin. The way that the material moved on the body was very graphic and recalled the Triadic Ballet of Oskar Schlemmer and the work of M. C. Escher, especially in the effects of light and movement. The *Foamboy Monster* was born, using an unorthodox way of creating shapes and silhouettes, evolving into a better and more complex body.

20. Henrik Vibskov and Andreas Emenius

Fringe Project 8

2009

06:35 minutes

Designer Henrik Vibskov and artist Andreas Emenius began work on *The Fringe Projects* in 2007. They have since produced ten works in the form of installations, objects, performances, video and self-portraits that explore illusion, surface and movement.

21. Jessica Bugg

Black Point

2013

03:32 minutes

22. Jessica Bugg

Black Point dress

2013

Uncoated neoprene

Black Point explores emotion and memory in relation to dress. The work draws on a recurring theme that emerged from a series of interviews undertaken by Jessica Bugg on how people find an identity through their clothing. Many of the interviewees spoke of the need to express personal identity within generic garments such as a school uniform, a nuns habit, work uniforms and the journey taken to make clothes their own. *Black Point dress* reflects the potential for physical exploration and a multitude of possibilities in an abstract and repetitive form. The garment reflects many of the issues raised during the interviews such as personal interpretation of dress, transformation, tension, the struggle with identity, rebellion, awkwardness and difference.

23. B O U D I C C A

Ballet Marks

2012

Wood/glass frame, handmade paper, ink

24. B O U D I C C A

Ballet Sketch

2011

4:35 minutes

25. B O U D I C C A

Ballet Shoe Machine

2012

Wood, plastic, mechanical parts, DC motor, satin and leather viscose ribbons, pens and pencils

For the process of creating *Ballet Sketch*, each 'image', dance or performance was completed without rehearsal and, in turn, the code of dance emerged, a beautiful mathematics, that aligned to the maths and the code

within the processing of *Ballet Sketch*; a poetry that informed the purpose of the work.

26. Ulrik Martin Larsen

The Choreographed Garment, #4 - Intermediate Dress
2011
Organza and felt

27. Ulrik Martin Larsen

The Choreographed Garment, #4 - Intermediate Dress
2011
05:57 minutes

Intermediate Dress exemplifies the notion of wearing or dressing in a series of predetermined movements choreographed as a consequence of dress. The dress is designed with a specific sequence of movements in mind; movements that must be undertaken in order to wear the dress. This creates a codependent relationship between garment, movement and performance. The inherent movement pattern of the dress and the general design facilitates a performance that also includes reference to scenography, the dress is connected to the space or held by another performer which engages the space in the act of dressing.

28. Anna-Nicole Ziesche

Before A Fashion
2014
06:05 minutes

Before A Fashion is a short film exploring the uniquely performed relations between bodies, materials and a state of creation only to be found among young people studying fashion design. It describes how ideas around 'manner and style', key terms defining fashion and embracing specific qualities such as the way that we stand, sit or move, are tightly intertwined with the entire design and making process. The film originates from extensive observations of fashion design students, staff and learning methods at Central Saint Martins, University of the Arts London, in the form of endless photographs and drawings.

29. Pyuupiru

Snow White
2008
13:46 minutes

30. Pyuupiru

Black Ruff (hanging), Scissors, Short Hair Wig with box, Cap (tricolor), Black Rubber Gloves, Masks (3 pieces)
2008

Nylon, Plastic, Rubber, Cotton, Scissors

The well-known Brothers Grimm fairytale, *Snow White*, provides inspiration for Pyuupiru's intent to move between universal themes and personal perspectives. Drawing on this well-known story, this work suggests that suffering incurred by the Queen and Snow White are, in fact, analogous to a universal suffering. The work shows an image of Pyuupiru reflected in the mirror, along with the queen and Snow White. She asks: Doesn't this reverberate with our own image? Is our own suffering also reflected in the mirror?

31. Luke White & Remi Weekes

Mine
2014
02:45 minutes

A troupe of contemporary dancers from London's Sadler's Wells Theater engage in an elegant game of chase in *Mine*, a film by director duo Tell No One, AKA Luke White and Remi Weekes. The filmmakers have created an interactive, motion-touch short where half a dozen underwear-clad performers are styled in shoppable pieces from labels including Louis Vuitton, Kenzo, La Perla, Maison Martin Margiela and Bottega Veneta. Influenced by the naturalistic approach of choreographer Anne Teresa De Keersmaeker, Tell No One enlisted Italian choreographer Paolo Mangiola to translate the frenzied desire of online gratification into an impassioned routine.

32. Marie and Kristian Schuller

La Taille
2012
02:49 minutes

Inspired by 1930s Surrealism - specifically Jean Cocteau's *Le Sang d'un Poète* - photographer Kristian Schuller and filmmaker Marie Schuller present *La Taille*, a fashion film showcasing the role of the waist in fashion history.

33. HEYNIK

Patch Up Pull Over
2009
02:45 minutes

Patch Up Pull Over is about shielding and decoration (rapidly combined); flexible, water repellent, reflective materials; fragmented coatings, texture and relief and material experiments suggestive for use on the body. This work looks into the concept of how we, as a society, cover over and patch up our most valuable assets, our purest form - our bodies - reshaping and rebranding them to create something we are not.

34. Jacob Kok

Evolution
2013
01:24 minutes

Jacob Kok's *Evolution* collection is presented on the catwalk physically and also digitally to create a compelling, three-dimensional experience of fashion. The work is supported through a new collaboration between the designer and software developer Autodesk.

35. Hussein Chalayan

Ventriloquy
2001
05:31 minutes

The Hussein Chalayan SS2001 Show began with a computer animated film by Me Company, in which a 3D female figure (delineated in wire frame-like lines) ruthlessly shatters another figure into thousands of pieces, to reflect how value systems collapse at times of war. Alter egos were created as caricatures and are turned into Japanese manga cartoon like animations - a virtual environment void of social and moral structure. After this virtual interaction the real models appeared on a white set with a geometrical grid that echoed the animated film.

36. Adele Varcoe

with Alice Cummins, Jonathan Sinatra, Bicky Lee, Michelle Ferris, Philipa Rothfield, Naree Vachananda, Gregory Lorenzutti, Maud Leger and Suze Smith.
ADJUST
2015

This performance explores the relationship between the body and garment and how the most simple adjustment can transform the way the wearer moves and feels. Working with a group of dancers this performance works directly with the audience to study the very particular way we dress ourselves and what happens when our clothing is adjusted by another. Sometimes we experience this when a friend tucks our tag in or removes a hair. This performance study's the shift in behaviour that can occur during and after this encounter. Is there a change in stance? Does the participant walk or feel different? Is there a desire to check themselves in the mirror?

37. Margret Wibmer

time out

2015

Participatory performance

Margret Wibmer's performance *time out* as the title of the work suggests, invites us to interrupt our daily routine and pause for a moment, but it also invites us to form our own reasons for taking time or making it. *time out* is an invitation to break form in public and before an audience. The intervention is uncomplicated: visitors are invited to wear a robe-like garment covering their clothes, and choose a place to lie down in the exhibition space for as long as they wish. The garment, designed and individually hand-crafted by Wibmer, signifies a transition into another mode and works as a protective medium between the wearer, the space and any onlookers.

38. D&K (Ricarda Bigolin and Nella Themelios)

effortless beauty takes a lot of effort

2013

60:00 minutes

In this 2-channel video D&K aim to reveal the highly constructed artifice of the catwalk/catwalk model by capturing a moment backstage when the model is in a state of incompleteness – hair and make-up in progress but not quite finished. During the process of applying make up, a model's hair is swept back using tissues and pins. The tissues protect the hair from crimping. This moment in the 'catwalk back of house' is both heavily represented in fashion imagery – maybe iconic? – yet also says something about the vulnerability of the model, whose body is subject (and subjected to) to the drama of high fashion.

39. Lucy + Jorge Orta

Spirits of Rome – Fabulae Romanae

2012

29:00 minutes

The film, *Spirits of Rome – Fabulae Romanae* portrays a symbolic excursion across the city of Rome through the eyes of ten ethereal 'spirits' who draw from archaeological and historical research, and observations on the cultural and social map of the city. As the scenario unfolds, these contemporary sentinels silently take over the city of Rome. We encounter the Traveller laden down by an accumulation of baggage under the Castel Sant'Angelo bridge and again, in the Trastevere back streets, the former Jewish quarter; the Observer overlooks the panorama of the Sacro Cuore dei Monti and the river banks of the Isola Tiberina; the Tunneler and the Myth Maker are to be found in the grounds of an ancient Roman villa in the Gregoriana Park; the overlapping fables of the other characters, the Flying Man, Chariot Rider, Memory Man, and Bale Maker are narrated in English and Italian, through the verses of a

poem written by Mario Petrucci, commissioned by the artists specifically for the film.

40. Margret Wibmer and Akane Nakamori

absence of the teamaster

2013

04:49 minutes

absence of the teamaster was produced as a live performance and video at Ishikawa Nishida Kitaro Museum of Philosophy in Japan (2013). The work is a co-production between visual artist Margret Wibmer and Kanazawa based artist and art curator Akane Nakamori. Negotiating differences in Eastern and Western concepts of space, social relations, body and nature, art and its representation, drove the artistic process. The concept, developed by Wibmer and Nakamori, is based on a reinterpretation of the traditional Japanese tea ceremony, inviting new thoughts about the value of ancient rituals and relations between political power and the body through dress and performance.

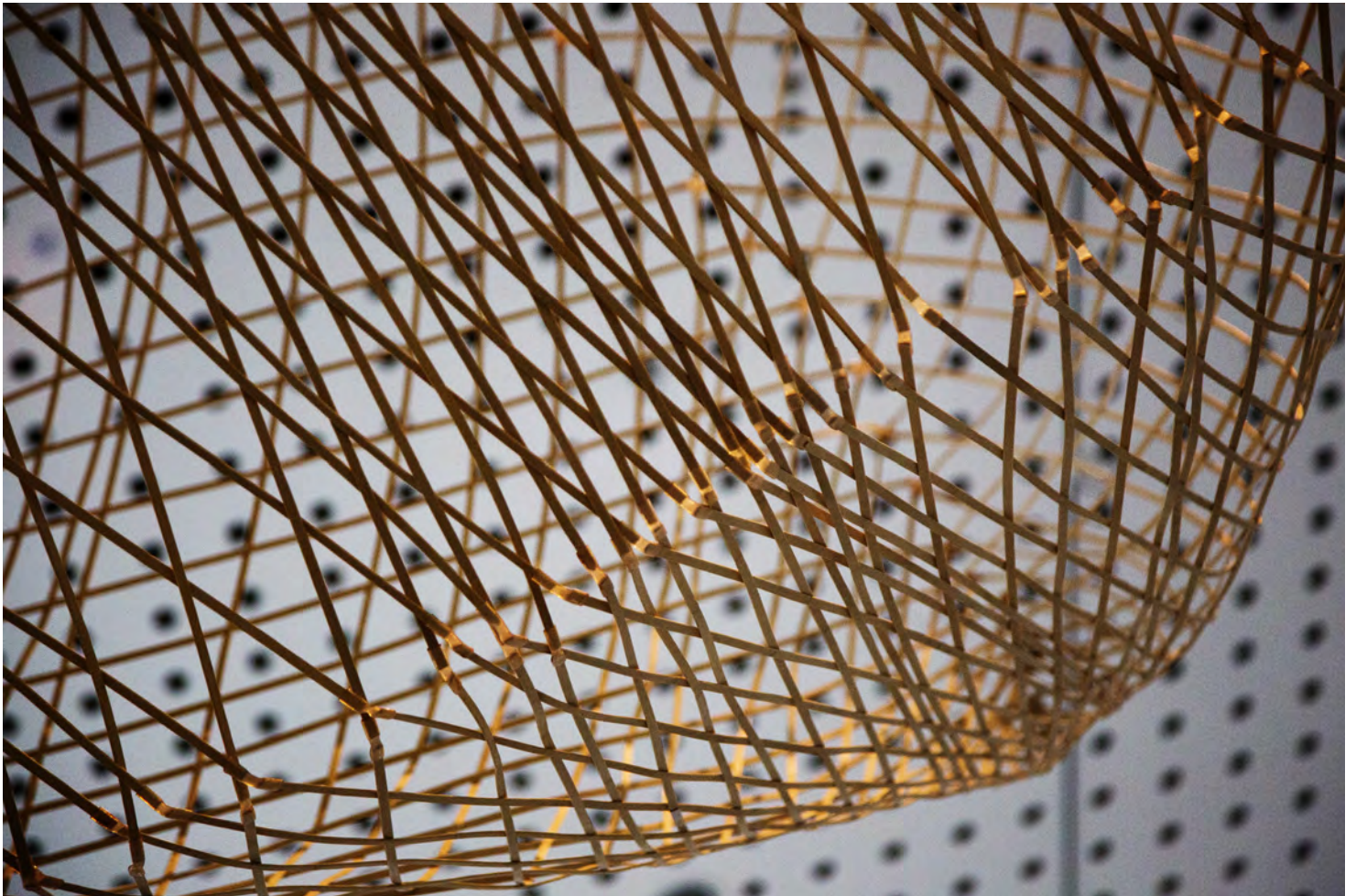
41. Nirma Madhoo

Future Body

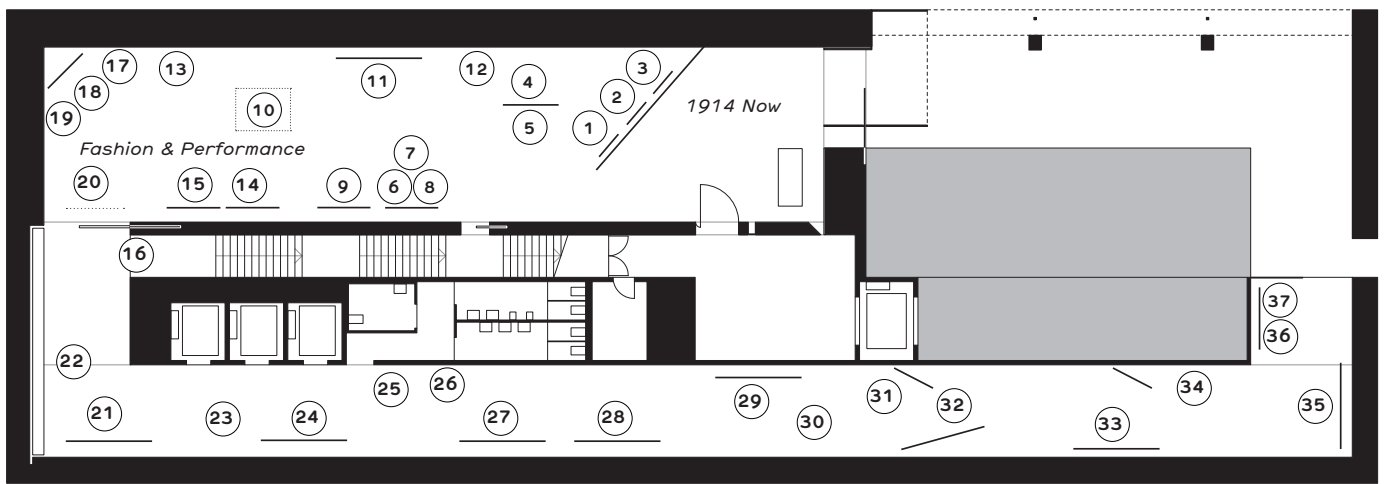
2015

03:47 minutes

Future Body is a collaborative digital and multi-disciplinary project. Costume and 3D printed accessories were produced by dedicated teams and were as important as the designing of the environment. Virtual geographies and architectures were modeled and animated in order to tap into our collective fascination with the technological sublime. *Future Body* aims to be immersive – using sound and imagery to engage us at the level required in current hypermediated contexts.



Images: (top-bottom) Detail, Maria Blaisse, *winddancer*, 2008;
Detail, Anna-Nicole Ziesche, *Childhood Storage Feet-Gloves*, 2009.
Photography: Tobias Titz



Project Rooms 1 & 2, Level 2 Floorplan

Project Room 1

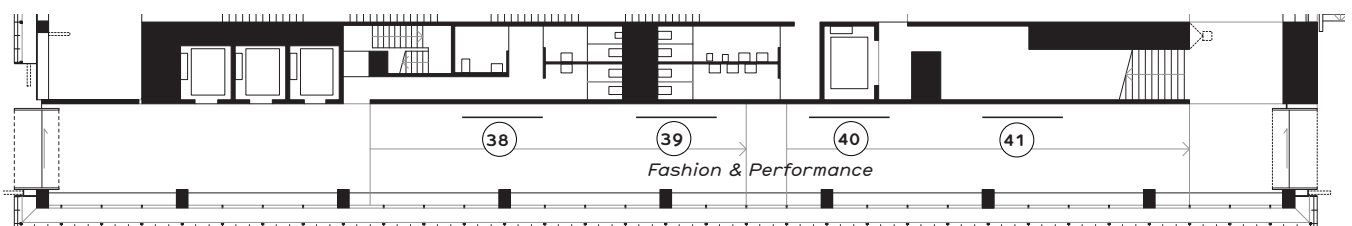
- ① Anna Baumgart *Three Sisters*, 2015
- ② Anna Baumgart with Central Saint Martins, UAL Womenswear and Jewellery Design students *Mark*, 2014
- ③ Anna Baumgart *Shirt Container*, 2014
- ④ Maria Blaisse *Moving Meshes*, 2008
- ⑤ Maria Blaisse *winddancer*, 2008
- ⑥ Anna-Nicole Ziesche *Childhood Storage*, 2009
- ⑦ Anna-Nicole Ziesche *Childhood Storage Feet-Gloves*, 2009
- ⑧ Anna-Nicole Ziesche *Childhood Storage Jumpsuit*, 2009
- ⑨ Ulrik Martin Larsen *The Choreographed Garment #2 - Void Suit*, 2011
- ⑩ Charlotte Gyllenhammar *Hang*, 2006/2011
- ⑪ Imme van der Haak *Beyond the Body, A perception of appearance and identity*, 2012
- ⑫ Imme van der Haak *Beyond the Body, A perception of appearance and identity*, 2012
- ⑬ Bart Hess & Lucy McCrae *Extraordinary Gentlemen*, 2011
- ⑭ B O U D I C C A *Isolated moments from a cycle*, 2012
- ⑮ Jessica Bugg *Optical Laces*, 2014
- ⑯ Jessica Bugg *Optical Laces*, 2014
- ⑰ HEYNIEK *FOAMBOY*, 2011
- ⑱ HEYNIEK *FOAMBOY MONSTERS* (1 of 2), 2014
- ⑲ HEYNIEK *FOAMBOY MONSTERS* (2 of 2), 2014
- ⑳ Henrik Vibskov and Andreas Emenius *Fringe Project 8*, 2009

Project Room 2

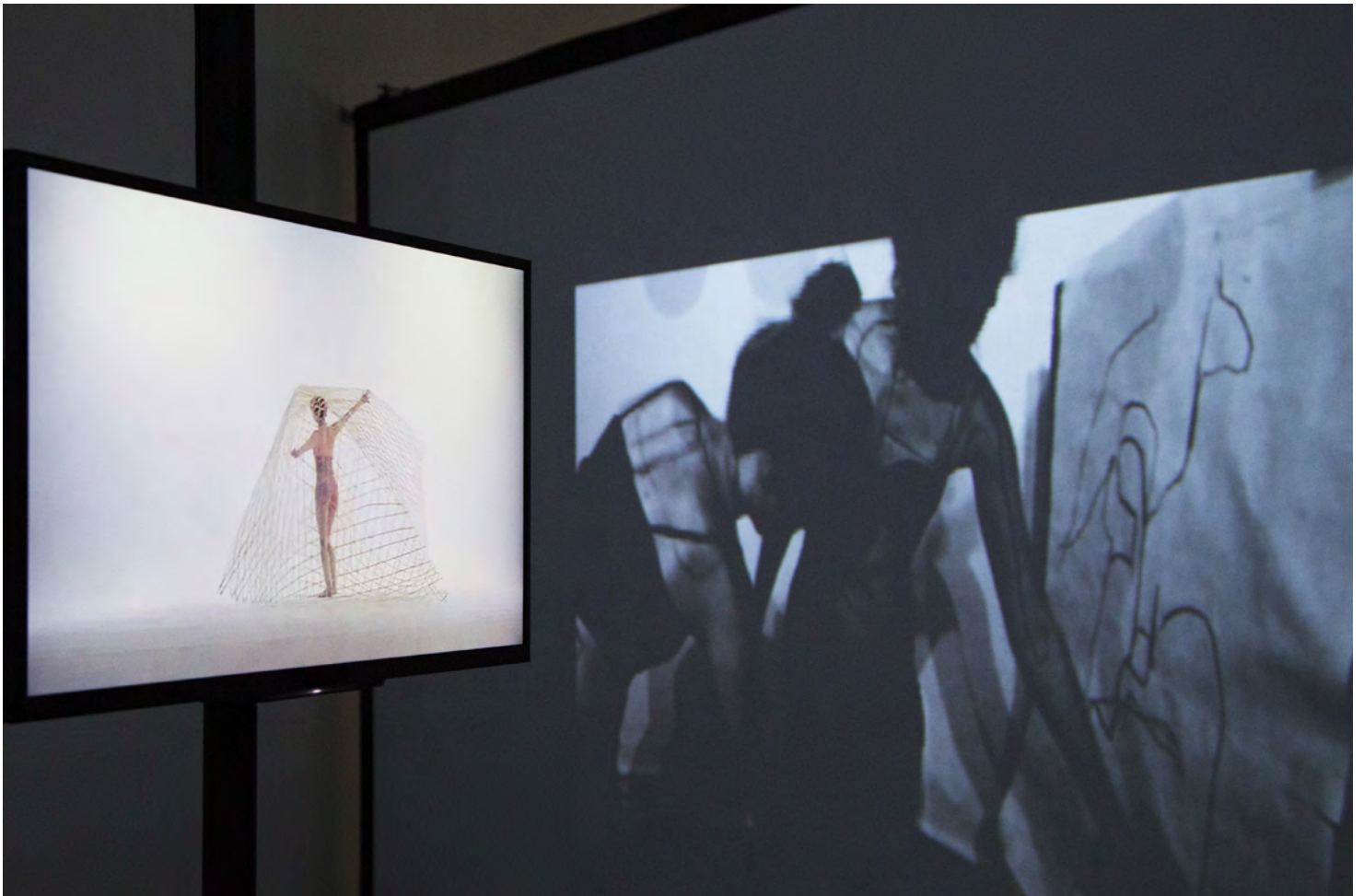
- ⑲ Jessica Bugg *Black Point*, 2013
- ⑳ Jessica Bugg *Black Point dress*, 2013
- ㉑ B O U D I C C A *Ballet Marks*, 2012
- ㉒ B O U D I C C A *Ballet Sketch*, 2011
- ㉓ B O U D I C C A *Ballet shoe machine*, 2012
- ㉔ Ulrik Martin Larsen *The Choreographed Garment, #4 - Intermediate Dress*, 2011
- ㉕ Ulrik Martin Larsen *The Choreographed Garment, #4 - Intermediate Dress*, 2011
- ㉖ Anna-Nicole Ziesche *Before A Fashion*, 2014
- ㉗ Pyuupiru *Snow White*, 2008
- ㉘ Pyuupiru *Black Ruff (hanging), Scissors, Short Hair Wig, Cap (tricolor), Black Rubber Gloves, Masks (3 pieces)*, 2008
- ㉙ Luke White & Remi Weekes *Mine*, 2014
- ㉚ Marie and Kristian Schuller *La Taille*, 2012
- ㉛ HEYNIEK *Patch Up Pull Over*, 2009
- ㉜ Jacob Kok *Evolution*, 2013
- ㉝ Hussein Chalayan *Ventriloquy*, 2001
- ㉞ Adele Varcoe *ADJUST*, 2015
- ㉟ Margret Wibmer *time out*, 2015

Project Room 3

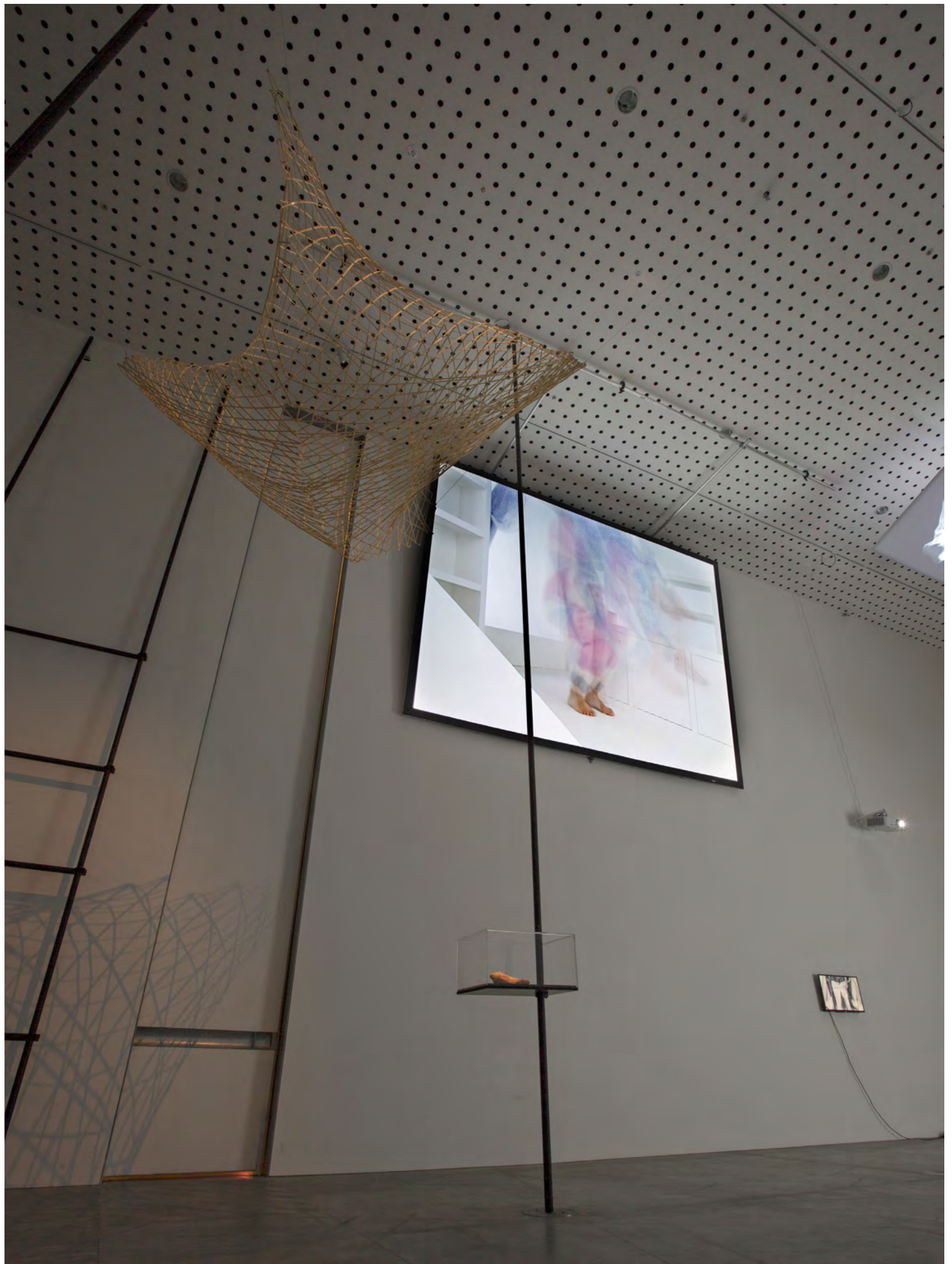
- ㉠ D&K (Ricarda Bigolin and Nella Themelios) *effortless beauty takes a lot of effort*, 2013
- ㉡ Lucy + Jorge Orta *Spirits of Rome - Fabulae Romanae*, 2012
- ㉢ Margret Wibmer and Akane Nakamori *absence of the tea master*, 2013
- ㉣ Nirma Madhoo *Future Body*, 2015



Project Room 3, Level 3 Floorplan



All images: *Fashion & Performance: Materiality, Meaning, Media.*
Photography: Tobias Titz, tobiastitz.de



Artist Biographies and Credits

Anna Baumgart

Anna Baumgart is currently completing a BA (Fashion Design, Womenswear) at Central Saint Martins College of Art and Design, London. Performance and film are integral aspects of a design process that use the designer's own body to 'draw', explore concepts, and generate silhouettes, patterns and textures so as to develop an alternative approach to fashion design.

Three Sisters, 2015

Sisters: Holly Baumgart, Ingrid Baumgart, Anna Baumgart
Camera: Grace Ludlam, Editing: Anna Baumgart

Mark, 2014

Film editor: Hussa Bandar

Film made in collaboration with Phoebe Salmon.

Garments by May Sutton, Zoe Armeniades, Assia Dramey, Anna Baumgart, Jewellery by: Lucie Davis, Elizabeth Martin, Hussa Bandar, Xioasha Li, Model: Anna Baumgart, Camera: Hussa Bandar, Anna Baumgart, Editing: Hussa Bandar

Shirt Container, 2014

Models: Ruby Kirby, Holly Baumgart, Ingrid Baumgart
Make-up: Gabriella Havens, Hair: Holly Baumgart, Camera: Phoebe Salmon, Anna Baumgart, Editing: Anna Baumgart

Maria Blaisse www.mariablaisse.com

Maria Blaisse works at the forefront of research and education in textiles and flexible design. Her interests lie in the intersection between art and fashion, incorporating video, performance and photography. She has collaborated with Issey Miyake Tokyo, ISO Dance NY, Camper, Goods. nl and Paula Abdul. She has participated in major design exhibitions in Kyoto, Paris, Perth, London and Amsterdam. A retrospective of her work, *The Emergence of Form*, shown in 2014 in the Rijksmuseum Twenthe in Enschede, the Netherlands, will travel internationally in 2016.

Moving Meshes, 2010

Director: Jellie Dekker

Design: Maria Blaisse

Bamboo Beach Ball (Terschelling, Holland) 2010

Dancer: Kenzo Kusuda, Marcella Giesche

The film and bamboo structure have been exhibited in *Connecting Concepts* at the Design Huis in Eindhoven, the Netherlands and in *Curious Minds* at the Israel Museum in Jerusalem. *Connecting Concepts* will next move to Istanbul, Turkey, and then to Berlin, Germany.

winddancer kindly loaned for this exhibition by Katherine Ashe and Marco Vittino.

Jessica Bugg www.jessicabuggdesign.com

Jessica Bugg is a transdisciplinary artist with a background in fashion and textiles. She holds a practice led PhD from the University of the Arts, London. As an academic she has published and exhibited widely and has managed programs in fashion design, design for performance and fashion promotion in the UK and is currently Associate Professor and Deputy Head of Research, School of Fashion and Textiles at RMIT University, Melbourne, Australia. Her research and practice is concerned with developing methods for embodied clothing

design and communication at the intersection of fashion, art, contemporary dance and performance.

Optical Laces, 2014

Jessica Bugg: Design and Art Direction

Tim Keeling: Film Direction

Dancer: Fukiko Takase, Drum: Rob Shipster, Colourist: Tomasz Kowalski, Flute: Hyelim Kim, (Taegum), Sound Design: Antonio Porem Pires

Black Point dress, 2013

Dancer: Fukiko Takasen

Director/Film: Tim Keeling

Design and Creative Direction: Jessica Bugg

Hair: Luca Saccuman, Make-up: Bea Sweet,

Musician: Stephan Packe

Second Camera: Sam Pilling

B O U D I C C A www.platform13.com

B O U D I C C A is an avant-garde studio, founded in 1997 by Zowie Broach and Brian Kirkby, whose innovative work eloquently yet disobediently explores the creative territories between and beyond the worlds of art and design. Initially showing through galleries and exhibition spaces, B O U D I C C A went on to present collections in London and New York, becoming the first independent British fashion house to be invited as a guest member of the prestigious Chambre Syndicale de la Haute Couture in 2007.

Isolated Moments, 2012

Designer/Artist/Director/Camera/Editor: B O U D I C C A

Performer/Model: Wei, Sound: Caretaker

Courtesy of: B O U D I C C A

Ballet Sketch 2011

Designer/Artist/Director/Camera/Editor: B O U D I C C A

Performer/Model: Sian Murphy and Thomas Whitehead courtesy of

The Royal Opera House, Sound: Daniel Pemberton, Courtesy of:

B O U D I C C A

Hussein Chalayan www.chalayan.com

Hussein Chalayan was born in Nicosia, Cyprus and graduated in 1993 from Central Saint Martins College of Art. Chalayan started his own label in 1994 and was named British Designer of the Year in 1999 and 2000. In 2006 he was awarded an MBE for service to the fashion industry.

The Chalayan collections are known for innovative design, beautiful tailoring and draping and an elegant minimalist aesthetic. The collections are regularly featured in top fashion international magazines as well as carried in the world's best boutiques.

Courtesy of Hussein Chalayan and Me Company collaboration.

Charlotte Gyllenhammar www.charlottegyllenhammar.com

Charlotte Gyllenhammar is a fine artist based in Stockholm, Sweden. She studied at the Royal College of Art in London and is now one of Sweden's most renowned contemporary artists. Making sculpture and installation many of her works represent states of mind of highly emotionally charged situations that often provoke in the viewer a reaction of fascination, exhilaration or anxiety. Gyllenhammar is represented at the National Museum of Women in the Arts in DC.

Reference: *The Contours of Vulnerability*, Annika Wik
Courtesy Charlotte Gyllenhammar production

Imme van der Haak www.immevanderhaak.nl

Imme van der Haak graduated from Product Design from London's Royal College of Art in 2012. Her work is playful, yet subtle in its approach. She constantly strives to question and challenge our perception of what is 'normal', focusing on the everyday, which we might take for granted.

Special thanks to: Alexandra Green / Hanna Donker

Bart Hess and Lucy McRae

www.barthess.nl

www.lucymcrae.net

lucyandbart.blogspot.com.au

The artistic duo LucyandBart (a collaboration between Lucy McRae and Bart Hess) are known for whimsical manipulations of the human body, and they love to use outlandish materials like foam and beds of grass. Though their elaborate pieces of art seem meticulously calculated, you'll be surprised to find that the duo works entirely from instinct and exploration, with no preconceived concept of the end product.

Director/Producer/Photographer: Nick Knight

Artists: Lucy McRae and Bart Hess (LucyandBart)

Stylist: Alister Mackie

Niek Pulles/HEYNIEK www.heyniek.com

Niek Pulles/ HEYNIEK is Fast. Enthusiastic. Colorful. Always hunting for something new. Likes to call himself an Experimental & Visual Inspirator. He is a person who wants to help people visualize their ideas by means of film, photography and material experiments. Director and fashion wild child, Niek Pulles goes by the name HEYNIEK.

Patch Up Pull Over, 2009

Designer/Arist/Director/Cameraman/Editor: Niek Pulles/HEYNIEK

Director: Niek Pulles FASHIONCLASH MAASTRICHT 2011

Courtesy of Niek Pulles/HEYNIEK

Performer/Model: Harm & Diana

Sound: Kraftwerk & The Antlers

D&K (Ricarda Bigolin and Nella Themelios)

www.dolciandkabana.com

Dolci & Kabana (a banal word play of) a famous Italian fashion brand, big business, and deli catering is an ongoing project by designer Ricarda Bigolin and curator Nella Themelios. Dolci & Kabana (D&K), operates amorphously between the fields of art, design, and fashion, subsuming the enterprise within the aspirations of a fashion business. D&K are investigating, imitating and critiquing the aspirations and strategies of fashion branding: Italiano/ Greco coolness, that famous brand, the personal and professional, love, life, fashion and art: best buddies.

effortless beauty takes a lot of effort, 2013

Concept and art direction: D&K (Ricarda Bigolin & Nella Themelios)

Video and editing: Marc Morel, Model: Phebe Schmidt

Featuring works from the following Aftrs/D&K garment editions: backstage strategies #1, haute merchandise: pass me the tissues and self con.body con.

Performance originally produced as part of the project Arcades, curated by Matthew Linde and Centre for Style at Bus Projects, 20 December 2013.

Jacob Kok www.cargocollective.com/jacobkok

Jacob Kok studied at Gerrit Rietveld Academy in Amsterdam where he graduated in Theatre Design. His work explores narrative through humor and virtual modes. His studio investigates the relationship between fashion and technology, questioning digital techniques and physical boundaries to bring virtual models into being. His virtual, colourful and dynamic presentation is a core characteristic of his work.

Ulrik Martin Larsen www.ulrikmartinlarsen.com

Since receiving his MA degree in Fashion Design from the Royal Danish Academy of Fine Arts, School of Design in 2008, Ulrik Martin Larsen has worked in a number of fields connected to fashion, art and performance. Operating at the cross section where performing arts and fashion meet with an emphasis on the body, movement and performance he has participated in several international exhibitions.

The Choreographed Garment, #4 - Intermediate Dress, 2011

Videography: Dimitris Vulalas, Dancer: Kizzy Matiakis, Graphic

Design: Stefan Friedli

Choreographed Garment Part 2 – Void Suit

Videography: Dimitris Vulalas

Dancer: Tim Matiakis

Nirma Madhoo www.anatomythestudio.com

Nirma Madhoo originally trained as a fashion designer and is a design educator at the Durban University of Technology, South Africa. Her initial postgraduate research investigated the representation of identities in fashion photography. Nirma subsequently joined the MA Fashion Photography course at the London College of Fashion. Nirma's interests are interdisciplinary and this informs her explorative practice as a fashion filmmaker. Current areas of investigation include discourses of the future and technology in digital fashion and, the fashion film as a new medium. Her film *Future Body* premiered at the London Short Film Festival in January 2015.

Direction: Nirma Madhoo

Model: Alice Hurel at First Model Management London

CGI and Animation: Jenne van der Meer

CGI: Devon Fay + Joy Holle

Costume Design and 3D printed accessories: Adriana Restrepo

Costume Design (Latex): Leanne Broadway

Fashion: Dioralop

Shoes: Iris van Herpen for United Nude

Styling: Hangna Koh

MUA: Kat Krupa-Ringuet / Josie Chan

DP: Nick Morris / Nicholas Stylianou

Camera Operators: Nick Morris / Nicholas Stylianou /

Hung-Chun Wang

Gaffer / Grip: Hung-Chun Wang

Production Assistant: Yang Ruijia

Post-Production: Nirma Madhoo and Alastair McColl

Soundtrack: Abyss by Duncan Pittock / Infected by Dan Skinner +

Adam Skinner /Twisted Anarchy by Mark Dennis

Audio Technician: Andrew Sutherland

Production: Nirma Madhoo for anatomy

Lucy + Jorge Orta www.studio-orta.com

Lucy + Jorge Orta's collaborative practice draws upon ecological and social sustainability issues and employs a diversity of mediums ranging from drawing, sculpture, installation, couture, painting, silkscreen, photography video and light, as well as staging filmed interventions and performances. Their work can be found in public and private collections and has been the subject of numerous monographs.

Spirits of Rome - Fabulae Romanae

The Spirit sculptures were created by Lucy + Jorge Orta with the collaboration of Studio Orta and alumni from London College of Fashion: Chloé Gayet, Mio Jin, Lara Torres, Oliver Ruuger and Sum Yu Li. The video was filmed and edited by David Bickerstaff, the still photography was conducted by Paul Bevan. Fabulae Romanae was commissioned by Ermenegildo Zegna (ZegnaArt) for an exhibition at the MAXXI National Museum of XXI Century Arts Rome, Italy, in 2012.

The original music was arranged for the video by Gundula Gruen; Caj Shukarije (Macedonia); Zsal O Savo (Hungaria); Arestelle (Romania); Kikko (Russian); Ze Dode (Transylvania)

Project coordinator: Camilla Palestra,
Centre for Sustainable Fashion
Dancer: Simona Jovic, Musicians: London Gypsy Orchestra: Gundula Gruen (violin/vocals), Martin Powell (accordion/vocals) and Tom Wagner (percussion)
Camera: Ilian Metev, Edit: Nse Asuquo
Sound edit: Pinna Studios London
Digital print: Robert Burton, London College of Fashion
Research: Cristina Valls and Joanne Bertaux,
London College of Fashion
With the support of the Culture Programme of the European Union.

Pyuupiru www.pyuupiru.com

Pyuupiru became acutely aware of the discomfort between his body and spirit when he was twelve years old. Thinking of himself not being accepted by his environment, Pyuupiru was, before long, devoting himself to using crochet and a sewing machine to make costumes, in an effort to enshroud his body. At first, it was just attire for night clubs. Soon instead having a face with no makeup, he was creating unusual characters that expressed "another self." By 2003 Pyuupiru, using his own hands, had knitted nine monster-like costumes PLANETARIA. Pyuupiru was legally living as male, which changed into female during his production of Self-portrait series. Pyuupiru's style has broken loose from the obsession with criticism which contemporary art is engulfed in, and instead completes his personal inner-world.

Henrik Vibskov & Andreas Emenius

www.vibskovemenius.com

Vibskov & Emenius is the collaborative art project of Danish designer Henrik Vibskov and Swedish artist Andreas Emenius, both graduates from Central Saint Martins, University of The Arts, London, in 2000.

Designer/Artist/Director/Editor/Sound: Vibskov & Emenius
Cameraman: Thomas Jessen, Model: Emma Hansson

Margret Wibmer

www.margretwibmer.eu

www.mbassyunlimited.org

Margret Wibmer is a visual artist born in Austria. She studied at the University of Applied Arts in Vienna, lived in New York City for many years and is currently based in Amsterdam, The Netherlands. Margret Wibmer works systematically on the border between art and fashion, employing different media such as performance, new media, photography, video and sculpture. From an interest in dance, music and fashion she started to develop interactive performances from 1998 onward. Her work has been performed and exhibited in group and solo exhibitions at galleries and museums worldwide.

absence of the teamaster, 2013

Concept: Akane Nakamori and Margret Wibmer
Dance: Kiyomi Yamashita, Sound: Norihito Minowa
Sound engineering: Norihiro Mori
Costumes and photography: Margret Wibmer
Video and editing: Shoko Takimoto and Kenichi Tan
Tea coordinator: Yoriko Nakagawa
Sweets: Yoshihashi, Glass bowl: Masaki Kusada

Participating visitors: Hiroaki Oshiai, Megume Takabatake, Joshiaki Sakamoto, Fuyuko Kobori, Kjell Hahn, Yoko Ueda, Daisuke Inoue, Ai Ikejiri, Eri Yamamoto, Syota Yamamoto, Dai Hijikata, Satomi Den.

Sponsors and Funding: Austrian Federal Ministry for Education, the Arts and Culture (AT), Land Tirol (AT), Mondriaan Foundation (NL), Komatsu Seiren Co., Ltd (JP), Kanazawa Bunka College of Fashion (JP).

Marie and Kristian Schuller www.marieschuller.com

Marie Schuller is a London based filmmaker specialising in fashion content. Marie has been working for Nick Knight's award winning fashion film platform SHOWstudio in London since 2010 where she holds the position of Head of Fashion Film. She collaborates closely with Nick and works with him on all his fashion film output, which includes campaign films for design houses such as Hermes, Marni, Alexander McQueen, Diesel and Armani. Marie's directing work has been screened internationally, and she's been awarded multiple awards. Marie studied filmmaking at the National Film and Television School and completed her MA in Photography at the University of the Arts London. She is represented globally by CLM (www.clmuk.com).

Kristian Schuller is a Paris-based photographer. Born in Romania, Kristian immigrated with his family to Germany at an early age. He studied fashion design with Vivienne Westwood and photography with FC Gundlach at the University of Fine Arts Berlin. After his initial introduction by Isabella Blow to Condé Nast Publications in London, Kristian has continued working internationally with various fashion magazines and commercial clients.

La Taille, 2012

Film: Marie and Kristian Schuller
Fashion Editor: Peggy Schuller, Hair: Cyril Laloue
Make-up: Gabrielle Theurer, Model: Laura at Women Paris
Fashion: Embroidered dress by Manish Arora, suede gloves and shoes by Yves Saint Laurent, stockings by Agent Provocateur
Ruched dress by Burberry Prorsum, shoes by Sonia Rykiel, stockings by Wolford, vintage lace gloves
Cage dress by Amaya Arzuaga, vinyl and feather hat by Ingrid Vlasov
Ruffled skirt and boots by Viktor & Rolf, metal nipple-covers by Bijules
Silk corset by Mr. Pearl for Antonio Berardi, S/S 1997

Silk corset by Mr. Pearl for Antonio Berardi, S/S 1997
Leather skirt by Louis Vuitton, wool hat by Yves Saint Laurent,
crystal shoes by Christian Louboutin, sunglasses by Mykita
Wool and chain dress by Gareth Pugh
Mouth hat by Philip Treacy, silver belt by Miu Miu, boots by Larare

Made for SHOWstudio

Adele Varcoe www.adelevarcoe.com

Adele Varcoe is a fashion designer, artist and director who creates fashion experiences that explore the social affects of fashion, dress and clothes. Working with actors, models and the public, Adele investigates how fashion affects the interactions and relations between people. She is interested in the behavior fashion provokes and the role social interaction plays in shaping our perception of dress. Currently, Adele is undertaking a PhD in the School of Fashion and Textiles at RMIT University. She also teaches and runs workshops with various Universities and organizations around the world.

Luke White & Remi Weekes www.tellnoone.co.uk

Tell No One are Luke White and Remi Weekes. As individuals they are writers and directors. As *Tell No One* they experiment with video cameras. Intended to be a peek into their experimental process, posting their on-going ideas, inspirations and processes. Think of this as like an informal brainstorm. They also shoot promos, commercials and fashion film together.

Their work collectively has been exhibited and screened in institutions big and small, around the world. From the Guggenheim Museum, New York to the British Film Institute, London.

Director: Tell No One
Producer: Rupert Savage
Creative Content Director: Anne Bourgeois-Vignon
Executive Producer: John Hassay
Cast: Amber Doyle, Travis Knight, Airen Koopmans, Sonaya Mizuno, Louis McMiller, Stylist: Agata Belcen

Choreographer: Paolo Mangiola, First Assistant Director : Mark Mcpadden, Director of Photography: Ben Fordesman
Photographer: Michael Hemy, Photography Assistant: Marlen Keller,
Focus Puller: Martyna Knitter
Camera Assistant: Jack Richmond
Steadicam: Rob Hart, Runner: James Gear, Gaffer: Dom Aronin,
Spark: Michael Robinson
Editor: Ross Hallard at Trim, Grade: Matt Osborne at The Mill,
Production Company: Good Egg HQ, Production Design: ART-DEPT.
TV, Music: Matt Abeysekera
Makeup: Nami Yoshida, Hair Stylist: Johnnie Biles
Stylist Assistant Mihairi Graham and Katharine Garr
Tailor: Ian Hundley

Thanks to: Bottega Veneta, Haider Ackermann, Kenzo, La Perla, Louis Vuitton, Maison Martin Margiela, Rick Owens

Anna-Nicole Ziesche www.anna-nicoleziesche.com

Anna-Nicole Ziesche has a BA and MA Fashion from Central Saint Martins, University of the Arts London. Her shift towards film and performance began in the last year of her MA Fashion when she made a film to be shown at the Truman Brewery, UK (2000). Early films were formal investigations of dress, and composition using film's

freedom to manipulate, magnify, and repeat both decorative details but also the body that they enfolded. Anna-Nicole Ziesche works as a visual artist, Associate Lecturer on the BA (hons) Fashion Design Womenswear at Central Saint Martins (since 2003) and a Research Fellow in Design for Performance at London College of Fashion, University of the Arts London (since 2009).

Before A Fashion, 2012

Fashion Designer: Lois Blamire
Director of Photography: Markus Ljungberg
First Assistant Camera: Jaroslav Kostelník
Gaffer: Tom Nowell, Rory Harborne Spark
Editor & Colorist: Markus Ljungberg
Rigger: Graeme Clint, Stunt Double: Sally Miller, Stills Photographer: James A. Grant, Production Assistant: Anna Baumgart, Original Music: Miho Hongo, Drawer: Howard Tangye, Model Lauren McKelvie, Isabella Busoni, Paula Canovas del Vas, Harriet Middleton-Baker, Sarah Balmont, Jessica Maybury, Kitty Riddell, Becky Grant, Charlotte Mills

Childhood Storage, 2009

Courtesy: Anna-Nicole Ziesche, H + F Collection Han Nefkens
Artist, Director, Performer, Editor: Anna-Nicole Ziesche
Produced, Camera, Lighting: Diensen Pamben
Studio, Camera, Motion Control Lighting and Compositing: Matthew James Day
Voice-over: Annie Mackin ,Voice-over recording: Jason Thomas,
Assistant 1: Amelia Sheibani, Assistant 2: Max Halstead

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05.03.2015 - 02.04.2015

Curated by Associate Professor Jessica Bugg, RMIT University School of Fashion and Textiles and Anna-Nicole Ziesche, Research Fellow: Design for Performance, London College of Fashion, University of the Arts, London.

Exhibition co-curated for RMIT Design Hub by Kate Rhodes, Fleur Watson. Curators, RMIT Design Hub

Exhibition and graphic design by U – P.
Creative Production: Nella Themelios.
Exhibition Technician: Erik North.
Exhibition Assistants: Kate Riggs, Audrey Thomas-Hayes.
Technical Assistants: Tim McLeod, Marcin Wojcik, Robert Jordan, Andrew Long, Gavin Bell.
Photography: Tobias Titz, tobiastitz.de

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