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. Koolhass 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 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: p.10). 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 the methodologies employed. This exhibition presents 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:**

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 suspended it 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

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.

16. Jessica Bugg
Optical Laces
2014
Cotton and shoelaces

17. HEYNIEK
FOAMBOY
2011
01:26 minutes

18. HEYNIEK
FOAMBOY MONSTERS (Commissioned Comme des Garçons, 1 of 2)
2014
Foam and steel armature

Foamboy began as a hands-on experiment. HEYNIEK 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.

19. HEYNIEK
FOAMBOY MONSTERS (Commissioned Comme des Garçons, 2 of 2)
2014
Foam and steel armature

20. Henrik Vibskov and Andreas Emenius
Fringe Project B
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

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 nun’s 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.

22. Jessica Bugg
Black Point dress
2013
Uncoated neoprene

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 dependent 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?

*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 shopable 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 Mangiolo to transfigure 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. HEYNIEK
*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
*ADJUST*
2015

with Alice Cummins, Jonathan Sinatra, Bicky Lee, Michelle Ferris, Filipa Rothfield, Naree Vachananda, Gregory Lorenzutti, Maud Leger and Suze Smith.
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 studies 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 Romanæ
2012
29:00 minutes

The film, Spirits of Rome – Fabulae Romanæ 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 Tunnelier 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
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5 Maria Blaisse winddancer, 2008
6 Anna-Nicole Ziesche Childhood Storage, 2009
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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.

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 Shipter, Colourist: Tomasz Kowalski, Flute: Hyelin Kim, (Taegum), Sound Design: Antonio Porem Pires

Black Point dress, 2013
Dancer: Fukiko Takase
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.

Courtesty 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.immeyanderhaak.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/HEYNIK www.heynekie.com

Niek Pulles/HEYNIK 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 HEYNIK.

Patch Up Pull Over, 2009
Designer/Artist/Director/Cameraman/Editor: Niek Pulles/HEYNIK
Director: Niek Pulles FASHIONCLASH MAASTRICHT 2011
Courtesy of Niek Pulles/HEYNIK
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 Moré, 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 Vulaivas, Dancer: Kizzy Matiaklis, Graphic Design: Stefan Friedli
Choreographed Garment Part 2 – Void Suit
Videography: Dimitris Vulaivas
Dancer: Tim Matiaklis

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 Halle
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 Pittcock / 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, costume, 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: Chlöe Gayet, Mio Jin, Lara Torres, Oliver Ruenger 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; Caju Shukarjie (Macedonia); Zsai O Savo (Hungary); Aresteile (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 discomfiture 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
Camera/Man: Thomas Jessen, Model: Emma Hansson

Margret Wibmer | www.margretwibmer.eu

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 Yamasita, 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: Yoshishashi, Glass bowl: Masaki Kusada


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 Taïlle, 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, 5/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 Fordeasmen
Photographer: Michael Hemy, Photography Assistant: Marien 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 Kostelnik
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: Mho Hongo, Darrow: 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: Diensten 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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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: Nelia Themelios.
Exhibition Technician: Erik North.
Exhibition Assistants: Kate Rigs, Audrey Thomas-Hayes,
Technical Assistants: Tim McLeod, Marcin Wojcik, Robert
Jordan, Andrew Long, Gavin Bell.
Photography: Tobias Titz, tobiastitz.de
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