

EXTRA ZINE ISSUE # 39

HAI RY. DOS
APRIL '92

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PROLAB
Pro-Ektachromes



LEVEL ART VENUE

fashion, fat, & feminism.

Popular culture & the urban environment was the landscape & still life that Isn't Studios, & Hairy Dog, reflected back to audiences. The artists who performed & exhibited in the space were drenched in design culture principles but willing to satirise the silliness of taking marketing so seriously as to call it art. Many of the artists & performers used logos, & motifs from advertising, in both their work, & in flyers for openings, & events. Mark Wilson stood out when producing his fashion parade flyers by creating punk style anti-art which defiantly ignored the more slick designs of other artists' art advertising. Hairy Dog garment designs drew from fashion history but toyed with genres, decades, & styles combining them in a way that evoked Dada collage, & Surrealist dreamscapes.

Each of them were wearable works of art, perfect for nightclub culture where standing out was all important. Mark Wilson referenced numerous twentieth century art movements & fashion trends

but reinvented them all with incongruous fabric choices.

I was very fat when Mark Wilson first asked me to perform in his *Hairy Dog* fashion parades in 1991. I had been teased my whole life about my weight, to the point that I eventually began to starve myself, & over exercise until I became very unwell. 1991 photos from *Hairy Dog* parades show me as much plumper, but these 1992 slides depict me during a time of being underweight. Models being fat or thin didn't matter to Mark Wilson, as he enjoyed incorporating a variety of body shapes into his parades. Even at the smaller than size 8 I was during this parade, I still believed I was too fat.

I met Mark Wilson in 1989 through my friends at University of Qld, years before he took a studio space at *Isn't Studios* on 21 Gipps Street Fortitude Valley. The art space occupied an entire floor of a dilapidated old warehouse, and people who were braver than me would jump onto the staircase from multi-level car park behind the warehouse. The building did have an elevator in the interior, but it was never in operation the entire time the warehouse floors were occupied by artists. Apparently tenants on another floor had

been tossing garbage into the unused central shaft, & on a hot summer's day a fire broke out in the disused elevator. Isn't Studios had no fire damage, but unfortunately plenty of water damage from the fire department's efforts to extinguish the blaze. Fortunately for Mark Wilson, by then he had moved his sewing studio to the city, & after that to Kangaroo Point.

I felt like a different person when I modelled in Hairy Dog parades. I was briefly more confident & happier in my body before returning to the ordinary world where I would never be thin enough no matter what size I wore. *Hairy Dog* designs worked on a variety of body types, & shapes, & unlike the rest of the fashion world, didn't just rely on tall, thin models to wear them. Short fat girls with glasses like me could model them, & this act was as radical as the fashions themselves.

By 1992 I had begun a solo performance career but in 1993 I collaborated with a former housemate Meridian Andonov in an installation where we interacted with a sculpture made of sugar. Meridian had formed the sculpture, loosely based on the ancient Venus of Dusseldorf which depicted a plump fertility goddess. Our plan had been to melt the sculpture with water during the

performance. However, Brisbane's humidity had another idea, & the night before the performance the sugar sculpture had begun to disintegrate & dissolve. Christine Ploetz called me early in the morning & I caught a bus to the Valley to repair it as best I could.

The sculpture repaired, our performance went ahead, except the sugar did not dissolve as we had hoped. The combination of humidity, fluctuations in temperature, & the re-sculpt earlier that morning, had hardened the sugar into a solid crystalline form which resisted any efforts to melt. In many ways this unexpected outcome was far better than what we had intended, as it gave life to the sculpture at the centre of the installation, as it formed a resistance to our attempts to erase it from existence. Being fat is very much like that solid sugar rock, a refusal to shrink to conform to patriarchal ideals, and a resistance to presenting a body which exists primarily for the pleasure of the male gaze.

Evelyn Hartogh May 2023

ARCHIVES IMAGE CAPTIONS:

All Slides (below) courtesy of Isn't Studios curated by Christine Ploetz and Rod Bunter.

1992 Slides of Mark Wilson's Hairy Dog Fashion Parade at Isn't Studios 21 Gipps St Fortitude Valley Qld.

1993 Slides of Evelyn Hartogh & Meridian Andonov 'And She Cried Out' Weelboro Performance & Art Event at Isn't Studios 21 Gipps St Fortitude Valley Qld.

1991 Photocopy of Photograph of Mark Wilson wearing a pink wig, & dressed in his designs in his Hairy Dog fashion workshop at Isn't Studios by Yootha Nasia.



H. DOG



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EXTRA ZINE ISSUE # 39 | Fashion, Fat, & Feminism | Ev Hartogh

ARI REMIX PRESENTS “SELF-MADE, ARTIST-RUN” A NEW ZINE-BASED ARCHIVAL ART INITIATIVE “THE EXTRA ZINE PROJECT” | feat. TEN ARTISTS, TEN ZINES [2022-2023]

EXTRA

EXTRA is a Queensland/ Australian networked zine collaboration building from past, present and future ‘living’ archival art initiatives. Issue # 39 Online Launch 23 May 2023. This emerging zine and zine making projects builds out directly from the ARI Remix Project [2011-2026]. It places an emphasis on making and transmitting creative archival assemblages comprising little stories, hidden histories, marginalised narratives and digitised art/ artists’ ephemera safeguarded in the personal archives of artists. Artists and allies who were directly involved in the expanded and expanding SEQ/ Queensland/ Australian artist-run ecology 1940 to Now.

The ARI Remix collective acknowledges and respects the traditional and ongoing custodians of the lands where we live, make and work. We pay our respects to elders past, present and emerging, and acknowledge that sovereignty has never been ceded. We support the Uluru statement from the heart.

ARI REMIX | PROJECT TWO | Stage One | Phase One 2022-2024

of this project are supported by the Queensland Government through Arts Queensland and have been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

