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

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

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

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

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

On Demand will activate the front desk in Project Room 1 at Design Hub for the closing week of Fashion & Performance: Materiality, Meaning, Media, Tuesday 31 March - Thursday 2 April, temporarily transforming it into a publicly-accessible office space and reference library.
2014.
in Fashion
of accessibility’, of exclusivity and the globalization
Sabina Muriale, ‘Fashion Film: Places
and identity
A perception of appearance
Beyond the Body,
11. Imme van der Haak
1976.
eca.ac.uk/digitalspaces1/wp-content/
pantyhose, tight sweaters.’
conceived to impose a demeanor—
that I had jeans on, whereas normally
All I knew was that, for that matter,
I approached the table slowly, taking little steps, smiling with
embarrassment. The overcoat was before me at last, laid out like a shroud
at the bottom of the box on a large sheet of tissue paper. Stiffened by
paper padding, the coat seemed to be covering something dead. Tufts
of tissue were protruding from the heavily padded sleeves. I bent forward
farther. It struck me that inside the box was a dummy, a plump, corpulent,
barrel-chested dummy with no head or hands.’ Lorenzo Foschini, Proud’s
‘But Denise was absorbed by the display at the principal entrance.
There she saw, in the open street, on the very pavement, a mountain
of cheap goods — bargains, placed there to tempt the passers-by, and
attract attention. Hanging from above were pieces of woolen and cloth
goods, merinoes, cheviots, and olive-green tints being relieved by the large white
price-tickets. Close by, round the doorway, were hanging strips of fur,narrow bands for dress trimmings, fine Siberian squirrel-skin, spotless snowy
swansdown, rabbit-skin imitation ermine and imitation sable. Below, on
shelves and on tables, amidst a pile of remnants, appeared an immense
quantity of hosiery almost given away knitted woollen gloves, neckerchiefs,
women’s hoods, waistcoats, a winter show in all colours, striped, dyed,
and variegated, with here and there a flaming patch of red. Denise saw
some tartan at nine sous, some strips of American vison at a franc,
and some mittens at five sous. There appeared to be an immense clearance
sale going on; the establishment seemed bursting with goods, blocking
up the pavement with the surplus.’
Émile Zola, Au Bonheur des Dames (The Ladies’ Paradise), Charpentier,
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