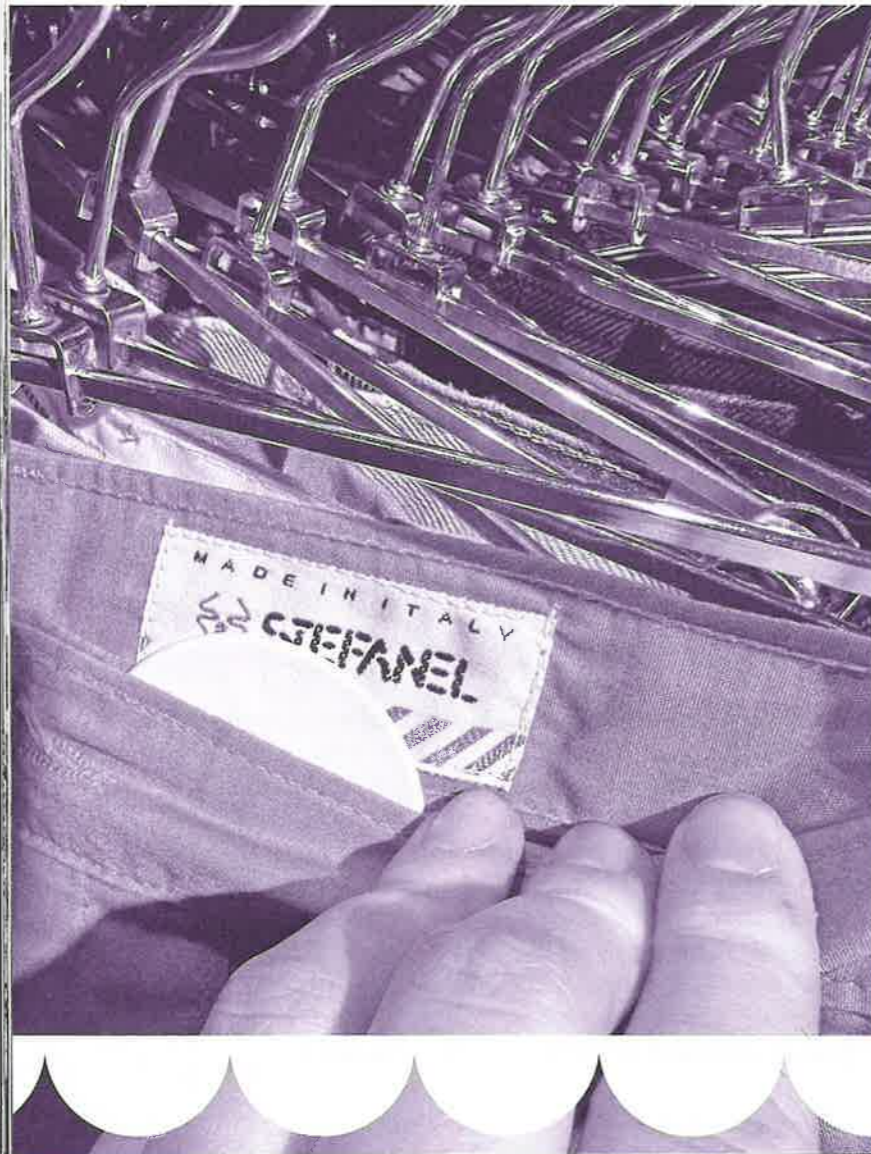


exercises on a study collection



Select two to three garments or fashion objects from your wardrobe (or from that of a parent, friend, or relative) or from second-hand stores. These garments form the beginning of your 'study collection'.

Carefully classify the garments in your study collection: document each with a detailed condition report and technical description of the construction and material of each object. The richness of your descriptions will be the basis for the next step.

After studying your garments, consider the following as starting points for design:

- Consider how your objects can be performed socially or critically.
- Replicate significant parts of the original garments.
- Pattern-make in reverse, starting from an existing garment.
- Deconstruct and reassemble the objects to form new ones.
- Starting from the object descriptions, choose keywords and design an exhibition.

A 'study collection' is a collection of garments that can be studied in detail, handled, and dissected. Unlike the museum collection, which is protected by strict standards of conservation, or images, which do not give you a material sense of a garment, a study collection can become raw material to explore the theoretical and technical postulates of fashion design. This activity forms a collective 'study collection'; it can be done individually or with a group of people.

our garments on a map. And Harriette Richards' 'Wardrobe Transparency' assigns us the uncomfortable but necessary task to 'rethink how fashion is valued by encouraging engagement with the complexity of supply chains and the challenges of determining where, how, and by whom our garments are made'.

Exercises in this theme also examine and reflect on the material artifacts of fashion, often on a detailed level. Ruby Hoette's 'Unpicking Garments and Systems' asks us to deconstruct a garment along its seam-lines as a metaphor 'for the unravelling or reversing of the mechanisms that constitute conventional fashion practices and production processes'. Gabriele Monti's 'Exercises on the Basis of a Study Collection' asks us to create our own archive of garments to reflect on their material properties as artifacts for storytelling. Nicole K. Rivas' 'The Social Life of Fashion Objects' is a method in contemporary archaeology looking at the life-cycle of the material artifacts of fashion.

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'Fashion.Craft.Repair' Craft Contemporary Festival (Melbourne 2020); 'Fashion Fix' Melbourne Fashion Festival (2020). Recent conference publications include 'Ideational Stocktake: Poetic Processes for Material Repurposing' (2021); 'Fashion Fix: Exploring Garment Repair from a Critical Fashion Practice Perspective' (2021).

McCorkill lives and works in Melbourne (AU).
www.georgiamccorkill.id.au

Kate Meakin is a visual artist based in Naarm/Melbourne (AU). She is currently undertaking a practice-based PhD with RMIT University's School of Fashion and Textiles, Melbourne. Her project examines the social dynamics of fashion image production through the 'Behind the scenes' film genre. Meakin often collaborates with other artists and fashion practitioners as a filmmaker and photographer. Recent exhibitions include 'The body speaks before it even talks,' 99% gallery (Melbourne, 2022); 'Fashion Moves,' ASVOFF 13 (Paris, 2021); 'On Time,' Connors Connors (Melbourne, 2020).
www.katemeakin.net

Daphne Mohajer va Pesaran is an Iranian-Canadian designer and academic. She is programme manager of the Bachelor of Textiles (Design) and lectures in Fashion and Textiles Design and research in The School of Fashion and Textiles at RMIT University in Melbourne (AU). She spent ten years living and working in Tokyo, where she learned about many traditional craft practices. She likes collaborating and is interested in what materials and relationships can emerge in communities of human and nonhuman people. In her research and design practice she works with handmade Japanese paper and garments/products made from paper, and recent research fellowships include the British Museum and the Australian Museum to research the use of paper for clothing in Japan and the Pacific Islands.
www.d-mvp.com

Gabriele Monti (b. 1978) (PhD) is associate professor at Luav University of Venice, where he coordinates the BA programme in Fashion Design and Multimedia Arts. Among his research interests are theories of fashion design, visual culture, and fashion

curating. He is a member of the editorial board of *Dune* journal and of the scientific committee of the European Fashion Heritage Association (EFHA). Recent exhibitions and catalogues include: 'Italiana: Italy Through the Lens of Fashion 1971–2001,' Palazzo Reale (Milan, 2018); 'Bellissima: Italy and High Fashion 1945–1968,' MAXXI (Rome, 2014). Recent publications include: *In posa: Modelle italiane dagli anni cinquanta a oggi* [Posing: Italian Fashion Models from the Fifties Up to Now] (Marsilio, 2016).
Monti lives and works in Venice.

Claire Myers (b. 1994) is a fashion practitioner and founder of womenswear label Lambert and also works as a freelance pattern maker and machinist. Myers cut her teeth as a pattern maker in the atelier at Molly Goddard in London after graduating from the fashion design program at RMIT, Melbourne in 2018. Her body of work focuses on unconventional pattern-making methods, working within the limitations of existing materials and objects to draw out new garment and accessory propositions from those that have previously been produced and discarded. Recent exhibitions include: 'Performance of Postures' (co-produced with Laura Banfield), Royal Park (Melbourne, 2022); 'Lambert: Moving Parts,' Reina (Melbourne, 2022); 'Fort Earth' Group Show, Marfa Gallery (Melbourne, 2021).
Myers lives and works in Melbourne (AU).
www.lambertdress.com

Udochi Nwogu (b. 1983) is a business professional and entrepreneur. She studied for her undergraduate degree at Georgetown University School of Foreign Service (Washington DC) and at the Wharton School, University of Pennsylvania where she received her MBA. She currently serves as a consultant for start-ups in the technology sector and manages two organizations she co-founded focused on the African fashion sector-retail platform—It's Made To Order and the non-profit Building African Fashion (formerly Bias In African Fashion).

Sanem Odabaşı (b. 1989) is a scholar and artist. Her practices include sustainable fashion,

critical fashion, material culture, and practice-based research. She continues her academic life at Eskişehir Technical University, Department of Textile and Fashion Design (TR). She has been involved in many academic and artistic activities. Her first book *Sürdürülebilir Moda Tasarımı: Kavramlar ve Uygulamalar* [Sustainable Fashion Design: Concepts and Practices] was released in 2022.

Naoko Ogawa (b. 1979) is a jewellery artist. She studied at Tokyo University of the Arts. The focus of her practice questions what jewellery can be. Based on personal experience rather than contemporary values, she carefully studies what people find joyful and beautiful, and creates jewellery as a device to experience this elevation of the mind.

Recent exhibitions include: 'Reflection,' gallery deux poisons (Tokyo, 2022); 'PLAY JEWELLERY - wearing, making, thinking-,' Tokyo Metropolitan Teien Art Museum (Tokyo, 2015); 'Jewelry Hunting—Die Jagd nach dem Schmuckbild,' Schmuck2 HOCHSITZ Atelier, (Retschow, DE, 2013). Recent publications include: *Jewelry Hunting—Book—* (2022).

Ogawa lives and works in Berlin.
naokoogawa.com,
www.jewelryhunting.com

Oluwasola Kehinde Olowo-Ake (b. 1998) is a designer, storyteller, and an independent researcher. She studied Fashion Design at Nottingham Trent University (UK) and a Master of Design at Emily Carr University, Vancouver (CA). Her design practice focuses on using Yorùbá storytelling methods to speak into issues regarding the black race that she encounters and additionally depict narratives that are befitting of black bodies—through dance, song, ways of wearing, and poetry. Recent exhibitions include: 'I see; I breathe; I am,' Surrey Art Gallery (Vancouver, 2022); 'UN-VEILING,' Slice of Life Gallery (Vancouver, 2022).

Olowo-Ake lives and works on the unceded territories of the selilweta? tamaxw (Tsilil-Waututh), Skwxwú7mesh-ulh Temixw (Squamish), S'ólh Téméxw (Stó:lō), Stz'umínus and šxwmeθkwáyəmə? tamaxw (Musqueam) Nations.
www.kehindeolowoake.com

PAGEANT: Amanda Cumming & Kate Reynolds work as collaborators under the umbrella of PAGEANT, an independent fashion practice established by the pair in 2010. Drawing inspiration from diverse realms within art, music, and culture and praised for their innovation and ingenuity, PAGEANT collections advocate an alternate vision of femininity and masculinity that is fresh, fierce, and current. Their garments are forged from technically sophisticated fabrics, with aesthetic odes to sportswear.

Amanda and Kate live and work in Naarm/Melbourne on Wurundjeri Country (AU).
www.wearpageant.com

Marco Pecorari (PhD) is programme director of the MA in Fashion Studies at Parsons Paris where he teaches and conducts research on Fashion History and Theory. His recent research focuses on the politics of archives and museums, exploring the intersections between critical theory, fashion media, performance, and heritage. He is the author of *Fashion Remains: Rethinking Fashion Ephemera in the Archive* (Bloomsbury, 2021) and co-editor of *Fashion, Performance and Performativity: The Complex Spaces of Fashion* (Bloomsbury, 2021).

Anabel Poh (b. 1998) is a Singaporean textile designer who studied at Design Academy Eindhoven (NL), co-founder of UNCOLOUR, and Luxury & Material innovations team lead. Her works often have a strong emotional resonance with people, objects, and the world around them, exploring ideas of emotional durability and preservation of crafts. Recent exhibitions include: 'Fashion as Encounters,' State of Fashion Biennale, EusebiusKerk, (Arnhem, NL, 2022); 'Gent Design Fest,' Design Museum Gent (Ghent, BE, 2022); 'Graduation 2021, Dutch Design Week,' Beursgebouw (Eindhoven, NL, 2021); '1m2,' Dutch Design Week, Van Abbemuseum (Eindhoven, NL, 2021).

Poh lives and works in Eindhoven (NL).
www.anabelpoh.studio

PUGMENT is a Tokyo-based fashion label founded in 2014. We observe the process by which the value and meaning of clothing changes according to

human activity and behaviour, and present clothes that encourage a different perspective on existing values, environments, and information. Recent projects include 'Photography and Fashion Since the 1990s,' Tokyo Photographic Art Museum (Tokyo, 2020); 'Never Lonely,' Taka Ishii Gallery (Tokyo, 2020); and 'MOT Annual 2019 Echo after Echo: Summoned Voices,' New Shadows,' Museum of Contemporary Art Tokyo (Tokyo, 2019).

Eloise Rapp (b. 1984) is a designer and sustainability specialist. She currently works as a sustainability manager for a suite of Australian fashion labels and directs her responsible textile studio, Push Pull Textiles. Previously she taught at University of Technology Sydney, UNSW, Sydney, and Tainan National University of the Arts, Taiwan. Working at the intersection of textile craft and system change, her projects build a vision of viable alternatives to extractive production methods. Recent exhibitions include 'Mass Reduction,' Australian Tapestry Workshop (Melbourne, 2022) and 'Gingham All You've Got,' Australian Design Centre (Sydney, 2021).

Rapp lives and works on unceded Wangal Land in Sydney, Australia.
www.pushpulltextiles.com

Liam Revell (b. 1974) is an independent fashion designer, researcher, and educator. Revell's design practice contemplates decoration as an organizing principle having the capacity to affect the design, production, and appearance of garments and influence the construction of fashionable identity. His PhD, 'Fragments of an Aesthetic' (2021), was an experimental, process-focussed investigation of ideation exploiting the poetic qualities of words to inform an exploration of aesthetics. Exhibitions include 'The First Cut,' Project Space (Melbourne, 2011) and 'The Sea Between Us,' Tasma Terrace (Melbourne, 2018).

Revell lives and works in Melbourne, Australia.

Harriette Richards is a lecturer in Fashion Enterprise at RMIT University, Melbourne. She is co-founder of the Critical Fashion Studies research group and co-host of the Critical Fashion Studies podcast. Her work has most recently been

published in *Cultural Studies*, *Australian Feminist Studies* and *Gender, Work and Organization*. In 2021, she co-edited with Nattalya Lusty and Rimi Khan, the 'Fashion Futures' special issue of *Continuum: Journal of Media and Cultural Studies*.

Richards is a Pākehā New Zealander who lives and works in Melbourne (AU).
www.harrietterichards.com

Nicole K. Rivas (b. 1990) is a fashion historian with an MA in Fashion Studies from Parsons The New School for Design; a BA in Studio Art/Art History from UC Riverside, California; and a MSLIS (Master of Science in Library and Information Science) Archival Studies scholar at St John's University, Queens NY. Rivas' interest is to preserve stories in cultural heritage using fashion objects for research needs in this never-ending forward movement of time.

Recent projects include: 'A Virtual Conversation with Fashion Archivists,' The Archivists Round Table of Metropolitan New York, Inc. (New York, 2022); 'Secondhand Cultures in Unsettled Times,' Cardiff University (2021). Past exhibitions include: 'Un:Resolved,' Parsons The New School for Design (New York, 2021); 'The School of Fashion,' Milk Gallery (New York, 2014); 'Designing The Second Skin: Giorgio di Sant'Angelo 1971–1991,' Sheila C. Johnson Design Center (New York, 2012).

Rivas lives in New York and works as an independent researcher, freelance archivist, collections specialist, and educator for various institutions.
www.nkrivas.com

Todd Robinson (b. 1971) is an interdisciplinary researcher, designer, artist, and senior lecturer in Fashion and Textiles at University of Technology Sydney. He researches the relationship between fashion and the body and advances embodied perspectives in the field of Fashion Studies. His research derives from long-term engagement with issues of fashion and the body, informed by work as a designer in the 1990s and early 2000s. His research is published in *Fashion Theory*, *International Journal of Fashion Studies*, and *Fashion Practice*.
www.somapoiesis.net.au

Over one hundred tried, tested, and speculative exercises that expand the way we look at fashion, how we are part of its system, and how we can practice fashion otherwise.

Radical Fashion Exercises contains a copious collection of bottom-up activities, prompts, and workshops designed by contributors (from all around the globe), who explore fashion in an expanded field. Designers, curators, artists, educators, fashion practitioners, DIY sewers, students, and other creatives responded to the book's open call with contributions that challenge how to practice fashion and reflect on its systems, politics and economics. The exercises collected in this book embrace interdisciplinarity, experimentation, and aesthetics and widen fashion's horizons as a medium for expression, embodiment and sociality.

The exercises are gathered under the following themes: Imagining and Dreaming; Going Outside; Using the Body; Working Together; Reading and Writing; Making, Finding, Tracing; Re-viewing Images; Digging Deep; and Sourcing and Re-sourcing.

Radical Fashion Exercises assembles methods for learning and practicing fashion in meaningful, radical and responsible ways. The book is an inspiring tool for design students, designers, writers, and practitioners of diverse disciplines to challenge fashion as a commodity and polluting structure in these times of uncertainty and upheaval.



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