It has long been said that clothes make the man (or woman), but is it still true today? If so, how has the information clothes convey changed over the years? Using a wide range of historical and contemporary materials, Diana Crane demonstrates how the social significance of clothing has been transformed. Crane compares nineteenth-century societies—France and the United States—where social class was the most salient aspect of social identity signified in clothing with late twentieth-century America, where lifestyle, gender, sexual orientation, age, and ethnicity are more meaningful to individuals in constructing their wardrobes. Today, clothes worn at work signify social class, but leisure clothes convey meanings ranging from trite to political. In today's multicode societies, clothes inhibit as well as facilitate communication between highly fragmented social groups. Crane extends her comparison by showing how nineteenth-century French designers created fashions that suited lifestyles of Paris elites but that were also widely adopted outside France. By contrast, today's designers operate in a global marketplace, shaped by television, film, and popular music. No longer confined to elites, trendsetters are drawn from many social groups, and most trends have short trajectories. To assess the impact of fashion on women, Crane uses voices of college-aged and middle-aged women who took part in focus groups. These discussions yield fascinating information about women's perceptions of female identity and sexuality in the fashion industry. An absorbing work, Fashion and Its Social Agendas stands out as a critical study of gender, fashion, and consumer culture. "Why do people dress the way they do? How does clothing contribute to a person's identity as a man or woman, as a white-collar professional or blue-collar worker, as a preppie, yuppie,
or nerd? How is it that dress no longer denotes social class so much as lifestyle? . . . Intelligent and informative, [this] book proposes thoughtful answers to some of these questions.”-Library Journal

An illustrated history of the evolution of British women's cycle wear. The bicycle in Victorian Britain is often celebrated as a vehicle of women's liberation. Less noted is another critical technology with which women forged new and mobile public lives—cycle wear. This illustrated account of women's cycle wear from Goldsmiths Press brings together Victorian engineering and radical feminist invention to supply a missing chapter in the history of feminism. Despite its benefits, cycling was a material and ideological minefield for women. Conventional fashions were unworkable, with skirts catching in wheels and tangling in pedals. Yet wearing “rational” cycle wear could provoke verbal and sometimes physical abuse from those threatened by newly mobile women. Seeking a solution, pioneering women not only imagined, made, and wore radical new forms of cycle wear but also patented their inventive designs. The most remarkable of these were convertible costumes that enabled wearers to transform ordinary clothing into cycle wear. Drawing on in-depth archival research and inventive practice, Kat Jungnickel brings to life in rich detail the little-known stories of six inventors of the 1890s. Alice Bygrave, a dressmaker of Brixton, registered four patents for a skirt with a dual pulley system built into its seams. Julia Gill, a court dressmaker of Haverstock Hill, patented a skirt that drew material up the waist using a mechanism of rings or eyelets. Mary and Sarah Pease, sisters from York, patented a skirt that could be quickly converted into a fashionable high-collar cape. Henrietta Müller, a women's rights activist of Maidenhead, patented a three-part cycling suit with a concealed system of loops and buttons to elevate the skirt. And Mary Ann Ward, a gentlewoman of Bristol, patented the “Hyde Park Safety Skirt,” which gathered fabric at intervals using a series of side buttons on the skirt. Their unique contributions to cycling's past continue to shape urban life for contemporary mobile women.

This thoroughly revised and updated edition of Fashion Theory: A Reader brings together and presents a wide range of essays on fashion theory that will engage and inform both the general reader and the specialist student of fashion. From apparently simple and accessible theories concerning what fashion is to seemingly more difficult or challenging theories concerning globalisation and new media, this collection contextualises different theoretical approaches to identify, analyse and explain the remarkable diversity, complexity and beauty of what we understand and experience every day as fashion and clothing. This second edition contains entirely new sections on fashion and sustainability, fashion and globalisation, fashion and digital/social media and fashion and the body/prosthesis. It also contains updated and revised sections on fashion, identity and difference, and on fashion and consumption and fashion as communication. More specifically, the section on identity and difference has
been updated to include contemporary theoretical debates surrounding Islam and fashion, and LGBT+ communities and fashion and the section on consumption now includes theories of 'prosumption'. Each section has a specialist and dedicated Editor's Introduction which provides essential conceptual background, theoretical contextualisation and critical summaries of the readings in each section. Bringing together the most influential and ground breaking writers on fashion and exposing the ideas and theories behind what they say, this unique collection of extracts and essays brings to light the presuppositions involved in the things we all think and say about fashion. This second edition of Fashion Theory: A Reader is a timeless and invaluable resource for both the general reader and undergraduate students across a range of disciplines including sociology, cultural studies and fashion studies.

What do our clothes say about who we are or who we think we are? How does the way we dress communicate messages about our identity? Is the desire to be "in fashion" universal, or is it unique to Western culture? How do fashions change? These are just a few of the intriguing questions Fred Davis sets out to answer in this provocative look at what we do with our clothes— and what they can do to us. Much of what we assume to be individual preference, Davis shows, really reflects deeper social and cultural forces. Ours is an ambivalent social world, characterized by tensions over gender roles, social status, and the expression of sexuality. Predicting what people will wear becomes a risky gamble when the link between private self and public persona can be so unstable.

Fashion is a dynamic global industry that plays an important role in the economic, political, cultural, and social lives of an international audience. It spans high art and popular culture, and plays a significant role in material and visual culture. This book introduces fashion's myriad influences and manifestations. Fashion is explored as a creative force, a business, and a means of communication. From Karl Lagerfeld's creative reinventions of Chanel's iconic style to the multicultural reference points of Indian designer Manish Arora, from the spectacular fashion shows held in nineteenth century department stores to the mix-and-match styles of Japanese youth, the book examines the ways that fashion both reflects and shapes contemporary culture. Using historical and contemporary examples, it gives a clear understanding of how fashion has developed since the renaissance, while raising questions about its status, ethical credibility, and influence on consumers. The book provides insight into the structure of the fashion industry and how fashions are designed, promoted and consumed, in relation to relevant historical, social and cultural contexts. It is structured thematically, to look at the role and development of designers, the growth of shopping and the different businesses involved in making and selling fashionable clothes. Fashion's relationship to the wider culture is also explored, by considering its representation in art and collaborations between designers and artists, the moral
controversies surrounding fashion, and attempts to produce ethical clothing, and the effects of globalisation on the fashion trade. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Bridging theory and practice, this accessible text provides an introduction to fashion from both cultural studies and fashion studies perspectives, and addresses the growing interaction between the two fields. Cultural studies relies on fashion to exemplify change as well as continuity, examine identity and difference, agency and structure, and production and consumption. Fashion, meanwhile, benefits from the interpretative lens of cultural studies; its key concepts, contextual flexibility, and attention to bridging 'high' and 'popular' culture, contemporary and historical perspectives, and diverse identity issues and methodologies. Organised thematically, the book uses a wide range of cross-cultural case studies to explore ethnicity, class, gender and nation through fashion, and explains the ways in which these notions interact and overlap. Drawing on intersectionality theory in feminist theory and cultural studies, Fashion and Cultural Studies is essential reading for students and scholars.

Roland Barthes was one of the most widely influential thinkers of the 20th Century and his immensely popular and readable writings have covered topics ranging from wrestling to photography. The semiotic power of fashion and clothing were of perennial interest to Barthes and The Language of Fashion - now available in the Bloomsbury Revelations series - collects some of his most important writings on these topics. Barthes' essays here range from the history of clothing to the cultural importance of Coco Chanel, from Hippy style in Morocco to the figure of the dandy, from colour in fashion to the power of jewellery. Barthes' acute analysis and constant questioning make this book an essential read for anyone seeking to understand the cultural power of fashion.

This book seeks to address and fill a puzzling omission in contemporary critical IR scholarship. Following on from the aesthetic turn in IR, critical and 'postmodern' IR has produced an impressive array of studies into movies, literature, music and art and the way these media produce, mediate, and represent international politics. By contrast, the proponents of the aesthetic turn have overlooked fashion as a source of knowledge about global politics. Yet stories about the political role of fashion abound in the news media. Margaret Thatcher used dress to define her political image, and more recently the fascination with Michelle
Obama, Carla Bruni and other women in similar positions, and the discussions about the appropriateness of their wardrobes, regularly makes the news. In Sudan, a female writer and activist successfully challenged the government over her right to wear trousers in public and in Europe, the debate on women’s headscarves has politicised a garment item and turned it into a symbol of fundamentalism and oppression. In response, the contributors to this book investigate the politics of fashion from a variety of perspectives, addressing theoretical as well as empirical issues, establishing the critical study of fashion and its protagonists as a central contribution to the aesthetic turn in international politics. The politics of fashion go beyond these examples of the uses and abuses of textiles and fabrics for political purposes, extending into its very ‘grammar’ and vocabulary. This book will be a unique contribution to the field and will be of interest to students and scholars of international relations, critical IR theory and popular culture and world politics.

A revelatory exploration of fashion through the ages that asks what our clothing reveals about ourselves and our society. Dress codes are as old as clothing itself. For centuries, clothing has been a wearable status symbol; fashion, a weapon in struggles for social change; and dress codes, a way to maintain political control. Merchants who dressed like princes and butchers’ wives wearing gem-encrusted crowns were public enemies in medieval societies structured by social hierarchy and defined by spectacle. In Tudor England, silk, velvet, and fur were reserved for the nobility and ballooning pants called “trunk hose” could be considered a menace to good order. The Renaissance era Florentine patriarch Cosimo de Medici captured the power of fashion and dress codes when he remarked, “One can make a gentleman from two yards of red cloth.” Dress codes evolved along with the social and political ideals of the day, but they always reflected struggles for power and status. In the 1700s, South Carolina’s “Negro Act” made it illegal for Black people to dress “above their condition.” In the 1920s, the bobbed hair and form-fitting dresses worn by free-spirited flappers were banned in workplaces throughout the United States and in the 1940s the baggy zoot suits favored by Black and Latino men caused riots in cities from coast to coast. Even in today’s more informal world, dress codes still determine what we wear, when we wear it— and what our clothing means. People lose their jobs for wearing braided hair, long fingernails, large earrings, beards, and tattoos or refusing to wear a suit and tie or make-up and high heels. In some cities, wearing sagging pants is a crime. And even when there are no written rules, implicit dress codes still influence opportunities and social mobility. Silicon Valley CEOs wear t-shirts and flip flops, setting the tone for an entire industry: women wearing fashionable dresses or high heels face ridicule in the tech world and some venture capitalists refuse to invest in any company run by someone wearing a suit. In Dress Codes, law professor and cultural critic Richard Thompson Ford presents an insightful and entertaining history of the laws of fashion from the middle ages to the present day, a walk down history’s red carpet to uncover and examine the canons, mores, and customs of clothing— rules that
we often take for granted. After reading Dress Codes, you’ll never think of fashion as superficial again— and getting dressed will never be the same.

"Carter fully revives early ‘fashion theorists' - some canonical and others less well known - and examines them in light of more recent work. From Carlyle's fantastical character Professor Teufelsdröckh, through the first Freudian analysis of clothes by J.C. Flugel, the pioneering work of Spencer, Veblen, Simmel, Kroeber, Laver and finally to Barthes' monumental work on the modern fashion system, this book explores and explains the foundations of fashion theory. Not only does it provide an historical outline of Western conceptions of clothes and fashion, but it also demonstrates the existence of a distinct intellectual genealogy through which these phenomena have been studied."--BOOK JACKET.

This edited volume on radical dress reforms in East Asia takes a fresh look at the symbols and languages of modernity in dress and body. Dress reform movements around the turn of the twentieth century in the region have received little critical attention as a multicultural discourse of labor, body, gender identity, colonialism, and government authority. With contributions by leading experts of costume/textile history of China, Korea, and Japan, this book presents up-to-date scholarship using diverse methodologies in costume history, history of consumption, and international trade. Thematically organized into sections exploring the garments and uniforms, accessories, fabrics, and fashion styles of Asia, this edited volume offers case studies for students and scholars in an ever-expanding field of material culture including, but not limited to, economic history, visual culture, art history, history of journalism, and popular culture. Fashion, Identity, and Power in Modern Asia stimulates further research on the impact of modernity and imperialism in neglected areas such as military uniform, school uniform, women’s accessories, hairstyles, and textile trade.

This new edition of a classic work offers a concise introduction to the sociology of fashion, and demystifies the workings of the fashion system. From the origins of fashion studies and the difference between clothing and fashion, through to an examination of 21st century subcultures, and the impact of the digital age on designers, Fashion-ology explores fashion as a global, social construct. With accessible overviews of key debates, issues and perspectives, the book provides a complete exploration of the field, and features a wide range of international case studies which bring the theory to life. Updated with two new chapters on subcultures and the impact of technology, along with guides to further reading and a student guide to sociological research in fashion, this is essential reading for anyone studying fashion, sociology, anthropology, and cultural studies.
When Adorned in Dreams was first published in 1985, Angela Carter described the book as "the best I have read on the subject, bar none." From haute couture to haberdashery, "deviant" dress to Dior, Elizabeth Wilson traces the social and cultural history of fashion and its complex relationship to modernity. She also discusses fashion's vociferous opponents, from the "dress reform" movement to certain strands of feminism. Wilson delights in the power of fashion to mark out identity or subvert it. This brand new edition of her book follows recent developments to bring the story of fashionable dress up to date, exploring the grunge look inspired by bands like Nirvana, the "boho chic" of the mid 90's, retro-dressing, and the meanings of dress from the veil to soccer player David Beckham's pink-varnished toenails.

From insidious murder weapons to blaze-igniting crinolines, clothing has been the cause of death, disease and madness throughout history, by accident and design. Clothing is designed to protect, shield and comfort us, yet lurking amongst seemingly innocuous garments we find hats laced with mercury, frocks laden with arsenic and literally 'drop-dead gorgeous' gowns. Fabulously gory and gruesome, Fashion Victims takes the reader on a fascinating journey through the lethal history of women's, men's and children's dress, in myth and reality. Drawing upon surviving fashion objects and numerous visual and textual sources, encompassing louse-ridden military uniforms, accounts of the fiery deaths of Oscar Wilde's half-sisters and dancer Isadora Duncan's accidental strangulation by entangled scarf; the book explores how garments have tormented those who made and wore them, and harmed animals and the environment in the process. Vividly chronicling evidence from Greek mythology to the present day, Matthews David puts everyday apparel under the microscope and unpicks the dark side of fashion. Fashion Victims is lavishly illustrated with over 125 images and is a remarkable resource for everyone from scholars and students to fashion enthusiasts.

This introductory text sets out to make the links between sociological theories of the body and actual human behaviour and experience. It covers a broad range of topics, from long standing sociological concerns to more contemporary issues. With a focus on the changeability of the body, it examines the part that bodies play in the social construction of categories such as race, sexuality and disability and explores how we express ourselves through our bodies, whether in eating, dress or pain. It also debates how the body is regulated, both through the life course and in reproduction.

How does a style become a fashion? Why do trends spread and decline? Introducing Fashion Theory explores these questions and more to help you quickly get up-to-speed with fashion theories, from scarcity to conformity, through clear practical examples and fascinating case studies. This second edition, re-titled from Key Concepts for the Fashion Industry,
includes expanded coverage on cultural appropriation, corporate greenwashing, and the criminal world of counterfeit goods. Illustrated examples, from Apple's post-postmodernist iWatch to Savage X Fenty's body image message on diversity - Covers core fashion theories, from trickle-down to trickle-up, to political dress and conspicuous consumption - Filled with learning activities, key terms, chapter summaries, and discussion questions to inspire and inform

Presents a wide ranging examination of the social roles of dressed bodies in ancient contexts, texts, and images.

Harness the power of your wardrobe to achieve your dreams with this timely take on personal style from a world-renowned fashion psychologist. You may get dressed every day without really thinking about what you're putting on, but did you know that what you wear has a powerful effect on how you feel? Or that your clothes influence the way others perceive you? By making a few adjustments to your wardrobe, and learning to style from the inside out, you'll not only elevate your look, but level up your entire life. Dawnn Karen is a pioneer in the field of fashion psychology, and she has spent years studying the relationship between attire and attitude. In Dress Y our Best Life she goes far beyond well-known makeover advice, pushing you to ask yourself: Are my clothing choices hurting me or helping me to achieve my life goals? Her book will help you discover your unique style story, become a smarter shopper, use color to your advantage, match moods to clothing choices, and embrace new or different standards of beauty. This knowledge is a power that you'll exercise every time you open your closet door or walk into an important meeting in just the right outfit. Packed with practical tips and cutting-edge advice, Dress Y our Best Life will teach you to harness the power of fashion for the life you want to live.

Perfect for readers of Women in Clothes, this beautifully designed philosophical guide to fashion explores art, literature, and film to uncover the hidden meaning of a well-chosen wardrobe. We all get dressed. But how often do we pause to think about what our clothes say? When we dress ourselves, we are presenting to the world an essence of who we are, who we want to be. Dressed ranges freely from suits to suitcases, from Marx's coat to Madame X's gown. Through art and literature, film and philosophy, philosopher Shahidha Bari unveils the surprising personal implications of what we choose to wear. The impeccable cut of Cary Grant's suit projects masculine confidence, just as Madonna's oversized denim jacket and her armful of orange bangles loudly announces big ambition. How others dress tells us something fundamental about them -- we can better understand how people live and what they think through their garments. Clothes tell our stories. Dressed is the thinking person's fashion book. In baring the hidden power of clothes in our culture and our daily lives, Bari reveals how our outfits not only cover our bodies but also reflect our minds. !--[if !supportAnnotations]-- !--[endif]--
Chinatown Pretty features beautiful portraits and heartwarming stories of trend-setting seniors across six Chinatowns. Andria Lo and Valerie Luu have been interviewing and photographing Chinatown's most fashionable elders on their blog and Instagram, Chinatown Pretty, since 2014. Chinatown Pretty is a signature style worn by pòh pohs (grandmas) and gòng gungs (grandpas) everywhere—but it's also a life philosophy, mixing resourcefulness, creativity, and a knack for finding joy even in difficult circumstances. • Photos span Chinatowns in San Francisco, Oakland, Los Angeles, Chicago, New York City, and Vancouver. • The style is a mix of modern and vintage, high and low, handmade and store bought clothing. • This is a celebration of Chinese American culture, active old-age, and creative style. Chinatown Pretty shares nuggets of philosophical wisdom and personal stories about immigration and Chinese-American culture. This book is great for anyone looking for advice on how to live to a ripe old age with grace and good humor—and, of course, on how to stay stylish. • This book will resonate with photography buffs, fashionistas, and Asian Americans of all ages. • Chinatown Pretty has been featured by Vogue.com, San Francisco Chronicle, Design Sponge, Rookie, Refinery29, and others. • With a textured cover and glossy bellyband, this beautiful volume makes a deluxe gift. • Add it to the shelf with books like Humans of New York by Brandon Stanton, Advanced Style by Ari Seth Cohen, and Fruits by Shoichi Aoki.

The Fashioned Body provides a wide-ranging and original overview of fashion and dress from an historical and sociological perspective. Where once fashion was seen as marginal, it has now entered into core economic discourse focused around ideas about ‘cultural’ and ‘creative’ work as a major driver of developed economies. With a new preface and new material on the evolving fashion industry, this second edition gives a clear summary of the theories surrounding the role and function of fashion in modern society. Entwistle examines how fashion plays a crucial role in the formation of modern identity through its articulation of the body, gender and sexuality. The book offers a much needed synthesis between the literature on fashion and dress, and the sociology of the body, offering an updated critique of the issues raised in the first edition. Entwistle shows how an understanding of fashion and dress requires an understanding of the meanings acquired by the body in culture since it is the body that fashion speaks to and which is dressed in almost all social situations and encounters. She argues that while fashion refers to a specific system of dress originating in the west, all cultures ‘dress’ the body in the same way, making it a crucial feature of social order. Drawing on the work of theorists, the book offers insights into the connections that need to be made between the body, fashion and dress. The Fashioned Body will be an invaluable resource for anyone interested in the social role of fashion and dress in modern culture.

In 1975 Laura Mulvey published her seminal essay on the male gaze, ushering in a new era in understanding the politics and
theory of looking at the female body. Since then, feminist thinking has expanded upon and revised Mulvey's theory and much of the Western world has seen a resurgence in feminist activism as well as the rise of neoliberalism and shifts in digital culture and (self-)representation. For the first time, this book addresses what it means to look at the fashioned female body in this radical new landscape. In chapters exploring the fashioned body within contexts such as queerness, veiling, blackness, pregnancy, fatness, and criminality, Revisiting the Gaze addresses intersectional debates in feminism and re-evaluates the concept of the gaze in light of recent social and political changes. With an interdisciplinary approach, bridging fashion and fine art, this book opens the door to discussions about the male gaze and the fashioned body.

This 2001 interpretation of literature and arts reveals how clothing and costume were critical to Renaissance culture.

Until recently, Elizabeth Cline was a typical American consumer. She'd grown accustomed to shopping at outlet malls, discount stores like T.J. Maxx, and cheap but trendy retailers like Forever 21, Target, and H&M. She was buying a new item of clothing almost every week (the national average is sixty-four per year) but all she had to show for it was a closet and countless storage bins packed full of low-quality fads she barely wore— including the same sailor-stripe tops and fleece hoodies as a million other shoppers. When she found herself lugging home seven pairs of identical canvas flats from Kmart (a steal at $7 per pair, marked down from $15!), she realized that something was deeply wrong. Cheap fashion has fundamentally changed the way most Americans dress. Stores ranging from discounters like Target to traditional chains like JCPenney now offer the newest trends at unprecedentedly low prices. Retailers are producing clothes at enormous volumes in order to drive prices down and profits up, and they’ve turned clothing into a disposable good. After all, we have little reason to keep wearing and repairing the clothes we already own when styles change so fast and it’s cheaper to just buy more. But what are we doing with all these cheap clothes? And more important, what are they doing to us, our society, our environment, and our economic well-being? In Overdressed, Cline sets out to uncover the true nature of the cheap fashion juggernaut, tracing the rise of budget clothing chains, the death of middle-market and independent retailers, and the roots of our obsession with deals and steals. She travels to cheap-chic factories in China, follows the fashion industry as it chases even lower costs into Bangladesh, and looks at the impact (both here and abroad) of America’s drastic increase in imports. She even explores how cheap fashion harms the charity thrift shops and textile recyclers where our masses of clothing castoffs end up. Sewing, once a life skill for American women and a pathway from poverty to the middle class for workers, is now a dead-end sweatshop job. The pressures of cheap have forced retailers to drastically reduce detail and craftsmanship, making the clothes we wear more and more uniform, basic, and low quality. Creative independent designers struggle to produce good and sustainable clothes at
affordable prices. Cline shows how consumers can break the buy-and-toss cycle by supporting innovative and stylish sustainable designers and retailers, refashioning clothes throughout their lifetimes, and mending and even making clothes themselves. Overdressed will inspire you to vote with your dollars and find a path back to being well dressed and feeling good about what you wear.

The Handbook of Fashion Studies identifies an innovative spectrum of thematic approaches, key strands and interdisciplinary concepts that continue to push forward the boundaries of fashion studies. The book is divided into seven sections: Fashion, Identity and Difference; Spaces of Fashion; Fashion and Materiaility; Fashion, Agency and Policy; Science, Technology and New fashion; Fashion and Time and, Sustainable Fashion in a Globalised world. Each section consists of approximately four essays authored by established researchers in the field from the UK, USA, Netherlands, Sweden, Canada and Australia. The essays are written by international subject specialists who each engage with their section's theme in the light of their own discipline and provide clear case-studies to further knowledge on fashion. This consistency provides clarity and permits comparative analysis. The handbook will be essential reading for students of fashion as well as professionals in the industry.

In this generously illustrated book, Anne Hollander examines the representation of the body and clothing in Western art, from Greek sculpture and vase painting through medieval and renaissance portraits, to contemporary films and fashion photography. First published ahead of its time, this book has become a classic.

The fashion model's hold on popular consciousness is undeniable. How did models emerge as such powerful icons in modern consumer culture? This volume brings together cutting-edge articles on fashion models, examining modelling through race, class and gender, as well as its structure as an aesthetic marketplace within the global fashion economy. Essays include treatments of the history of fashion modelling, exploring how concerns about racial purity and the idealization of light skinned black women shaped the practice of modelling in its early years. Other essays examine how models have come to define femininity through consumer culture. While modelling's global nature is addressed throughout, chapters deal specifically with model markets in Australia and Tokyo, where nationalist concerns colour what is considered a pretty face. It also considers how models glamorize consumption through everyday activities, and neoliberal labour forms via reality TV. With commentaries from industry professionals who experienced the cultural juggernaut of the supermodels, the final essay situates their impact within the rise of brand culture and the globalization of fashion markets since 1990. Accessible and highly engaging, Fashioning Models is essential reading for students and scholars of fashion and related disciplines.
Learning how to think through fashion is both exciting and challenging, being dependent on one’s ability to critically engage with an array of theories and concepts. This is the first book designed to accompany readers through the process of thinking through fashion. It aims to help them grasp both the relevance of social and cultural theory to fashion, dress, and material culture and, conversely, the relevance of those fields to social and cultural theory. It does so by offering a guide through the work of selected major thinkers, introducing their concepts and ideas. Each chapter is written by an expert contributor and is devoted to a key thinker, capturing the significance of their thought to the understanding of the field of fashion, while also assessing the importance of this field for a critical engagement with these thinkers ideas. This is a guide and reference for students and scholars in the fields of fashion, dress and material culture, the creative industries, sociology, cultural history, design and cultural studies.

Caroline Evans analyses the work of experimental designers, the images of fashion photographers, and the spectacular fashion shows that developed in the final decade of the twentieth century to arrive at a new understanding of fashion’s dark side and what it signifies? Drawing on a variety of literary and theoretical perspectives - from Marx to Benjamin - Evans argues that fashion plays a leading role in constructing images and meanings during periods of rapid change. She shows persuasively that fashion stands at the very centre of the contemporary, where it voices some of Western culture’s deepest concerns.

Fashion is bound up with promoting the "new," concerned with constantly changing aesthetics. The favored styles or looks of a season arise out of the work of a vast range of different actors who collectively produce, select, distribute and promote the new ideals, before moving on next season. If fashion is defined, in part, by the incessant requirement to be "new," this requirement means aesthetic qualities are always in motion and, therefore, unstable. How, then, are fashionable commodities stabilized long enough for them to be calculated--i.e., selected, distributed and sold--by those critically placed inside the fashion system? Since there are few studies that actually examine the work that goes on inside the world of fashion we know little about these processes. Fashion and the Cultural Economy addresses this gap in our knowledge by examining how aesthetic products are defined, distributed and valued. It focuses attention on the work of some of the market agents, in particular model agents or "bookers" and fashion buyers, shaping the aesthetics inside their markets. In analyzing their work, Entwistle develops a theoretical framework for understanding the distinctive features of aesthetic marketplaces and the aesthetic calculations within them.

This book is a modern exploration of how we engage with fashion today through the fields of Fashion, Dress, Material Culture,
Ideas of masculinity and femininity become sharply defined in war-reliant societies, resulting in a presumed enmity between men and women. This so-called battle of the sexes intensifies in tandem with dispositions to fight actual wars. These are among the fascinating discoveries Tom Digby shares in Love and War, which describes the making and manipulation of gender in both militaristic and nonmilitaristic societies and the consequences for men and women in their personal, romantic, sexual, and professional lives. Drawing on cross-cultural comparisons and examples from popular media, including sports culture, the rise of ÒgonzoÓ and ÒbangbusÓ pornography, and ÒInternet trolls,Ó Digby shows how misogyny and toughness are deployed to construct masculinity in ways that undermine relations between women and men. Through diverse philosophical methodologies, he identifies the cultural elements that contribute to heterosexual antagonism, such as an enduring faith in male force to solve problems, the glorification of violent men who suppress caring emotions, the devaluation of men’s physical and emotional lives, an imaginary gender binary, male privilege premised on the subordination of women, and the use of misogyny to encourage masculine behavior. Digby tracks the Òcollateral damageÓ of this disabling misogyny in the lives of both men and women, but ends on a hopeful note. He ultimately finds the link between war and gender to be dissolving in many societies: war is becoming degendered, and gender is becoming demilitarized.

Exploring gender, photography, cultural history and modernity, this title examines the way in which the dress acts on the body and is integral to our experience of embodiment.

The Fashioned Body provides a wide-ranging and original overview of fashion and dress from an historical and sociological perspective. The book gives a clear summary of the theories surrounding the role and function of fashion in modern society, and examines how fashion plays a crucial role in the formation of modern identity through its articulation of the body, gender and sexuality. In examining fashion in relation to the body, the book offers a much needed synthesis between the literature on fashion and dress, which has tended to ignore the body, and the sociology of the body, which has tended to marginalize fashion and dress. Entwistle shows how an understanding of fashion and dress requires an understanding of the meanings acquired by the body in culture - since it is the body that fashion speaks to and which is dressed in almost all social situations and encounters. She argues that while fashion refers to a specific system of dress originating in the west, all cultures ‘dress’ the body in the same way, making it a crucial feature of social order. Drawing on the work of Douglas, Foucault, Merleau-Ponty, Goffman and Bourdieu, the book offers insights into the connections that need to be made between the body, fashion...
and dress, arguing for an account of fashion and dress as 'situated bodily practice'. The Fashioned Body will be an invaluable resource for students and academics interested in the social role of fashion and dress in modern culture and will also be of interest to students and researchers in the areas of consumption, cultural studies, gender studies and feminist theory.

Provides guidelines and advice on starting points for fashion designers of all levels, including defining and rendering concepts, understanding textiles, developing sewing skills, and building an audience.

Wit and wisdom from the innovative, influential, and empowering wellness guru and designer Norma Kamali In her first book, fashion legend Norma Kamali offers readers a stylish, inspiring, and heartfelt handbook for gliding boldly through each of life’s decades with purpose and power. A manifesto, memoir, and essential guide, its pages are informed by 50 years of Kamali’s twists, turns, triumphs, and failures experienced while finding the courage and conviction to race after her dreams and never look back. At 75, Kamali looks—and acts—nearly half her age. The secret, she writes, is learning to age with power: Embracing a healthy lifestyle and looking forward to every milestone and the changes they bring, with the realization that reaching one’s potential has no date. With wisdom and wit, Kamali imparts her lessons on authentic beauty, timeless style, career-building, inner-ness, and health through personal stories, worldly insight, and actionable advice designed to help women of every age create their happiest, healthiest, most successful and fulfilling lives.

Why is dress so much more than draping ourselves with the nearest piece of material we can find? And why does being dressed change us into creatures that seem so separate from the rest of nature? Being Prepared explores several ways these transformations take place and what their significance might be for our sense of being human. From Superman’s costume to the hats of Edwardian women. From the role ornament plays in dress to the furs worn by Stone Age people are just some of the forms of dress explored in Being Prepared. "Carter's arguments in this stimulating book, illuminated by references to art and dress history, literature and philosophy, can be unsettling: in adorning ourselves, are we clearing away something that is obscuring our ideal condition, or are we transforming a fundamentally chaotic entity into formal perfection? With its mixture of erudition and wit, Being Prepared is a rare and hugely enjoyable treat." - Clair Hughes, author of Dressed in Fiction "Being Prepared is overflowing with discussions rich in a wide swewep of intellectual and literary sources, including Freud, Simmel, Carlyle and Marcuse (on how we transform ourselves into immaterial states via dress and then how it can all come apart in an unravelling, both physical and conceptual). Carter remains one of the most sophisticated, witty and original writers on fashion,
dress and clothing." - Toby Slade, author of Japanese Fashion: a Cultural History, University of Tokyo Michael Carter is an Honorary Associate in the Department of Art History and Film Studies, The University of Sydney. He is the author of Fashion Classics From Carlyle to Barthes and, with Andy Stafford, is a co-editor of the Roland Barthes' anthology, The Language of Fashion.

This beautifully illustrated book explores the rich complexity of Regency clothing through the lens of the collected writings of Jane Austen.

What do our clothes say about us? How do the clothes we wear affect our moods and emotions? How does the fashion industry encourage us to aspire to look in a certain way? The Psychology of Fashion offers an insightful introduction to the exciting and dynamic world of fashion in relation to human behaviour, from how clothing can affect our cognitive processes to the way retail environments manipulate consumer behaviour. The book explores how fashion design can impact healthy body image, how psychology can inform a more sustainable perspective on the production and disposal of clothing, and why we develop certain shopping behaviours. With fashion imagery ever present in the streets, press and media, The Psychology of Fashion shows how fashion and psychology can make a positive difference to our lives.

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