

Fashion

Susan B. Kaiser, Denise N. Green

Fashion, Culture, and Identity Fred Davis, 1994-09 Drawing on interviews with designers and fashion editors, Davis shows, in this provocative look at what we do with our clothes, how our ambivalent world reveals itself through fashion. He sets out to answer questions such as 'what do our clothes say about who we are or who we think we are?', and 'how does the way we dress communicate messages about our identities?', and demonstrates that much of what we assume to be individual preference really reflects deeper social and cultural forces, characterised by tensions over gender roles, social status and the expression of sexuality.

Fashion and Its Social Agendas Diana Crane, 2000 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

Luxury Fashion Branding U. Okonkwo, 2016-01-18 This groundbreaking fashion branding and management text brings an analytical business dimension to the marketing and corporate techniques of the luxury fashion goods industry. It will make engaging reading for anyone who wishes to learn about the captivating business of turning functional products into objects of desire.

Fashion and Cultural Studies Susan B. Kaiser, Denise N. Green, 2021-11-04 Bridging theory and practice, this accessible text considers fashion from both cultural studies and fashion studies perspectives, and addresses the growing interaction between the two fields. Kaiser and Green use a wide range of cross-cultural case studies to explore how race, ethnicity, class, gender and other identities intersect and are produced through embodied fashion. Drawing on intersectionality in feminist theory and cultural studies, *Fashion and Cultural Studies* is essential reading for students and scholars. This revised edition includes updated case studies and two new chapters. The first new chapter explores religion, spirituality, and faith in relation to style, fashion, and dress. The second offers a critique of “beauty” and considers dressed embodiment inclusive of diverse sizes, shapes and dis/abilities. Throughout the text, Kaiser and Green use a range of examples to interrogate the complex entanglements of production, regulation, distribution, consumption, and subject formation within and through fashion.

The Culture of Clothing Daniel Roche, 1996-10-10 Newly available in paperback, this major contribution to cultural history is a study of dress in France in the seventeenth and eighteenth centuries. Daniel Roche discusses general approaches to the history of dress, locates the subject within current French historiography and uses a large sample of inventories to explore the differences between the various social classes in the amount they spent and the kind of clothes they wore. His essential argument is that there was a 'vestimentary revolution' in the later eighteenth century as all sections of the population became caught up in the world of fashion and fast-moving consumption.

Changing Clothes in China Antonia Finnane, 2008-01-24 Based largely on nineteenth and twentieth-century representations of Chinese dress as traditional and unchanging, historians have long regarded fashion as something peculiarly Western. But in this surprising, sumptuously illustrated book, Antonia Finnane proves that vibrant fashions were a vital part of Chinese life in the late imperial era, when well-to-do men and women showed a keen awareness of what was up-to-date. Though foreigners who traveled to China in the early decades of the twentieth century came away with the impression that Chinese dress was simple and monotone, the key features of modern fashion were beginning to emerge, especially in Shanghai. Men in blue gowns donned felt caps and leather shoes, girls began to wear fitted jackets and narrow pants, and homespun garments gave way to machine-woven cloth, often made in foreign lands. These innovations marked the start of a far-reaching vestimentary revolution that would transform the clothing culture in urban and much of rural China over the next half century. Through Finnane's meticulous research, we are able to see how the close-fitting jacket and high

collar of the 1911 Revolutionary period, the skirt and jacket-blouse of the May Fourth era, and the military style popular in the Cultural Revolution led to the variegated, globalized wardrobe of today. She brilliantly connects China's modernization and global visibility with changes in dress, offering a vivid portrait of the complex, subtle, and sometimes contradictory ways the people of China have worn their nation on their backs.

Atlas of Fashion Designers Laura Eceiza,2009 More than 150 fashion designers are featured from around the world
Current fashion is a complex phenomenon.

The Force of Fashion in Politics and Society Beverly Lemire,2010 Throughout history, fashion has emerged as one of the most powerful driving forces determining the political, economic and social ramifications of the production, distribution and circulation of goods. Using fashion as the lens through which to analyse and understand cultural, economic and political shifts within a broad spectrum of societies from the seventeenth to twenty-first centuries, this volume represents an important shift in scholarship towards a more indepth understanding of the force of fashion.

Cultures of Femininity in Modern Fashion Ilya Parkins,Elizabeth M. Sheehan,2011 An interdisciplinary collection illuminating how fashion shaped concepts and practices of femininity and modernity

The End of Fashion Adam Geczy,Vicki Karaminas,2018-11-01 Attitudes to fashion have changed radically in the twenty-first century. Dress is increasingly approached as a means of self-expression, rather than as a signifier of status or profession, and designers are increasingly treated as 'artists', as fashion moves towards art and enters the gallery, museum, and retail space. This book is the first to fully explore the causes and implications of this shift, examining the impact of technological innovation, globalization, and the growth of the internet. The End of Fashion focuses on the ways in which our understanding of fashion and the fashion system have transformed as mass mediation and digitization continue to broaden the way that contemporary fashion is perceived and consumed. Exploring everything from the rise of online shopping to the emergence of bloggers as power elites who have revolutionized the terrain of traditional fashion reportage, this volume anatomizes a world in which runway shows now compete with live-streaming, digital fashion films, Instagram, and Pinterest. Bringing together original, cutting-edge contributions from leading international scholars, this book is essential reading for students and scholars of fashion and cultural studies, as well as anyone interested in exploring the dramatic shifts that have shaken the fashion world this century - and what they might say about larger changes within an increasingly global and digital society.

Fashion and Orientalism Adam Geczy,2013-02-28 Explores the extent of the influence that the Orient had, and continues to have, on fashion.

Fashion Gini Stephens Frings,2008 This text tells the entire story of how the fashion business works. It includes the processes involved with producing raw materials, apparel, and accessories, as well as the retail businesses that sell fashion

merchandise to the public.

Rethinking Fashion Globalization Sarah Cheang, Erica de Greef, Yoko Takagi, 2021-07-15 *Rethinking Fashion Globalization* is a timely call to rewrite the fashion system and push back against Eurocentric dominance within fashion histories by presenting new models, approaches and understandings of fashion from critical thinkers at the forefront of decolonial fashion discourse. This edited collection draws together original, diverse, and richly reflective critiques of the fashion system from both established and emerging fashion scholars, researchers and creative practitioners. Chapters straddle current calls for decolonization and inclusion, as well as reflections on de-westernization, post-colonialism, sustainability, transnationalism, national identities, social activism, global fashion narratives, diversity, and more. The volume is divided into three key themes, 'Disruptions in Time and Space', 'Nationalism and Transnationalism' and 'Global Design Practices'. These themes re-map fashion's origins, practices and futures, to present alternatives for reclaiming and rethinking fashion globalization in the 21st century.

Fashion Design Ruth Huoh, 2017-07-15 Can something people use every day be considered art? This is the core of the discussion surrounding the artistic merits of fashion design. To some, fashion is an art form; to others, it is too functional to be considered art. Both points of view are presented through detailed text, supported by quotes from fashion experts and famous designers. Engaging sidebars and detailed photographs bring the world of fashion into focus. Readers will enjoy this fresh take on an artistic industry that impacts our everyday lives.

Paris, Capital of Fashion Valerie Steele, 2019-09-05 *Paris, Capital of Fashion* accompanies a major exhibition at The Museum at FIT, New York's only museum dedicated solely to the art of fashion. This lavishly-illustrated book is edited by MFIT's director and chief curator, Valerie Steele, also the author of the acclaimed *Paris Fashion: A Cultural History*. This new book opens with an important essay on how and why Paris became famous as the international "capital of fashion." Steele traces how the mythic "aura" of Paris fashion was constructed over generations, as the splendour of the court at Versailles came to be echoed by the spectacle of the haute couture. Yet Paris has faced repeated challenges from other fashion capitals, especially London, Milan, and New York. Essays by Christopher Breward, David Gilbert, Grazia d'Annunzio, and Antonia Finnane place Paris within a broader global narrative, while Sophie Kurkdjian investigates the cultural value of the Parisian couture, and Agnès Rocomora explores the online imagery of the chic Parisienne. As *The New Yorker* recently put it, Paris is "the most glamorous and competitive of the world's fashion capitals." No other city has been branded "Fashion" as Paris has. By opening the study of Paris fashion to new approaches, this book explains why Paris still retains its position as the world's undisputed fashion capital.

Paris Fashion Valerie Steele, 2017-09-19 "This is an original, gracefully written study of Paris fashion, one that manages to say as much about national character, in a sense, as it does about the rise and fall of hemlines. . . . I would not only

recommend it to anyone interested in the psychology of clothes, but to anyone planning a sejour in France – as much required reading, say, as the Green Guides of Michelin.” ?Los Angeles Times Book Review This beautifully illustrated new edition of Paris Fashion examines the history and culture of style in the fashion capital from the 14th century through to the present day. Paris has been the international capital of fashion for more than 300 years. Even before the rise of the haute couture, Parisians were notorious for their obsession with fashion, and foreigners eagerly followed their lead. From Charles Frederick Worth to Gabrielle “Coco” Chanel, Christian Dior, and Yves Saint Laurent, fashion history is dominated by the names of Parisian couturiers. But Valerie Steele's Paris Fashion is much more than just a history of great designers. This fascinating book demonstrates that the success of Paris ultimately rests on the strength of its fashion culture – created by a host of fashion performers and spectators, including actresses, dandies, milliners, artists, and writers. First published in 1988 to great international acclaim, this pioneering book has now been completely revised and brought up to date, encompassing the rise of fashion's multiple world cities in the 21st century. Lavishly illustrated, deeply learned, and elegantly written, Valerie Steele's masterwork explores with brilliance and flair why Paris remains the capital of fashion.

Key Concepts for the Fashion Industry Andrew Reilly, 2014-08-28 Key Concepts for the Fashion Industry is the first concise and accessible overview of fashion theories for students on any fashion course. Providing an easy understanding of the core concepts, from scarcity to conformity, this book offers clear, practical examples and accessible case studies, making complex theory easy to digest. All fashion students need a basic understanding of how a style becomes a fashion and how this spreads or declines, whether they are studying fashion design, merchandising or any other fashion course. Containing student-friendly features such as discussion questions, activities and further reading, this book is essential reading for all students studying across all areas of fashion.

So, You Want to Work in Fashion? Patricia Wooster, 2014-09-16 Have a passion for fashion? This comprehensive guide can help you land your dream job in the world of fashion and design. Fashion is more than fun—it holds a wide array of career opportunities! From high-profile jobs like clothing designer, model, and fashion photographer to the not-so-well-known professions of fabric cutter and colorist, *So, You Want to Work in Fashion?* explores a wide world of possibilities that are thrilling and fulfilling. In addition to tips and interviews from a variety of fashion professionals, *So, You Want to Work in Fashion?* includes inspiring stories from young people who are in the industry right now, as well as activities, a glossary, and resources to help you on your way to a successful career in fashion.

Fashion Design Jen Jones, 2007 Focuses on fashion design from idea to the retail store--Provided by publisher.

Fashion, Media, Promotion Jayne Sheridan, 2013-09-03 In *Fashion, Media, Promotion*: the new black magic Fashion is linked to its communication networks - involving thereader in the process of selling Fashion in the global marketplace. Fashion's ingenuity in adapting to new means of promotion fordigital and print media, websites, advertising,

cinema, music and television, is celebrated. Hollywood's role in shaping Fashion's influence is assessed through Audrey Hepburn's persuasive iconography and the impact of the most watched movie of the 20th century: *Gone with the Wind*. Exceptional designers Coco Chanel, Christian Dior, Rei Kawakubo, Mary Quant, Elsa Schiaparelli, Vivienne Westwood are considered, together with extraordinary innovators Paul Smith, Vidal Sassoon, Lynne Franks. Roland Barthes' *Fashion System* and *Mythologies* are viewed as cultural and promotional texts, with revealing insights into the technologies which bring Fashion to mass audiences. Marketing and branding successes are reviewed and Fashion's continuing narrative is illustrated with luminous colour images.

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