

## Fashioning The Frame Boundaries Dress And The Body Dress Body Culture

This book presents the supernatural as a truly international phenomenon, not restricted to the original folk characters, their literary representations, or popular media. Instead, we move around the world and into the twenty-first century, reshaping legends into a post-modern image that is psychologically and socially relevant.

This groundbreaking work addresses important questions about the Algerian War of 1954-62 and the significant French resistance to their own leaders during the bitter conflict. Through the use of extensive interviews, it provides powerful insights into the clash of values that accompanied the war.

Armed with cheap digital technologies and a fiercely independent spirit, millions of young people from around the world have taken cultural production into their own hands, crafting their own clothing lines, launching their own record labels, and forging a vast, collaborative network of impassioned amateurs more interested in making than consuming. DIY Style tells the story of this international do-it-yourself (DIY) movement through a major case study of one of its biggest, but least known contingents: the "indie" music and fashion scene of the predominantly Muslim Southeast Asian island nation of Indonesia. Through rich ethnographic detail, in-depth historical analysis, and cutting-edge social theory, the book chronicles the rise of DIY culture in Indonesia, and also explores the phenomenon in Europe and the United States, painting an evocative portrait of vibrant communities who are not only making and distributing popular culture on their own terms, but working to tear down the barriers between production and consumption, third and first world, global and local. What emerges from the book is a cautiously optimistic view of the future of global capitalism - a creative, collectivist alternative built from the ground up. This exciting and original study is essential reading for students and scholars of anthropology, fashion, media studies, cultural studies and sociology.

From Rococo to Edwardian fashions, Japanese street style has reinvented many western dress styles, reinterpreting and altering their meanings and messages in a different cultural and historical context. This wide ranging and original study reveals the complex exchange of styles and what they represent in Japan and beyond, contesting common perceptions of gender in Japanese dress and the notion that non-western fashions simply imitate western styles. Through case studies focussing on fashion image consumption in style tribes such as Kamikaze Girls, Lolita, Edwardian, Ivy Style, Victorian, Romantic and Kawaii, this groundbreaking book investigates the complexities of dress and gender and demonstrates the flexible nature of contemporary fashion and style exchange in a global context. Japanese Fashion Cultures will appeal to students and scholars of fashion, cultural studies, gender studies, media studies and related fields.

The body has been the focus of much recent critical attention, but the clothed body less so. In answering the need to theorize dress, this book provides an overview of recent scholarship and presents an original theory of what dress means in relation to the body. Identity relies on boundaries to individuate the self. Dress challenges boundaries: it frames the body and serves both to distinguish and connect self and 'Other'. The authors argue that clothing is, then, both a boundary and not a boundary, that it is ambiguous and produces a complex relation between self and 'not self'. In examining the role of dress in social structures, the authors argue that clothing can be seen as both restricting and liberating individual and collective identity. In proposing that dress represents 'a deep surface,' a manifestation of the unconscious at work through apparently superficial phenomena, the book also questions the relationship between surface and depth and counters the notion of dress as disguise or concealment. The concept of the gaze and the role of gender are approached through a discussion of masks and veils. The authors argue that masks and veils paradoxically combine concealment and revelation, 'truth' and 'deception'. Here the body and dress are both seen as forms of absence, with dress concealing not the body, but the absence of the physical body. This provocative book is certain to become a landmark text for anyone interested in the intersection of dress, the body and critical theory.

Sexual Freedom, Rebellion, and Style

Fashion, Agency, Performance

Fashion's Double

Fashion and Modernism

Japanese Fashion Cultures

Markets and Value in Clothing and Modelling

Fashion Cultures

An Ethnographic Approach

The Hindi film industry, among the most prolific in the world, has delighted audiences for decades with its colourful, exquisite and some costumes. But are costumes more than just a source of pleasure? This book, the first in-depth exploration of Hindi film costume, contains a unique source of knowledge about issues ranging from Indian taste and fashion to questions of identity, gender and work. Anthropology and film studies approaches combine to analyze costume as the outcome of production processes and as a cinematic device for conveying meaning. From the places where costume is planned and executed to explorations of characterization, the actor body, spectacles of fashion, of historical or fantasy worlds through dress, to the power of stardom to launch clothing styles into the public domain. As well as characterizing film costume as it parallels important trends in cultural history, the book considers the future of Hindi film costume, in the context of filmmaking that stress unvarnished realism. Fashioning Bollywood will appeal to students and scholars of Indian culture, anthropology and film, as well as anyone who has seen and enjoyed Hindi films.

From Jack the Ripper to Frankenstein, Halloween customs to Alexander McQueen collections, Fashioning Horror examines how terror is visually, symbolically, and materially through fashion and costume, in literature, film, and real life. With a series of case studies that range from sensationalist cinema and Slasher films to true crime and nineteenth-century literature, the volume investigates the central importance of the horror genre, and broadens our understanding of both material and popular culture. Arguing that dress is fundamental to our understanding of character and setting within horror, the chapters also reveal how the grotesque and horrific is at the center of fashion itself, with its instability, disguise, and carnivalesque subversion. Packed with original research, and bringing together a range of international scholars, this is the first to thoroughly examine the aesthetics of terror and the role of fashion in the construction of horror.

This critical study traces the connections between the rising economic importance of the garment industry and the advent of a powerful realism towards literary realism in American fiction. Examining the works of Henry James, Theodor Dreiser, Abraham Cahan, Anzia Yezierska, and Willa Cather and the shifting of the American ideal from the "homespun" to the "ready made," it explains how that cultural and psychological shift appeared in the new literature of the nation.

Mere clothing is transformed into desirable fashion by the way it is represented in imagery. Fashion's Double examines how meanings are attached onto garments through their representation, whether in painting, photography, cinema or online fashion film, conveying identity and status, fascination and desire. With in-depth case studies including the work of Nick Knight and Helmut Newton, film examples such as The Human Condition music video Girl Panic by Duran Duran, and much more, this book analyses the interrelationship between clothing, identity, embodiment, representation and self-representation. Written for students and scholars alike, Fashion's Double will appeal to anyone studying fashion, cultural studies, art theory and history, photography, sociology, and film.

In what ways do changing notions of social class correspond with key developments in the history of fashion? Focusing on examples ranging from nineteenth-century Britain to aspects of the global fashion industry in the early 21st century, Fashion and Class examines the meaning and evolution of 'class', from its Marxist origins to modern day interpretations. Did industrialisation, technological change and developments in fashion result in about a degree of 'class levelling' or in fact intensify class antagonism? And to what extent does modern mass consumption and cheap clothing address some of the ethical issues faced in 19th-century British textile factories? Exploring a variety of case studies that examine the changing relationship between fashion and class in different historical contexts, from the French revolutionaries of the 1780-90s through to the changing relationship between couture, designer and high-street fashion in the mid-20th century and onwards, Fashion and Class is essential reading for those

understand the ways in which the fashion system is closely connected with ideas of class.

Fashion and Contemporaneity

Fashion and Narrative in Victorian Popular Literature

Vampire Culture

Stripping, Sex, and Popular Culture

Dress and Gender in Contemporary Japan

Dressing to Kill on Screen and in Literature

The Religious Life of Dress

Global Fashion and Faith

From the catwalk to the shopping mall, from the big screen to the art museum, fashion plays an increasingly central role in contemporary culture. *Fashion Cultures* investigates why we are so fascinated by fashion and the associated spheres of photography, magazines and television, and shopping. *Fashion Cultures*: \* re-addresses the fashionable image, considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan \* investigates the radicalism of fashion photography, from William Klein to Corinne Day \* considers fashion for the 'unfashionable body' (the old and the big), football and fashion, and geographies of style \* explores the relationship between fashion and the moving image in discussions of female cinema icons - from Grace Kelly to Gwyneth Paltrow - and iconic male images - from Cary Grant to Malcolm X and Mr Darcy - that have redefined notions of masculinity and cool \* makes a significant intervention into contemporary gender politics and theory, exploring themes such as spectacle, masquerade, and the struggle between fashion and feminism.

Less than three decades ago, when the Chinese bought cloth or clothes, they would have had to use a government-issued coupon. Today the Chinese fashion industry is one of the most dynamic in the world - it not only supplies fashions to the increasingly discerning domestic market, but also provides one-third of the clothing sold in the global market. How did this phenomenal transition come about? What can the growth of the Chinese fashion industry tell us about the post-Mao China? What roles do the local and the global play in the dramatic changes? This book offers a historically informed, ethnographically grounded and interpretive analysis of contemporary Chinese fashion and the fashion industry. It examines the interplay of state politics, market forces, local social and cultural factors, and the global political economy, both in the rise of the Chinese fashion industry and in the life and work of Chinese fashion professionals. As the first ethnographic account of the Chinese fashion industry in the post-Mao era, *The Chinese Fashion Industry* combines first-hand accounts with sophisticated cultural analysis to offer new insights, and will be of interest to students and scholars of fashion, anthropology and China.

Libertine practices have long been associated with transgression and social deviance. This innovative book is the first to focus fully on the relationship between libertinism as a social phenomenon and as a form of fashion. Taking the reader from early modernity to the present day, Adam Geczy and Vicki Karaminas reveal how the connection between clothing and the taboo, the erotic, and the forbidden is at the heart of "libertine fashion". Moving from the decadent courts of Charles II and Louis XV to the catwalks of the 21st century, *Libertine Fashion* examines literary and sartorial figures ranging from the Marquis de Sade and Lord Byron to Oscar Wilde, Josephine Baker, Colette, and Madonna. Focusing on libertinism as a sartorial practice and identity, this book traces the genealogy of the concept through the proto feminists of the English Reformation, the hedonistic decadents of the fin de siècle, and the Flappers of the Roaring 20s. The historical arc traverses the 1970s era of punk and glam, the shapeshifting personae of David Bowie, and the "disciplinary regimes" of Jean-Paul Gaultier. Looking at libertine practices and appearances with fresh eyes, this bracing and original book affords many new insights into transgressive style, and of the relationship between sexuality and clothing. Accessible and thoroughly researched, *Libertine Fashion* uses a multidisciplinary approach that draws on historical literature, film, fashion, philosophy, and popular culture. Offering a historical and philosophical grounding in contemporary forms of identity and dress, it is essential reading for students and scholars of fashion, gender, sexuality, and cultural studies.

There is an increasing trend within both the study of visual culture and fashion itself to restore fashion to an aesthetic role - one that moves beyond its commercial success as a global industry and places fashion within a nexus of art, the body, and femininity. This emphasis aims to separate fashion from mere clothing, and illustrate its cultural power as an integral aspect of modern life. In this innovative new book, Alison Bancroft re-examines significant moments in twentieth-century fashion history through the focal lens of psychoanalytic theory. Her discussion centres on studies of fashion photography,

haute couture, queer dressing, and fashion/art in an attempt to shed new light on these key issues. According to Bancroft, problems of subjectivity are played out through fashion, in the public arena, and not just in the dark, unknowable unconscious mind. The question of what can be said, and what can only be experienced, and how these two issues may be reconciled, become questions that fashion addresses on an almost daily basis. Psychoanalysis has been profoundly influential in the arts, thanks to its capacity to add layers of meaning to things that, without it, would remain obtuse and intractable. It has proved crucial to the development of film studies, art theory and literary criticism. What it has not yet been brought into dialogue with in great depth is fashion. By interpreting fashion within a psychoanalytic frame, Bancroft illustrates how fashion articulates some of the essential, and sometimes frightening, truths about the body, femininity and the self.

Art and fashion have long gone hand in hand, but it was during the modernist period that fashion first gained equal value to – and took on the same aesthetic ideals as – painting, film, photography, dance, and literature. Combining high and low art forms, modernism turned fashion designers into artists and vice versa. Bringing together internationally renowned scholars across a range of disciplines, this vibrant volume explores the history and significance of the relationship between modernism and fashion and examines how the intimate connection between these fields remains evident today, with contemporary designers relating their work to art and artists problematizing fashion in their works. With chapters on a variety of topics ranging from Russian constructionism and clothing to tango and fashion in the early 20th century, *Fashion and Modernism* is essential reading for students and scholars of fashion, dress history, and art history alike. Contributors: Patrizia Calefato, Caroline Evans, Ulrich Lehmann, Astrid Söderbergh Widding, Alessandra Vaccari, Olga Vainshtein, Sven-Olov Wallenstein

Fashion and Class

African Dress

A Cultural Study of Fashion and Form

Fashioning Horror

Fashioning Gothic bodies

Styling the Self

Theory and Practice

Fashioning the Frame

The Victorian period witnessed the beginning of a debate on the status of animals that continues today. This volume explicitly acknowledges the way twenty-first-century deliberations about animal rights and the fact of past and prospective animal extinction haunt the discussion of the Victorians' obsession with animals. Combining close attention to historical detail with a sophisticated analytical framework, the contributors examine the various forms of human dominion over animals, including imaginative possession of animals in the realms of fiction, performance, and the visual arts, as well as physical control as manifest in hunting, killing, vivisection and zookeeping. The diverse range of topics, analyzed from a contemporary perspective, makes the volume a significant contribution to Victorian studies. The conclusion by Harriet Ritvo, the pre-eminent authority in the field of Victorian/animal studies, provides valuable insight into the burgeoning field of animal studies and points toward future studies of animals in the Victorian period.

Clothes are inherently geographical objects, yet few of us consider the social and economic significance of their journey from design to production to consumption. *The Geographies of Fashion* is the first in-depth study of fashion economies from a geographer's perspective, exploring the complex relationship between our attachment to the clothes we own, love and desire, and their geographic and economic ties. How far does a garment physically travel from factory to wardrobe? How do clothes come to have social or economic value and who or what creates it? What are the geographies of fashion and how do they interact with one another? This ground-breaking book powerfully reframes fashion spaces, from the body to the city, digital or virtual space to material production, positioning fashion at the centre of contemporary culture and collective identities. Combining contemporary theoretical approaches with a cutting-edge analysis of international fashion brands and institutions including Maison Martin Margiela, Zara, Louis Vuitton, ASOS and Savile Row, *The Geographies of Fashion* is essential reading for students of fashion, geography and related disciplines including sociology, architecture and design.

With contributions from expert scholars and practitioners, this volume examines the rise of fashion in the museum through a range of international case studies.

Moving from first hand interviews with dancers and others, this book broadens into an accessible examination of the popularity of "striptease culture," with sex-saturated media imagery, and stripper aerobics at your local gym. It aims to scrutinize the truth of a industry whose norms are increasingly at the center of contemporary society.

Costume defines the superhero, disguising and distinguishing him or her from the civilian alter ego. The often garish garb expresses a hero's otherness and empowers its wearers to seek a primal form of justice. This book provides the first interdisciplinary analysis of the superhero costume and investigates wide-ranging issues such as identity, otherness, ritual dress and disguise. Analysis focuses on the implications of wearing superhero costume, exploring

interpretations of the costumed hero and the extent to which the costume defines his or her role. Using examples across various media (comic books, film, and television) with case studies including The X-Men, Watchmen, real-life superheroes such as Phoenix Jones and Pussy Riot, and audience activities such as cosplay, The Superhero Costume presents new perspectives on the increasingly popular genre. A lively and thorough account of superhero fashions throughout history, The Superhero Costume will be essential reading for students of visual culture, popular culture, fashion and cultural studies.

Fashioning Bollywood

From Timeworn Legends to Twenty-First-Century Chic

Fashion and Museums

The Geographies of Fashion

Dress, Fashion and Technology

A Cultural History of Jewish Dress

Theories, Explorations and Analysis

Critical Fashion Practice

***From clothing to the painted and scarified nude body, through overt, public display or esoteric symbols known only to the initiated, dress can convey information about beliefs, faith, identity, power, agency, resistance, and fashion. Taking a 'senses' approach, Hume's engaging account takes into consideration the look, smell, feel, touch and sound of religious apparel, the 'smells and bells' of dress and its accoutrements, as well as the emotions evoked by donning religious garb. The book's global perspective provides wide-ranging, yet detailed, coverage of religious dress, from the history and meaning of the simple 'no-frills' attire of the Anabaptists to the power structure displayed in the elaborate fabrics and colours of the Roman Catholic Church; Hume examines the 2,500 year-old tradition of Buddhist robes, the nudity of India's holy men, and much more. With chapters on Sufism, Vodou, modern Pagans, as well as painted and tattooed indigenous and modern Western bodies, the reader is swept along on a sensual journey of the sight, sound, smell and feel of wearing religion. Unique in its field, this intriguing and informative anthropological approach to the body and dress is an essential read for students of Anthropology, Anthropology of Dress, Sociology, Fashion and Textiles, Culture and Dress, Body and Culture and Cultural Studies.***

***Fashioning the Frame Boundaries, Dress and the Body Bloomsbury USA Academic***

***The kimono is an iconic garment with a history as rich and colourful as the textiles from which it is crafted. Deeply associated with Japanese culture both past and present, it has often been thought of as a highly gendered, rigidly traditional and unchanging national costume. This book challenges that perception, revealing the nuanced meanings and messages behind the kimono from the point of view of its wearers and producers, many of whom - both men and women - see the garment as a vehicle for self-expression. Taking a material culture approach, The Social Life of Kimono is the first study to combine the history of the kimono as a fashionable garment with an in-depth exploration of its multifaceted role today on both the street and the catwalk. Through case studies covering historical advertising campaigns, fashion magazines, interviews with contemporary kimono designers, large scale and small craft producers, and consumers who choose to wear them, The Social Life of Kimono gives a unique insight into making and meaning of this complex garment. There is a new form of design practice within the contemporary fashion industry which is active in complex forms of social commentary and critique. While fashion in the modernist era has shown signs of criticism and subversion, these were either in the form of subcultures or perversions, such as punk or BDSM styling. Today, however, these genres have been absorbed into the fashion industry itself, meaning that "critical fashion" is now far from limited to the subcultures from which it came. This book explores this new space for criticism within the popular fashion sphere to demonstrate how designers are disrupting conventions, challenging beliefs and stirring change from within the system itself. Critical Fashion Practice considers a range of contemporary designers across the globe, from the US to Japan, whose conceptual designs embody this critical language, including case studies such as Rei Kawakubo's deconstructive silhouettes for Comme des Garçons and Walter Van Beirendonck's sadomasochistic menswear collections, amongst other key players such as Miuccia Prada, Vivienne Westwood and Viktor & Rolf. Arguing that the rise of critical fashion coincides with a noticeable decline in the criticality of art, Geczy and Karaminas go beyond slotting fashion into previously established art theories. Conceiving a new cultural role for fashion that affords insight into identity, class, race, sexuality and gender, this book shows how fashion can not only reflect and comment on, but can also be a part of social change. Technology has been an essential factor in the production of dress and the cultures of fashion throughout human history. Structured chronologically from prehistory to the present day, this is the first broad study of the complex relationship between dress and technology. Over the course of human history, dress-making and fashion technology has changed beyond recognition: from needles and human hands in the ancient world to complex 20th-century textile production machines, it has now come to include the technologies that influence dress styles and the fashion industry, while fashion itself may drive aspects of technology. In the last century, new technologies such as the electronic media and high-tech manufacturing have helped not just to produce but to define fashion: the creation of automobiles prompted a decline in long skirts for women while the beginnings of space travel caused people to radically rethink the function of dress. In many ways, technology has itself created avant garde and contemporary fashions. Through an impressive range of international case studies, the book challenges the perception that fashion is unique to western dress and outlines the many ways in which dress and technology intersect. Dress, Fashion and Technology is ideal reading for students and scholars of fashion studies, textile history, anthropology and cultural studies.***

***Visions of the Apocalypse and Post-Apocalypse in Literature and Visual Arts***

**The Superhero Costume**  
**Representations of Fashion in Painting, Photography and Film**  
**The Chinese Fashion Industry**  
**The Supernatural Revamped**  
**The Making and Meaning of Hindi Film Costume**

***Dress, Identity and Subcultural Improvisation***

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.

Why are civil authorities in so-called liberal democracies affronted by public nudity and the Islamic full-face 'veil'? Why is law and civil order so closely associated with robes, gowns, suits, wigs and uniforms? Why is law so concerned with the 'evident' and the need for justice to be 'seen' to be done? Why do we dress and obey dress codes at all? In this, the first ever study devoted to the many deep cultural connections between dress and law, the author addresses these questions and more. His responses flow from the radical thesis that 'law is dress and dress is law'. Engaging with sources from The Epic of Gilgamesh to Shakespeare, Carlyle, Dickens and Damien Hirst, Professor Watt draws a revealing history of dress and civil order and offers challenging conclusions about the nature of truth and the potential for individuals to fit within the forms of civil life. 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 represents the voices of scholars, fashion designers, bloggers and artists, which speak to the pervasive nature of fashion in matters of politics, history, economics, sociology, religion, art and identity in the twenty-first century.

Through a broad range of case studies based on pioneering research, African Dress explores key themes of fashion, the body, performance and identity. It is the first scholarly yet accessible overview of African fashion and dress practices.

Apocalyptic Chic

Fashioning the Victorians

Realms of the Visible

Fashion History

Fashion Studies

Research Methods, Sites, and Practices

Consumption, Space, and Value

DIY Style

Edith Wharton and the Making of Fashion places the iconic New York figure and her writing in the context of fashion history and shows how dress lies at the very center of her thinking about art and culture. The study traces American patronage of the Paris couture houses from Worth and Doucet through Poiret and Chanel and places Wharton's characters in these establishments and garments to offer fresh readings of her well-known novels. Less known are Wharton's knowledge of and involvement in the craft of garment making in her tales of seamstresses, milliners, and textile workers, as well as in her creation of workshops in Paris during the First World War to employ Belgian and French

seamstresses and promote the value of handmade garments in a world given to machine-driven uniformity of design and labor. Pointing the way toward further research and inquiry, Katherine Joslin has produced a truly interdisciplinary work that combines the best of literary criticism with an infectious love and appreciation of material culture.

Unique and exciting, this ethnographic study is the first to address a little-known subculture, which holds a fascination for many. The first decade of the twenty-first century has displayed an ever increasing fixation with vampires, from the recent spate of phenomenally successful books, films, and television programmes, to the return of vampire-like style on the catwalk. Amidst this hype, there exists a small, dedicated community that has been celebrating their interest in the vampire since the early 1990s. The London vampire subculture is an alternative lifestyle community of people from all walks of life and all ages, from train drivers to university lecturers, who organise events such as fang fittings, gothic belly dancing, late night graveyard walks, and 'carve your own tombstone'. Mellins presents an extraordinary account of this fascinating subculture, which is largely unknown to most people. Through case study analysis of the female participants, *Vampire Culture* investigates women's longstanding love affair with the undead, and asks how this fascination impacts on their lives, from fiction to fashion. *Vampire Culture* includes photography from community member and professional photographer SoulStealer, and is an essential read for students and scholars of gender, film, television, media, fashion, culture, sociology and research methods, as well as anyone with an interest in vampires, style subcultures, and the gothic.

This book focuses on legends and images of the apocalypse and post-apocalypse in film and graphic arts, literature and lore from early to modern times and from cultures around the world. It reflects an increasingly popular leitmotif in literature and visual arts of the modern century: humanity's fear of extinction and quest for survival.

The study of fashion has expanded into a thriving field of inquiry, with researchers utilizing diverse methods from across subject disciplines to explore fashion and dress in wide-ranging contexts. With an emphasis on material culture and ethnographic approaches in fashion studies, this groundbreaking volume offers fascinating insights into the complex dynamics of research and fashion. Featuring unique case studies, with interdisciplinary scholars reflecting on their practical research experiences, *Fashion Studies* provides rich and nuanced perspectives on the use, and mixing and matching of methodological approaches – including object and image based research, the integration of qualitative and quantitative methods and the fluid bridging of theory and practice. Engaging with diverse subjects, from ethnographies of model casting and street-style blogging, wardrobe studies and a material culture analysis of global denim wearing, to Martin Margiela's design and archival methods, *Fashion Studies* presents complex approaches in a lively and informative manner that will appeal to students of fashion, anthropology, sociology, cultural studies and related fields.

The generous reception given to *Understanding Fashion History* when it was first published in 2004 recognised it as a timely reappraisal of the role of fashion and its place in society. The book introduces the reader to the ways fashionable dress has been defined and studied since the late 17th century, considering the theories that surround the subject, the assembling and use of collections of fashion and textiles, the significance of dress and art, the tension between uniformity of appearance and disguise, and the purpose of theatrical costume. This book has been read and recommended by academics, collectors, curators, students and general readers who want context for the contemporary obsession with fashion. Constantly in demand, it has become a classic text in its field.

Double Threads

Boundaries, Dress and the Body

Dress, Law and Naked Truth

Fashion-ology

Fashion, Music and Global Digital Cultures

Identity and Disguise in Fact and Fiction

Libertine Fashion

Victorian Animal Dreams

*We know that way we dress says a lot about us. It's drilled into us by our parents as children, as adults throughout our working lives, and eternally from the culture surrounding us. Our dress tells the outside world of the culture and era we come from to our social status within that culture. Our dress can be telling of our political views, religious beliefs, sexuality and countless other identifying traits that we can keep hidden or show to the world by our choice of what to wear when heading venturing out. This was absolutely true, famously so, in the Victorian Era in which men and women alike wore their status on their often lavish, embellished sleeves. In her new book, Dr. Madeleine Seyes explores Victorian culture through the lens of fashion in her new book, *Double Threads: Fashion and Victorian Popular Literature*, which sits at the intersection of the fields of Victorian literary studies, dress and material cultural studies, feminist literary criticism, and gender and sexuality studies.*

*Fashion History: A Global View* proposes a new perspective on fashion history. Arguing that fashion has occurred in cultures beyond the West throughout history, this groundbreaking book explores the geographic places and historical spaces that have been largely neglected by contemporary fashion studies, bringing them together for the first time. Reversing the dominant narrative that privileges Western Europe in the history of dress, Welters and Lillethun adopt a cross-cultural approach to explore a vast array of cultures around the globe. They explore key issues affecting fashion systems, ranging from innovation, production and consumption to identity formation and the effects of colonization. Case studies include the cross-cultural trade of silk textiles in Central Asia, the indigenous dress of the Americas and of Hawai'i, the cosmetics of the Tang Dynasty in China, and stylistic innovation in sub-Saharan Africa. Examining the new lessons that can be deciphered from archaeological findings and theoretical advancements, the book shows that fashion history should be understood as a global phenomenon, originating well

before and beyond the fourteenth century European court, which is continually, and erroneously, cited as fashion's birthplace. Providing a fresh framework for fashion history scholarship, *Fashion History: A Global View* will inspire inclusive dress narratives for students and scholars of fashion, anthropology, and cultural studies.

Born in the late 19th century, jazz gained mainstream popularity during a volatile period of racial segregation and gender inequality. It was in these adverse conditions that jazz performers discovered the power of dress as a visual tool used to defy mainstream societal constructs, shaping a new fashion and style aesthetic. *Fashion and Jazz* is the first study to identify the behaviours, signs and meanings that defined this newly evolving subculture. Drawing on fashion studies and cultural theory, the book provides an in-depth analysis of the social and political entanglements of jazz and dress, with individual chapters exploring key themes such as race, class and gender. Including a wide variety of case studies, ranging from Billie Holiday and Ella Fitzgerald to Louis Armstrong and Chet Baker, it presents a critical and cultural analysis of jazz performers as modern icons of fashion and popular style. Addressing a number of previously underexplored areas of jazz culture, such as modern dandyism and the link between drug use and glamorous dress, *Fashion and Jazz* provides a fascinating history of fashion's dialogue with African-American art and style. It is essential reading for students of fashion, cultural studies, African-American studies and history.

This innovative book is the first to make an explicit link between constructions of the body in Gothic literature and film and historically specific fashion discourse, from the 1790s to the 1990s.

Offering a unique anthology of primary texts, this sourcebook opens a window on the writing that shaped and mirrored Victorian fashion, taking us from corsets to crinolines, dandies to decadent 'New Women'. A user-friendly collection that provides a solid grounding in the fashion history of the nineteenth century, it brings together for the first time sources that trace the evolution of dress and the social, cultural and political discourses that influenced it. Featuring seminal writings by authors and commentators such as Oscar Wilde, Thorstein Veblen and Sarah Stickney Ellis, plus satirical cartoons, illustrations and fashion plates from key sources such as *Punch* magazine, it combines primary texts and illustrations with accessible explanatory notes to offer a wide-ranging overview of the period for both students and researchers. Each section opens with an introduction that examines the major trends in Victorian clothing - and the material, economic, scientific and cultural forces driving those trends - situating the texts in the pressing social anxieties and pleasures of the time. Exploring both menswear and womenswear, and key topics such as corsetry, dress reform and mourning, Mitchell extends her analysis into interdisciplinary fields including gender studies and literature, and guides the reader with a timeline, glossary and further readings.

*The Fabric of American Literary Realism*

*Japanese Fashion Past and Present*

*An Introduction to Fashion Studies*

*The Aesthetic Economy of Fashion*

*Representations of Animals in Victorian Literature and Culture*

*Readymade Clothing, Social Mobility and Assimilation*

*From Westwood to Van Beirendonck*

*Fashion and Jazz*

***A Cultural History of Jewish Dress is the first comprehensive account of how Jews have been distinguished by their appearance from Ancient Israel to the present. For centuries Jews have dressed in distinctive ways to communicate their devotion to God, their religious identity, and the proper earthly roles of men and women. This lively work explores the rich history of Jewish dress, examining how Jews and non-Jews alike debated and legislated Jewish attire in different places, as well as outlining the big debates on dress within the Jewish community today. Focusing on tensions over gender, ethnic identity and assimilation, each chapter discusses the meaning and symbolism of a specific era or type of Jewish dress. What were biblical and rabbinic fashions? Why was clothing so important to immigrant Jews in America? Why do Hassidic Jews wear black? When did yarmulkes become bar mitzvah souvenirs? The book also offers the first analysis of how young Jewish adults today announce on caps, shirts, and even undergarments their striving to transform Jewishness from a religious and historical heritage into an ethnic identity that is hip, racy, and irreverent. Fascinating and accessibly written, A Cultural History of Jewish Dress will appeal to anybody interested in the central role of clothing in defining Jewish identity.***

***A Global View***

***Fashion and Psychoanalysis***

***The Social Life of Kimono***

***From Prehistory to the Present***

***Edith Wharton and the Making of Fashion***

***Understanding Fashion History***

***A Critical Sourcebook***