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Fashion and its surrounding imagery elicit fear and anxiety in their consumers as well as pleasure. Fashion has come to incorporate the underside of modern life, with violence and decay becoming a dominant theme in clothing design and photography.

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Fashion and its surrounding imagery elicit fear and anxiety in their consumers as well as pleasure. Fashion has come to incorporate the underside of modern life, with violence and decay becoming a dominant theme in clothing design and photography. Arnold draws on diverse written sources to explore the complex nature of modern fashion.

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Fashion and the imagery surrounding it allows Western culture to dream and permits a person to experiment with new identities yet, Rebecca Arnold proposes, fashion also elicits fear and anxiety in its consumers. Exploring images of violence, decay and aggression which have become a dominant theme in recent clothing design and photography, she shows how fashion uses and abuses the power of wealth, reveals the power plays of sex and display and shows how identities are blurred to disguise and ...

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Arnold has published widely on 20th and 21st century fashion, including three books; Fashion, Desire and Anxiety: Image and Morality in the 20th Century (2001), The American Look: Fashion, Sportswear and the Image of Women in 1930s and 1940s New York (2009) and Fashion: A Very Short Introduction (2009). She also runs the Instagram account ...

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Fashion, and the glossy magazines it inhabits, allow Western culture to dream. It permits a person to fantasize and to experiment with new identities. It flaunts glamour and success. Appearance becomes something to be perfected and admired. These dreams and freedoms, Rebecca Arnold proposes, are contradictory. Fashion and its surrounding imagery elicit fear and anxiety in their consumers as well as pleasure. Fashion has come to incorporate the underside of modern life, with violence and decay becoming a dominant theme in clothing design and photography. Arnold draws on diverse written sources to explore the complex nature of modern fashion. She discusses a range of key themes: how fashion uses and abuses the power of wealth; the alienating promotion of "good" taste; the power plays of sex and display; and how identities can be blurred to disguise and confuse. In order to unravel the

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contradictory emotions of desire and anxiety they provoke, she never loses sight of the historical and cultural contexts in which fashion designers and photographers perform. Generously illustrated, *Fashion, Desire and Anxiety* focuses on the last thirty years, from photographic works of the 1970s to the beginning of the twenty-first century.

An exploration of the world of fashion covers history, production, design, innovation, advertising, psychology, geography, and influence.

The childlike character of ideal femininity has long been critiqued by feminists, from Mary Wollstonecraft to Simone de Beauvoir. Yet, women continue to be represented as childlike in the western fashion media, despite the historical connotations of inferiority. This book questions why such images still hold appeal to contemporary women, after three, or even four, waves of feminism. Focusing on the period of 1990–2015, *Picturing the Woman-Child* traces the evolution of childlike femininity in British fashion magazines, including *Vogue*, *i-D* and *Lula*, *Girl of my Dreams*. These images draw upon a network of references, from *Kinderwhore* and *Lolita* to *Alice in Wonderland* and the *femme-enfant* of Surrealism. Alongside analysis of fashion photography, the book presents the findings of original research into audience reception. Inviting contemporary women to comment on images of the 'woman-child' provides an insight into the meaning of this figure as well as an evaluation of theory on the 'female gaze'. Both scholarly and accessible, the book paves the way for future studies on how readers make sense of fashion imagery.

Fashion ephemera—from catalogues and invitations to press releases—have long been overlooked by the fashion industry and fashion academics. *Fashion Remains* redresses the balance, putting these objects centre stage and focusing on the wider creative practice of contemporary fashion designers, photographers, graphic designers, make-up artists, and many more. Fashion ephemera are considered not as disposable promotional devices, but as windows into hidden networks of collaboration and value creation in the fashion system. Taking an interdisciplinary approach, *Fashion Remains* explores the unseen and privately circulated fashion ephemera produced by today's most prominent international fashion designers such as Margiela, Yamamoto, and Raf Simons. Showcasing a unique archive of materials, it focuses on Antwerp's avant-garde fashion scene and reveals the potential of these ephemeral objects to evoke and call into question material and immaterial knowledge about the fashion industry's actors, practices and ideologies.

Shortlisted for the Millia Davenport Publication Award *Experimental Fashion* traces the proliferation of the grotesque and carnivalesque within contemporary fashion and the close relation between fashion and performance art, from Lady Gaga's raw meat dress to Leigh Bowery's performance style. The book examines the designers and performance artists at the turn of the twenty-first century whose work challenges established codes of what represents the fashionable body. These innovative people, the book argues, make their challenges through dynamic strategies of parody, humour and inversion. It explores the experimental work of modern designers such as Georgina Godley, Bernhard Willhelm, Rei Kawakubo and fashion designer, performance artist, and club figure Leigh Bowery. It also discusses the increased centrality of experimental fashion through the pop phenomenon, Lady Gaga.

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

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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.

This collection of chapters endeavour to explore the consumption, governance, potency and patronage of attire in the context of social, socio-economic and fashion philosophies.

The mute gestures of advertising images are frozen for posterity by photographers and illustrators, gestures that, for better or worse, perpetuate a certain aesthetic and eventually become emblematic of a period. The images of today display the values of a society that has more interest in the body than the mind. They are technoenhanced labyrinths of unattainable appearances that leave women and men feeling horrified, estranged, and restricted by unrealistic, silent mandates. *Measuring Up* looks at advertising as more than just a way to extract money from unsuspecting people but as a vehicle for conveying the larger views of a confining, body-obsessed culture. By weaving theoretical and textual insights from feminist and cultural studies with the voices of real women and men, *Measuring Up* offers a unique reception analysis of the effects of repetitious exposure to advertisements of perfect bodies in our everyday lives. Shields examines a particular, complex relationship between the idealized images of gender we see in advertising and our own thoughts, feelings, and behavior in relation to these images. The study is unique in presenting audience reception in terms of ethnographic data, not textual interpretations alone. *Measuring Up* engages with and informs current theoretical debates within these sometimes complementary and sometimes contradictory literatures: feminist media studies, feminist film theory, critical social theory, cultural studies, and critical ethnography. This is an important work that explores the forms and channels of power used in one of the most insidious and overt means of mass influence in popular culture.

Average body mass in many Western cultures is getting larger and yet the fashion system seems mostly unchanged. Major fashion houses still limit their output to small sizes and the dominant ideal of the female body in fashion imagery is still thin – dangerously thin according to World Health Organization standards. Why is the industry forfeiting a considerable share of the market in the form of plus-size consumers, seemingly against its commercial interests? Why does the thin ideal reign supreme despite damning evidence of its harm to women? And is there a way out of this system of thin ideals and segregated fat

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bodies? In this original study, Paolo Volonté answers these questions and more, drawing on influential literature on the body, beauty standards and the roles of clothing in society. He reveals some surprising factors behind the perpetuation of the thin ideal such as the precedent of thin models and the introduction of standardised sizing for mass-manufactured clothing. He also revisits less surprising factors such as the attitudes of designers and consumers towards the female body, and notions of 'perfection'. By critically analysing these factors, Volonté reveals why plus-size fashion is often characterised by 'low aesthetic commitment' and low quality marketing. He explores the nature of the segregation of fat bodies in fashion and considers what the future may hold for consumers, designers and marketers alike.

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