

Summary

Dedicated to the interdisciplinary study of fashion from an academic perspective, the quarterly journal *Fashion Theory: The Journal of Dress, Body & Culture* views fashion as a cultural phenomenon, offering the reader a wide range of articles by leading Western and Russian specialists, as well as classical texts on fashion theory. From the history of dress and design to body practices; from the work of well-known designers to issues around consumption in fashion; from beauty and the fashionable figure through the ages to fashion journalism, fashion and PR, fashion and city life, art and fashion, fashion and photography — *Fashion Theory* covers it all.

In this issue's **Dress** section we look at different aspects of the Israeli fashion scene.

Tal Granovsky Amit offers *Breaking the Oriental Pot — A Contemporary Approach to Israeli Fashion Collecting*. The Rose Fashion and Textile Archive in Israel serves as a distinct research and education centre devoted to fashion and textiles. With limited funding for annual acquisitions,

the archive heavily relies on garment donations. Its collecting practices prioritise delving into the biographies of items, tracing their journey from personal to public domain through the perspectives of wearers, donors, and other individuals involved. However, this approach has inadvertently led to a distorted portrayal of Israel, influenced by a political narrative that presents an exoticized image. To address this narrative, this paper focuses on the Israeli collection, specifically examining the Maskit fashion house, to explore its connections to politics and value.

Through a reassessment of its collecting strategy, the archive aims to investigate local fashion in a contemporary context. The paper analyses the shifts in collecting methods and the emergence of a more inclusive approach that encompasses diverse perspectives and aesthetics, shifting the focus from wearers to designers. It emphasises the significance of contemporary designers who seek to connect with their heritage in an increasingly globalized world. These designers showcase their creative endeavours, including reinterpretations of Jewish textile traditions, despite the challenges posed by the declining local textile industry.

This paper asserts that the archive's collection epitomises the evolution of Israeli fashion, intertwined with political and social history. By encompassing a wider range of backgrounds, styles, materials, and influences, the archive strives to capture the multifaceted visual perspectives and aesthetics of contemporary Israel.

Liraz Cohen Mordechai presents *Wearable Identities: The Cultural Significance of Yemenite Jewish Dress*. This paper explores the cultural significance of Yemenite Jewish dress in Israel and its contribution to the development of Israeli national fashion and trends. It fills a gap in existing research by examining the attitude towards Yemenite clothes and style in recent years, focusing on the dialogue between Yemenite folk attire and the Israeli identity. By examining this dialogue, the paper highlights the ways in which Yemenite Jews have influenced Israeli fashion. The study analyzes the changes that occurred in the perception of Yemenite Jewish dress and ancient crafts. It provides a comprehensive understanding of the ways in which Yemenite dress and ancient crafts have been perceived and transformed in Israeli society, shedding light on their continued relevance to Israeli fashion. The paper incorporates conversations with contemporary Israeli designers, amplifying the voices of Yemenite Jews and Israeli designers in the discourse. By analyzing these changes, this study contributes to the broader understanding of the significance of traditional dress and craft in shaping national and cultural identities.

Katya Rabey and **Tamar Paley** contribute *How Israeli Jewellery Artists Speak about the Problems Facing the Country, Through Accessories*. The

precarious balance between religion and secular life, the problems facing immigrants, the constant war and inner conflict between condemning the occupation and honouring the memory of Israeli soldiers, the shared national identity of people coming from different countries — all these topics are constantly raised not only by Israeli newspaper journalists, but by today's Israeli jewellers, also.

Deganit Stern Schocken encrusts pressed tin containers from memorial candles with gems and turns them into brooches to remember the dead. Dania Chelminsky makes accessories from dried opuntia prickly pear, or sabra, to start a dialogue about the difference between Israelis born in Israel and repatriates. Tamar Paley turns to holy texts to create ritual objects for women, from scratch. One feature these artists share is that the medium they work with is not generally seen as appropriate for making political statements. In practice, however, “applied” art is often more effective for making a direct impact on the viewer.

The study is based on interviews with well-respected artists in this field such as Deganit Stern Schocken, Esther Knobel, Arik Weiss, Tamar Paley, Anat Aboucaya Grozovsky, and others. In their paper, Rabey and Paley discuss several dozen pieces of jewellery and wearable art from the 1980s to the present.

Meital Peleg Mizrachi contributes *From Shatnez to Upcycling: Zoom in on Sustainable Fashion in Israel and in Judaism*. The fashion industry has become one of the most polluting industries in the world in recent decades, driven by the rise of the fast fashion production model. Fast fashion, currently the dominant production model in the industry, means uniform and global fashion, produced by international corporations and sold at a relatively cheap price. The high affordability and availability, in turn, increase excess consumption among consumers. The fast refers to both the pace of clothing production and the short-term use by consumers.

In Israel, as in most developed countries, the production model of fast fashion conquered the Israeli market and had a profound effect on it. Among the main effects are the closing of thousands of fashion businesses and a change in the consumption patterns of Israelis, leading most consumers to prefer purchasing large quantities of clothes at cheap prices.

However, in the face of the rise of fast fashion in Israel, an increasingly significant counter-movement is emerging: in recent years, hundreds of second-hand and upcycling clothing stores have opened in the country. Educational programmes in the field of sustainable fashion consumption were opened in public schools, local authorities adopted community

programmes to encourage sustainable fashion, and pioneering fashion-focused environmental organisations were established.

The sustainable fashion movement in Israel draws its inspiration from a global movement, but its roots can be found in Judaism. Traditions such as the year of Shemitah, which forbids excessive agriculture that harms the earth; the Shatnez ban — which forbids mixing wool with linen; the practice of charitable giving, which encourages the exchange of secondhand clothes; and adherence to labour laws that prohibit slavery.

This article aims to explore sustainable fashion in Israel and its connection to Jewish traditions, reviewing Israeli businesses such as second-hand stores, sustainable local designers and upcycling designers.

Anna Solo contributes *Israeli Fashion — From Catwalk to Laptop and Cellphone Screens*. For the last twenty years, Israel has been among the leading countries in the computerisation of clothing manufacture and 3D modelling. In her paper, Solo looks at the roots of these processes, and at two Israeli programmes still functioning to this day: Optitex and Browzwear. Digital fashion is examined from the perspective of a manufacturing and sales assistant in physical fashion. Today's digital fashion is developing in parallel with physical fashion not only in social settings, but in museum spaces, also. In the second part of her paper, Solo introduces digital fashion pioneer Roei Derhi and physical and digital fashion designer Nir Goeta. With their help, the author attempts to answer questions such as, for whom is digital fashion intended, and what is its relationship to physical fashion. In the third part of her paper, Solo introduces the new generation of designers — students at Israel's higher education establishments. She also looks at how digital fashion slowly crept into higher education, and is not about to leave. Will digital fashion replace physical fashion? Does it encounter the same limitations as physical fashion? Does the fashion we see on our cellphones reflect the same trends as catwalk fashion, and is it governed by the same laws? These are among the questions Solo attempts to answer in her paper.

Dalya Bar-Or offers her article *ATA: An Allegory of Israeli Society*. This essay deals with the role of the ATA Textiles enterprise in the formation of Israeli society's national identity in Mandatory Palestine (Eretz Israel) from the mid-1930s onwards. ATA was founded by members of the Moller family, known from the nineteenth century as textiles industrialists in Central Europe. This was accomplished without help or assistance from the Zionist establishment, or any of its affiliates and organisations.

The Moller family vision combined its expertise in textiles, Zionist values and beliefs — strongly present in Europe between the two world wars — with a revolutionary idea of manufacturing from the

filaments and threads to the finished ready-to-wear product, a revolutionary enterprise. ATA products were to identify and epitomize the newborn Jew, the worker, the producer and the expert in his field.

In the relationship between ATA and the community, ATA is shown as an example of a new kind of urban-cultural model in Mandatory Palestine. As in other industrial cities of the world, in this model the workplace and the workers' housing are in close vicinity. Other important topics are: ATA and its dominant importance in the local textiles industry; the special, reciprocal bond between ATA, the capitalist family-owned factory, the Histadrut (The Worker's Union) and the Workers' Council of Haifa; ATA as initiator of a new municipal-cultural model in Mandatory Palestine; ATA as "the national clothing body" during the first three decades of its existence; ATA's sinking fortunes during its last two decades of existence, the economic, managerial and organisational factors leading to its closure, and the absence of design, path and trend-setting leadership.

From the late 1960s, major economy-related changes such as globalisation, liberalisation, and efficiency-driven competition were underway throughout the world, and also in Israel. These new trends led the textiles and fashion manufacturers' managements to listen and realign their aims to market demands for renewal and novelties. The ATA management unfortunately was not aware of these trends and processes and fell victim to stagnation.

Alex Fridman offers her essay *One Short Anecdote upon the Neutral Nature of the Fashion Photoshoot*. In July 2018, a non-commercial photoshoot of eight images was published on ATA-Wear's Instagram page. The recently revived ATA brand was not the one to commission the work. Instead, it was an independent venture of Adi Sela, a photography student at Bezalel Academy of Art and Design, within a course led by Michal Chelbin, where students practiced fashion photography on non-models. Sela chose to take photos of foreign contractors working in agriculture at Gaza envelope and dressing them in ATA-Wear garments, which originally were designed for workers, in an attempt "...to explore the connection between the garments, their use, the context in which they are worn, who wears them, and who is the new worker-proletar, and the relationship between all that and the place" [emphasis by A.F] — as was stated by her in the accompanying text. Although Sela's effort was frank, neither the images nor the linguistic message commenting them revealed any local problematic of labour. For the author, Sela's works served as a focal point to unfold some of Israel's local cultural background regarding labour and fashion production, both historical ideology (Shapira 1974;

Kolet 1983; Alroey 2004) and current practices of local fashion manufacturing — information that was gathered through interviews with local fashion manufacturers.

To assist the reading of Sela's images, the author used Roland Barthes' classical text "Rhetoric of the Image" (Barthes 1977), applying it to non-commercial images, specifically, the non-commercial fashion photoshoot. Using Barthes' notion regarding the inherent relationship between image and text, more precisely, the linguistic message and visual message, the author identified some of the restrictions of the linguistic message upon the meaning of these images, arguing that these refer merely to globally understood problems as opposed to any local-specific issues. Fridman then attempts to explore whether Sela's photoshoot is a unique example or a general tendency of the fashion photoshoot, i.e. does fashion photoshoot as opposed to art or news photography act under a vast neutralizing effect that in most cases eliminates all traces of locality?

In this issue's **Body** section, **Corneliu Dinu Tudor Bodiciu** offers *Symbiosis: A New Paradigm for Understanding How Bodies and Dress Come Together*. The human body is central to the existence of dress in all its forms in cultures and societies and situated in space and time. While the main purpose of fashion is the continuous iteration, revision, and reinvention of the dress, the centrality of the body in fashion and dress practices is problematic, particularly because bodies and garments relate not only as material entities but also through intangible and immanent agencies. Although this centrality has been questioned by some scholars, the articulation of new paradigms of the dressed body within the nature-culture continuum remains underexplored. In this paper, the author refers to a reconsideration of the body in the larger ecosystem of natural entities and phenomena within which it exists. Such a reconsideration offers a broader field of possibilities to articulate bodies, dress and ways in which they relate and come together. Informed by natural sciences, this paper investigates the notion of symbiosis, which is a way of living together of different organisms, to construct a new paradigm for understanding how body and dress interact and form each other.

In **Culture** section we turn to archives, fashion collections and 'an archival turn' in fashion and fashion research.

Felice McDowell contributes *"Old" Glossies and "New" Histories: Fashion, Dress and Historical Space*. The visual and textual documentation contained in fashion magazines can be utilized as a valuable primary source for the study of dress, cultures, and associated

meanings and values, both past and present. This article discusses processes of history making, specifically addressing the employment of theory in the reading of past fashion media, or “old” glossies, in archival space.

Maude Bass-Krueger offers *Fashion Collections, Collectors, and Exhibitions in France, 1874–1900: Historical Imagination, the Spectacular Past, and the Practice of Restoration*. This article explores fashion collecting and dress exhibitions in nineteenth-century France. The first three exhibitions of historic dress in France, which occurred in 1874, 1892, and 1900, raised a host of questions for French dress historians, collectors, and curators: they debated how historical dress should be displayed, what kind of garments should be collected, and what role fashion had in the narrative of French history. This article explores the “historical turn” in dress history, which formalised the practice of using historical garments and accessories as sources for the writing and display of history. It also examines how the shift from industrial to decorative arts spurred an interest in fashion collecting. Finally, it argues that the spectacularisation of fashion display between 1874 and 1900 had an impact on the garments themselves, as collectors and curators began to alter garments in order to display them within imaginative settings. Rather than condemning these restorations, this article proposes that we view them as forms of historical imagination.

Federica Vacca presents *Knowledge in Memory: Corporate and Museum Archives*. In recent decades, we have witnessed the affirmation of the corporate museum as a systematization tool of memory and knowledge about the history and activities of specific companies that have distinguished themselves over the years as manufacturers of unique and iconic products. In the contemporary scene in fact companies are immersed in what Rullani (2004) defines as the *economy knowledge paradigm*, in which the symbolic components and intangible assets related to the production contexts have a predominant value. For this reason, many companies of the *Made in Italy* brand have decided to create exhibition space to document its historical-productive heritage and to credit its value in terms of cultural and social impact. This article aims to explore the theme related to museums and business archives, reading these events not only as a means of self-commemorative intent and consolidation of the corporate image, but as *active-culture* resources, continuously integrated in the production and design process and construction of the company.

Ingrid Mida and **Alexandra Kim** contribute *Finding New Homes for Dress Collections: The Case Study of the Suddon-Cleaver Collection*.

When private collectors amass collections of significant size, there often comes a point where disposition must be addressed. This article

explores the complex process of finding new homes for dress collections, using the case study of the Suddon-Cleaver collection and linking it to Walter Benjamin's reflections on book collecting in the essay "Unpacking my Library." Although the process of breaking up a collection is associated with negative connotations, this Canadian case study shows how the process can serve to optimise access and value, especially at a time when museum resources are limited and overstretched. Other examples of redistributed dress collections are reviewed, including the dispersal of the wardrobe of Georgian banker Thomas Coutts and the Brooklyn Museum dress collection transfer to the Metropolitan Museum of Art. The authors argue that the process of finding multiple new homes should be viewed as a way of liberating the best pieces in the collection from the burden of items that are of low value or in poor condition. In carefully articulating the process of distributing the Suddon-Cleaver collection, this article outlines a process that may be adapted for similar dispersals.

Catriona Fisk presents *Looking for Maternity: Dress Collections and Embodied Knowledge*. Childbearing accounted for a large proportion of women's lives in the late eighteenth and nineteenth centuries, yet the questions of what they wore and how they balanced bodily change and the dictates of fashion have been generally underexplored. This is especially true of object- and collections-based research where scarcity of surviving examples limited the range of material culture analysis of maternal dress and bodies in those centuries. This article complicates that seeming absence by critically considering the process of looking for maternity in dress collections. Working with evidence drawn from a database of approximately 300 garments associated with maternity studied between 2015 and 2017, this article reflects on the modes of encountering maternity therein. The object biographies of maternity-associated garments in such collections reveal the disjointed nature of the material record of pregnancy and how historical practices of reuse, storage and recording can obfuscate that record. Current perspectives on materialism and material culture in fashion studies are mobilised here to consider how a methodological combination of object-based study and recognition of the connection between material and wearer informs new narratives of embodiment contained in existing dress collections.

Alison Moloney, Wanda Lephoto and Erica de Greef present *Confronting the Absence of Histories, Presence of Traumas and Beauty in Museum Africa, Johannesburg*. Museum Africa is Johannesburg's social and cultural history museum. It holds the Bernberg Costumes and Textiles Collection, an extensive array of predominantly white-owned European fashion objects with some 16,562 items dating from the 1800s to the late

1900s, imported into South Africa or made locally. This article documents the continued enquiry between South African fashion designer and artist Wanda Lephoto, London-based fashion curator Alison Moliney, and South African-based fashion curator and academic Dr Erica de Greef, who together have been grappling with the violence of absence of black South African fashion histories and narratives that is revealed in the museum's store. This enquiry is founded on a phenomenological approach to dress curatorship with the intention to unravel the collection's epistemology through an interrogation of decolonial curatorial methodologies. The artistic interventions aim to disrupt the Eurocentric and exclusionary acquisition practices and fashion discourses that are represented by these seemingly "innocent" but deeply problematic objects. Can an engagement with these fashion objects through experiments with museological interventions decolonize and unpack the complex histories held within the collection and contribute to a process of healing?

Kevin Almond offers *Disrupting the Fashion Archive: The Serendipity of Manufacturing Mistakes*. Literature has documented how designers use fashion archives as explorative inspiration for designing and cutting fashion collections. (Clarke and De La Haye 2014; Rhys 2011; Riegels Melchior and Svensson 2014; Murphy 2011). This derivative research can inform choices of fabric, silhouette, shape and the skills and technologies employed in the execution of the collection. This paper describes a case study that asked design students to identify mistakes in manufacture in selected garments from the Yorkshire Fashion Archive held at University of Leeds. It explores the potential for accidental or intentional mistakes to be a source of inspiration for fashion design. There is a lack of literature that describes how fashion designers have been inspired by manufacturing mistakes in archive garments, which the research seeks to redress. A broader literature review emphasised how definitions of human mistakes have stimulated ideas and resulted in innovation in different disciplines and contexts, and these ideas are transposed into a fashion context within this study. Some of the manufacturing mistakes identified in the archive garments included: sleeves sewn in the wrong way, incorrect stitch tension, using patterns that were unsuitable for a design, cutting fabric without making sure pattern pieces were straight, using the wrong interfacing or no interfacing at all, etc. These findings informed the design and eventual manufacture of a collection of contemporary garments. The documentation of this process provides an important reference point for garment creators to disrupt conventional approaches to fashion design and technology and supports the development of

innovative skills. These can be utilised to create new and novel clothing designs with which to enrich the global fashion industry.

In this issue's **Events** section, **N.J. Stevenson** contributes *Liberty in Fashion: The Role of Private Collectors Lending to Museums*, her review of 'Liberty in Fashion' at the Fashion and Textile Museum, London (October 2015 — February 2016).

Joshua M. Bluteau offers *The Peacock Revolution: Men's Fashion from 1966 to 1970*, his thoughts on 'The Peacock Revolution: Men's Fashion from 1966 to 1970' at Pickford's House, Derby Museums (9 April 2022 — 6 May 2023).

Svetlana Salnikova visits 'Dom Modelei. The Image Industry' at the Museum of Moscow (7 March 2023 — 2 July 2023), and shares her impressions in *The system of ODMO: clothing industry or images of fashion?*

In this issue's **Books** section, **Jeffrey DeShell** presents *Fashion/Sense: On Philosophy and Fashion*, his review of *Fashion/Sense: On Philosophy and Fashion* by Gwenda-Lin Grewal. London: Bloomsbury, 2022.



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	журнал _____										
	(индекс издания)										
	Теория моды: одежда, тело, культура										
	(Наименование издания)										
	Количество комплектов										
	На 202__ год по месяцам										
1	2	3	4	5	6	7	8	9	10	11	12
Куда _____											
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Франческа Граната

ЭКСПЕРИМЕНТАЛЬНАЯ МОДА. ИСКУССТВО
ПЕРФОРМАНСА, КАРНАВАЛ И ГРОТЕСКОЕ ТЕЛО



Как проявляются гротеск и карнавал в моде? Как мода связана с искусством перформанса? Может ли экспериментальная мода стать мейнстримом? Книга Франчески Гранаты посвящена провокативным и эксцентричным явлениям, которые уведут далеко от привычных представлений не только о высокой моде, но и о теле. В центре внимания автора — творчество дизайнеров, которые вошли в историю моды смелыми экспериментами: Рей Кавакубо, Джорджина Годли, Мартин Маржела, Бернард Вильгельм, мастер перформансов Ли Бауэри. Всем им удалось сместить границы телесного, поколебать общепринятые представления об эталонном теле, абсолюте классического стиля, о феминности, о самой топографии тела. Исследуя феномен гротескного тела, оказавшегося в центре экспериментов модельеров конца XX века, автор опирается на теорию гротеска, разработанную М.М. Бахтиным. Явления смещения, деконструкции, поиск латентных смыслов телесного в сфере экспериментальной моды рассмотрены сквозь призму идей З. Фрейда, Ж. Деррида, М. Фуко и других интеллектуалов. Вошедшие в книгу интервью автора с участниками необычных перформансов и творцами экспериментальной моды — вдовой Ли Бауэри, Джорджиной Годли — погружают читателя в период 1980-х годов, развертывают широкую панораму идей, тенденций, которые во многом определили современное отношение к телесности и моде. Франческа Граната — PhD, доцент Школы дизайна Парсонс (Нью-Йорк).

Бэлла Шапиро, Денис Ляпин
РОССИЯ В ШУБЕ. РУССКИЙ МЕХ:
ИСТОРИЯ, НАЦИОНАЛЬНАЯ ИДЕНТИЧНОСТЬ
И КУЛЬТУРНЫЙ СТАТУС



Более чем тысячелетняя традиция употребления меха — одна из важнейших мифологем русской материальной культуры. Любовь к меховой одежде одинаково часто упоминается как в зарубежных, так и в отечественных источниках, осмысляющих специфику национальной моды. Книга Бэллы Шапиро и Дениса Ляпина — одно из первых масштабных исследований, призванное проследить, как формировалась и менялась эта традиция от Древней Руси до современности. Авторы рассматривают мех как многоуровневый гипертекст и рассказывают историю не фасонов и силуэтов, а идей, сопровождающих судьбу русского меха, — политических, социально-экономических и научных. Бэлла Шапиро — доктор культурологии, кандидат исторических наук, профессор кафедры кино и современного искусства РГГУ, профессор кафедры философии и социально-гуманитарных дисциплин Школы-студии МХАТ. Денис Ляпин — доктор исторических наук, заведующий кафедрой истории и историко-культурного наследия ЕГУ им. И.А. Бунина.

ОСМЫСЛЕНИЕ МОДЫ.
ОБЗОР КЛЮЧЕВЫХ ТЕОРИЙ
Под ред. Аньес Рокаморы и Аннеке Смелик



Задача по осмыслению моды как социального, культурного, экономического или политического феномена лежит в междисциплинарном поле. Для ее решения исследователям приходится использовать самый широкий методологический арсенал и обращаться к разным областям гуманитарного знания. Сборник «Осмысление моды. Обзор ключевых теорий» состоит из статей, в которых под углом зрения этой новой дисциплины анализируются классические работы К. Маркса и З. Фрейда, постмодернистские теории Ж. Бодрийяра, Ж. Дерриды и Ж. Делеза, акторно-сетевая теория Б. Латура и теория политического тела в текстах М. Фуко и Д. Батлер. Каждая из глав, расположенных в хронологическом порядке по году рождения мыслителя, посвящена одной из этих концепций: читатель найдет в них краткое изложение ключевых идей героя, анализ их потенциала и методологических ограничений, а также разбор конкретных кейсов, иллюстрирующих продуктивность того или иного подхода для изучения моды. Среди авторов сборника — Питер Макниа, Эфрат Цселон, Джоан Энтуисл, Франческа Граната и другие влиятельные исследователи моды.

Гурьянова Мария
ТРАНСГРЕССИЯ В МОДЕ.
ОТ НАРУШЕНИЯ К НОРМЕ



Почему при выборе одежды мы обращаем внимание на лейбл? Какие значения за ним стоят, что лежит в основе нашей потребности следовать моде? Прослеживая в своей книге многовековую историю развития ливреи, из которой возник лейбл, Мария Гурьянова предлагает посмотреть на западноевропейскую моду как на череду нарушений канона. Исследуя феномен трансгрессии в сфере костюма, автор стремится показать, как индивидуальные нововведения становятся новой нормой и как в различные исторические периоды меняются сами законодатели моды: от сеньора и монарха до кутюрье и дизайнера. Мария Гурьянова — кандидат наук о культуре НИУ ВШЭ, исследователь моды.