

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.

This issue of the journal looks at fashion and clothing as emotional practice.

In *Talismans, Phantasms, Losses: Notes on Objects and Emotions*, **Olga Vainshtein** shares her thoughts on the affective aspects of garments. Vainshtein looks at ‘wardrobe archaeology’, loss of items of clothing, and the fears and phantasms connected with dress. What are ‘evocative objects’? How does our emotional memory connect with clothes? What ‘mixed motives’ might we experience with regard to apparel, and how do we deal with losing clothes? Vainshtein also explores the ‘Diderot effect’, archetypal items, dress as dream and desire, subjective comfort, and affective attitudes towards accessories.

Clemens Thornquist's article *The Fashion Condition: Rethinking Fashion from Its Everyday Practices* challenges traditional ways of understanding fashion as a social phenomenon. By considering the everyday social practice of fashion where looking, wearing, choosing, discarding, consuming, and producing fashion have central roles in understanding fashion's person-object relationships, this study advances an alternative onto-logical view of fashion as a volatile emotional condition and in-constant state of mind. This suggested shift in theoretical perspective is significant in understanding and stimulating change or maintaining developing policy in relation to fashion as well as to more general issues in person-object conditioned design cultures. stability in fashion phenomena and could have principal consequences for thinking and

Tomás Errázuriz & Emilia Müller contribute their article "*My Cherished Garment*": *Rethinking Fashion, Attachment and Durability*. Confronted with the fashion industry's serious socio-environmental impact and acknowledging that fast fashion provokes unstable relationships with clothing, accelerating loss of value and early disposal, this article explores those cases in which garments are still valued and attachment is strong. We are interested in identifying the motives behind the bonds that are developed toward cherished pieces of clothing. For this, we have analyzed more than 600 short stories, written by men and women from all over Chile, that justify those garments that remain in their closets for many seasons and reasons. The results allow us to identify a set of attributes and their correlations, enriching the discussion about the relationship between people and dress.

Paula Jane Byrne offers her paper *Clothing, Emotion and Consumption in Colonial New South Wales*.

On the Hunter River of New South Wales older Regency esthetics of light-colored floaty fabrics were still dominant in the 1830s and 1840s. This esthetic was engaged in by both men and women though men were forging the tailored working clothes look of the squatter. While cut and tailoring were important to men, a look was to be achieved, fabric and its tactile nature was important to women. One distinguished oneself by the fabric one chose. Squatter income was erratic and risky and this affected the gift of clothing between women. Smaller, handmade objects like netted mittens, collars and cuffs were exchanged as gifts in an intimate connection with objects as signifiers of affection.

Ellen Sampson in her essay *Material time: the garment as record* written whilst undertaking archival research at the Costume Institute of the Metropolitan Museum of Art, explores the way that garments both symbolically and materially mark the passage of time. Building on the work

of Caroline Evans (2020), Amy de la Haye (2005), Bethan Bide (2017), and Hilary Davidson (2016, 2018), the essay thinks about the multiple ways that garments show the passage of time—reflecting upon Davidson’s statement that ‘for material culture researchers, emotions might be considered a secondary set of artefacts arising from the physical artefact’s contexts’ (Davidson, 2016, 232.), to think about how garments become records of both actions and feelings, of our sensory and emotional entanglements with the world. The text is accompanied by a series of polaroid images from the project “The Afterlives of Clothes’ taken in the Costume Institute archive, which attempts to draw out and make visible the capacity of garments in archives to induce feeling.

In *Birds on Hats: The Birth of Disgust*, **Ksenia Gusarova** examines the emotional response elicited by hats with feathers, wings, birds’ heads, or entire birds. Popular in the late nineteenth and early twentieth century, these were worn just as the movement for the protection of nature gathered force. The mass killing of birds was widely covered in the press, which spared no horrific detail. For many, this changed their attitudes to the fashionable hats, for good.

Criticism of hats decorated with stuffed birds dates back to an earlier period, however. In the first half of the nineteenth century, such opinions had not been uncommon, driven primarily by concerns of taste and appropriateness. The paper demonstrates how the criticism on aesthetic grounds and discourse on the cruelty of fashion towards industry workers fed into the later slating of the trend for bird hats. Thus, the nature-loving activists were able to draw on readily available rhetorical cliché and models of feeling. The author pays particular attention to the construction of the image of the enemy responsible for the death of birds, and to the selective nature of compassion towards the victims of fashion. Not all species of birds, Gusarova claims, received the same amount of pity, and the killing of animals for their fur seldom aroused indignation.

Olga Lebedeva’s *The Sin of Looking and Shifted Affect: Fashionable Envy’ in the Light of Psychoanalytic Theory* examines the articulation of envy in the field of vestimentary fashion. Using a psychoanalytical lens, the author refers to the conceptualisation of this phenomenon in the works of Sigmund Freud, Jacques Lacan, and Melanie Klein, and to psychoanalytic concepts such as affect, narcissism, identification, ambivalence, internal object, and lack. Whilst methodologically based on psychoanalytic theory, Lebedeva’s paper is a multidisciplinary piece of research, which uses elements of cultural and historical methodology, as well as hermeneutic and semiotic methods. The author draws on a wide range of sources from psychoanalytic and philosophical texts to works

on the history and theory of fashion, memoirs, current articles, letters, photographs, and film.

Passing as Fashionable, Feminine and Sane: "Therapy of Fashion" and the Normalization of Psychiatric Patients in 1960s US by **Renate Stauss** introduces the little-known therapeutic approach of "Therapy of Fashion." Piloted with a group of female psychiatric patients at Napa State Hospital in California in 1959 and initially carried out as a volunteer project by The Fashion Group of San Francisco, it was practiced in several US-American cities throughout the 1960s. By drawing on a Foucauldian analytical framework, this article analyses how dress and fashion, in the context of "Therapy of Fashion," were constructed as a normalizing "technology of the self," as a way of transforming, improving and, effectively, normalizing the bodies and minds of patients. It argues that this therapeutic approach in its official aim of "recreating healthy feminine characteristics" intended to make female patients pass as women, and pass as normative with regards to their gender roles, social behavior and appearance. Moreover, this article maintains that the contemporary relevance of "Therapy of Fashion" lies in the fact that it was developed at a time, at the turn of the 1960s, when in North America and Western Europe both therapy and fashion initially became key coordinates said to define our experience and understanding of ourselves. In its analysis, this article draws on a wide variety of sources: medical journals, local newspapers, contemporary publications about gender and mental hospitals, advertisements for psychotropic drugs and institutional garments, an author interview with one of the participating volunteers, and photographic documentation of different sessions.

Anastasia Razmakhnina contributes *The Emotions Brought to Us by Vintage* — a look at the feelings experienced by those who buy, sell, alter, and wear vintage clothing. Vintage dress is the term applied to garments from a previous era, both in terms of production date, and in terms of style. Well-preserved items serve to illustrate the trends of times gone by. In this century, vintage clothing has grown in popularity. In Moscow, the well-established vintage market is a rapidly developing area quite unlike its counterparts in other capitals: an interesting point, requiring further academic analysis.

The author attempts to trace the life cycle of vintage items through an exploration of the emotions experienced by modern people wearing not-so-modern clothes. Following a chronological timeframe, Razmakhnina looks at the evolving relationship between vintage items and their owners from the moment of purchase to the actual wearing of the clothes.

The material for this paper was gathered in Moscow between 2020 and 2022. Using participant observation, the author conducted two surveys and several interviews. Herself a collector and wearer of vintage dress, Razmakhnina also uses autoethnography. The results of her field research were later compared with material obtained by colleagues through similar studies in the USA and the UK. Besides examining the emotional relationship between dress and owner, the paper also looks at the boundaries of the human body, and the role of dress in their formation. How does one approach the topic of fusion/alienation between owner and dress, when the dress had previously been worn by another? After all, every owner leaves on clothing the marks of his or her presence. Inevitably, the issue of the material memory of dress arises. The folds, bulges, tears and mends left by previous owners may constitute key elements of fashion history for the researcher, yet how relevant are they to an item's relationship with its new owner? What are the limitations imposed by vintage items on their wearers? What emotions does secondhand clothing elicit in those selling, wearing, altering, or simply looking at it?

Jo Turney's paper *Releasing the Tension: Knitting and the Rise of Resilience* considers why knitting is so frequently promoted as a contribution to wellbeing narratives.

When I first started writing about knitting over 20 years ago, it was being revived as a meditative and contemplative act that was heralded as the 'new yoga'. Since then, such seemingly trite approaches to knitting have been underpinned and supported by public policy, and it now features in community building and connectivity creative projects and is a mainstay of research into health and wellbeing. Indeed, during and post-Pandemic knitting and other forms of everyday creative practice became re-valourised as a sign of a new, neo-liberal understanding of wellbeing, 'Resilience'.

The socio-cultural and political positioning of something as innocuous as knitting as central to the health and wellbeing of the nation — which it can be — and this rhetorical underpinning that moves an understanding of knitting practice from the 'New Age' to the neo-liberal, highlights a distinctly party-political narrative that perhaps softens the blow of a need for 'resilience'. As this paper argues, knitting can be a great way to improve health and wellbeing, but it cannot be a substitute for underfunded social healthcare, public services and the dissolution of communities, or a guise for the demise of these things.

Bridget Long's article "*Regular Progressive Work Occupies My Mind Best*": *Needlework as a Source of Entertainment, Consolation and Reflection* examines the experiences of sociable and solitary needlewomen in

the long eighteenth century to reveal some of the emotional benefits derived from the act of sewing. Following Rosenwein's theory of "emotional communities," this article considers how needlework was centered in a number of emotional groups sited within the domestic sphere. The article will argue that the home was the place for "emotional sewing" and that both sociable and solitary sewing provided sources of emotional support. It considers evidence from eighteenth-century women's diaries and reminiscences, including those written by Sarah Hurst, Anna Larpent, Catherine Hutton, and Gertrude Savile, which provides a rare opportunity to consider feelings about a skill traditionally passed from mother to daughter and frequently practiced in social groups. Despite the feeling that needlework symbolized the restricted role of eighteenth-century women, who were confined to their domestic environment while constrained by male expectations, the article suggests that the subversive side of sewing should not be ignored. Well-practiced in all needlework skills, some women may have had a different view of needlework using the hours spent sewing to focus on other concerns and negotiate time for their social, emotional, and intellectual well-being. It examines the likely difference between female and mixed groups when good cheer and merriment may have been as important as intellectual discussion and emphasizes that solitary sewing allowed time for reflection and consolation.

Jenny Tillotson's paper *Scentsory Design: A "Holistic" Approach to Fashion as a Vehicle to Deliver Emotional Well-being* explores an ongoing interdisciplinary research project at the cutting edge of aroma and medical work, which seeks to change the experience of fragrance to a more intimate communication of identity, by employing emerging technologies with the ancient art of perfumery and the growing trend of complementary therapies. The project investigates the interface between the arts and biomedical sciences, around new emerging technologies and science platforms and their applications in the domain of health and well-being and the impact it may have on the fashion industry. A new movement in functional "holistic" clothing that incorporates sensory systems of precisely metered fragrance delivery and release is discussed called "Scentsory Design." It focuses on the development of responsive fashion that changes with emotion, introducing clothes and footwear that are designed for psychological end benefit to reduce stress. In this article, the known affective potential of the sense of smell is discussed, by introducing "Aroma-Chology" as a tool that is worn as an emotional support system to create a personal "scent bubble" around the body, with the capacity to regulate mood, physiological and psychological state, and improve self-confidence in social situations. The clothing formulates

a “healing platform” around the end user by creating novel olfactory experiences in textiles that are not as passive as current encapsulated capsule systems. Further items discussed include luminescent footwear derived on the benefits of light therapy and inspired by reflexology. A pair of shoes were developed that offers emotional well-being, by introducing “Walking Therapies,” which massage reflexology points on the foot, enabling the act of walking to be healing.

Amy Meissner offers her article *Repair as Accompaniment: Applying an Ethic of Care to the Craft of Repair*.

Using personal experience with family loss and connection to a broken hand-woven craft object, this essay provides an approach to both repair studies and craft studies that applies an ethics of care to the craft of repair, beginning by applying the ethical qualities and phases of care outlined by Joan Tronto — attentiveness, responsibility, competence, responsiveness, and plurality, communication, trust, and respect — and by adding an additional phase of care to this list: “accompaniment,” or “caring through to transition.” Transition is defined broadly, whether an object’s successful repair and return to usefulness, or its transition to disposal or eventual decay. The ethical quality of accompaniment recognizes an ongoing negotiation with materials and process, not as power struggle or need to overcome brokenness, but as mutual arrangement of care between repair practitioner and repair in hand. Applying ethical components to repair creates a practice; the craftsperson has a guide for how to approach repair, not via technical instructions, but as a way of caring for a vulnerable object from a feminist standpoint of care, which regards the interconnectedness of the individual and community, as well as repair’s broader implications on relationships, memory, mental health, and long-term keeping.

Claire Baker contributes *Continuing Textile Practice with the Babushkas of Chernobyl — reflections on loss, emotional labour and working through the complexities of global catastrophes*.

From the perspective of the first author, a textile practitioner, this illustrated reflective article, based on lived experience, demonstrates a continued co-design methodology and practice with the Babushkas of Chernobyl. Drawing on auto-ethnography we give an insight into personal emotions provoked by complexities of global political barriers including an attempt to overcome the anguish of enforced absences through creative means.

Research progress is detailed through UK/Ukraine-specific challenges of both a pandemic and severe international unrest through 2020, 2021 and 2022, focusing on both textile heritage and self-settler identity through a contemporary co-design lens. Of particular significance are

two co-design sessions, appropriated in the midst of this international chaos. It is more important than ever that, during this current political climate and the loss of many Ukrainian cultural artefacts, a contemporary and new use of lost cultural motifs gives a voice to the declining minority of people currently living in extreme and difficult circumstances within the Chernobyl exclusion zone.

Reflecting on the empathetic, experiential relationships the first author has built up over several years with the Babushkas, the paper examines how these unexpected challenges prevented contact and how loss was navigated, through the stages of grief (Stroebe, Schut & Boerner, 2017). The cost of traumatic global events to our relationships and the emotional labour involved in this work is confirmed and acknowledged. “Emotional labour refers to the ways in which we regulate our private feelings and bring them into line with social expectations...emotional labour can be very challenging and personally costly” (Hochschild, 2003, p.318).

The contribution this article seeks to provide is to reveal detailed aspects of undertaking participatory research in challenging contexts, and during tragic global events. It offers an insight into how alternative approaches to making were conceived, revealing ways that research through design can raise awareness of the unimaginable challenges that have resulted in affective emotional labour, which is not often shared.

Fatima Hussain's *Keeping It Alive Under Their Hands: Exploring the Role of the Imagined Landscape in the Practices of Making* builds upon the research conducted by the Culture and Conflict project of the UKRI Gender Justice and Security hub that aimed to understand and situate craft and its making within indigenous mountain landscapes of South Asia. This paper draws upon affective forms of craft-making that emphasize situated knowledge (Haraway 1988), the interweaving of these makers with their environment, and understanding of the essence of things through their own embodied experience of them (Relph 1985; Merleau-Ponty 1995; Ingold 2011). The paper specifically looks at the spatial experiences of the makers while making their craft. By using non-representational theory (Thrift 1996), this author builds the case for the landscape to be seen as generative material that exercises its agency by shaping the makers and their practice. It expands upon the research methodology employed to conclude that despite being physically confined to a geographical terrain, the makers craft their escape by using imagined patterns and palette.

Magdalena Petersson McIntyre contributes *Shame, Blame, and Passion: Affects of (Un)sustainable Wardrobes*. In order to change consumption patterns into something that is more sustainable, it is essential that

we consider the various and conflicting meanings clothes have in people's lives. This article presents an analysis of diaries written by consumers of different ages and occupations over a period of three months in 2015. These consumers documented their clothing and shoe purchases, took inventory of the contents of their wardrobes, and reflected upon their clothing consumption. The aim of this study is to examine consumers' use and consumption of clothing and how they deal with dissonances in relation to what they see as 'sustainable'. What motivated their consumption? What compromises did they make? and What were the processes that determined their choices? The authors of the diaries claimed that they wanted to consume clothing in a sustainable manner, but they found that they did not. Direct criticism of the fashion system was often elusive and difficult for them to articulate. Consequently, instead of asking for the creation of a different fashion system, the authors of the diaries blamed themselves for their failures with respect to sustainable clothing consumption. Drawing on Affect Theory, the article discusses how emotional attachments informed the authors' relationships with their wardrobes and the conflicting emotions surrounding the pleasure and pain of fashion. In their texts, they provided a number of different explanations as to why they bought, kept, and used clothes to justify why they consumed clothing even if they did not want to consume or felt that they should not. The diarists also remarked on how this made them feel about their consumption. Some claimed to "love" fashion. Others wrote they "hated fashion", whilst others stated that they "didn't care at all". However, as was the case for all of the authors, the dream of owning a 'perfect' wardrobe pervaded their texts and worked as a way for them to deal with the dilemmas, contradictions, and struggles of fashion.

Aesthetic Affects and the Wardrobe: A Comparative Outlook on Sustainable Clothing Use by **Alec Holt** uses the wardrobe interview format to gain insight into the motivations behind the acquisition, use, and disposal of garments. An understanding of these motivations is necessary for any attempt to account for unsustainable clothing practices and consequently to investigate how these practices might be positively reoriented. Combining the use-based focus of scholars like Kate Fletcher with the affective lens which has seen increasing employment in recent fashion studies, the author suggests that affective encounters between garment and wearer provide a valuable conceptual framework for theorising what makes clothing use fulfilling. This in turn helps to understand why consumers do or do not feel the need to buy more clothes. Holt's findings also indicate a need for more scholarly focus on the category of 'basics', one which has sometimes been overlooked in sustainability related work

in favour of established topics like trend acceleration or overt identity signification. Basics from brands like UNIQLO, the author argues, are often purchased extremely casually, justified by a discourse of need largely incompatible with affective attachment. Ultimately, however, Holt notes that basics and trendy clothes alike encourage certain practices which could have a place in a more sustainable fashion future.

In *Scandals in the Fashion Industry: How Brands Arouse Emotion and How Consumers React*, **Olga Gurova** and **Annamarie Viansky** dive into the emotional aspect of scandals in the world of fashion. In the late 2010s and early 2020s, the global fashion industry was rocked with a succession of scandals. In 2022, Adidas terminated its contract with American rapper and producer Kanye West and ceased collaboration with his brand Yeezy over his anti-Semitic comments.

In 2019, Gucci withdrew a black sweater with a red lip outline on the roll-up collar following claims of its resemblance to blackface. The company was accused of racism. The previous year, Prada was forced to recall monkey toy figurines as their big bright red lips were seen as resembling blackface, and the company's Soho store in New York found itself in the midst of a racism scandal. In Russia, one might recall the Reebok campaign inspired by feminist rhetoric, which saw the brand pull an advertisement deemed 'inappropriate'.

With emotions running high, scandals in the world of fashion could be said to possess a key emotional component. The authors look at why brands choose to deliver emotional messages, and how consumers respond. Sometimes, brands' messages may seek to shock, whilst in other cases, the public's reaction proves unexpected. The article discusses 'emotional branding' as a means of forming and maintaining a connection between brand and consumer. Looking at the unplanned emotional responses that can be caused by a brand's messages, the authors show the key role of this emotional connection in today's fashion scandals. Social networks, Gurova and Viansky claim, offer today's consumers a means of influencing brands via cancelling. The paper discusses the role played by the 'intermediaries' between brands and consumers, who take it upon themselves to explain brands' problematic actions to the public. Needless to say, such explanations can serve to further exacerbate the conflict. The authors debate whether cancel culture should be seen as a new form of political activism, whereby consumers use the market as a stage to resolve issues they consider important, such as those relating to identity policy. Alternatively, the authors ponder, is cancel culture merely a response from a crowd that wields a means of impacting brands on a mass scale?