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Dressing “Modern,” Lipovetsky
bounds across two thousand years of
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Unfortunately, Lipovetsky shows no greater sensitivity towards issues of gender. Women can easily dress like men, he complains, while men in drag still provoke laughter.

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Fashion: Dressing Modern Democracy
The Empire of Fashion: Dressing
Modern Democracy by Gilles
Lipovetsky, Catherine Porter, Richard
Sennett Paperback Book, 276 pages
Description In a book full of playful
irony and striking insights, the
controversial social philosopher Gilles

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Lipovetsky draws on the history of fashion to demonstrate that the modern cult of appearance and superficiality actually serves the common good.

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Empire silhouette, Empire line, Empire waist or just Empire is a style in clothing in which the dress has a fitted bodice ending just below the bust, giving a high-waisted appearance, and a gathered skirt which is long and loosely fitting but skims the body rather than being

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supported by voluminous
petticoats. The outline is especially
flattering to pear shapes wishing to
disguise the stomach ...

Empire silhouette - Wikipedia
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Lipovetsky

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There is some evidence of Indus
Valley Civilization or Harappa

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civilization indicating the use of woven cotton fabric. Flax plant was grown to obtain the fibers of plants and silkworms were cultivated for silk.

The History of Fashion in India |
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Victorian fashion consists of the various fashions and trends in British culture that emerged and developed in the United Kingdom and the British Empire throughout the Victorian era, roughly from the 1830s through the 1890s. The period saw many changes in fashion, including changes in

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styles, fashion technology and the
methods of distribution.

Lipovetsky

In a book full of playful irony and
striking insights, the controversial
social philosopher Gilles Lipovetsky

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draws on the history of fashion to demonstrate that the modern cult of appearance and superficiality actually serves the common good. Focusing on clothing, bodily deportment, sex roles, sexual practices, and political rhetoric as forms of "fashion," Lipovetsky bounds across two

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thousand years of history, showing how the evolution of fashion from an upper-class privilege into a vehicle of popular expression closely follows the rise of democratic values. Whereas Tocqueville feared that mass culture would create passive citizens incapable of political reasoning,

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Lipovetsky argues that today's mass-produced fashion offers many choices, which in turn enable consumers to become complex individuals within a consolidated, democratically educated society. Superficiality fosters tolerance among different groups within a society,

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claims Lipovetsky. To analyze fashion's role in smoothing over social conflict, he abandons class analysis in favor of an inquiry into the symbolism of everyday life and the creation of ephemeral desire.

Lipovetsky examines the malaise experienced by people who, because

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they can fulfill so many desires, lose their sense of identity. His conclusions raise disturbing questions about personal joy and anguish in modern democracy.

This new edition of a classic work offers a concise introduction to the

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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-

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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

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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.

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Newly available in paperback, this major contribution to cultural history is a study of dress in France in the seventeenth and eighteenth centuries. Daniel Roche discusses general approaches to the history of dress, locates the subject within current French historiography and

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uses a large sample of inventories to explore the differences between the various social classes in the amount they spent and the kind of clothes they wore. His essential argument is that there was a 'vestimentary revolution' in the later eighteenth century as all sections of the

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population became caught up in the world of fashion and fast-moving consumption.

Scholars have argued that postmodernism is dead and that we are entering into a new era that some have labelled altermodernism,

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digimodernism, performatism, and post-postmodernism. This book expands on the nascent scholarship of post-postmodernism to highlight how dress, fashion, and appearance are reflections of this new age. The volume starts with a discussion of fashion, subjectivity, and time and an

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analysis of temporality, technology, and fashion in post-postmodern times. Later chapters analyse the work of design houses and mass producers such as Vetements, Gucci, and Uniqlo whose products align with post-postmodern aesthetics, hyperconsumption, and

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Dressing Modern Democracy Shines Lipovetsky
hypermodern branding. The book looks at diverse geographic and identity markers by discussing post-postmodernism and the religio-politico-cultural questions in South Asian Muslim fashion, image and identity presentation in queer social networking apps, and by exploring

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fashion designer Tom Ford's output as a movie director. Two chapters discuss the post-postmodern fashion exhibition with analyses of recent exhibitions and an in-depth look at the work of exhibition maker Judith Clark. The final chapter is written by members of The Rational Dress

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Society, a counter-fashion collective that makes JUMPSUIT, an experimental garment to replace all clothes. Fashion, Dress, and Post-postmodernism is a companion to research on relationships between post-postmodernism, fashion, and dress, and the go-to resource for

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Researchers and students interested
in these areas.

A detailed, finely researched and
profusely illustrated history of
clothing and fashion in the Roman
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Tang dynasty (618–907) China hummed with cosmopolitan trends. Its capital at Chang ' an was the most populous city in the world and was connected via the Silk Road with the critical markets and thriving cultures of Central Asia and the Middle East. In Empire of Style, BuYun Chen reveals a

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vibrant fashion system that emerged through the efforts of Tang artisans, wearers, and critics of clothing. Across the empire, elite men and women subverted regulations on dress to acquire majestic silks and au courant designs, as shifts in economic and social structures gave rise to what we

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now recognize as precursors of a modern fashion system: a new consciousness of time, a game of imitation and emulation, and a shift in modes of production. This first book on fashion in premodern China is informed by archaeological sources—paintings, figurines, and silk

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artifacts—and textual records such as dynastic annals, poetry, tax documents, economic treatises, and sumptuary laws. Tang fashion is shown to have flourished in response to a confluence of social, economic, and political changes that brought innovative weavers and chic court

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elites to the forefront of history.

Democracy Gilles

Linovetsky
During the nineteenth and early
twentieth centuries the production of
dress shifted dramatically from being
predominantly hand-crafted in small
quantities to machine-manufactured
in bulk. The increasing

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democratization of appearances made new fashions more widely available, but at the same time made the need to differentiate social rank seem more pressing. In this age of empire, the coding of class, gender and race was frequently negotiated through dress in complex ways, from

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fashionable dress which restricted or exaggerated the female body to liberating reform dress, from self-defining black dandies to the oppressions and resistances of slave dress. Richly illustrated with over 100 images and drawing on a plethora of visual, textual and object sources, A

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Cultural History of Dress and Fashion in the Age of Empire presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in

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the period.

Democracy Gilles

Over the last century there has been a complete transformation of the fashion system. The unitary top-down fashion cycle has been replaced by the pulsations of multiple and simultaneous styles, while the speed

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of global production and circulation has become ever faster and more complex. Running in tandem, the development of artificial fibres has revolutionized the composition of clothing, and the increased focus on youth, sexuality, and the body has radically changed its design. From the

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1920s flapper dress to debates over the burkini, fashion has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual and object sources and illustrated with 100 images, *A Cultural History of Dress and Fashion in the Modern Age* presents essays on

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textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

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What do our clothes say about who we are or who we think we are? How does the way we dress communicate messages about our identity? Is the desire to be "in fashion" universal, or is it unique to Western culture? How do fashions change? These are just a few of the intriguing questions Fred

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Davis sets out to answer in this provocative look at what we do with our clothes—and what they can do to us. Much of what we assume to be individual preference, Davis shows, really reflects deeper social and cultural forces. Ours is an ambivalent social world, characterized by

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tensions over gender roles, social status, and the expression of sexuality. Predicting what people will wear becomes a risky gamble when the link between private self and public persona can be so unstable.

During the medieval period, people

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invested heavily in looking good. The finest fashions demanded careful chemistry and compounds imported from great distances and at considerable risk to merchants; the Church became a major consumer of both the richest and humblest varieties of cloth, shoes, and

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adornment; and vernacular poets began to embroider their stories with hundreds of verses describing a plethora of dress styles, fabrics, and shopping experiences. Drawing on a wealth of pictorial, textual and object sources, the volume examines how dress cultures developed – often to a

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degree of dazzling sophistication –
between the years 800 to 1450.
Beautifully illustrated with 100
images, A Cultural History of Dress
and Fashion in the Medieval Age
presents an overview of the period
with essays on textiles, production
and distribution, the body, belief,

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gender and sexuality, status,
ethnicity, visual representations, and
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