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Focusing on clothing, bodily deportment, sex roles, sexual practices, and political rhetoric as forms of “ fashion, ” Lipovetsky bounds across two thousand years of history, showing how the evolution of fashion from an upper-class privilege into a vehicle of popular expression closely

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Empire of
Fashion
follows the rise of
democratic values.

The Empire of Fashion
| Princeton University
Press

Unfortunately,
Gilles
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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This styles are
commonly called
“ Empire style ” .

Empire style fashion of
women in 1800 – 1815
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book full of playful irony
and striking insights, the
controversial social

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philosopher Gilles
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,

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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 supported by voluminous

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petticoats. The outline is
especially flattering to
pear shapes wishing to
disguise the stomach ...
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Empire silhouette -
Wikipedia
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democracy in ..

There is some evidence
of Indus Valley

Civilization or Harappa
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 | Ancient

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Indian Fashion Of

Victorian

fashionconsists of the
various fashions and
trends in British

culturethat emerged and
developed in the United
Kingdomand the British

Empirethroughout the

Victorian era, roughly
from the 1830s through
the 1890s. The period
saw many changes in
fashion, including

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changes in styles,
fashion technology and
the methods of
distribution.

Modern Democracy

On the history of
fashion and mass culture

Scholars have argued
that postmodernism is
dead and that we are
entering into a new era

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Gilles
Apprentice

that some have labelled altermodernism, 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,

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Giles
Lipson
and time and an 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
hypermodern branding.

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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 fashion designer Tom Ford's output as a movie

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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 Society,
a counter-fashion
collective that makes
JUMPSUIT, an

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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
researchers and students
interested in these areas.

During the nineteenth
and early twentieth

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centuries the production
of dress shifted
dramatically from being
predominantly hand-
crafted in small
quantities to machine-
manufactured in bulk.
The increasing
democratization of
appearances made new
fashions more widely
available, but at the
same time made the
need to differentiate

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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
fashionable dress which
restricted or
exaggerated the female
body to liberating
reform dress, from self-
defining black dandies
to the oppressions and

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Resistances of slave dress.

Richly illustrated with
over 100 images and
drawing on a plethora of

visual, textual and

object sources, A

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,

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ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

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

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pulsations of multiple and simultaneous styles, while the speed 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

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body has radically changed its design. From the 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*

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the Modern Age
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
the period.

A detailed, finely
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researched and
profusely illustrated
history of clothing and
fashion in the Roman
Empire.

During the medieval
period, people invested
heavily in looking good.

The finest fashions
demanded careful
chemistry and
compounds imported
from great distances and

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at considerable risk to merchants; the Church became a major consumer of both the richest and humblest varieties of cloth, shoes, and adornment; and vernacular poets began to embroider their stories with hundreds of verses describing a plethora of dress styles, fabrics, and shopping experiences. Drawing

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Empire Of pictorial,
textual and object
sources, the volume
examines how dress
cultures developed –
often to a 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

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overview of the period
with essays on textiles,
production and
distribution, the body,
belief, gender and
sexuality, status,
ethnicity, visual
representations, and
literary representations.

Fashion reveals not only
who we are, but whom
we aspire to be. From
1775 to 1925, artists in

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Europe were especially attuned to the gaps between appearance and reality, participating in and often critiquing the making of the self and the image. Reading their portrayals of modern life with an eye to fashion and dress reveals a world of complex calculations and subtle signals.

Extensively illustrated,

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Empire Of Fashion Dressing Modern Democracy
Gilles Lipovetsky
Art explores the significance of historical dress over this period of upheaval, as well as the lived experience of dress and its representation.

Drawing on visual sources that extend from paintings and photographs to fashion plates, caricatures and advertisements, the expert contributors

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consider how artists and their sitters engaged with the fashion and culture of their times.

They explore the politics of dress, its inspirations and the reactions it provoked, as well as the many meanings of fashion in European art, revealing its importance in understanding modernity itself.

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African Fashion, Global Style provides a lively look at fashion, international networks of style, material culture, and the world of African aesthetic expression.

Victoria L. Rovine introduces fashion designers whose work reflects African histories and cultures both conceptually and

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stylistically, and
demonstrates that dress
styles associated with
indigenous cultures may
have all the hallmarks of
high fashion. Taking
readers into the
complexities of influence
and inspiration
manifested through
fashion, this book
highlights the visually
appealing, widely
accessible, and highly

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adaptable styles of
African dress that
flourish on the global
fashion market.

Modern

Includes Paul Poiret,
Jeanne Paquin, Jeanne
Gilles,
Margaine-Lacroix,
Maison Lucile, Coco
Chanel, Jacques
Doucet, Jean Patou,
Callot Soeurs, Jeanne
Lanvin, Madeleine
Vionnet, Elsa

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Schiaparelli, Adrian,
Christian Dior,
Madame Gr{grave}es,
Charles James,
Crist{acute}obal
Balenciaga, Hubert de
Givenchy, Pierre
Gilles
Balmain, Pierre Cardin,
Emilio Pucci, Yves Saint
Laurent, Halston, Ralph
Lauren, Kenzo,
Christian Lacroix,
Thierry Mugler, Yohji
Yamamoto, Gianni

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Versace, Calvin Klein,
Martin Margiela, and
others.

Rosy Aindow's
interdisciplinary study
maps the literary
response to the
emergence of a modern
fashion industry in late
nineteenth- and early-
twentieth-century
Britain. The study
argues dress is given a

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distinctive voice in novels of the period; works that embrace older sartorial tropes, but which simultaneously shape and formulate their own reflecting contemporary social concerns.

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