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Exhibiting Fashion: Before and After 1971 by Judith Clark

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increase in popularity of fashion exhibitions over the past decade, this groundbreaking book provides a timely look at the evolution of the practice, taking as its anchor the seminal 1971 Victoria and Albert Museum exhibition Fashion: An Anthology by Cecil Beaton, revealing it to be symptomatic of a shift in museological attitudes.

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True to her unusual approach towards exhibiting, Clark invites the reader see exhibitions in a new light."-Daily Beast * Daily Beast *

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"[T]his groundbreaking book provides a timely look at the evolution of the practice, taking as its anchor the seminal 1971 Victoria and Albert Museum exhibition 'Fashion: An Anthology by Cecil Beaton'.

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A curious fusion of coffee table and textbook, Exhibiting Fashion: Before and After 1971 appraises the revolutionary impact of the Victoria and Albert Museum ' s 1971 exhibition Cecil Beaton ' s Fashion: An Anthology in the context of how and why clothing and accessories have been acquired and displayed in museums since 1900.

Behind the Scenes at a Museum - Studio International

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With the dramatic increase in popularity of fashion exhibitions over the past decade, this groundbreaking book provides a timely look at the evolution of the practice, taking as its anchor the seminal 1971 Victoria and Albert Museum exhibition *Fashion: An Anthology* by Cecil Beaton, revealing it to be symptomatic of a shift in museological attitudes.

Exhibiting Fashion | Yale University Press

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Book With the dramatic increase in popularity of fashion exhibitions over the past decade, we were commissioned by Yale University Press to design a book looking at the evolution of the practice.

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Lots of things happened in 1971... Disney World opened, Greenpeace came into existence, Mount Etna erupted, and an exhibition opened at London 's Victoria and Albert Museum changed the course of fashi...

Why 1971? By Judith Clark, co-author of “ Exhibiting ...

An exhibition at the Imperial War Museum looks at how conflict abroad meant fashion at home had to change. Clothing coupons limited what most people could buy and government rules directly

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A vivid history of fashion exhibitions that informs contemporary curating practices, from two experts in the field

Since the 2000s, fashion exhibitions have become some of the most popular displays presented in museums. Fashion brands celebrate anniversaries with blockbuster retrospectives and lavish catalogues, and increasingly exhibit archive pieces in their stores. Italy is a major player in the global fashion industry, yet little has been written about its contribution to fashion curation. This book explores the management, display and curation of Italian fashion heritage, highlighting the role played by companies and industry associations. By contextualising fashion curation within Italy's economy, culture and art-historical tradition, this book unfolds the ties between the preservation of fashion heritage and corporate

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policies. It traces the shift of companies from sponsors to cultural producers and discusses the different uses of archives and exhibitions. Through the critical analysis of key examples such as Salvatore Ferragamo, Pitti Immagine and Gucci, this book illustrates how the inevitable commercial interests underlying fashion curation can exist alongside the scholarly contribution of corporate initiatives. Most importantly, it defines the curatorial approaches developed by the involvement of the industry in fashion curation, thus providing an overarching interpretation of the characteristics of this practice in Italy. Matteo Augello provides an unprecedented insight into the management of Italian fashion heritage and presents a comprehensive account of the development of fashion curation in Italy, drawing from archival records, existing literature and oral history. This book is essential reading for

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scholars, industry professionals and students interested in the intersections of curation, heritage, national identity and corporate cultural policies.

Attitudes to fashion have changed radically in the twenty-first century. Dress is increasingly approached as a means of self-expression, rather than as a signifier of status or profession, and designers are increasingly treated as 'artists', as fashion moves towards art and enters the gallery, museum, and retail space. This book is the first to fully explore the causes and implications of this shift, examining the impact of technological innovation, globalization, and the growth of the internet. The End of Fashion focuses on the ways in which our understanding of fashion and the fashion system have transformed as mass mediation and digitization

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continue to broaden the way that contemporary fashion is perceived and consumed. Exploring everything from the rise of online shopping to the emergence of bloggers as power elites who have revolutionized the terrain of traditional fashion reportage, this volume anatomizes a world in which runway shows now compete with live-streaming, digital fashion films, Instagram, and Pinterest. Bringing together original, cutting-edge contributions from leading international scholars, this book is essential reading for students and scholars of fashion and cultural studies, as well as anyone interested in exploring the dramatic shifts that have shaken the fashion world this century – and what they might say about larger changes within an increasingly global and digital society.

Manus x Machina (“ Hand x Machine ”) features exceptional

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fashions that reconcile traditional hand techniques with innovative machine technologies such as 3-D printing, laser cutting, circular knitting, computer modeling, bonding and laminating, and ultrasonic welding. Featuring 90 astonishing pieces, ranging from Gabrielle “ Coco ” Chanel ’ s iconic tweed suit to Karl Lagerfeld ’ s 3-D-printed version, and from Yves Saint Laurent ’ s bird-of-paradise dress to Iris van Herpen ’ s silicone adaptation — all beautifully photographed by Nicholas Alan Cope — this fascinating book is an exploration of both the artistry and the future of fashion.

Featuring interviews with Sarah Burton (Alexander McQueen), Hussein Chalayan, Maria Grazia Chiuri and Pierpaolo Piccioli (Valentino), Nicolas Ghesqui è re (Louis Vuitton), Lazaro

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Hernandez and Jack McCollough (Proenza Schouler), Iris van Herpen, Christopher Kane, Karl Lagerfeld (Chanel), Miuccia Prada, and Gareth Pugh.

Illustrated with contemporary case studies, *Curating Design* provides a history of and introduction to design curatorial practice both within and outside the museum. Donna Loveday begins by tracing the history of the collecting and display of designed objects in museums and exhibitions from the 19th century 'cabinet of curiosities' to the present day design museum. She then explores the changing role of the curator since the 1980s, with curators becoming much more than just 'keepers' of a collection, with a remit to create narrative and experiential exhibitions as well as develop the museum's role as a space of learning for its visitors.

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Curating as a practice now describes the production of a number of cultural and creative outputs, ranging from exhibitions to art festivals; shopping environments to health centres; conferences to film programming as well as museums and galleries. Loveday explores how design has come to the fore in curatorial practice, with new design museums opening around the world as well as blockbusting exhibitions of fashion and popular culture. Interviews with leading practitioners from international design and arts museums provide a spotlight on contemporary challenges and best practice in design curatorship.

This Handbook approaches sustainable development in higher education from an integrated perspective, addressing the dearth of publications on the subject. It offers a unique overview of what

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universities around the world are doing to implement sustainable development (i.e. via curriculum innovation, research, activities, or practical projects) and how their efforts relate to education for sustainable development at the university level. The Handbook gathers a wealth of information, ideas, best practices and lessons learned in the context of executing concrete projects, and assesses methodological approaches to integrating the topic of sustainable development in university curricula. Lastly, it documents and disseminates the veritable treasure trove of practical experience currently available on sustainability in higher education.

Paul Poiret (1879-1944) led the fashion world in the first decades of the 20th century. His autobiography tells the story of the meteoric rise of a draper's son to the "King of Fashion." From his humble

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Parisian childhood, to his debut as a couturier, to his experiences during World War I, Poiret reveals all in this captivating tale, first published in 1931. His artistic flair, coupled with his remarkable and highly original cutting skills, enabled him to translate the spirit of Art Deco into revolutionary garments, and his memoirs bring this astonishing period to life. An astute businessman, Poiret describes the expansion of his fashion empire to encompass interior decor and the first designer perfume and evocatively recounts his extravagant parties, where guests paraded in his latest creations.

This catalogue offers the first comprehensive study of James ' s life and work, highlighting his virtuosity and inventiveness as well as the colorful cast of benefactors and clients who supported him.

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In 1911 the French publisher Lucien Vogel challenged Edward Steichen to create the first artistic, rather than merely documentary, fashion photographs, a moment that is now considered to be a turning point in the history of fashion photography. As fashion changed over the next century, so did the photography of fashion. Steichen ' s modernist approach was forthright and visually arresting. In the 1930s the photographer Martin Munk á csi pioneered a gritty, photojournalistic style. In the 1960s Richard Avedon encouraged his models to express their personalities by smiling and laughing, which had often been discouraged previously. Helmut Newton brought an explosion of sexuality into fashion images and turned the tables on traditional gender stereotypes in the 1970s, and in the 1980s Bruce Weber and Herb Ritts made male sexuality an important part of fashion photography. Today,

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following the integration of digital technology, teams like Inez & Vinoodh and Mert & Marcus are reshaping our notion of what is acceptable—not just aesthetically but also technically and conceptually—in a fashion photograph. This lavishly illustrated survey of one hundred years of fashion photography updates and reevaluates this history in five chronological chapters by experts in photography and fashion history. It includes more than three hundred photographs by the genre 's most famous practitioners as well as important but lesser-known figures, alongside a selection of costumes, fashion illustrations, magazine covers, and advertisements.

An encyclopaedic selection of 111 garments, footwear, and accessories - from humble masterpieces to high fashion - that have

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had a strong impact on society in the 20th and 21st centuries and continue to hold currency today. Published to accompany the first major exhibition on fashion design at The Museum of Modern Art since 1944, *Items: Is Fashion Modern?* presents 111 iconic garments, footwear and accessories that have strongly influenced society in the 20th and 21st- centuries and continue to hold currency today. Organized alphabetically as a reference book, the publication examines the ways in which these items are designed, manufactured, distributed and used, while exploring the wide range of relationships between clothing and functionality, cultural etiquettes, aesthetics, politics and technology. Designs as wellknown and transformative as the Levi's 501s, the pearl necklace, the sari and Yves Saint Laurent's Le Smoking - and as ancient and historically rich as the Breton sweater, the kippah, and the keffiyeh -

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are included, allowing for exploration of the numerous issues these items have produced and shaped over many decades. Richly illustrated with historical and archival imagery as well as newly commissioned photography from Omar Victor Diop, Bobby Doherty, Catherine Losing, Monika Mogi and Kristin-Lee Moolman, Items reflects not only on fashion's power and social history, but also on its design construct and staying power, in order to understand what of the system of fashion should remain for generations to come - and what alterations need to be made to ensure a tenable future for this arena that touches us all.