

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 is devoted to things marginal — everything that gets caught between the folds, stuck between the seams — the unsaid, the hidden, the concealed. This issue, in other words, is an experiment.

Notes on the margins, backstage action, happenings behind the scenes; the back, rather than the front. Boundaries of the body and liminal semantics; snags, stains, errors, vestimentary faults and shards; a polyphony of voices and meanings, items lacking in the wardrobe and delicate

clothing metaphors — such was our focus and field of research for this special issue.

With this kind of theme, it was expected that some contributors might decide to match form with content, and offer flawed, unfinished, fragmented pieces. Thus, we see the work in progress and observe the process itself, rather than the end result. Such “inside out”, marginal contributions may form a contrast with more traditional academic papers — or may, in fact, complement them. The habitual hermetic, well-rounded narrative may, in some cases, fail to convey fully the voices and rhythms of the material under scrutiny.

Irina Sirotkina presents *Folds of Fabric and Bends of the Soul: Drapery in Dress, Psychiatry, and Philosophy*. In fashion studies, the psychiatrist Gaëtan Gatian De Clérambault is primarily known for his work on erotic passion for textiles. He famously described four of his patients, women arrested for stealing silk from department stores. De Clérambault’s own weakness for drapery and folds, which went far beyond silk alone, is far less covered in the literature on fashion theory.

The psychiatrist’s obsession became evident after the appearance of his photographs of Moroccans in traditional haik drapes. Made of linen or thin wool and covering the entire body and head, the haik falls in a cascade of folds. De Clérambault’s images were so numerous that he was accused of fetishism. He claimed that his photographs were aimed at preserving information on a disappearing form of dress, whilst also shedding light on draping techniques. In the early 1920s, the psychiatrist delivered a course of lectures on the art of draped costumes at the Paris Ecole nationale supérieure des Beaux-Arts. His obsession with drapery was one of the sources behind the concept of the fold developed by the philosopher Gilles Deleuze. According to Deleuze, folds make for unique combinations of the internal and external, body and soul. Through the metaphors of drapes and folds, Sirotkina attempts to venture deeper into the mysterious world of De Clérambault as psychiatrist, fetishist, photographer, and art historian.

Anneke Smelik contributes *Fractal Folds: The Posthuman Fashion of Iris van Herpen*. 3D printing technologies are among the new developments in fashion design, with Iris van Herpen one of the forerunners of 3D printing in fashion design. The Dutch designer is particularly known for her 3D printed designs of “fractal folds”: designs of inimitable curves, bends, and loops. Morphing art, fashion and technology, van Herpen developed productive collaborations with scientists and artists. Through

a mixed method, this article provides background information and gives insight into the design practice of the fashion house of Iris van Herpen in Amsterdam. Iris van Herpen combines highly technical specifications with a commitment to esthetic design. In her work, she intertwines the digital and the material, the human and the non-human. Such intertwinements are characteristic of posthumanism that postulates a dynamic notion of life in which human bodies are inextricably entangled with the non-human—fibers, silicones, garments, and technologies. The article interprets Van Herpen's work within the context of posthuman theory, so as to make sense of its avant-garde esthetic. Out of innovative technologies, new materials, and assiduous craftsmanship, Van Herpen creates a visual and material language of fractal folds that expresses the affective mood of a posthuman world.

Irina Sakhno offers *The Fat Body and Shimmering Meanings: Critical and Artistic Practices*. Delving into the critical and artistic practices of Fat Studies, the author re-examines fat phobia from the point of view of cultural anthropology and the discourse of contemporary artistic practices. Looking at the cultural markers of ample corporeality and persistent stereotypes in society's perception of full-figured women, Sakhno draws on a wide range of academic literature. The author focuses on stigmatisation and the shimmering identity of the body with shifting boundaries, proportions, size, and weight. Brenda Oelbaum's Venus of Willendorf Project, Sakhno stresses, signals a protest against the negative connotations and stereotypes associated with fuller bodies in today's neoliberal Western society. Through her ironic re-examination of the multitude of diets causing women to cave in under pressure, Oelbaum offers a programme of "visual resistance" and body positivism.

Andrea Thoma's *What is to Hand: The Fold as Landscape Within Textile Imagination* explores the fold and textile imagination within art by using as main case study the author's project Imaginary Landscapes. This work consists of a series of photographs taken during the first COVID-19 lockdown in the UK in 2020 and was motivated by a longing for spaces and places at a time of confinement. It provided an opportunity to work with "material to hand", pointing to Martin Heidegger and Barbara Bolt's discussion of his theory regarding "handling". The cloth as arranged or folded allows for light to enhance form, whilst suggesting landscapes such as shorelines, mountains, forests, deserts or volcanoes. The discussion refers to Gilles Deleuze's reading of Leibniz, Christine Buci-Gluckmann's observations on the Baroque, and to various theoretical and artistic positions

concerning the fold, drapery, and textile imagination within different visual contexts, including Giuliana Bruno's observations on the fold in relation to the screen. *Imaginary Landscapes* is explored with particular attention to contemporary artists Christo and Jeanne Claude, Christian Boltanski and Angela de la Cruz. The argument concludes that the fold as visual and conceptual process allows us to engage in spatiotemporal relations where the appreciation of materiality through handling/folding informs ideas of movement within and across media.

Sarah A. Bendall's *The Case of the "French Vardingale": A Methodological Approach to Reconstructing and Understanding Ephemeral Garments* showcases experimental dress reconstruction as a valuable research tool for the historian. It presents a case study detailing how two underskirts of the sixteenth and seventeenth centuries, French Farthingale Rolls and French Wheel Farthingales, were reconstructed using historical techniques and experimental methodologies. The first section outlines the author's methodological approach to reconstructing these ephemeral garments, exploiting archival and printed records, visual sources, and knowledge of seventeenth-century sewing techniques. The second section focuses on the experience of reconstruction and shows how this process allows the historian to form tacit knowledge. This section also raises questions and provides answers about artisanal design practices such as reflective rationality, embodied experiences, and tacit skills that cannot be accessed in other ways. Finally, this article shows how reconstruction can inform understandings of the embodied experiences of dressing and wearing. Dressing the female body in the reconstructed underskirts discussed in this article made it possible to observe the garments' practical realities and challenge polemical historical sources concerning fashionable sixteenth- and seventeenth-century European dress.

Elizabeth Kramer offers *It's All in the Fold: An Historical, Transnational and Material Investigation to Understand the 2010s Kimono Jacket Trend*. This article investigates a fashion trend during the first half of the 2010s for a garment that looked little like the indigenous kimono, was often designed and manufactured in centers other than Japan and was largely intended for consumption outside Japan, but nonetheless was marketed as kimono. Rather than reflecting on the ways in which this trend could be viewed as another example of cultural appropriation in the fashion industry or demonstrative of the fashion industry's attempt to maximize profit by flooding the market with endless variations of these garments that resonate rather tired Orientalized stereotypes, this article examines

how the ways in which the kimono has been transformed as it moves through time and across borders resonate with this trend. In her attempt better to understand the political, social, cultural and economic drivers behind such transformations, the author also sheds light on new developments in this garment's cultural meanings.

Olga Lebedeva presents *Was will das Weib? Anna Freud and Lou Andreas-Salomé Talk Glad Rags*. Art historian and PhD candidate at the Higher School of Economics Art and Design School Olga Lebedeva is also a practising psychoanalyst. In this paper, Lebedeva attempts to locate points of contact between fashion theory and psychoanalysis in the correspondence of Anna Freud and Lou Andreas-Salomé. The study looks at extracts from the letters of these “first ladies of psychoanalysis” which focus on the sartorial.

Acclaimed first-generation psychoanalysts Freud and Andreas-Salomé corresponded over a lengthy period from 1919 to 1937. In the early 1920s, their epistolary exchange was at its busiest, and contained the most discussions of dress, dressmaking and dress giving. The paper offers a fascinating look at the way such everyday topics blended into intellectual life. Besides clarifying a number of biographical issues, Lebedeva's article suggests some new angles in the interpretation of the two authors' works on psychoanalytical theory and practice. The paper helps shed light on the nature of the human subject's relationship with their body, and on the life of the body as the foundation from which the mental develops. Analysing the correspondence together with the two women's biographies, Lebedeva is able to draw conclusions concerning the exchange of clothing that took place alongside their epistolary exchange. At times, the author suggests, the vestimentary objects with their bodily dimension took on the function of expressing unconscious psychological content which the giver was unable to put into verbal messages.

Dinie van den Heuvel and **Anne-Carine Oskarsen** contribute “*Hidden Treasures*”: *Garments Used for Smuggling and for the Concealment of Valuables, 1900-1960*. The “Hidden Treasures” project came about as an unexpected consequence of museum archive research by the Belgian company d'andt. The studies were being undertaken with the aim of expanding company staff's knowledge and skills with drapery as a type of tailoring. During their research, the specialists found several curious examples of clothing used to smuggle and store valuables. The paper reveals how these garments were found, and how further information was sought. In the authors' view, such items offer invaluable sources of anthropological

and social information on history and tailoring. Despite their value, these items often remain unnoticed, undocumented, and unknown to the wider public. The aim of the study and of this paper was, to change this situation.

Yulia Demidenko's *Wooden Women and a Family of Ostyaks: Mannequins in History and Culture* traces the making of mannequins and other such figures used in areas such as tailoring, the museum business, medicine, and funeral services. Besides looking at the history of mannequin production, Demidenko lists the main Russian and international mannequin makers. The ideas expressed by the author in this paper offer invaluable material for any scholar wishing to undertake a more detailed in-depth study of this subject. Key words: mannequin; fashion doll; history of tailoring; mannequins in history and fashion.

Asya Aladzhhalova offers *Collecting Dress from Literary Works: A Study of the Practice*. The author looks at the practice of recreating the costumes of fictional characters, using genuine vintage items of the same period. In the first part of her study, Aladzhhalova attempts to systematise the approaches used by literary and art historians in analysing sartorial practices described in works of fiction. In the second part, the author looks at examples from specific literary works, analysing them through a combined prism of literary criticism and art history. In the third part, the author turns to efforts to create a literary collection of vintage dress, reconstructing the experience of finding and picking the “literary” items. In this part, Aladzhhalova examines collecting clothes from books as a practice, and outlines problems of selection, attribution, systematisation, and public demonstration. Finally, the author compares museum and scenography practices, and touches on some issues of performativity linked to “literary” vintage clothing.

Natalia Lebina contributes *Inelegant Handiwork: A Slightly Documented Ironic Memoir (The Status of Darning in Fiction and Everyday Practice)*. This paper is the third in Lebina's series on fiction as a historical source. The author looks at literary works containing descriptions of practices aimed at concealing flaws and defects in clothing. The main focus is on darning—the repair of holes by weaving, without seams. Mending expensive clothing and fabrics this way demanded a high degree of skill. In Russia, however, until the late nineteenth century stockings, which one commonly associates with darning, were hand knitted, and repaired by knitting patches or tying off. Such handiwork was considered a menial,

private task. The “industrial and stocking” revolution of the late nineteenth — early twentieth century brought about simpler terminology for dress repair. In the 1920s and 1930s, “darning” became a term officially used in the Russian language. It was understood to describe a type of handiwork aimed at concealing worn areas of clothing, primarily on women’s factory-made stockings. Due to constant shortages and high prices, in the 1920s to the 1950s, stocking repair was a crucial everyday women’s practice. With the growing use of synthetics, however, the art of darning — this inelegant handiwork — lost its vital importance in everyday Soviet reality.

Maria Terekhova offers *Trendy Old Stuff: Secondhand Clothing Between Poverty and Performance in Russia, 1980-2010*. Fashion, art and cultural historian Maria Terekhova is a senior researcher at St. Petersburg’s State History Museum. A sign of the times, imported secondhand clothing appeared in Russia in the late 1980s. Even before that time, however, clothes had long been widely recycled in the USSR. In this paper, Terekhova traces the evolution of worn old clothing use in urban Russian society from the turbulent Perestroika years to the 2000s. Worn garments are what Bruno Latour terms “actants” of social relations. Terekhova analyses the shifting cultural semantics of secondhand clothing, the everyday vestimentary practices it involves, and its functions in society. In her study, Terekhova pays particular attention to alternative young people’s fashion, as well as artistic practices and strategies involving secondhand clothes, and their role in art. During the Perestroika and post-Perestroika years, secondhand garments in Russia were used in two main ways, the author concludes. The first was basic everyday use born of necessity, whereas the second involved worn clothing as a means of artistic expression, a manifestation of “Self”.

In *Fashion, or Passion? Paradoxes of Global Modernity in an Irish Dating Show*, **Ksenia Gusarova** takes a look at the Irish dating show *Paisean Faisean* (2005-2008). The plot of the programme involves a woman choosing one of three men on the basis of his outfit. The central premise and other elements of the show serve to reflect contemporary attitudes towards fashion and dress, consumer trends, identity, gender, romantic love, and courtship. The show also testifies to global processes taking place in the first decade of the twenty first century, from the victory of fast fashion to the mass cooling of emotionality described by sociologist Eva Illouz. At the same time, the programme is linked to a specific period in the history of Ireland, the Celtic Tiger. These years saw rapid economic growth and

the development of an active consumer culture involving men as well as women. Gusarova also looks at the show's role in promoting the Irish language. Through its association with fashionable practices and brands, and the landscape of global modernity, the language acquires symbolic cachet. Like some of the programme's participants, the author is not a native Irish speaker, and attempts to use her imperfect understanding of spoken Irish as an analytic metaphor exemplifying the inevitable incompleteness and subjectivity of interpretation.

Tsai-Chun Huang contributes *Pliable Logic as a Practice-Led Research Methodology for Textile Practice*. In this paper, the researcher proposes a novel research methodology based on pleating action and how pleats are formulated, herein named "pliable logic". It provides a recursive and malleable production and thinking route that encourages researchers to seek meanings in between different phases of textile thinking and research. Through years of teaching, researching and making pleats, the researcher as a maker has come to an understanding that pleating, like other textile productions, for example, stitching and weaving, has its own philosophical stance as a distinct branch under textile thinking. Pliable logic merges three textile-thinking-related concepts, including "soft logic" from Penina Barnett, Sarat Maharaj's description of Janis Jefferies' "creative production" and "plica ex plica" from Gilles Deleuze, all of which resonate to certain characters of pleats and pleating that establish the foundation of the methodology. The details of each element are illustrated in this paper. The intention of the paper is, firstly, to encourage textile design practitioners and researchers to consider their study and production from another perspective under textile thinking, and, secondly, to emphasize that various textile fabrications do have a potential philosophical stance to broaden the scope of textile thinking.

Hye Eun Kim offers *A Knot Dress to Encapsulate Its Maker's Wish*. This practice-led research is aimed at the creation of a garment containing the maker's wish to transfer powerful energy to the wearer. Using autoethnography as a method, this article is based on the author's journal. Free-hand experimenting leads to a knot which, unintentionally, conveys the impression of a bold embodiment of energy; this is then consciously developed into a dress meant to establish a strong material connection between maker and wearer. The knot sets the maker-garment-wearer relationship in an ambiguous position, that is, between the visible and the invisible. The knot's hidden folds and structure constitute a node of energy for the realization of thought, a notion paralleled by the fact that

knots are frequently used in magic. As a garment maker and researcher, the author explored the materialization of intention through design and making; here, the knot is the perfect embodiment of her wish to communicate unseen energy to the visible world through the creation of an extraordinary dress.

This issue also includes material from Fashion Theory's colloquium *In Praise of Rags: Fashion and the Aesthetics of Flaw*, which took place on 6 April 2023 as part of the Higher School of Economics conference "Theories and Practices of Art and Design: Sociocultural, Economic and Political Contexts". The colloquium was devoted to imperfection: tears, slips, asymmetry and disarray in dress and appearance, which used to be considered unforgivable faults, but later turned into fashionable gestures, took the shape of fashion statements and, finally, got accepted as the new fashionable order and norm.

Olga Vainshtein presents *Methuselah the Coat and Badly Mended Silk Mittens: Bohemian Fashion as Inspiration for Poverty Chic*. In her paper, Vainshtein attempts to define the key traits of nineteenth-century Bohemian fashion and their transformation in twentieth-century culture. The study is based on the literary works of writers such as Henri Murger, Charles Baudelaire, George Du Maurier, Ada Levenson, Edith Wharton, and Evelyn Waugh. Opening with a definition of what is meant by "Bohemian", Vainshtein then looks at elements of Bohemian style including eclecticism, old and worn clothing, resistance to interpretation, ephemerality, carelessness, and bodily "instability". A special place belongs to the vestimentary language of Parisian types such as the grisette, life model, flâneur, ragman, Lorette, and student. The temporal regime of city modernism is analysed in its relation to Boho chic using Baudelaire's concept of modernity and its interpretation by Walter Benjamin.

Vainshtein then looks at aspects of Boho chic such as "artistic style" and "artist dress" in the nineteenth and twentieth centuries. The final part of the study focuses on contemporary modifications of poverty chic. Homeless chic and the debate around it; the 2000 John Galliano Clochard collection for Dior; poverty chic as a visual language of leftist politicians, and the latest trends: slob style, the BeReal app, and neologisms such as goblin mode.

Maria Skivko contributes *Everyone Wears Hoodies Today! Thematic Dress and Fashionable Disarray*. In this paper, Skivko traces the history of the hoodie, paying tribute to the iconic item's impact on fashion history and the contemporary wardrobe. The author attempts to systematise

the meanings and roles of the hoodie at different moments within history and culture. With the transitory nature of fashion itself, and rapid unforeseen social, cultural, economic and environmental change, certain items of dress may transcend pure functionality to become voices of protest, markers of danger, reflections of individual freedom. Analysing these transformations, Skivko traces the hoodie's evolution from sports clothing to fashion item, examining its place in show business, politics, business and social protests.

Susan Marshall's paper is an ode to the author's black jacket. Marshall's black jacket is twenty five years old: worn, repaired, cherished, memories are embedded in its cloth. After a short video, an ode to a much loved and, in a certain sense, irreplaceable garment, Marshall explores the joy of imperfection both as an aesthetic pleasure, and as an ecological and sustainable choice. She also looks briefly at theories of New Materialism and "thing power" to celebrate the agency of aging clothes.

In this issue's **Events** section, **Rachel Lifter** contributes her review of 'Africa Fashion' at Victoria & Albert Museum, London (July 2, 2022 — April 16, 2023) and Brooklyn Museum, New York (June 23, 2023 — October 22, 2023).

Fiona Dieffenbacher offers her thoughts on "Shocking!" the Surreal World of Elsa Schiaparelli. *Musée des Arts Décoratifs*, Paris (July 22, 2022 — January 3rd, 2023).

Asja Aladjalova contributes her review of '19th century: Changing Fashion. From Empire to Art Nouveau' at VDNH, The *Worker and Collective Farm Woman Pavilion, Moscow* (October 26, 2023 — April 20th, 2024).

In this issue's **Books** section, **Tarini Bhamburkar** presents her review of *Textile Orientalisms: Cashmere and Paisley Shawls in British Literature and Culture* by Suchitra Choudhury. Athens, OH: Ohio University Press, 2023.



ПОДПИСКА

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**на журнал «Теория моды:
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