

Exhibiting Fashion Before And After 1971

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Exhibiting Fashion: Before and After 1971. by. Judith Clark, Amy de la Haye. 4.40 · Rating details · 5 ratings · 1 review. 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: Before and After 1971 by Judith Clark

Clark, Judith and de la Haye, Amy (2014) Exhibiting Fashion: Before and After 1971. Yale University Press, New Haven. ISBN 9780300125795 Images; Details

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Exhibiting Fashion Before and After 1971 Judith Clark, Amy de la Haye. Price: £35.00; Add to Basket; Share this page: Format: Hardback ... The authors' combined experience of more than 40 years – one in architecture and exhibition design and the other in fashion history and curating – informs this detailed account of the exhibition

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Exhibiting Fashion: Before and After 1971 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.

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Book review: Exhibiting Fashion: Before and After 1971 by Judith Clark and Amy de la Haye one in architecture and exhibition design and the other in fashion history and curating – informs ...

Book review: Exhibiting Fashion: Before and After 1971 by ...

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

Exhibiting Fashion : Before and After 1971 - Book Depository

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

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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Yale University Press — Exhibiting Fashion: Before and After 1971 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 ...

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

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 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.

"An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length; on the other hand, an hour may be accurately represented on the timepiece of the mind by one second." —Virginia Woolf, Orlando: A Biography, 1928 About Time: Fashion and Duration traces the evolution of fashion, from 1870 to the present, through a linear timeline of iconic garments, each paired with an alternate design that jumps forward or backward in time. These unexpected pairings, which relate to one another through shape, motif, material, pattern, technique, or decoration, create a unique and disruptive fashion chronology that conflates notions of past, present, and future. Virginia Woolf serves as "ghost narrator": excerpts from her novels reflect on the passage of time with each subsequent plate pairing. A new short story by Michael Cunningham, winner of the Pulitzer Prize for Fiction for The Hours, recounts a day in the life of a woman over a time span of 150 years through her changing fashions. Scholar Theodore Martin analyzes theoretical responses to the nature of time, underscoring that time is not simply a sequence of historical events. And fashion photographer Nicholas Alan Cope illustrates 120 fashions with sublime black and-white photography. This stunning book reveals fashion's paradoxical connection to linear notions of time.

The last decade has seen the growing popularity and visibility of fashion as a cultural product, including its growing presence in museum exhibitions. This book explores the history of fashion displays, highlighting the continuity of past and present curatorial practices. Comparing and contrasting exhibitions from different museums and decades—from the Paris Exposition Universelle of 1900 to the Alexander McQueen Savage Beauty show at the Metropolitan Museum of Art in 2011, and beyond—it makes connections between museum fashion and the wider fashion industry. By critically analyzing trends in fashion exhibition practice over the 20th and early 21st centuries, Julia Petrov defines and describes the varied representations of historical fashion within British and North American museum exhibitions. Rooted in extensive archival research on exhibitions by global leaders in the field—from the Victoria and Albert and the Bath Fashion Museum to the Brooklyn and the Royal Ontario Museums—the work reveals how fashion exhibitions have been shaped by the values and anxieties associated with fashion more generally. Supplemented by parallel critical approaches, including museological theory, historiography, body theory, material culture, and visual studies, Fashion History in the Museum demonstrates that in an increasingly corporate and mass-mediated world, fashion exhibitions must be analysed in a comparative and global context. Richly illustrated with 70 images, this book is essential reading for students and scholars of fashion history and museology, as well as curators, conservators, and exhibition designers.

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 Munkácsi 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, 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.

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 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.

A gorgeously illustrated look at the profound influence that classical ballet and the ballerina have had on high fashion Ballerina: Fashion's Modern Muse is a revelatory, irresistible treat for dance aficionados and fashionistas alike. Couturiers such as Balmain, Balenciaga, Chanel, Schiaparelli, Charles James, Dior, and Yves Saint Laurent designed ballet-inspired dresses and gowns, many featuring the boned bodices and voluminous tulle skirts of classical tutus. And ready-to-wear designers such as Claire McCardell found inspiration in ballet leotards and other practice clothing, creating knitted separates, bathing suits, and wrap dresses. Written by fashion and ballet experts, the book is illustrated with archival photography by such masters as Richard Avedon, Edward Steichen, Irving Penn, Man Ray, and Cecil Beaton, along with newly commissioned photography of contemporary ballerinas wearing ballet-influenced couture.

In September 1939, just three weeks after the outbreak of war, Gladys Mason wrote briefly in her diary about events in Europe: 'Hitler watched German siege of Warsaw. City in flames.' And, she continued, 'Had my wedding dress fitted. Lovely.' For Gladys Mason, and for thousands of women throughout the long years of the war, fashion was not simply a distraction, but a necessity - and one they weren't going to give up easily. In the face of bombings, conscription, rationing and ludicrous bureaucracy, they maintained a sense of elegance and style with determination and often astonishing ingenuity. From the young woman who avoided the dreaded 'forces bloomers' by making knickers from military-issue silk maps, to Vogue's indomitable editor Audrey Withers, who balanced lobbying government on behalf of her readers with driving lorries for the war effort, Julie Summers weaves together stories from ordinary lives and high society to provide a unique picture of life during the Second World War. As a nation went into uniform and women took on traditional male roles, clothing and beauty began to reflect changing social attitudes. For the first time, fashion was influenced not only by Hollywood and high society but by the demands of industrial production and the pressing need to 'make-do-and-mend'. Beautifully illustrated and full of gorgeous detail, Fashion on the Ration lifts the veil on a fascinating era in British fashion.

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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