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## EDITORIAL

**EMANUELA MORA, AGNÈS ROCAMORA AND PAOLO VOLONTÉ**

### In this issue

Covering a broad range of topics, from the work of designers, business leaders and image makers to Surrealism, dandyism and hoodies, this issue of the *International Journal of Fashion Studies* brings together six peer-reviewed articles. The contributions can be seen as dealing with two key moments in the circuit of fashion: its production, for the first four articles; and its consumption, for the two others. The issue opens with Danielle Bruggeman and Aurélie Van de Peer's 'Long live the (im)material: Concept and materiality in Viktor&Rolf's fashion'. There the authors draw on the theoretical framework of philosopher and physicist Karen Barad, and her concept of 'intra-action', to interrogate the creations of the Dutch fashion duo Viktor&Rolf. They argue that although their work can be defined as conceptual fashion, its material and experiential dimensions also need to be attended to, since materiality and the symbolic are mutually constituted. Bruggeman and Van de Peer conduct a visual analysis of the designers' *Russian Doll* (1999–2000) and *Glamour Factory* (2010–11) collections together with a discourse analysis of the collections' reception in the international fashion press, to shed light on the ways materiality and the body 'intra-act' with the conceptual.

With Anja Overdiek's 'Fashion designers and their business partners: Juggling creativity and commerce', we remain with Dutch fashion and with the work of designers albeit as intertwined with that of business leaders. Another genre of creative duo is discussed then, a duo that brings together designers and managers, and which Overdiek interrogates through the concept of ambidexterity. To do so she conducted semi structured interviews with designers and business partners in small- and medium-sized Dutch fashion companies.

She discusses the ways the collaborative practices of designers and business leaders can benefit independent fashion companies, advocating the idea of an 'ambidextrous top management team' in the running of fashion enterprises.

The work of creative fashion workers is again the focus of the third article, entitled 'Creating aesthetic, institutional and symbolic boundaries in fashion photo shoots'. There Giseline Kuipers and Elise van der Laan analyse the values, motives and aesthetics that are mobilized in the course of a photo shoot. There is a micro-sociology of image production by way of an ethnography of the creation of fashion photographs in high and low fashion. They draw on symbolic interactionism to approach aesthetics and aesthetic categories as practices that are enacted, produced and embodied by the members of a field. Kuipers and van der Laan advocate an approach to aesthetics as situated practice and interactive 'collective process of meaning-making'. In the course of their interviews with stylists, photographers and fashion editors, and of the observation of photo shoots for Dutch fashion magazines, they found that the high/low division that informs the wider field of fashion is produced and reproduced in concrete, embodied interactions.

In the fourth article, 'Performative Fashion Discourse: *Vogue* Paris and Elsa Schiaparelli', we turn to the 'symbolic production' of fashion by way of an analysis of the representation, in French *Vogue*, of the creations of then Paris-based fashion designer Elsa Schiaparelli. Marylaura Papalás focuses on the years 1936–38 of her work, a time during which Schiaparelli's collaboration with surrealist artists was at its most intensive. She draws on Barthes's *Système de la Mode* (1967) to look at the themes that informed *Vogue's* discourse on Schiaparelli's work, and categorizes them as follows: fragmented representations, illusive representations, simulated representations and transformative representations. Noting that in representing Schiaparelli's work, *Vogue* also contributed to the dissemination of Surrealism amongst a wider French public, Papalás argues that in *Vogue's* performative fashion discourse the reader is denied liberation; freedom is illusory; and femininity is controlled and constrained while Surrealism is fetishized.

With the fifth article, 'From Dandyism to "Coco" Chanel: A reassessment of Georg Simmel's theory of fashion', by António Machuco Rosa, we turn to the idea of fashion consumption. Indeed, in this article the author revisits a 'classic' of fashion theory and of theories of the consumption of fashion – the work of Georg Simmel and his notions of imitation and differentiation. Elaborating on the idea of 'fashion as an expression of desire', of which, Machuco reminds us, Simmel and Veblen were precursors, the author argues that the originality of Simmel's work resides in his understanding of imitation not as a practice simply of copying appearance but as an imitation of the desires that clothing articulates. He reassesses Simmel's theory in the light of key moments in the history of fashion during the nineteenth and the twentieth centuries: dandyism, with the example of 'Beau' Brummell; the figure of the Bohemian; and the style of Coco Chanel. Insisting on 'the association between the functionality of clothes and the prestige of fashion', Machuco identifies two key trends: chic anti-fashion and oppositional fashion, and unpacks the notions of prestige, negative imitation and positive imitation.

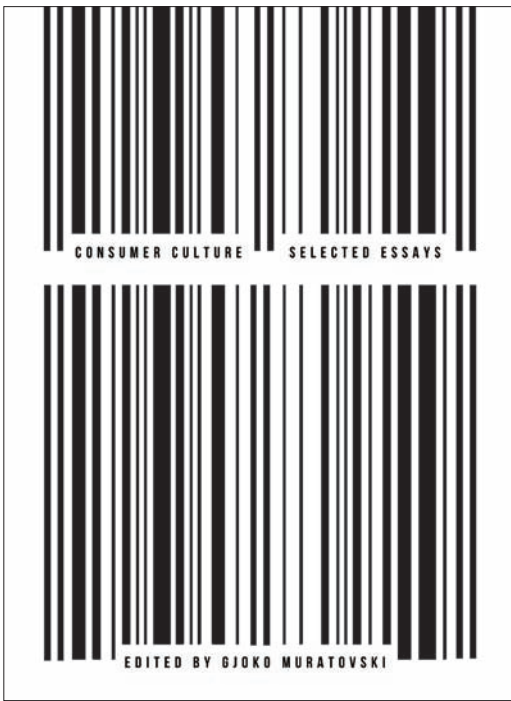
The sixth and final peer-reviewed article is Osmud Rahman's 'The hoodie: Consumer choice, fashion style and symbolic meaning'. There the author looks at the ways the hoodie is perceived by its wearers. He investigates the symbolic meanings attached to hoodies depending on their situational context of use. Based on qualitative interviews he conducted with 21 men living in Canada,

Rahman draws attention to the significance of utilitarian values in the consumption of the hoodie, whilst also making a case for the importance of looking at situational factors when researching the meanings attached to clothing.

The *International Journal of Fashion Studies* is a platform for the circulation of peer-reviewed articles but it is also a platform for the publication of contributions that do not conform to the peer-reviewed format. This is why we created a section called 'Open Space'. There we wish to publish exhibition and film reviews, interviews, visual work, and any other contributions of potential interest to fashion studies scholars. To that end, we welcome your suggestions and would be delighted if you got in touch with us to propose ideas for a possible contribution to the 'Open Space' section. In the meantime, in the present issue you will find an exclusive interview by Joanne Entwistle (author of *The Fashioned Body* [2015] and *The Aesthetic Economy of Fashion* [2009]) and Elizabeth Wissinger (author of *This Year's Model: Fashion, Media, and the Making of Glamour* [2015]) with Spanish fashion scholar Patricia Soley-Beltran about her critically acclaimed book *¡Divinas! Modelos, poder y mentiras* (2015). 'Open Space' then moves on to two symposium reports, the first one by Maureen Brewster on *Women in New York Fashion: Twentieth Century Retail Mavens*, held at Parsons in New York in November 2015; the second one, by Evelyn Callahan, on *Kimposium! A Symposium About All Things Kardashian*, which took place in London in November 2015. Next, Alessandro Esculapio reviews *Fashion as Social Energy*, an exhibition held in Milan in May–August 2015. 'Open Space' is followed by 'Book Reviews', with Susan B. Kaiser's review of Elizabeth Wilson's *Cultural Passions: Fans, Aesthetes, and Tarot Readers* (2013); Farid Chenoune's review of Clare Haru Crowston's *Credit, Fashion, Sex: Economies of Regard in Old Regime France* (2013); and Kathryn Franklin's review of Elke Gaugele's *Aesthetic Politics in Fashion* (2014).

Finally, as one of the aims of the *International Journal of Fashion Studies* is to support the internationalization of the field of fashion studies, we would like to remind you that to facilitate this, the journal peer reviews articles written in the author's language of choice. So please do get in touch with us if you wish to submit an article, whether it is in English or not. We'd love to hear from you.

Emanuela Mora, Agnès Rocamora and Paolo Volonté have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the authors of this work in the format that was submitted to Intellect Ltd.



## Consumer Culture

Selected Essays

Edited by Gjoko Muratovski



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We live in a society that defines us by what we consume and how. Every day we make purchasing decisions that express our sense of belonging, our commitments to the environment, and our systems of belief. We often choose to buy things, not necessarily because we need them, but because we believe that these things will help us express who we are - in our own eyes and in the eyes of others. Whether we like it or not, consumerism is the prevalent ideology of our time. Led by Gjoko Muratovski, *Consumer Culture* is the ideal starting point for an investigation into the social construction of the global economy.

**Gjoko Muratovski** has more than twenty years of design and branding experience. He is the editor-in-chief of the *Journal of Design, Business & Society*.



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