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## FASHION THEORY in Fall 2020 (CM5011)

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| <b>Course Code</b>    | CM5011                                                                                                   | <b>Professor(s)</b>     | Renate Stauss   |
| <b>Prerequisites</b>  | None                                                                                                     | <b>Office Number</b>    |                 |
| <b>Class Schedule</b> | F: 16:20-20:30 in Q-704<br>R: 10:50-14:15 in Q-704<br>S: 10:00-18:00 in Q-704<br>W: 16:20-20:30 in C-505 | <b>Office Hours</b>     |                 |
| <b>Credits</b>        | 4                                                                                                        | <b>Email</b>            | rstauss@aup.edu |
| <b>Semester</b>       | Fall 2020                                                                                                | <b>Office Tel. Ext.</b> |                 |

## Course Description

Dress is representation and objectification of our identity. It enables and supports social roles and structures. It grants us individuality at the same time as confirming our group belongings. Conveyed as the most visible form of consumption, the most pertinent type of non-verbal communication, dress is said to fulfill a decisive role in the construction of social as well as individual identity, the reflexive production of self. This course examines dress and fashion as social and cultural phenomena. It will explore the ways in which different identity categories – social, individual, gender, class – are constructed through dress. Moreover, we will explore dress as a multi-sensory system in relation to the way we experience and construct our 'selves' and the world we live in – a fact often overlooked in our seemingly ocularcentric culture. Focusing on the physical self, the physio-aesthetic effect of cloth/ing on our bodies will be considered, the symbiotic relationship between the moving body, dress, the skin, the senses, and the self.

Through the readings of some of the key (fashion) theorists (e.g. Anzieu, Barthes, Davis, Eicher, Entwistle, Eco, Evans, Featherstone, Finkelstein, Flugel, Foucault, Goffman, Kaiser, König, Lacan, Lipovetsky, Pallasmaa, Phelan, Simmel, Stone, Tulloch, Veblen, Vinken, Wilson) we will investigate motivations in dress, the communicative properties of clothes and how we perform ourselves by way of dressing every day, the Western hierarchy of the senses, and the construction of the self as a visual *and* tactile process and the role of dress within it, and dress as a technology of the self.

In addition to rich textual and visual sources, this course will consider a series of films and virtual exhibitions to explore dress as an embodied and situated practice, investigating the relevance of filmic representation for fashion-related research and analysis.

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## **TECHNOLOGY:**

This course is online in format with synchronous core classes (see Outline) and asynchronous flipped classroom elements. Please read the module handbook carefully for tasks, set viewing, listening and reading to be done in preparation for each class. All course materials including set readings and assignments can be found on Blackboard (<http://blackboard.aup.edu>). We will be using Microsoft Teams as our meeting platform. Please download the software on your devices for better functionality and familiarise yourself with its main functions (teams, calendar, calls) prior to the first class.

## **Course Learning Outcomes**

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Develop and evidence your understanding of dress and fashion as social and cultural phenomena.

Demonstrate a comprehensive knowledge of the key terms and texts, theorists and discourses of fashion theory, particularly in relation to the subject specialism of fashionable dress and the construction of identity and the relationship between self, senses and dress.

Develop transferable skills with regards to qualitative research, visual and textual analysis, writing and presenting.

Discuss and write critically and independently about the role of dress in the construction and maintenance of identity, and about dress as a situated on globalization, communication and post modernity..

## **General Education**

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## **Course Outline**

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**DAY 1: Wednesday, 7 October, 16.20–20.30 (synchronous online core class time: 16.20–18.00 & 19.00–20.30)**

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## • introduction & motivations in dress

Introduction to the course and the key texts. Overview of the different levels of relationships that exist between dress and identity. Identity / self / fashion / dress / clothing – defining and exploring the terminologies involved. Motivations in dress: Why did human beings originally wear garments? Why do we continue to wear clothes? Why do we wear fashion?

### set virtual exhibition visit:

*Black Fashion Designers*. The Museum at FIT, 2018  
<https://blackfashiondesigners.oucell.com/en/index.html>

'Many black fashion designers have had successful and influential careers. Only a few, however, are widely recognized today. By exploring the work of these designers – both historical and current – this exhibition calls attention to the diverse perspectives they bring, which make fashion more creative and inclusive. *Black Fashion Designers* features 75 ensembles by 60 designers, highlighting a range of individual styles. We hope that this exhibition will serve to broaden fashion history by acknowledging the influence of black designers, and also inspire interest and scholarship on the impact of black designers, past and present.' <https://exhibitions.fitnyc.edu/black-fashion-designers/#grid-page>

### set reading:

• Wilson, Elizabeth (1985) 'Explaining it Away' in: *Adorned in Dreams*. London: Virago, pp. 47–66.

### set questions:

1. What notion of fashion is proposed in the exhibition?
2. Find examples of different motivations in dress in the exhibition and include them as annotated visual in your reading and thinking diary.
3. What are Wilson's main theses in "explaining" fashion "away"?

### further reading (provided):

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- Darwin, Charles (1832/2009) 'Tierra Del Fuego' in: *The Voyage of the Beagle*. Washington: National Geographic, pp. 180–203.
  - Eicher, Joanne Bubolz & Roach-Higgins, Mary Ellen (1992) 'Definition and Classification of Dress' in: Barnes et al. (eds.) (1997) *Dress and Gender: Making and Meaning in Cultural Context*. Oxford: Berg, pp. 8–28.
  - Flugel, J. C. (1930) 'The Fundamental Motives' in: *The Psychology of Clothes*. The Hogarth Press, pp. 15–24.
  - Kaiser, Susanne (1997) 'Early Theories on Why People Wear Clothing' in: *The Social Psychology of Clothing*. New York: Fairchild Publications, pp. 14–22.
  - Maslow, Abraham H. (1943) 'A Theory of Human Motivation' in: *Psychological Review*. Vol.50(4), pp. 370–96.
  - Maslow, Abraham H. (1954) 'The Hierarchy of Needs' in: *Motivation and Personality*. New York: Harper & Row, pp. 56–61.
  - Stauss, Renate (2019) 'What Fashion is Not (Only)' in: *Vestoj: The Journal of Satorial Matters*. Issue No. 9: On Capital, pp. 55-75.

**DAY 2: Thursday, 8 October, 10.50–14.15 (tutorials & synchronous online core class time: 12.45–14.15)**

## • dressing the physical self

An exploration of the inextricable and multifaceted relationship between dress and the body. Dress as an 'embodied and situated practice'. The role of the body in the formation of self. Material and visual bodies created through dress and the way clothing has shaped the human form throughout history.

**set virtual exhibition visit:**

*The Body: Fashion and Physique*. The Museum at FIT, 2018

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'Fashion is inextricably linked to the physical form of the wearer. The cut of a garment draws the eye to zones of the body, simultaneously accentuating and concealing in order to achieve a desired silhouette. Elaborate undergarments, diet regimens, exercise routines, and even plastic surgery have all been promoted as necessary tools for attaining the ideal fashion shape. However, the idealized fashionable body is a cultural construct. Over the last 250 years, full hips, narrow hips, feminine waists, and boyish frames have each, at different times, been hailed as the pinnacle of beauty. According to a Vogue article from 1950, "A 'figure'...is considered good or bad only as related to clothing generally, and current fashions specifically." The Body: Fashion and Physique explores the complex history of the "perfect" body in fashion.' <https://exhibitions.fitnyc.edu/the-body/#grid-page>

### **set viewing:**

please choose one of the following talks to view:

- Barry, Ben (2018) 'Fabulous Masculinities: Refashioning the Male Body' Fashion and Physique: A Fashion Symposium, The Museum at FT, 23 February, <https://www.youtube.com/watch?v=7n40vEB09Sk&feature=youtu.be> (32')
- Entwistle, Joanne (2018) 'New Models of Diversity' Fashion and Physique: A Fashion Symposium, The Museum at FT, 23 February, <https://www.youtube.com/watch?v=bL4JRFqZBJ0&feature=youtu.be> (24')
- McClendon, Emma (2018) 'The Body: Fashion and Physique' Fashion and Physique: A Fashion Symposium, The Museum at FT, 23 February, <https://www.youtube.com/watch?v=WBQFq7zw5R4&feature=youtu.be> (18')

### **set reading:**

- Entwistle, Joanne (2000) 'Dress and the Body' in: *The Fashioned Body*. Cambridge: Polity Press, pp. 6–12.
- Orbach, Susie (2009) 'Introduction' in: *Bodies*. London: Profile Books Limited, pp. 1–14.

### **set questions:**

1. Please choose an exhibit from your virtual visit to *The Body: Fashion and Physique* that captures your understanding of the relationship between dress and the body particularly well. Draw the exhibit and note the reasons for your choice and how it captures your understanding.
2. Which of the set viewing talks have you chosen and why? How has it expanded your understanding of the relationship between dress and the body?

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3. Please identify three similarities and three differences between Entwistle's and Orbach's texts from the set reading.

**student presentations:**

- Alicia Blum & Sara Wynn (Entwistle 2000 & Orbach 2009)

**further reading (provided):**

- Entwistle, Joanne (2001) 'The Dressed Body' in: Entwistle, Joanne & Elizabeth Wilson (eds.) *Body Dressing*. Oxford: Berg, pp. 33–58.
- Featherstone, Mike (1991) 'The Body in Consumer Culture' in: Featherstone et al. (eds.) *The Body: Social Process and Cultural Theory*. pp. 170–97.
- Geczy, Adam & Karaminas, Vicki (2017) 'The Body' in: Palmer, Alexandra (ed.) *A Cultural History of Dress and Fashion: In the Modern Age*. London & New York: Bloomsbury, pp. 63–84.
- Secaur, Emily (1994) 'Remember: One Size Does Not Fit All' in: Roach-Higgins et al (eds.) (1995) *Dress & Identity*. New York: Fairchild Publications, pp.40–1.

**individual tutorials**

11:00 – 11:20 Anissa Agram

11:20 – 11:40 Ellinor Ahlberg

11:40 – 12:00 Alicia Nafilyan

12:00 – 12:20 Megan Bespolka

**DAY 3: Friday, 9 October, 16.20–20.30 (synchronous online core class time: 16.20–17.50 & tutorials & 19.00–20.30)**

**• talking identities: (un)dressing the social self**

This session will focus on the major part dress plays in the social construction of identity, its stabilisation and maintenance. An introduction to symbolic interaction theory in relation to dress. Social roles and structures are facilitated and supported through dress, yet it can also

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deconstruct identity categories such as gender. Daily performances of our selves - sartorial and other. The performativity of dress.

## • the performance of the self through dress

A discussion of the notion of self as performance and the role dress plays in this – on the basis of the documentary *Paris is Burning*.

set **live** talk **today**:

• FASHION-ABILITY: FROM HACKTIVISM TO PSYCHOPOLITICS by Otto Von Busch (The New School Parsons School of Design), TALK #2: Fashion Politics: 20-21 Manifesto

**15:00 CET** (Zoom link: <https://NewSchool.zoom.us/j/94786762585> (code: 379903))

set **exhibition visit**:

*Camp: Notes on Fashion*. The Metropolitan Museum of Art, 2019

‘Through more than 250 objects dating from the seventeenth century to the present, The Costume Institute's spring 2019 exhibition explores the origins of camp's exuberant aesthetic. Susan Sontag's 1964 essay "Notes on 'Camp'" provides the framework for the exhibition, which examines how the elements of irony, humor, parody, pastiche, artifice, theatricality, and exaggeration are expressed in fashion.’ <https://www.metmuseum.org/exhibitions/listings/2019/camp-notes-on-fashion> & <https://www.metmuseum.org/exhibitions/listings/2019/camp-notes-on-fashion/exhibition-galleries>

set **viewing**:

*Paris is Burning*, dir. Jennie Livingston, 1990 (71min)

*Paris is Burning* is a documentary which explores the gay and transgender ball culture in New York in the 1980s. Filmed over several years and released in 1990, the film alternates between interviews and ball scenes, where the contestants walk to a particular theme and are judged for the “realness” of their performance, beauty and dress. *Paris is Burning* gives an intimate insight into the lives of some of the members of the ball community, while exploring gender, race and

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class in the America of the late Eighties. The film was released to great critical acclaim and has won several awards, among them: 1991 GSrand Jury Prize Documentary at the Sundance Film Festival and the 1991 Teddy Award for best Documentary Film at the Berlinale in Germany.

**set reading:**

- Goffman, Erving (1961) 'Identity Kit' in: *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates*. Harmondsworth: Penguin Books, pp. 28–9.
- Phelan, Peggy (1993) 'The Golden Apple: Jennie Livingston's *Paris is Burning*' in: *Unmarked: The Politics of Performance*. London: Routledge, pp. 93–111.
- Wilson, Elizabeth (2003) 'Oppositional Dress' in: *Adorned in Dreams*. New Brunswick: Rutgers University Press, pp. 179–207.

**set questions:**

1. Please note three takeaways from Otto Von Busch's live talk today.
2. Choose one common theme that you identify between the exhibition Camp and the documentary *Paris is Burning*.
3. In how far has Peggy Phelan's analysis of *Paris is Burning* changed your reading of the documentary?

**student presentations:**

- Megan Bespolka & Sara Rienda de la Mota (Phelan 1993)
- Christina Hantho & Brooke Stewart (Wilson 2003)

**further reading (provided):**

- Butler, Judith (1991) 'Imitation and Gender Subordination' in: Diana Fuss (ed.) *Inside/Out: Lesbian Theories, Gay Theories*. London & New York: Routledge pp. 13–31.
- Goffman, Erving (1971) *The Presentation of Self in Everyday Life*. London: Penguin/Pelican Books, (Introduction & ch.1 'Performances'), pp. 13–82.
- Press, Clare (2018) 'The Pussyhat Project' in: *Rise & Resist: How to Change the*

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*World*. Melbourne: Melbourne University Press, pp. 1–18.

- Stone, Gregory P. (1962) 'Appearance and the Self' in: Rose, Arnold M. (ed.) *Human Behavior and Social Processes: An Interactionist Approach*. Boston: Houghton Mifflin Company, pp. 86–118.

### **individual tutorials**

18:00 – 18:20 Devon Latina

18:20 – 18:40 Lea Lullen

18:40 – 19:00 Kayla Stokes

**DAY 4: Saturday, 10 October, 10.00–18.00 (synchronous online core class time: tutorials & 14.00–15.30 & 16.30–18.00)**

### **• does dress speak? the communicative properties of dress**

Dress is said to constitute a primary means of communicating our identities. Before, or even without ever speaking to a person, we apparently establish identifications on the basis of appearances and adjust our behaviour accordingly. Clothes are conveyed to us as sign-vehicles that encode information about our social, cultural and individual identities. An exploration of the communicative functions and symbolic properties of dress – signifying practice and sign-system, and the limits of current theories.

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**set reading:**

- Davis, Fred (1992) 'Do Clothes Speak? What makes them Fashion?' in: *Fashion, Culture and Identity*. Chicago: The University of Chicago Press, pp. 1–18.
- Lurie, Alison (1983) 'Clothing as Sign System' in: *The Language of Clothes*. London: Bloomsbury, pp. 3–36.
- Tulloch, Carol (2019) 'Style Activism: The Everyday Activist Wardrobe of the Black Panther Party and Rock Against Racism Movement' in: Bartlett, Djurdja (ed.) *Fashion and Politics*. New Haven: Yale University Press, pp. 84–101.

**set questions:**

1. The communicative properties of dress are differently by Davis and by Lurie. Please note the main arguments of each author.
2. How does Tulloch define style activism?
3. How is activism communicated and practiced through dress? What examples are given by Tulloch?

**student presentations:**

- Ellinor Ahlberg & Emily Spennato (Tulloch 2019)

**further reading (provided):**

- Atkins, Jacqueline (2005) 'Propaganda on the Home Fronts: Clothing and Textiles as Messages' in: Atkins, Jacqueline (ed.) (2005) *Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States, 1931–1945*. New Haven and London: Yale University Press, pp. 50–73.
- Eco, Umberto (1973) 'Social Life as a Sign System' in: *Structuralism: An Introduction*. Oxford: Clarendon Press, pp. 57–72.
- Martinez, Alejandro Nestor García (2012) 'The proliferation of fashion and the decline of its code of meanings' in: Gonzales, Ana Marta & Bovone, Laura (eds.) *Identities through Fashion: A Multidisciplinary Approach*. London: Berg, pp. 94–108.
- Tseëlon, Efrat (2012) 'How successful is communication via clothing? Thoughts and evidence on an unexamined paradigm' in: Gonzales, Ana Marta & Bovone, Laura (eds.) *Identities through Fashion: A Multidisciplinary Approach*. London: Berg, pp. 109–37.

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- Tulloch, Carol (2010) 'Style–Fashion–Dress: From Black to Post-Black' in: *Fashion Theory*. Vol. 14(3), pp. 273–303.
  - Tulloch, Carol (2016) 'Introduction' in: *The Birth of Cool: Style Narratives of the African Diaspora*. London & New York: Bloomsbury Academic, pp. 1–8.

## • dressing the individual & the consuming self

The birth of the individual. From modernity to postmodernity. Styling lives – “choosing” identities. An analysis of dress, the most visible form of consumption, as a central element of the reflexive production of the self - and the risks involved, in our ‘postmodern’ consumer culture at the ‘age of heightened self-consciousness’.

In how far does the consuming self constitute the basis of our understanding of who we are or wish to be? What role does dress play in this process? A discussion on the basis of the documentary *The Century of the Self*.

### set listening:

- Bowie, David (1980) 'Fashion' album: Scary Monsters.

<https://open.spotify.com/track/0ISu2OVRl0kElpEJZm4Yh1?si=qY7xYOeYQpiZcU3CB3F9hA>

### set viewing:

*Happiness Machines - The Century of the Self*, dir. Adam Curtis, 2002 (60min)

*The Century of the Self* tells the untold and sometimes controversial story of the growth of the mass-consumer society in Britain and the United States. How was the all-consuming self created, by whom, and in whose interests? Part One: *Happiness Machines*, explores the relationship between Sigmund Freud and his American nephew, Edward Bernays. Bernays invented the public relations profession in the 1920s and was the first person to take Freud's ideas to manipulate the masses. He showed American corporations how they could make people want things they didn't need by systematically linking mass-produced goods to their unconscious desires. Bernays was one of the main architects of the modern techniques of mass-consumer persuasion.

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**set reading:**

- Lipovetsky, Gilles (2008) 'The Hyperconsumer Society: Are we happier?' in: Barragan, Paco (ed.) *Sustainabilities*.

Milan: Charta, pp. 49–52.

- Miller, Daniel (2010) 'Why Clothing is not Superficial' in: *Stuff*. Cambridge: Polity Press, pp. 12–41.

**set questions:**

1. What is the difference between a consumer society, a consumerist society, and consumptionism according to *Happiness Machines*?
2. How did we come to think of ourselves as consumers first and foremost?
3. Why is clothing not superficial according to Miller?

**student presentations:**

- Devon Latino & Kayla Stokes (Miller 2010)

**further viewing:**

- Art 21 (2001) 'Consumption' Art in the Twenty-First Century, Season 1, 28 September, <https://art21.org/watch/art-in-the-twenty-first-century/s1/consumption/> (18.3.2020)

**further listening:**

- Jenkins, Kestrel (2020) 'The Minimalist Wardrobe' podcast, Conscious Chatter, Episode 136, <https://consciouschatter.com/podcast/2018/10/16/s03-episode-136-the-minimalist-wardrobe>
- The Business of Fashion Podcast (2019) 'Behind Highsnobiety's First E-Commerce Partnership With Prada' Inside Fashion, Imran Amed in conversation with David Fischer, 1 May, <https://open.spotify.com/episode/4liy9lrcfUPsWrIRKjDXkw?si=Rpuw0mTiT1mT4Pt4nn5daw>

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### further reading (provided):

- Baudelaire, Charles (1859) 'The Painter of Modern Life' in: (1964) *The Painter of Modern Life and Other Essays*. London: Phaidon Press, pp. 1–15.
- Ehrenfeld, John R. (2008) 'Consumption: A Symptom of Addiction' in: *Sustainable by Design. A Subversive Strategy for Transforming Our Consumer Culture*. New Haven and London: Yale University Press, pp. 35–47.
- Emberley, Julia (1988) 'The Fashion Apparatus and the Deconstruction of Postmodern Subjectivity.' in: Kroker, Arthur & Marilouise (eds.) *Body Invaders: Sexuality and the Postmodern Condition*. Basingstoke: Macmillan Education, pp. 47–60.
- Finkelstein, Joanna (1991) 'The Self as Sign' in: *The Fashioned Self*. Cambridge: Polity Press, pp. 177–93.
- Fromm, Erich (1976) 'Introduction: The Great Promise, Its Failure, and New Alternatives' in: *To Have or to Be?* New York: Harper & Row, pp. 1–12.
- Trentman, Frank (2017) 'Epilogue' in: *The Empire of Things: How we Became a World of Consumers, from the 15th to the 21st Century*. London: Penguin Books, pp. 676–90.
- Wilson, Elizabeth (1992) 'Fashion and the Postmodern Body' in: Ash, Juliet & Wilson, Elizabeth (eds.) *Chic Thrills*. London: Pandora, pp. 3–16.
- Wilson, Elizabeth (2003) 'Changing Times / Altered States' in: *Adorned in Dreams*. New Brunswick: Rutgers University Press, pp. 248–77.

### individual tutorials

10:00 – 10:20 Alicia May Blum

10:20 – 10:40 Madeleine Boland

10:40 – 11:00 Erin Garry

11:00 – 11:20 Christina Hantho

11:20 – 11:40 Sara Rienda de la Mota

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11:40 – 12:00 Emily Spennato

12:00 – 12:20 Brooke Stewart

12:20 – 12:40 Sara Wynn

**DAY 5: Wednesday, 18 November, 16.20–20.30 (synchronous online core class time: 16.20–18.00 & 19.00–20.30)**

**• the hierarchy of the senses & the act of getting dressed: mirrors, sensations and affects**

An exploration of the Western hierarchy of the senses, which seemingly privileges vision. What does this ocularcentrism mean for our understanding of fashion and dress, for the cultural intermediaries within these industries, which could be considered to be part of a wider industry of touch? The sense of touch in its particular relevance to cloth and clothing will be analysed in relation to the self, and will also be positioned within the hierarchy of the senses.

This session also explores the predominant role of the mirror in the act of dressing. It challenges a common understanding of the mirror as a neutral reflective surface which contributes to a prevalent equation of “feeling good” with “looking good”. Just as our three-dimensional bodies are flattened into partial two-dimensional surfaces in front of the mirror, so is the multi-sensorial and affective experience of dress reduced to an image. The multi-sensorial and affective dimensions of the encounter between bodies and garments tend to get lost and the subjectivity of the wearer is posited as a consciousness intentionally creating a “meaningful” self through clothes. We will draw insights derived from phenomenology and theories of affect to consider mutual implications of bodies and garments together participating to a flux of becoming, exploring ways to move beyond the mirror and foreground the extra-visual engagements we feel with our clothes by incorporating the multi-sensorial and affective dimensions of dress practices.

**• the construction of the self as a multi-sensory process and the role of dress**

We experience our bodies through cloth. Our body image is closely related and negotiated through what we wear. Any physical change is felt through clothing. The loss or gain of weight or muscles is first mediated through the fit of our garments, pressing closer on our flesh or hanging more loosely allowing for a stroke of air. But also other daily textile encounters determine the way we feel and see ourselves. Each fabric acts differently on the skin, a mixture of chemical and sensory processes determine highly individual ways of experiencing cloth. Its texture – soft or coarse, its elasticity and finish, all affect our tactile encounters, which are

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enhanced and heightened by cut and construction when translated into dress. We will explore the physio-aesthetic effect of cloth on our bodies, the role of vision, touch, sound, taste and smell in our sensory perception of the clothed self. An analysis of the relationship between the self, the skin and clothing; between touch, textiles and memory.

### set viewing:

- *Notebook on Cities and Clothes* (1989) dir. Wim Wenders (79')

### set listening:

- Sampson, Ellen (2019) 'Affect and Embodiment: Why Worn Things Matter', Fashion Unravelling Colloquium:

Memory, Wear, and Imperfection in Dress, The Museum at FIT, 12 February,  
<https://www.youtube.com/watch?v=vLHE-9h55il> (22')

### set reading:

- Hill, Rosemary (2018) 'What does she think she looks like?' in: *London Review of Books*. Vol. 40, No. 7, 5 April, pp. 3–7. / <https://www.lrb.co.uk/v40/n07/rosemary-hill/what-does-she-think-she-looks-like> (16.9.2019)
- Pallasmaa, Juhani (2005) 'Touching the World' in: *The Eyes of the Skin*. London: John Wiley & Sons, pp. 9–13.
- Seely, Stephen D. (2013) 'How Do You Dress a Body Without Organs? Affective Fashion and Nonhuman Becoming' in: *Women's Studies Quarterly*. Vol. 41(1/2), Fashion (Spring/Summer 2013), pp. 247–65. **(obligatory pp. 247–51)**

### set questions:

1. What hierarchy of the senses emerges in the work of Yohji Yamamoto as shown in *Notebook on Cities and Clothes*?
2. What distinction between affect and emotion emerges in Sampson's talk and Seely's text?
3. Which examples of affective fashion do you find in the set readings?

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### student presentations:

- Anissa Agrama & Alicia Nafilyan (Eco 1976 & Hill 2018)

### further reading (provided):

- Anzieu, Didier (1989) 'The Notion of a Skin Ego' in: *The Skin Ego: A Psychoanalytic Approach to the Self*. translated by Chris Turner, New Haven and London: Yale University Press, pp. 36–45.
- Corbin, Alain (2005) 'Charting the Cultural History of the Senses' in David Howes (ed.), *Empire of the Senses: The Sensual Culture Reader*. Oxford: Berg, pp. 128–39.
- DeLong, Marilyn & Wu, Juanjuan & Bao, Mingxin (2007) 'May I touch it?' in: *Textile*. Vol. 5(1), pp. 34–49.
- Hauser, Kitty (2005) 'The Fingerprint of the Second Skin' in: Breward, Christopher & Evans, Caroline (eds.) *Fashion and Modernity*. pp. 153–70.
- Jay, Martin (1992) 'Scopic regimes of modernity' in: Lash, Scott & Friedman, Jonathan (eds.) *Modernity and Identity*. Oxford: Blackwell, pp. 178–95.
- Lacan, Jacques (1977) 'The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' in: *Écrits: A Selection*. translated by Alan Sheridan London: Tavistock, pp. 1–7.
- Lindstrom, Martin (2005) 'From 2-D to 5-D Branding' in: *Brand Sense: how to build powerful brands through touch, taste, smell, sight & sound*. London: Kogan Page, pp. 67–101.
- Ruggerone, Lucia (2016) 'The Feeling of Being Dressed: Affect Studies and the Clothed Body' in: *Fashion Theory*. Vol. 21(5), pp. 573–93.
- Stauss, Renate & Ruggerone, Lucia (2020) 'The Deceptive Mirror: The Dressed Body Beyond Reflection' in: *Fashion Theory*. 29 May ([doi.org/10.1080/1362704X.2020.1766228](https://doi.org/10.1080/1362704X.2020.1766228))
- Tuan, Yi-Fu (2005) 'The Pleasures of Touch' in: Classen, Constance (ed.) *The Book of Touch*. Oxford: Berg, pp. 74–9.
- Young, Iris (2005) 'Throwing Like a Girl' in: *On Female Body Experience*. Oxford: Oxford University Press, pp. 27–45.
- Young, Iris (2005) 'Women Recovering Our Clothes' in: *On Female Body Experience*. Oxford:

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Oxford University Press, pp. 63–74.

**DAY 6: Thursday, 19 November, 10.50–14.15 (synchronous online core class time: 12.45–14.15)**

**• the optimization of self / case study: dress as therapy – working with dress on the self in therapeutic settings**

In recent decades, dress has been employed to work on the self in several psycho-medical institutions. Both historically and contemporaneously it is used to re-socialize, normalize and discipline the bodies and minds of patients, put forward as a ‘technology of the self’ (Foucault 1982).

This session will introduce the phenomenon of “dress therapy” – a number of dress-related therapeutic approaches to body image and self-concept, rooted in different countries and medical disciplines: ‘Therapy of Fashion’ in a mental hospital in the US, sensory stimulation treatment for people with eating disorders in Germany, and *vêtothérapie* in France. Introducing “dress therapy” as a cultural phenomenon rather than clinical technique, it will be explored as part of Western therapy culture, as a phenomenon that brings together two of the key coordinates currently said to define our experience and understanding of ourselves: fashionable dress and therapy.

**set viewing:**

- *Straight / Curve: Redefining Body Image*. dir. Jenny McQuaile, 2017 (83’)

‘A documentary about body image and the industry leaders challenging society’s unrealistic and dangerous standards of beauty. Ninety percent of women and young girls say they do not feel represented in the fashion industry or in media, and that the imagery they consume on a daily basis makes them feel “disgusting” and “less than”. The exciting new documentary *Straight/Curve* examines the industries and obstacles responsible for this body image crisis and showcases the dynamic leaders fighting for more diversity of size, race and age. At a time when our brain processes images 60,000 times faster than words *Straight/Curve* sets out to change the imagery we are seeing and to bolster a movement that is redefining society’s unrealistic and dangerous standards of beauty to impact society at large.’ <https://www.straightcurvefilm.com/>

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### set reading:

- Foucault, Michel (1982) 'Technologies of the Self' in: Martin, L. & Gutman, H. & Hutton, P. (eds.) (1988) *Technologies of the Self: A Seminar with Michel Foucault*. Amherst: University of Massachusetts Press, pp. 16–49. **(obligatory pp. 16–30)**
- Stauss, Renate (2020) 'Passing as Fashionable, Feminine and Sane: "Therapy of Fashion" and the Normalisation of Psychiatric Patients in 1960s US' in: *Fashion Theory*. Vol. 24(4), pp. 601–637.

### set questions:

1. What types of dress-related technologies of the self can you detect in the documentary *Straight / Curvy*?
2. What types of dress-related technologies of the self, do you engage in yourself?
3. What different readings of *Therapy of Fashion* emerge from the texts by Miller et al. and Stauss?

### student presentations:

- Lea Lullen & Erin Garry (Foucault 1982)

### further reading:

- Greco, Monica (1993) 'Psychosomatic Subjects and the 'Duty to Be Well': Personal Agency Within Medical Rationality' in: *Economy and Society*. Vol.22(3), pp. 357–72.
- Rabinovitch, Dina (2005) 'Battle Dress' in: *Vogue UK*. February, pp. 55–6.
- Tynan, Jane (2016) 'Michel Foucault: Fashioning the Body Politic' in: Rocamora, Agnès & Smelik, Anneke (eds.) *Thinking Through Fashion: A Guide to Key Theorists*. London & New York: I.B. Tauris, pp.184–99.

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**DAY 7: Friday, 20 November, 16.20–20.30 (synchronous online core class time: 16.20–17.50 & 19.00–20.30)**

- **student presentations of final paper**

**DAY 8: Saturday, 21 November, 10.00–18.00 (synchronous online core class time: 13.30–14.30 & 15.00–16.00 & 16.30–18.00)**

- **student presentations of final paper**
- **conclusion**
- **feedback**

## **Textbooks**

| Title                                                    | Author                                              | Publisher                       | ISBN          | Required |
|----------------------------------------------------------|-----------------------------------------------------|---------------------------------|---------------|----------|
| Fashion, Culture and Identity                            | Davis, Fred                                         | The University of Chicago Press | 9780226138084 | No       |
| Fashion and Politics.                                    | Bartlett, Djurdja (ed.)                             | Yale University Press           | 9780300238860 | No       |
| Fashion Theory: A Reader                                 | Barnard, Malcolm                                    | Routledge                       | 9780415413398 | No       |
| Identities through Fashion: A Multidisciplinary Approach | Gonzales, Ana Marta & Bovone, Laura (eds.)          | Berg                            | 9780857850584 | No       |
| Thinking Through Fashion: A Guide to Key Theorists       | Rocamora, Agnès & Smelik, Anneke (eds.)             | Sl.B. Tauris.                   | 9781780767345 | No       |
| Dress Sense: Emotional and Sensory Experiences of the    | Johnson, Donald Clay & Foster, Helen Bradley (eds.) | Berg                            | 9781845206932 | No       |

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Body and Clothes

Fashion and Postcolonial Critique      Gaugele, Elke & Tilton, Monica (eds.)      Sternberg Press      9783956794650      No

## Attendance Policy

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### **Covid-19 temporary amendments:**

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

### **Attendance at all exams is mandatory.**

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and *especially during the Drop/Add and Exam Periods*.

## Grading Policy

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1. Class participation, including preparation of set reading and tasks, and the Reading & Thinking Diary: **40%**

3. Presentation of a set text (in pairs): **15%**

(Please refer to the Presentation Brief on page 17 for requirements.)

4. Presentation of final paper: **20%**

(Requirements will be discussed in class.)

5. Final paper: **25%**

(Subjects and requirements for the final paper will be discussed in class.)

|           |                                 | <b>Class participation, including preparation of set reading and tasks, and the Reading &amp; Thinking Diary</b>                                                                                                                                                                                                                                                                                | <b>Presentation of a set text (in pairs)</b>                                                                                                                                                                                              | <b>Presentation of final paper</b>                                                                                                                             | <b>Final paper</b>                                                                                                                                                                                                                                                                            |
|-----------|---------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A</b>  | Excellent / meets all criteria  | Participant is always punctual and prepared for class with annotated set readings and completed tasks. Participant proactively and constructively contributes to every class by offering ideas and asking questions that evidence an in-depth and critical engagement with the set material and preparation. All set tasks are executed very well and included in the Reading & Thinking Diary. | The presentation is very engaging and creative, very well-designed and structured, demonstrating a high degree of preparation, critical thinking and analysis. The presenters clearly worked as a group and practiced consensus-building. | The presentation is very engaging and creative, very well-designed and structured, demonstrating a high degree of preparation, critical thinking and analysis. | The participant's work is well-considered and substantial, including primary and secondary sources, and a good use of evidence, as is the methodology. The final paper demonstrates a high level of critical thinking and level of analysis, and is very clearly argued, and well-written and |
| <b>A-</b> | Very good / meets most criteria |                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                           |                                                                                                                                                                |                                                                                                                                                                                                                                                                                               |
| <b>B+</b> | Good / meets all criteria       | Participant is usually punctual and prepared for class with annotated set readings and completed                                                                                                                                                                                                                                                                                                | The presentation is engaging and creative, well-designed and                                                                                                                                                                              | The presentation is engaging and creative, well-designed and                                                                                                   | The participant's work is well-considered and substantial, including primary and secondary sources                                                                                                                                                                                            |

|                       |                                    |                                                                                                                                                                                                                                                               |                                                                                                                                                                                                        |                                                                                                                                                               |                                                                                                                                                                                     |
|-----------------------|------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>B</b>              | Good / meets most criteria         | tasks. Participant proactively contributes to most classes by offering ideas and asking questions that evidence a good engagement with the set material and preparation. All set tasks are executed well and included in the Reading & Thinking Diary.        | structured, demonstrating a good degree of preparation, critical thinking and analysis. The presenters mostly worked as a group.                                                                       | structured, demonstrating a good degree of preparation, critical thinking and analysis.                                                                       | use of evidence appropriate methodology. The final presentation demonstrates a degree of critical analysis and abstraction. structured and well-written                             |
| <b>B-</b>             | Satisfactory / meets all criteria  | Participant is punctual and prepared for the majority of classes. Participant irregularly contributes to class and only shows a basic engagement with the set material. Most of the set tasks are executed well and included in the Reading & Thinking Diary. | The presentation is satisfactory in terms of engagement, structure and design, demonstrating a limited degree of preparation, critical thinking and analysis. The presenters rarely worked as a group. | The presentation is satisfactory in terms of engagement, structure and design, demonstrating a limited degree of preparation, critical thinking and analysis. | The participant's basic research evidence is satisfactory. The final presentation demonstrates a degree of critical analysis and abstraction. terms of its argument, v presentation |
| <b>C+</b>             | Satisfactory / meets most criteria |                                                                                                                                                                                                                                                               |                                                                                                                                                                                                        |                                                                                                                                                               |                                                                                                                                                                                     |
| <b>C</b><br>and below | Unsatisfactory                     | Participant is unpunctual and/ or not prepared for class. Participant rarely contributes to classes, asks questions or engages with the set material and tasks. Only some of the set tasks are executed and included in the Reading & Thinking Diary.         | The presentation is not engaging, creative or well-designed. There is little evidence of preparation, critical thinking or analysis. The presenters did not work as a group.                           | The presentation is not engaging, creative or well-designed. There is little evidence of preparation, critical thinking or analysis.                          | The participant's little research evidence is unsatisfactory. There is little critical thinking and level of. The final presentation terms of its argument, i presentation          |

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## Other

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### **ONLINE ETIQUETTE:**

The online meeting space will be our classroom for this course. Please treat this space and your fellow students with the same courtesy and respect, as you would in person. During synchronous class time, all cameras are to be turned on. Active and attentive participation in class is expected to make this an enriching experience for all participants.