
INTRODUCTION TO FASHION STUDIES in Fall 2020 (CM1110)

Course Code	CM1110	Professor(s)	
Prerequisites	None	Office Number	
Class Schedule	F: 18:10-19:45 in G-009 T: 12:40-14:15 in G-009	Office Hours	
Credits	4	Email	skurkdjian@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

Fashion is all at the same time a creative process, a manufactured good, an industry and a work of art displayed in museum. It is also a global socio-cultural phenomenon which shapes/constructs/deconstructs people identity and imaginary, and which has an impact on the fields of culture, politics, economy, labour and the environment. As such it provides a great prism through which to learn about the world. This course aims to introduce students to the study of fashion, considered as a multidisciplinary field of analyses. Taking key cultural concepts at the core of fashion, *Introduction to Fashion Studies* encourages students to think between them, to explore the space between them, to think ambiguously. At the intersection of theory and practice, and relying on the key texts of historians, art historians, philosophers, sociologists, anthropologists and geographers, this course will examine the relationship between fashion and body, identity, art, industry, media, class, culture, subculture, gender, sex, time, space, religion and politics. With an emphasis on experiential learning and drawing on visual and film sources, on historical and contemporary examples for discussion, this class will provide students with the possibility to question the future of the fashion industry by studying the social and environmental impact of fashion and the role of social change that fashion can play.

Course Learning Outcomes

Develop and evidence one's understanding of fashion as idea, object, image and process, as global cultural phenomenon and business;
Develop and demonstrate a foundational knowledge of key concepts, themes and thinkers in fashion;
Develop transferable skills with regards to qualitative research, visual and textual analysis, critical thinking, writing and presenting.

General Education

Course Outline

OUTLINE:

Courses are organized into 22 expressions of interstitiality in the field of fashion. This approach issues from the MET Rei Kawakubo exhibition which examined in 2017 the in-betweenness of her creations such as Absence/Presence, Self/Others, High/Low Fashion/Anti-Fashion... The idea was to break down “the imaginary walls between these dualisms, exposing their artificiality and arbitrariness”, and to go further the “binary logic” which is dominant in our society.

CLASS SCHEDULE:

(This syllabus is provisional – the schedule depends in part on the availability of guest speakers, and possible visits outside the classroom)

Week I: 23-25 September

Friday, 25 September

TOPICS: Introductory course: the space between boundaries

- What *Fashion Studies* are?
- A brief historiography of the discipline
- Thinking in the fashion in-betweens / The in-betweenness of fashion
- Information about the midterm exams, the final paper...

Week II: 28 September – 02 October

Tuesday, 29 September

TOPICS: Between Dress and Fashion

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- What is the difference between “clothing”, “dress», “costume” and “fashion”?
 - Has fashion always existed? When did “fashion” appear?
 - Where did fashion appear? Is fashion only Western?
 - What does the word “fashion” cover today? made-to-measure; ready-to-wear; fast fashion

READINGS:

- Taylor, Lou, (2017) “Fashion and Dress History: Theoretical and Methodological Approaches”, in: Black et al. (eds.) *The Handbook of Fashion Studies*. London: Bloomsbury, pp.23-43.

RECOMMENDED READINGS:

- Loschek, I. (2009). When Is Fashion? In *When Clothes Become Fashion: Design and Innovation Systems* (pp. 133–166). Oxford: Berg

September 30th – last day to drop/add courses online

Friday, 02 October

TOPICS: Between Protection and Modesty

- Clothes as protection against rain, heat, wind and rain; against potential dangers at work
- Clothes and modesty: covering and hiding the body.

READINGS:

- Kaiser, Susanne (1997) ‘Early Theories on Why People Wear Clothing’ in: *The Social Psychology of Clothing*. New York: Fairchild Publications, pp. 14–22.

RECOMMENDED READINGS:

- Flügel, J. C. (1930) ‘The Fundamental Motives’ in: *The Psychology of Clothes*. The Hogarth Press, pp. 15–24.

Week III: 05 – 09 October

Tuesday, 06 October

TOPICS: Between Decoration and Status / Between Imitation and Distinction

- Clothes as ornaments and social distinction: exhibiting one's identity and one's social class through clothes
- Imitation and distinction: the two main motivation in dress?

READINGS:

- Simmel, Georg (1904 /1957) "Fashion" in *The American Journal of Sociology*. Vol.62(6), pp. 541–58. <http://sites.middlebury.edu/individualandthesociety/files/2010/09/Simmel.fashion.pdf>

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Georg Simmel, "Philosophy of Fashion," in Simmel on Culture, eds. David Frisby et Mike Featherstone, Sage, 1998, p. 187-206
- Veblen, Thorstein "Dress as an Expression of the Pecuniary Culture," in *Theory of the Leisure Class*, Dover, 1994, p. 103-17.
- Veblen, Thorstein *The Economic Theory of Woman's Dress*, 1894, p. 198-205

http://www.modetheorie.de/fileadmin/Texte/v/Veblen-The_Economic_Theory_of_Fashion_1894.pdf

Friday, 09 October

TOPICS: Between Self and Others (Between the intimate experience of the body and the public realm)

- From the Naked Body to the Adorned Body
- Dress as an experience of the body and a public presentation of it
- Dress as embodied and situated practices: contexts and spaces matter

READINGS:

- Entwistle, Joanne (2001) "Preface to the Second Edition", in Entwistle, Joanne, *The Fashioned Body*. Oxford: Berg Publishers, p. VIII–XXIV

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RECOMMENDED READINGS:

- Entwistle, Joanne (2001) "Addressing the Body", in Entwistle, Joanne, *The Fashioned Body*. Oxford: Berg Publishers, p. 6-39
- Entwistle, Joanne (2000) "Fashion and the Fleshy Body: Dress as Embodied Practice", *Fashion Theory*, 4:3, 323-347

Week IV: 12 – 16 October

Tuesday, 13 October

TOPICS: Between Body and Embodiment

- Dressing the body: how fashion has shaped the body since the Middle Ages
- Dress and beauty models, from Marie-Antoinette to Beyoncé
- Dress and body modifications (Rei Kawakubo, Martin Margiela...)

READINGS:

- Francesca Granata (2017) "Fashioning the Maternal Body: Rei Kawakubo" in: Francesca Granata (2017) *Experimental Fashion: Performance, Art, Carnival and the Grotesque Body*. London: Bloomsbury
- Entwistle, Joanne, "Fashion & the fleshy body. On Dress as an Embodied Practice"

<http://vestoj.com/fashion-and-the-fleshy-body-on-dress-as-an-embodied-practice/>

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RECOMMENDED READINGS:

- Twigg Julia, "Fashion, the Body and Age", in: Black et al. (eds.) (2017) *The Handbook of Fashion Studies*. Londres: Bloomsbury, pp78-94

Friday, 16 October

TOPICS: Between Social Structures and Individual Agency

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- Fashion and moral and social norms
 - Fashion and social transgression
 - Fashion and performativity

READINGS:

- Tara Susman (2000) « The Vogue of Life: Fashion Culture, Identity, and the Dance of Survival in the Gay Balls », *disClosure: A Journal of Social Theory*, vol. 9.

RECOMMENDED READINGS:

- Chenoune, Farid (2018), "Their ball". Notes on the Photos of Magic-City, Drag Ball of the Inter-War Period", *Modes Pratiques*
- Charpy, Manuel (2018), "Voguing... or the Height of Exaggeration (Paris). "Ball is a place to express the suffering you feel and be able to invent your life", *Modes Pratiques*.

VIEWINGS:

"Paris is Burning", Jennie Livingston, 1990

> **Presentation of this film by XXX**

Week V: 19 – 23 October

Tuesday, 20 October

TOPICS: Between Sex and Gender

- Definitions of gender and sex
- Fashion and sexual differentiation / identities

READINGS:

- Barbara Vinken (1999) "Transvesty—Travesty: Fashion and Gender," *Fashion Theory*, 3:1, 33-49

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RECOMMENDED READINGS:

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- M. Jones, "Jennifer Gender and Eighteenth-Century Fashion", in: Black et al. (eds.) (2017) *The Handbook of Fashion Studies*. London: Bloomsbury
 - 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.
 - Karaminas, Vicki, "Lesbian Style", in: Black et al. (eds.) (2017) *The Handbook of Fashion Studies*. London: Bloomsbury

Friday, 23 October

TOPICS: Between Art and Commerce

- Is fashion art? From haute couture creations to couturiers inspired by modern arts in fashion
- The industrialization of fashion (19th 20th century) and the birth of mass-consumption
- Original and industrial reproductions in fashion: haute couture, ready-to-wear and fast-fashion
- Fashion as a cultural industry, between culture and commerce

Oral presentation

of <https://artsandculture.google.com/story/the-love-affair-between-fashion-and-art/XgKyfdx7wqN8KA> by XXX

READINGS:

- Nancy Green, "Art and Industry: The Language of Modernization in the Production of Fashion", *French Historical Studies* Vol. 18, No. 3 (Spring, 1994), pp. 722-748

RECOMMENDED READINGS:

- Baudelaire, Charles (1859) 'The Painter of Modern Life' in: (1964) *The Painter of Modern Life and Other Essays*. London: Phaidon Press, pp. 1–15.
- Nancy Troy, *Couture Culture*, 2003; "Introduction: Poiret's Modernism and the Logic of Fashion", in *Poiret* by H. Koda & A. Bolton, 2007, p.17-25

Week VI: 26 – 30 October

Tuesday, 27 October

TOPICS: Between Culture and Subculture

- Dominant culture, class and social norms in fashion
- Resisting to social norms: the example of the “dandy”
- Dominant culture *versus* subcultures: punk and grunge fashion and identities

READINGS:

- Hebdige, Dick (1979) *Subcultures. The Meaning of Style*, Introduction

RECOMMENDED READINGS:

- Bourdieu, Pierre (1993) ‘Haute Couture and Haute Culture’ in: Bourdieu, Pierre (ed.) *Sociology in Question*. London: Sage, pp. 132-8.
- Worth, Rachel (2020) Introduction & chapter 1: “What's in a Name? The Language of Class in Relation to Fashion and Fabrics” in: *Fashion and Class*. Londres: Bloomsbury

> Presentation of 2 examples of “fashion & subcultures” on Google Cultural Institute (<https://artsandculture.google.com/search/exhibit?q=subculture>)

October 28th, Mid-semester

Friday, 30 October, 12:10–13:30

TOPICS: Between Inspiration and Cultural Appropriation

- Dress and ethnicity
- “Ethnic style” in fashion
- Cultural appropriation in fashion

READINGS:

- Cheang, Sarah, 2013, “Book Section, To the Ends of the Earth: Fashion and Ethnicity in the Vogue Fashion Shoot” In: Bartlett, Djurdja, Cole, Shaun and Rocamora, Agnes, (eds.) *Fashion Media. Past and Present*. Berg, London.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Eicher, Joanne B. (ed.) (1995) *Dress and Ethnicity: Change Across Space and Time*. Oxford & New York: Berg.

Week VII: 02 – 06 November

Tuesday, 03 November

. **TOPICS:** Between Signifier and Signified

- Semiotics of fashion: how does the system of fashion work?
- Deciphering fashions: symbolization, categorization and meaning conveyed by dress.
- Fashion media discourse and performativity

READINGS:

- Davis, Fred (1992) 'Do Clothes Speak? What makes them Fashion?' in: *Fashion, Culture and Identity*. Chicago: The University of Chicago Press, pp. 1–18.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Lurie, Alison (1983) 'Clothing as Sign System' in: *The Language of Clothes*. London: Bloomsbury, pp. 3–36.
- Calefato Patrizia. (2004) "Dress, language and communication", in: *The Clothed Body: Dress, Body, Culture* (Joanne B. Eicher, ed.), Oxford, Berg, p.5-14.

Friday, 06 November

TOPICS: Between Politics and Ideology

- The political nature of dress from the French Revolution to the gilets jaunes
- Fashion and ideologies: fashion under fascism; fashion in the USSR

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- Fashion and religion: the case of Muslim and modest fashion
 - Fashion and Activism: fashion as a mean of social change

READINGS

- Bartlett, Djurdja (2019) *Fashion and Politics*. London: Yale University Press.
- Lewis, Reina (2015) "Uncovering Modesty: Dejabis and Dewigies Expanding the Parameters of the Modest Fashion Blogosphere". *Fashion Theory: The Journal of Dress, Body & Culture*, 19 (2). pp. 243-270.

> Presentation of "Power Dressing: Charting the Influence of Politics on Fashion", *Vogue*, 09/17/2020 by XX

Week VIII: 09 - 13 November

Tuesday, 10 November

TOPICS: Between Space and Place

- Fashion places in cities: the clothing geography of Paris and New York
- Fashion and the production of interconnected spaces in the world: fashion week, fashion fairs
- Capitals of fashion: from Paris leadership to the rise of new capital of fashion (Milan, London, New York)

READINGS:

- Gilbert, David (2006) "From Paris to Shanghai: The Changing Geographies of Fashion's World Cities", in Breward, Christopher and Gilbert, David, *Fashion's World Cities*, Berg publishers.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Rocamora, Agnès, "Paris, capitale de la mode. Representing the fashion city in the media", (2006) in Breward, Christopher and Gilbert, David (ed.), *Fashion's World Cities*, London: Berg Publishers.
- Hudita, Nuna Mustafa, (2006) "La Mode Dakaroise : Elegance, Transnationalism and an African Fashion Capital », in Breward, Christopher and Gilbert, David (ed.), *Fashion's World*

Cities, London: Berg Publishers.

Friday, 13 November

NO CLASS

November 11th to 13t, fall break (no classes)

Week VIII: 16 – 20 November

Tuesday, 17 November

TOPICS: Between Local and Global

- The myth of the birth of fashion in the West
- Fashion and postcolonial studies: fashion beyond the West: decentralizing the fashion ecosystem
- Fashion from globalization to glocalisation

READINGS:

- Gaugele, Elke & Tilton, Monica (2019) 'Fashion and Postcolonial Critique: An Introduction' in: Gaugele, Elke & Tilton, Monica (eds.) *Fashion and Postcolonial Critique*. Vienna: Sternberg Press, pp. 10–37.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Douki, C. & Minard, P. (2007). Global History, Connected Histories: A Shift of Historiographical Scale? *Revue d'histoire moderne et contemporaine*, no 54-4bis(5), 7-21.

November 16th, Mid-semester grades due

Friday, 20 November

TOPICS: Between Production, Dissemination and Consumption

- Producing clothes: workforce and labor in the fashion industry
- Dissemination clothes: fashion shows, media, advertising and marketing
- Consuming clothes: from department stores to online shopping

READINGS

- Lee Blaszczyk, Regina (2007) "rethinking Fashion", in Lee Blaszczyk, Regina *Producing Fashion Commerce, Culture, and Consumers*, University of Pennsylvania press, p.1-18

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Matt J., Susan, "Why the Old-Fashioned Is in Fashion in American Houses", in Lee Blaszczyk, Regina *Producing Fashion Commerce, Culture, and Consumers*, University of Pennsylvania press, p.273-292

Week IX: 23-27 November

Tuesday, 24 November

TOPICS: Between the worker and the wearer

- The supply chain in fashion: from the worker to the client
- The importance of the middlemen in fashion: a typology
- Robots and artificial intelligence (chatbot) in the fashion industry today

READINGS:

- Elizabeth Paton, "A Close Look at a Fashion Supply Chain Is Not Pretty", *New York Times*, 6th August 2020

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Pouillard, Véronique, Jamison Trivette, Karen, "Tobé Coller Savis: A Career in Fashion Forecasting in America" in: Lee Blaszczyk, Regina, Wubs, Ben (2018) *The Fashion*

Forecasters, London: Bloomsbury

Friday, 27 November,

TOPICS: Between Continuity and Change

- Time in Fashion
- The seasonal nature of fashion: challenges and limits
- Adaptation, reconstruction and recombination of motifs in fashion: nostalgia and environmental awareness in fashion
- The role of political, economic, social and health crisis in the accelerations of changes in fashion

READINGS:

- Evans, Caroline, Vaccari, Alessandra (2020) "Time in Fashion: An Introductory Essay", in Evans, Caroline, Vaccari, Alessandra, *Time in fashion*, London: Bloomsbury

> Presentation of "Fashion reinterpretations" on Europeana

<https://www.europeana.eu/en/exhibitions/past-to-present/fashion-reinterpretations-part-1> & <https://www.europeana.eu/en/exhibitions/past-to-present/fashion-reinterpretations-part-2>

RECOMMENDED READINGS:

- Van de Peer, Aurélie (2020), "The Temporal Architecture of Fashion: Its Seasons and Weeks", in Evans, Caroline, Vaccari, Alessandra, *Time in fashion*, London: Bloomsbury

November 27th, last day to withdraw from a course

last day to choose credit/no credit option

Week X: 30 November-4 December

Tuesday, 1st December

TOPICS: Between Past, Present and Future

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- Fashion, an eternal cycle?
 - The use of past in fashion /historicism (Renaissance; 18th century by Galliano and Westwood...)
 - The use of archives and heritage in the fashion business today

READINGS:

- Murphy, Deirdre "Dialogues between past and present: Historic garments as source material for contemporary fashion design", *V&A Online Journal Issue*, No. 3 Spring 2011

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Andrea Boccardi, Cristiano Ciappei, Lamberto Zollo, Maria Carmen Laudano, "The Role of Heritage and Authenticity in the Value Creation of Fashion Brand", *International Business Research*; Vol. 9, No. 7; 2016
- O'Neill, Alistair (2020), "Cuttings and Pastings in the Archive", in Evans, Caroline, Vaccari, Alessandra, *Time in fashion*, London: Bloomsbury

Friday, 4 December,

TOPICS: Between Craft and Technology

- Technologies as major game changers in the fashion industry: definition of "technic", "technology", "wearable technology"
- From craft practice to mass production: the turning point of the 19th century
- The rise of the new information and communication technologies (NICT) during the 20 and 21st centuries: AI, 3D, virtual reality
- Products innovations: smart textiles and connected clothes
- Process innovations: 3D printing
- Marketing innovation: virtual fashion show, virtual showroom; virtual fitting room
- Media innovation: social media and the dematerialization of fashion

READINGS:

- Tortora, Phyllis G. (2015) 'New Technological Frontiers for Dress and Fashion' in: *Dress, Fashion, and Technology: From Prehistory to the Present*. London & New York: Bloomsbury Academic, pp. 217–29.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Agnès Rocamora (2013) "How new are new media? The Case of Fashion Blogs" in: Djurdja Bartlett, Shaun Cole, Agnès Rocamora, *Fashion Media: Past and Present*. London: Bloomsbury Publishing.

- Eugenie Shinkle (2013) "Fashion's Digital Body: Seeing and Feeling in Fashion Interactives" in: Djurdja Bartlett, Shaun Cole, Agnès Rocamora, *Fashion Media: Past and Present*. London: Bloomsbury Publishing.

Week XI: 7-11 December

Tuesday, 8 December

TOPICS: Between Slow and Fast

- Definition of sustainability on the social, economic, and ecologic level
- The oxymoron of sustainable fashion
- Haute couture and sustainability: discourse & strategy
- Fast fashion / hyper-fast fashion and sustainability: discourse & strategy
- Upcycling, recycling: from rag picker to vintage stores

READINGS:

- Fletcher Kate (2020) "Fashion, Fast and Slow", in Evans, Caroline, Vaccari, Alessandra, *Time in fashion*, London: Bloomsbury

RECOMMENDED READINGS:

- Niinimäki, Kirsi & Peters, Greg & Dahlbo, Helena & Perry, Patsy & Rissanen, Timo & Gwilt, Alison (2020) 'The Environmental Price of Fast Fashion' in: *Nature Reviews Earth & Environment*. Vol. 1, pp. 189–200.

- Dily Williams, Introduction to chapter 4 (1990-Present), in Edwina Ehrman (ed.), *Fashioned*

from Nature, London, V&A Publishing, 2018, p.151-174.

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/fashionopolis-an-interview-wtih-dana-thomas-52852834/>

> Presentation of this podcast by XXX

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/fashion-and-sustainability-an-interview-with-29770846/>

<https://podtail.com/fr/podcast/bande-a-part/fashion-nature/>

Friday, 11 December

TOPICS: Between Today and Tomorrow

- Fashion as a tool of social change?
- Decentralizing/ De-hierarchizing Fashion and rethink the nations' order in the world

December 11th, last day of classes,

December 12th - 15th, reading days

December 16th – 22th, Final Exam

January 4nd, all grades due

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

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

GRADING:

1. Class participation: **25%**
3. Presentation of one of the set readings during the course **20%** (see below for details)*
4. Final Paper: **30%** (see below for details)**
5. Final Exam: **20%**

***PRESENTATION BRIEF**

Each student is asked to give a presentation of one of the set readings during this course, of one concept or idea related to fashion studies. Please prepare a 10 minutes presentation, giving a critical analysis of it, considering its historical, economic and cultural context. Furthermore, you are asked to prepare two questions about your object of study to be posed to your fellow students as a basis for a group discussion.

Presentations are to be delivered as a form of spoken discussion – informal and lively. Think about use and analysis of visuals in your presentation and the visualisation of theories, concepts and text. Make it interesting for yourself and the rest of the group.

****FINAL PAPER**

Choose a “between” topic and write an essay of 2000 words (notes included) + bibliography. You can illustrate your text with 2 to 3 illustrations. Your essay will discuss the *in-betweenness* of fashion and allow to think about fashion not as an absolute but as a field of in-betweens, of diversity, of interstices.

List of potential topics: Between politics and diplomacy; Between cultural Imperialism and soft power; Between business and heritage; Between local and global; Between imitation and distinction; Between men and women; Between uncovered and covered body; Between hand/craft and technologies; Between time and frequency; Between glamour and labor; Between cultural and economic; Between ethnicity and gender; Between basics and trends ...

Other

TEXTBOOKS:

REQUIRED:

- Black, Sandy & Entwistle, Joanne & de la Haye, Amy & Rocamora, Agnès & Root, Regina & Thomas, Helen (eds.) (2013) *The Handbook of Fashion Studies*. London & New York: Bloomsbury Academic.

RECOMMENDED:

- Gaugele, Elke & Tilton, Monica (2019) *Fashion and Postcolonial Critique*. Vienna: Sternberg Press.

- Jenss, Heike (ed.) (2016) *Fashion Studies: Research Methods, Sites and Practices*. London & New York: Bloomsbury.

- Craik, Jennifer (2009), *Fashion: the key concepts*. London: Bloomsbury.

- Kaiser, Susan (2012) *Fashion and Cultural Studies*. London: Bloomsbury

All set reading and some further reading will be posted on Teams beforehand.

Please read and annotate the set texts in preparation for class.