

Fashion And Museums Theory And Practice

Shortlisted for the Millia Davenport Publication Award *Experimental Fashion* traces the proliferation of the grotesque and carnivalesque within contemporary fashion and the close relation between fashion and performance art, from Lady Gaga's raw meat dress to Leigh Bowery's performance style. The book examines the designers and performance artists at the turn of the twenty-first century whose work challenges established codes of what represents the fashionable body. These innovative people, the book argues, make their challenges through dynamic strategies of parody, humour and inversion. It explores the experimental work of modern designers such as Georgina Godley, Bernhard Willhelm, Rei Kawakubo and fashion designer, performance artist, and club figure Leigh Bowery. It also discusses the increased centrality of experimental fashion through the pop phenomenon, Lady Gaga.

Exhibitions of fashion, textiles and dress in museums and galleries have grown inordinately over the last fifteen to twenty years. This special issue, "Fashion Curation," extends from the previous issue, "Exhibitionism" (Vol 12, Issue 1), to examine the considerations raised by teaching fashion curation as a discipline concerned with the cultural worth of dress on display. This issue balances the practical and theoretical concerns of contemporary fashion curation and explores emerging cultural and commercial contexts for a practice informed by both academia and the museums and galleries sector.

Systems Thinking in Museums explores the practical implication of systems thinking using real-life museum examples to illuminate stages of implementation and the challenges and opportunities. It suggests ways to incorporate systems thinking based on reflective questions and steps to encourage museum professionals to employ it in their own museum.

With contributions from key scholars in a range of disciplines, this engaging new volume explores the complex issues surrounding collaboration between museums and their communities.

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.

This book asks a critical question for our times: why do an increasing number of people support, admire and aspire to be outlaws? Outlaw motorcycle clubs have grown, spread and matured. Popular culture glamorizes them; law enforcement agencies fight them and the media vilify them. Meanwhile, the outlaw bikers exploit the current cultural and economic climate to attract new members. How Outlaws Win Friends and Influence People argues that the growth of these anti-establishment groups under neoliberalism is not coincidental, but inevitable. The book asks a critical question for our times: why do people today, in increasing numbers, support, admire and aspire to be outlaws? What needs and desires do the clubs satisfy? How do they win support and influence? Answering this is crucial if we are to successfully fight the social harms caused by these groups, as well as the harms that underlie their proliferation. Unless we understand the cultural dynamic at play here, our fight against these organizations will always take the form of a battle against the mythological Hydra: when one head is cut off, two more grow. "Tereza Kuldova is a rebel with a cause - her new book is a razor-sharp critique of stereotypical conceptions of the 'outlaw biker' and provides refreshing insights into their subjective life-worlds"? - Daniel Briggs, author of the award-winning *Dead-End Lives*.

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

Curatorial Challenges investigates the challenges faced by curators in contemporary society and explores which practices, ways of thinking, and types of knowledge production curating exhibitions could challenge. Bringing together international curators and researchers from the fields of art and cultural history, the book provides new research and perspectives on the curatorial process and aims to bridge the traditional gap between theoretical and academic museum studies and museum practices. The book focuses on exhibitions as a primary site of cultural exchange and argues that, as highly visible showcases, producers of knowledge, and historically embedded events, exhibitions establish and organize meanings of art and cultural heritage. Temporary exhibitions continue to increase in cultural significance and yet the traditional role of the museum as a Bildung institution has changed. As exhibitions gain in significance, so too do curatorial strategies. Arguing that new research is needed to help understand these changes, the book presents original research that explores how curatorial strategies inform both art and cultural history museums in contemporary society. The book also investigates what sort of critical, transformative, and perhaps even conservative, potential can be traced in exhibition cultures. *Curatorial Challenges* fosters innovative interdisciplinary exchange and brings new insights to the field of curatorial studies. As such, it should be of great interest to academics, researchers, and postgraduate students engaged in the study of curatorial practice, museum studies, the making of exhibitions, museum communication, and art history.

This book is available as open access through the Knowledge Unlatched programme and is available on www.bloomsburycollections.com. "A remarkable resource for the field of fashion studies suitable for both newcomers ... {and] seasoned practitioners." - *Fashion Historia* "A precious source in the study of the subject ... inspiring." - *The Journal of Dress History* 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, Museums* 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.

The power of mode and the role of fashion from the 18th century to the present. Power is part identity, part behavior, and part physicality. The way we outfit ourselves can play an outsized role in conveying power to others - whether it be the pink "pussy hats" at the 2017 Women's March or the Cleveland Cavaliers' coordinated Thom Browne suits during the 2018 NBA playoffs. However, power is not easily defined. It is political position and economic status, but it is also military strength, sexual authority, rebellion, and protest. Each form of power finds sartorial expression in a variety of ways, from gray flannel suits to latex fetish wear, and from gilded brocades to distressed jeans. Power Mode will explore the role fashion plays in establishing, reinforcing, and challenging power dynamics within society. Published as a companion to The Museum at FIT exhibition of the same title, which will be on view from December 2019 to May 2020, the book will offer a more in-depth discussion of the themes and objects explored in the exhibition. It will be organized thematically into five chapters--military, suits, status, rebellion, and sex--written by exhibition curator Emma McClendon. Each chapter will include both men's and women's clothing from the 18th century to the present and will investigate how certain designs and garments have come to be culturally associated with power, as well as how their meanings have evolved over time. The book will also examine how fashion designers have interpreted these stylistic archetypes--both to convey and to subvert power. In addition to the main chapters written by McClendon, Power Mode will include object-based essays from renowned fashion scholars Valerie Steele, Christopher Breward, Jennifer Craik, and Peter McNeil, as well as Pulitzer-Prize-winning journalist Robin Givahn. Each short study will provide a close reading of a single garment. This collection of essays will offer readers a variety of perspectives and analytical techniques that will help form a theoretical and practical framework for considering the power dynamics inherent in fashion objects. The book will also include an essay on the intersection of race, fashion, and power by Parsons professor Kimberly Jenkins.

Mannequins in Museums is a collection of historical and contemporary case studies that examine how mannequins are presented in exhibitions and shows that, as objects used for storytelling, they are not neutral objects. Demonstrating that mannequins have long histories of being used to promote colonialism, consumerism, and racism, the book shows how these histories inform their use. It also engages readers in a conversation about how historical narratives are expressed in museums through mannequins as surrogate forms. Written by a select group of curators and art historians, the volume provides insight into a variety of museum contexts, including art, history, fashion, anthropology and wax. Drawing on exhibition case studies from North America, South Africa, and Europe, each chapter discusses the pedagogical and aesthetic stakes involved in representing racial difference and cultural history through mannequins. As a whole, the book will assist readers to understand the history of mannequins and their contemporary use as culturally relevant objects. Mannequins in Museums will be compelling reading for academics and students in the fields of museum studies, art history, public history, anthropology and visual and cultural studies. It should also be essential reading for museum professionals who are interested in rethinking mannequin display techniques.

With contributions from expert scholars and practitioners, this volume examines the rise of fashion in the museum through a range of international case studies.

This book presents the outcomes of recent endeavors that will contribute to significant advances in the areas of communication design, fashion design, interior design and product design, music and musicology, as well as overlapping areas. Gathering the proceedings of the 7th EIMAD conference, held on May 14–15, 2020, and organized by the School of Applied Arts, Campus da Talagueira, in Castelo Branco, Portugal, it proposes new theoretical perspectives and practical research directions in design and music, while also discussing teaching practices and some areas of intersection. It addresses strategies for communication and culture in a global, digital world, that take into account key individual and societal needs.

Over the last century there has been a complete transformation of the fashion system. The unitary top-down fashion cycle has been replaced by the pulsations of multiple and simultaneous styles, while the speed of global production and circulation has become ever faster and more complex. Running in tandem, the development of artificial fibres has revolutionized the composition of clothing, and the increased focus on youth, sexuality, and the body has radically changed its design. From the 1920s flapper dress to debates over the burkini, fashion has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual and object sources and illustrated with 100 images, A Cultural History of Dress and Fashion in the Modern Age presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

As museums are increasingly asked to demonstrate not only their cultural, but also their educational and social significance, the means to understand how museum visitors learn becomes ever more important. And yet, learning can be conceptualised and investigated in many ways. Coming to terms with how theories about learning interact with one another and how they relate to 'evidence-based learning' can be confusing at best. Museum Learning attempts to make sense of multiple learning theories whilst focusing on a set of core learning topics in museums. Importantly, learning is considered not just as a cognitive characteristic, as some perspectives propose, but also as affective, taking into consideration interests, attitudes, and emotions; and as a social practice situated in cultural contexts. This book draws attention to the development of theory and its practical applications in museum situations such as aquariums, zoos, botanical gardens and historical re-enactment sites, among others. This volume will be of interest to museum studies students, practitioners and researchers working in informal learning contexts, and will help them to reflect on what it means to learn in museums and create more effective environments for learning.

Museums must change to illuminate the histories, cultures, and social issues that matter to their local population. Based on a unique longitudinal ethnographic study, *Transforming Museum Management* illustrates how a traditional art museum attempted to transform into a more inclusive and community-based institution. Using open systems theory and the Buddhist concept of mutual causality, it examines the museum's internal management structure and culture, programs and exhibitions, and mental models of museum workers. In providing both theoretical and practical foundations to transform management structures, this accessible volume will benefit stakeholders by proposing a new culture and structure to arts institutions, to change practice to be more relevant, diverse, and inclusive. This book will be an invaluable resource for researchers and advanced students of museum studies, cultural management, arts administration, non-profit management, and organizational studies.

Introduction: Focusing on the theory and practice, this unit will provide an introduction to museum and curatorial studies for students of fashion and related subjects. The Museum at FIT's world-renowned collection will be examined in this unit. Through case studies and analysis of objects from the Museum at FIT holdings, this unit will encourage students to engage with objects from one of the few museums dedicated solely to fashion and dress and in turn further their knowledge of fashion history.

This volume explores the conservation and presentation of dress in museums and beyond as a complex, collaborative process. Recognizing this process as a dynamic interaction of investigation, interpretation, intervention, re-creation, and display, *Refashioning and Redress: Conserving and Displaying Dress* examines the ways in which these seemingly static exhibitions of "costume" or "fashion" are actively engaged in cultural production. The seventeen case studies included here reflect a broad range of practice and are presented by conservators, curators, makers, and researchers from around the world, exposing changing approaches and actions at different times and in different places. Ranging from the practical to the conceptual, these contributions demonstrate the material, social, and philosophical interactions inherent in the conservation and display of dress and draw upon diverse disciplines ranging from dress history to social history, material cultural studies to fashion studies, and conservation to museology. Case studies include fashion as spectacle in the museum, dress as political and personal memorialization, and theatrical dress, as well as dress from living indigenous cultures, dress in fragments, and dress online.

Fashion and Museums Theory and Practice A&C Black

Museums can work to reproduce ideologies and confirm the existing order of things, or as instruments of social reform. Yet objects in museums can exceed their designated roles as documents or specimens. In this wideranging and original book, Michelle Henning explores how historical and contemporary museums and exhibitions restage the relationship between people and material things. In doing so, they become important sites for the development of new forms of experience, memory and knowledge. Henning reveals how museums can be theorised as a form of media. She discusses both historical and contemporary examples, from cabinets of curiosity, through the avant-garde exhibition design of Lissitzky and Bayer; the experimental museums of Paul Otlet and Otto Neurath; to science centres; immersive and virtual museums; and major developments such as Guggenheim Bilbao, Tate Modern in London and the National Museum of the American Indian in Washington D.C. *Museums, Media and Cultural Theory* is unique in its treatment of the museum as a media-form, and in its detailed and critical discussion of a wide range of display techniques. It is an indispensable introduction to some of the key ideas, texts and histories relevant to the museum in the 21st century.

Grounded in the strengths of its first edition, this book has been restructured to include new papers and recent articles, and presents front-running theory and practice as it addresses the relationships of museums and galleries to their audiences.

The study of fashion has expanded into a thriving field of inquiry, with researchers utilizing diverse methods from across subject disciplines to explore fashion and dress in wide-ranging contexts. With an emphasis on material culture and ethnographic approaches in fashion studies, this groundbreaking volume offers fascinating insights into the complex dynamics of research and fashion. Featuring unique case studies, with interdisciplinary scholars reflecting on their practical research experiences, *Fashion Studies* provides rich and nuanced perspectives on the use, and mixing and matching of methodological approaches – including object and image based research, the integration of qualitative and quantitative methods and the fluid bridging of theory and practice. Engaging with diverse subjects, from ethnographies of model casting and street-style blogging, wardrobe studies and a material culture analysis of global denim wearing, to Martin Margiela's design and archival methods, *Fashion Studies* presents complex approaches in a lively and informative manner that will appeal to students of fashion, anthropology, sociology, cultural studies and related fields.

This collection of contributions was created to prove both the complexity of the contemporary fashion system as well as the richness and openness of an interdisciplinary approach to the field, that is the same that inspires the Master programme in Fashion Studies at Sapienza, University of Rome. All the authors – either scholars or professionals in their fields – are deeply involved in this educational project and they have conceived each contribution as a pedagogic tool for supporting students in better understanding the social, cultural, economic, technological, creative, environmental aspects of fashion. Therefore, this collection aimed at providing readers with a kaleidoscopic approach, a multitude of voices and perspectives; a set of blended methodologies as well as theories that try to address the challenges of the permanent and accelerating transformations of the fashion system. To understand the future of fashion we have to foster creative as well as critical thinking, working on the knowledge we got from the past and identifying changes in advance, in order to be ready – and prepared – for the challenges that are in front of us.

New Museum Theory and Practice is an original collection of essays with a unique focus: the contested politics and ideologies of museum exhibition. Contains 12 original essays

that contribute to the field while creating a collective whole for course use. Discusses theory through vivid examples and historical overviews. Offers guidance on how to put theory into practice. Covers a range of museums around the world: from art to history, anthropology to music, as well as historic houses, cultural centres, virtual sites, and commercial displays that use the conventions of the museum. Authors come from the UK, Canada, the US, and Australia, and from a variety of fields that inform cultural studies.

The first major study to explore the relationship between clothing made for survival in the most inhospitable environments on earth and beyond, and the high fashion it has inspired. First published in 2004, this volume recognises that there is much more to museums than the documenting, monumentalizing, or theme-parking of identity, history and heritage. This landmark anthology aims to make strange the very existence of museums and to plot a critical, historical and ethical understanding of their origins and history. A radical selection of key texts introduces the reader to the intense investigation of the modern European idea of the museum that has taken place over the last fifty years. Texts first published in journals and books are brought together in one volume with up-to-the-minute and specially commissioned pieces by leading administrators, curators and art historians. The selections are organized by key themes that map the evolution of the debate and introduced by Donald Preziosi and Claire Farago, two considerable critics, who write with the edge and enthusiasm of art historians who have spent their lives working with museums. *Grasping the World* is an invaluable resource for students and teachers of art history and museum studies.

Creating African Fashion Histories focuses on the intersection between African clothing and museum work. The dynamism of African fashion has been a disruption to conventional museum practice as curators cast African bodily adornment as "dress" while restricting "fashion" to the West's historical trajectory. Yet scholars of African fashion and museums have to date benefited from very little dialogue between their respective fields. This volume breaks new ground by bringing together an interdisciplinary group of Africanist scholars and curators to discuss sources and approaches for constructing African fashion histories. *Creating African Fashion Histories* seeks to answer questions such as: How can researchers use museum collections to reveal traces of the past that might otherwise have been obscured? How can archival, visual, oral, ethnographic, and online sources be deployed to capture the diversity of African sartorial pasts? How can scholars and curators decolonize the material legacies encapsulated in collections, catalogs, and displays? From Moroccan fashion bloggers to upmarket Lagos designers, the voices in this groundbreaking collection reveal fascinating histories and geographies of circulation within and beyond the continent and its diasporic communities.

Post-Critical Museology considers what the role of the public and the experience of audiences means to the everyday work of the art museum. It does this from the perspectives of the art museum itself as well as from the visitors it seeks. Through the analysis of material gathered from a major collaborative research project carried out at Tate Britain in London the book develops a conceptual reconfiguration of the relationship between art, culture and society in which questions about the art museum's relationship to global migration and the new media ecologies are examined. It suggests that whilst European museums have previously been studied as institutions of collection, heritage and tradition, however 'modern' their focus, it is now better to consider them as distributive networks in which value travels along transmedial and transcultural lines. *Post-Critical Museology* is intended as a contribution to progressive museological thinking and practice and calls for a new alignment of academics and professionals in what it announces as post-critical museology. An alignment that is committed to rethinking what an art museum in the twenty-first century could be, as well as what knowledge and understanding its future practitioners might draw upon in a rapidly changing social and cultural context. The book aims to be essential reading in the growing field of museum studies. It will also be of professional interest to all those working in the cultural sphere, including museum professionals, policy makers and art managers.

As the practice of fashion curation extends into commercial galleries, public and retail spaces, and even to the individual self, professional concepts of 'curating' are undergoing rapid change. Today, everyone is seemingly able to 'curate', but where does this leave the traditional understanding of curation as clothing collected and displayed in a museum? This thought-provoking volume explores the practice of fashion curating in the 21st century, bridging the gap between methods of display and notions of 'the curatorial' in fashion exhibitions, commercial settings, and the virtual world. From fashion's earliest forays into the museum to creative collaborations between luxury fashion brands and artists, this book challenges understandings of fashion curation by drawing on the palpably new spaces, places, and actors in today's curating scene. Exploring poetic and performative museum displays in venues such as the V&A, Somerset House, MoMu and the Royal Ontario Museum, alongside the ways that brands such as Dior, Chanel and Louis Vuitton have made use of 'the curatorial' in their own commercial strategies, *Fashion Curating* asks pressing questions about controversial funding and collaboration from the commercial fashion sector, and the limitations of producing exhibitions that are at the same time critical and popular. Bringing together approaches from fashion curators, designers and world-renowned academics, curation is positioned as a critical practice that opens up new ways of conceptualizing and theorizing fashion, challenging how we think and what we already know.

Everywhere we look, people are using fashion to communicate self and society—who they are, and where they belong. *Transglobal Fashion Narratives* presents an international, interdisciplinary analysis of those narratives. Moving from sweatshop to runway, page to screen, camera to blog, and artist to audience, the book examines fashion as a mediated form of content in branding, as a literary and filmic device, and as a personal form of expression by industry professionals, journalists, and bloggers.

The Dress Detective is the first practical guide to analyzing fashion objects, clearly demonstrating how their close analysis can enhance and enrich interdisciplinary research. This accessible book provides readers with the tools to uncover the hidden stories in garments, setting out a carefully developed research methodology specific to dress, and providing easy-to-use checklists that guide the reader through the process. Beautifully illustrated, the book contains seven case studies of fashionable Western garments – ranging from an 1820s coat to a 2004 Kenzo jacket – that articulate the methodological framework for the process, illustrate the use of the checklists, and show how evidence from the garment itself can be used to corroborate theories of dress or fashion. This book outlines a skillset that has, until now, typically been passed on informally. Written in plain language, it will give any budding fashion historian, curator, or researcher the knowledge and confidence to analyze the material in front of them effectively.

A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies

Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

Cataloging standards practiced within the traditional library, archive and museum environments are not interoperable for the retrieval of objects within the shared online environment. Within today's information environments, library, archive and museum professionals are becoming aware that all information objects can be linked together. In this way, information professionals have the opportunity to collaborate and share data together with the shared online cataloging environment, the end result being improved retrieval effectiveness. But the adaptation has been slow: Libraries, archives and museums are still operating within their own community-specific cataloging practices. This book provides a historical perspective of the evolution of linking devices within the library, archive, and museums environments, and captures current cataloging practices in these fields. It offers suggestions for moving beyond community-specific cataloging principles and thus has the potential of becoming a springboard for further conversation and the sharing of ideas.

With this book, museum professionals can learn how to unleash creative potential throughout their institution. Drawing from a wide range of research on creativity as well as insights from today's most creative museum leaders, the authors present a set of practical principles about how museum workers at any level—not just those in “creative positions”—can make a place for creativity in their daily practice. Replete with creativity exercises and stories from the field, the book guides readers in developing an internal culture of creative learning, as well as delivering increased value to museum audiences.

Anthropologists of the senses have long argued that cultures differ in their sensory registers. This groundbreaking volume applies this idea to material culture and the social practices that endow objects with meanings in both colonial and postcolonial relationships. It challenges the privileged position of the sense of vision in the analysis of material culture. Contributors argue that vision can only be understood in relation to the other senses. In this they present another challenge to the assumed western five-sense model, and show how our understanding of material culture in both historical and contemporary contexts might be reconfigured if we consider the role of smell, taste, touch and sound, as well as sight, in making meanings about objects.

Fashion ephemera—from catalogues and invitations to press releases—have long been overlooked by the fashion industry and fashion academics. Fashion Remains redresses the balance, putting these objects centre stage and focusing on the wider creative practice of contemporary fashion designers, photographers, graphic designers, make-up artists, and many more. Fashion ephemera are considered not as disposable promotional devices, but as windows into hidden networks of collaboration and value creation in the fashion system. Taking an interdisciplinary approach, Fashion Remains explores the unseen and privately circulated fashion ephemera produced by today's most prominent international fashion designers such as Margiela, Yamamoto, and Raf Simons. Showcasing a unique archive of materials, it focuses on Antwerp's avant-garde fashion scene and reveals the potential of these ephemeral objects to evoke and call into question material and immaterial knowledge about the fashion industry's actors, practices and ideologies.

This brief manual is designed specifically for people running the thousands of small museums and historic sites across the U.S. and Canada. These smaller institutions tend to lack funding and professional staff, so this book is meant to help the busy administrators perform their job of fundraising better and more efficiently.

A comprehensive study of dress in Northern Europe from the early fourteenth century to the beginning of the Renaissance, Illuminating Fashion is the first thorough study of the history of fashion in this period based solely on firmly dated or datable works of art. It draws on illuminated manuscripts, early printed books, tapestries, paintings, and sculpture from museums and libraries around the world. "Symbolism and metaphors are buried in the art of fashion," says Roger Wieck, the editor of Illuminating Fashion. Examining the role of social customs and politics in influencing dress, at a time of rapid change in fashion, this fully illustrated volume demonstrates the richness of such symbolism in medieval art and how artists used clothing and costume to help viewers interpret an image. At the heart of the work is A Pictorial History of Fashion, 1325 to 1515, an album of over 300 illustrations with commentary. This is followed by a comprehensive glossary of medieval English and French clothing terms and an extensive list of dated and datable works of art. Not only can this fully illustrated volume be used as guide to a fuller understanding of the works of art, it can also help date an undated work; reveal the shape and structure of actual garments; and open up a picture's iconographic and social content. It is invaluable for costume designers, students and scholars of the history of dress and history of art, as well as those who need to date works of art.

How did you decide what to wear today? Did you base your selection on comfort or style? Did you want to blend in or stand out - or was it just the cleanest outfit available? We each make these decisions every day, reflecting how we view ourselves and impacting how others see us. Our choices matter - not just to us personally, but also to the magazine editors, brand ambassadors and trend forecasters who make a living by selling to us. Communicating Fashion introduces key concepts from the intersecting worlds of fashion and communication studies to connect how we all use clothing to express ourselves and how media systems support that process. In doing so, Myles Ethan Lascity explores social, cultural and ethical issues through the work of fashion journalism, brand promotions and the growing role of online influencers as well as the impact of film, television and art on self-image and expression. Key topics: - Advertising, Branding and Fashion Retail - Clothing, Art and Cultural Significance - Clothing as Group and Cultural Norms - Clothing, Identity and Interpersonal Communication - Fashion News and Tastemaking - Fashion, Social Media and Influencers - Meaning within the Fashion System - On-screen Clothing

Based on extensive research and decades of experience, museum analyst and planner John W. Jacobsen provides both the theoretical underpinnings and the operational pragmatics of measuring any museum's intentional impact and performance by using 1,025 indicators drawn from 51 expert sources. *Measuring Museum Impact and Performance: Theory and Practice* provides museum professionals internationally with a clear, very open process that will improve their museum's value and performance by selecting indicators that monitor whether they are realizing their desired public, private, personal and institutional values. The book is not prescriptive, but liberating, as the framework recognizes that each museum needs to decide on its own purposes and priorities. The book is organized in two parts: "Part 1: Theory" is scholarly and builds on the museum field's rich literature; and "Part 2: Practice" provides step-by-step methods for any museum to set up its own dashboard of prioritized impact and performance indicators. Substantive attachments include: the list of the 51 source documents for the MIIP indicators; definitions of terms and data fields; a long list of precedented museum impacts; measurement formulas and worksheet templates, filled in for a sample museum; and the MIIP 1.0 database available online. Readers will get the following benefits: A literature review of prior work on measuring museum value An analysis of eleven well-established evaluation frameworks that synthesize into a revolutionary, yet practical, Museum Theory of Action A robust and searchable menu of 1,025 existing and aspirational indicators (the MIIP 1.0 database) that you can use to start your own selection An analysis of the MIIP database using the Theory of Action that reveals 14 areas of potential museum impacts and benefits A process to select and prioritize your museum's intentional purposes and desired impacts A process to determine, measure and compare your museum's key performance indicators (KPIs) A process to set-up and conduct peer museum comparisons Procedures and examples of how to capture and report data used in your selected indicators Principles for using indicator data to inform museum management decisions

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