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reveals the violence and  
decay which has become the  
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surrounding it allows  
Western culture to dream and

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permits a person to  
experiment with new  
identities yet, Rebecca  
Arnold proposes, fashion  
also elicits fear and  
anxiety in its

consumers. Exploring images  
of violence, decay and

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aggression which have become  
a dominant theme in recent  
clothing design and  
photography, she shows how  
fashion uses and abuses the  
power of wealth, reveals the  
power plays of sex and  
display and shows how



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identities are blurred to  
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Western culture to dream. It permits a person to fantasize and to experiment with new identities. It flaunts glamour and success. Appearance becomes something to be perfected and admired. These dreams and

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Arnold has published widely  
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(2009). She also runs the  
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Fashion, and the glossy  
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permits a person to  
fantasize and to experiment

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with new identities. It flaunts glamour and success. Appearance becomes something to be perfected and admired. These dreams and freedoms, Rebecca Arnold proposes, are contradictory. Fashion and its surrounding imagery

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elicited fear and anxiety in their consumers as well as pleasure. Fashion has come to incorporate the underside of modern life, with violence and decay becoming a dominant theme in clothing design and photography.

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range of key themes: how  
fashion uses and abuses the  
power of wealth; the  
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"good" taste; the power  
plays of sex and display;  
and how identities can be  
blurred to disguise and  
confuse. In order to unravel  
the contradictory emotions  
of desire and anxiety they  
provoke, she never loses

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sight of the historical and  
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works of the 1970s to the  
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An exploration of the world  
of fashion covers history,

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production, design,  
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The childlike character of  
ideal femininity has long  
been critiqued by feminists,



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from Mary Wollstonecraft to  
Simone de Beauvoir. Yet,  
women continue to be  
represented as childlike in  
the western fashion media,  
despite the historical  
connotations of inferiority.  
This book questions why such

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images still hold appeal to contemporary women, after three, or even four, waves of feminism. Focusing on the period of 1990–2015,

*Picturing the Woman-Child* traces the evolution of childlike femininity in

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British fashion magazines, including Vogue, i-D and Lula, Girl of my Dreams. These images draw upon a network of references, from Kinderwhore and Lolita to Alice in Wonderland and the femme-enfant of Surrealism.

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Alongside analysis of  
fashion photography, the  
book presents the findings  
of original research into  
audience reception. Inviting  
contemporary women to  
comment on images of the  
'woman-child' provides an

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insight into the meaning of  
this figure as well as an  
evaluation of theory on the  
'female gaze'. Both

scholarly and accessible,  
the book paves the way for  
future studies on how  
readers make sense of

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fashion imagery. Twentieth  
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Fashion ephemera—from  
Catalogue By Rebecca Arnold  
to press releases—have long  
been overlooked by the  
fashion industry and fashion  
academics. Fashion Remains

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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.

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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,



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prominent international  
fashion designers such as  
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work challenges established  
codes of what represents the  
fashionable body. These  
innovative people, the book  
argues, make their  
challenges through dynamic

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strategies of parody, humour  
and inversion. It explores  
the experimental work of  
modern designers such as  
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The mute gestures of  
advertising images are  
frozen for posterity by  
photographers and  
illustrators, gestures that,

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morality in the worse,  
perpetuate a certain  
aesthetic and eventually  
become emblematic of a  
period. The images of today  
display the values of a  
society that has more  
interest in the body than

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the mind. They are  
technoenhanced labyrinths of  
unattainable appearances  
that leave women and men  
feeling horrified,  
estranged, and restricted by  
unrealistic, silent  
mandates. Measuring Up looks

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at advertising as more than  
just a way to extract money  
from unsuspecting people but  
as a vehicle for conveying  
the larger views of a  
confining, body-obsessed  
culture. By weaving  
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everyday lives. Shields  
examines a particular,  
complex relationship between  
the idealized images of  
gender we see in advertising  
and our own thoughts,  
feelings, and behavior in  
relation to these images.

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The study is unique in  
presenting audience  
reception in terms of  
ethnographic data, not  
textual interpretations  
alone. Measuring Up engages  
with and informs current  
theoretical debates within



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these sometimes  
complementary and sometimes  
contradictory literatures:  
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is an important work that explores the forms and channels of power used in one of the most insidious and overt means of mass influence in popular culture.

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Average body mass in many  
Western cultures is getting  
larger and yet the fashion  
system seems mostly

unchanged. Major fashion  
houses still limit their  
output to small sizes and  
the dominant ideal of the

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female body in fashion  
imagery is still thin -  
dangerously thin according  
to World Health Organization  
standards. Why is the  
industry forfeiting a  
considerable share of the  
market in the form of plus-

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against its commercial  
interests? Why does the thin  
ideal reign supreme despite  
damning evidence of its harm  
to women? And is there a way  
out of this system of thin  
ideals and segregated fat

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bodies? In this original study, Paolo Volonté answers these questions and more, drawing on influential literature on the body, beauty standards and the roles of clothing in society. He reveals some

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surprising factors behind  
the perpetuation of the thin  
ideal such as the precedent  
of thin models and the  
introduction of standardised  
sizing for mass-manufactured  
clothing. He also revisits  
less surprising factors such

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as the attitudes of  
designers and consumers  
towards the female body, and  
notions of 'perfection'. By  
critically analysing these  
factors, Volonté reveals why  
plus-size fashion is often  
characterised by 'low



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aesthetic commitment' and  
low quality marketing. He  
explores the nature of the  
segregation of fat bodies in  
fashion and considers what  
the future may hold for  
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marketers alike.

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