

THE JAPANESE REVOLUTION IN PARIS FASHION

Yuniya Kawamura



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The Japanese Revolution In Paris Fashion Dress

Pierre-Yves Donzé, Rika Fujioka



The Japanese Revolution In Paris Fashion Dress:

The Japanese Revolution in Paris Fashion Yuniya Kawamura, 2004-05 Paris is renowned as the greatest fashion capital in the world. It has a rigid and tightly controlled system that non-western designers have difficulty penetrating. Yet a number of the most influential Japanese designers have broken into this scene and made a major impact. How Kawamura shows how French fashion has been both disturbed and strengthened by the addition of outside forces such as Kenzo, Takada, Issey Miyake, Yohji Yamamoto, Rei Kawakubo, and Hanae Mori. She considers many other key questions the fashion industry should be asking itself: Does the system facilitate or inhibit creativity? Has it become preoccupied with the commercial projection of product images rather than with the clothing itself? And what direction will French fashion take without Saint Laurent, Miyake, and Kenzo? This is the first in-depth study of the Japanese revolution in Paris fashion and raises provocative questions for the future of the industry.

The Japanese Revolution in Paris Fashion Yuniya Kawamura, 2004 Exploring the Japanese revolution in the Paris fashion industry, the author questions whether the traditional French system stifles creativity and examines what direction it will now take with the influence of designers like Miyake and Kenzo.

A New History of "Made in Italy" Lucia Savi, 2023-01-26 Shortlisted for the Association of Dress Historians Book of the Year Award 2024. In the first book to examine the role played by textile manufacturing in the development of fashion in Italy, *A New History of Made in Italy* investigates Italy's transition from a country of dressmakers, tailors, and small-scale couturiers in the early post-Second World War period to a major producer of ready-to-wear fashion in the 1980s. It takes the reader from Italy's first internationally attended fashion show in 1951 to Time magazine's Giorgio Armani April 1982 cover story, which signalled the fashion designer's international arrival and Milan's presence as the capital of ready-to-wear. Chapters focus for the first time on the material substance of Italian fashion: textile, looking at questions including the importance of manufacturing, quality, design, innovation, composition, production techniques, commerce, and the role of textile on the country's overall fashion system. Through these, Lucia Savi brings to light the importance of synthetic fibres, previously little-known players such as the carnettisti, a type of textile wholesalers, as well as re-investigating well-known couturiers and designers such as Simonetta Gianfranco Ferré and Gianni Versace. By looking at how things are made by whom and where, this book seeks to unpack the Made in Italy label through a focus on making. Informed by extensive archival materials retrieved from a wide range of sources, it brings together the often-separated disciplines of fashion, textile, and design history.

Fashion and Orientalism Adam Geczy, 2013-08-15 Orientalism is a central factor within the fashion system, both subtle and overt. In this groundbreaking book, the author shows the extent of the influence that the Orient had and continues to have on fashion. Our concept of Western fashion is unthinkable without it, whether in terms of the growth of the cotton industry or of garments we take for granted such as the dressing gown. From pre-modern to contemporary times, this book demonstrates that in the realms of fashion, the Orient is not simply a construction or a fascination of the imperial West with its eastern other. Rather, it

reveals the extent of cross pollination exchange and multiple translation that has taken place between East and West for the last 500 years Exploring topics including Chinoiserie masquerade bohemianism Japonisme the de Orientalization of the Orient perfume and the birth of couture Fashion and Orientalism is an essential read for students and scholars of fashion cultural studies and history

Changing Clothes in China Antonia Finnane,2008-01-24 Based largely on nineteenth and twentieth century representations of Chinese dress as traditional and unchanging historians have long regarded fashion as something peculiarly Western But in this surprising sumptuously illustrated book Antonia Finnane proves that vibrant fashions were a vital part of Chinese life in the late imperial era when well to do men and women showed a keen awareness of what was up to date Though foreigners who traveled to China in the early decades of the twentieth century came away with the impression that Chinese dress was simple and monotone the key features of modern fashion were beginning to emerge especially in Shanghai Men in blue gowns donned felt caps and leather shoes girls began to wear fitted jackets and narrow pants and homespun garments gave way to machine woven cloth often made in foreign lands These innovations marked the start of a far reaching vestimentary revolution that would transform the clothing culture in urban and much of rural China over the next half century Through Finnane s meticulous research we are able to see how the close fitting jacket and high collar of the 1911 Revolutionary period the skirt and jacket blouse of the May Fourth era and the military style popular in the Cultural Revolution led to the variegated globalized wardrobe of today She brilliantly connects China s modernization and global visibility with changes in dress offering a vivid portrait of the complex subtle and sometimes contradictory ways the people of China have worn their nation on their backs

Indian Sari Vaibbhavi Pruthviraj Ranavaade,2023-08-18 The sari has remained an essential part of culture tradition and fashion in South Asia and India through many centuries This book examines the variety of meanings which it carries as a symbol of Indian femininity and tradition as well as a means of creative fashion expression for modern India It discusses the semiotic interpretations of the sari today by understanding its significance for traditional weavers designers and people who wear saris at home work or for religious or cultural occasions Through surveys interactions and interviews the author explores the shared experience of wearing saris in different social and cultural settings across economic groups in farms and boardrooms as well as a means of creative expression for young Indians It also looks at the processes involved in making traditional saris today draping and weaving styles buying behaviour saris in pop culture pride parades and Bollywood and interpretations of what the sari signifies in different socio economic circles in India This book will be of interest to students of fashion design fashion business history and cultural studies It will also be useful for professionals working in the fashion industry and designers

Culture in the Contemporary PRC Michel Hockx,Julia Strauss,2005-12-26 The culture of the People s Republic of China offers a unique blend of the popular the political and the avant garde In no other country in the world are cultural products subjected to such strict censorship and at the same time consumed by such large numbers of people This volume presents

essays by scholars at the cutting edge of Chinese cultural studies dealing with subjects ranging from advertising to poetry from rock music to revolutionary museums providing an authoritative and multi faceted analysis of some of the world s most complex cultural phenomena *Nudity* Ruth Barcan,2004-06-17 Drawing on a wealth of examples the author addresses a topic that has been largely ignored within cultural studies despite its ability to shock titillate or entertain Nudity is a blend of meaningful minutiae and big philosophical questions about the most unnatural state of nature in the modern West

20th-Century Dress in the United States Jane Farrell-Beck,Jean Parsons,2007-04-09 Looks at the history of dress in the United States from 1898 to 2004 Examines the social economic cultural artistic and technological themes that shaped the fashion of that era both in high and mass fashion Profiles of important designers in their period of influence are also noted as are major fashion photographers and illustrators **The National Fabric** Alison Goodrum,2005-09 British fashion is

characterized by oppositions punk versus pageantry anarchy versus monarchy Cool Britannia versus Rule Britannia Why has British fashion come to be so contradictory How are these contradictions employed to sell British What do they mean for consumers who buy British Through an examination of iconic fashion companies Paul Smith and Mulberry The National Fabric provides telling insights into the culture of contemporary fashion and the dilemmas of going global Goodrum argues that Britishness is characterized less through a particular look than through its ambiguities She shows how the apparently straightforward and economically driven process of globalizing British fashion is in fact far more culturally nuanced and locally embedded than has previously been suggested In examining the interplay between fashion and Britishness Goodrum redresses a longstanding omission in fashion theory which has been preoccupied with class gender and race rather than with national identity **A Cultural History of Fashion in the Twentieth Century** Bonnie English,2007-08-15 No Marketing

Blurb *Fashion Since 1900* Valerie D. Mendes,Amy De La Haye,2010 From Belle Epoque tea gowns to Diors 1947 New Look and fashion blogs in the 2000s this survey explores the significant developments in fashion from 1900 onwards

Selvedge ,2004 The Latin American Fashion Reader Regina Root,2005-03 Until now the pivotal role played by dress in this part of the world has been largely overlooked This is an assessment of Latin America s influence on global fashion

Encyclopedia of Clothing and Fashion Valerie Steele,2005 Contains approximately two hundred alphabetized cross referenced entries on clothing and fashion covering such disciplines as fashion design anthropology sociology business history and art history This volume covers F N Uniforms Exposed Jennifer Craik,2005-06 Uniforms are perhaps the most widely worn garments in the world Craik looks at the meaning of uniforms as well as how they have influenced fashion and shows the centrality of uniforms to cultural politics She draws on historical and contemporary examples of uniforms across different cultures Old Clothes, New Looks Alexandra Palmer,Hazel Clark,2005 The history global trade and the current

western revival of interest in used garments as a new form of fashion consciousness are the background to this book on the use of second hand dress and age old traditions of recycling fashion *Alternative Femininities* Samantha

Holland,2004-06-01 Imagine a world where the oppressive over feminized images of women from advertising television films and magazines have re armed themselves with army boots body modifications and flamboyant hair Is this just another fairy tale and if so why cant it be a reality In *Alternative Femininities* Samantha Holland unpacks the myth of model womanhood and considers how a particular group of real women define and practise femininity These women who see themselves as alternative modify and subvert popular images of femininity The choices they make in clothing appearance and body modifications enable them to construct a personal look that is intimately tied to self identity Getting the balance right between over femininity and not being feminine enough is a frequently voiced concern Holland also addresses head on the much neglected issue of how ageing impacts on notions of femininity What do these women think about fashion gender and appearance as they grow older and less visible in our media dominated society Do they choose to tone down or stay out there and what motivates their choice A revealing look at contemporary femininity *Alternative Femininities* gives voice to a previously silent group of women who struggle to resist sexist gender stereotypes yet age with style individuality and creativity By looking at how real women negotiate self image in an increasingly appearance conscious society Holland has provided a much needed corrective to theoretical accounts of gender and femininity lacking in real data *The Journal of the American Chamber of Commerce in Japan* ,2006 **Fashion Theory** ,1997

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