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The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Articles and book reviews are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, Editor-in-Chief of The Journal of Dress History, at email journal@dresshistorians.org. For updated submission guidelines for articles and book reviews, consult the most recently published journal issue.

The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706–1775) in Birmingham, England. The logo of The Association of Dress Historians is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.

The adaption of presentation forms from visual art can lead fashion consumers to experience fashion with all their senses, while at the same time the clothing itself becomes part of a fashion installation as a total work of art. It is therefore to the great credit of Adam Geczy, artist and writer, who teaches at Sydney College of the Arts, and Vicky Karaminas, Professor for Fashion at Massey University in New Zealand, to enter new territory with this book. Their analysis covers synergies between design forms and the visual arts that modify the aesthetic experience of fashion, and the writers present their research on fashion installation with immersion at its heart.

In their introduction, Geczy and Karaminas show how the latest trends in clothing and dress were presented in Edward Steichen’s series of photos for Paul Poiret in 1911 (p. 2), where the setting for the models functioned as a narrative—a concept that may be regarded as a fashion installation avant la lettre. Today, it is understood as installation art and has been closely linked to conceptual art since the 1960s. Based on the avant-garde movement of early twentieth century art, conceptual art focused on an intensive engagement with the audience (p. 3). For the authors of this book, it is precisely the encounter with the audience that can be intensified by telling stories, and the examples presented in the book illustrate this aspect wherein both art and fashion installation work with and without a body.

Clothing only becomes fashion through the movement of the human body in space. Therefore, the three chapters of the book framed by an illuminating introduction and a conclusion follow a logical choreography of the fashion body that performatively moves in space.

The first chapter “Body: Mise en Scène,” traces the beginning of fashion through the lens of its staging (p. 9). It shows that the early arcades and the great exhibitions of the nineteenth century could provide the setting for the dream worlds that Benjamin described in his famous arcades project, and into which the consumer could immerse himself or herself. The great exhibitions of the nineteenth century, with their technical innovations, laid the foundation for the staging of a parallel world to which many in
the arts were eager to refer. The avant-garde of the early twentieth century, with its rapid succession of “-isms,” used the abundance of creative and technical innovations—for example, fashion’s early shop displays made use of the emerging lighting technology for staging remarkable fashion installations (p. 19).

In the next chapter, “Fashion (almost) without bodies,” the authors introduce scenographies of fashion without a body, or at least with body surrogates like dolls. In addition to the catwalk, the fashion boutique serves as a presentation site. Further parallels to art became recognisable, since in addition to conceptual art, conceptual fashion emerged as a concurrent trend. From the early 1970s the conceptual store (Malcolm McLaren/Vivienne Westwood, *Let It Rock*, 1971) developed from the fashion boutique as a multifunctional space. It conveyed the encounter with fashion consumer as an overall experience. Geczy and Karaminas see the Dover Street Market in London, or Ralph Lauren’s All-American style flagship stores, as significant examples of how fashion brands can offer a whole lifestyle as the consumer item. At the same time, labels such as Louis Vuitton (L’espace Louis Vuitton) or Prada (Fondazione Prada) appear as art sponsors or offer delicacies in specially designed restaurants. These examples served as the blueprint for the presentation of Chanel’s Fall/Winter 2014/2015 collection in the Grand Palais in Paris. Chanel created a branded environment (p. 68) as a supermarket with Chanel products.

In the final chapter, “Body in space and the Gesamtkunstwerk,” the design of garments forms an alliance with the locations of fashion and art, resulting in narratives displayed through multimedia fashion installations as live performances in unusual locations, in fashion films or museums and galleries. The ideas of Alexander McQueen, Hussein Chalayan, Iris van Herpen, or Gareth Pugh follow the notion of the Gesamtkunstwerk [total work of art], a concept coined in the nineteenth century. At that time, the different art forms worked together. In the world of contemporary fashion and art, this means that innovative digital technologies are used to make the immersion of the human body happen.

In conclusion, Geczy’s and Karamina’s volume, *Fashion Installation*, connects seamlessly to the quality of their previous and meritorious research in the context of fashion and art. The coherence of their ideas presents a convincing argument to the reader, even if the numerous references to recent conceptual art history requires some prior knowledge. The protagonists of fashion theory (Bourdieu, Veblen, Benjamin, Barthes, et al.) enrich the presented research and help to fruitfully expand the field of fashion studies.

Although there are a number of publications on the concept of the catwalk, an ample body of research on fashion installations has not been previously published. Geczy and Karamina’s comprehensive overview of the history of fashion presentation as
installation provides a welcomed insight into the interaction of different design spaces, and documents the desire of people who want to perceive fashion as an extensive experiential space that needs to be equipped with elaborate stagings. In addition, the design possibilities from the field of performative art offer particularly useful starting points. From this perspective, the volume is particularly recommendable, and worthwhile reading as a valid and reliably compiled academic contribution.

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