



Looking At Fashion Biennale Di Firenze 1996

Claire Wilcox



Looking At Fashion Biennale Di Firenze 1996:

Visitors. Stilisti in museo. Ediz. inglese Luigi Settembrini, 1996 **Fashion and Art** Adam Geczy, Vicki

Karaminas, 2013-08-15 For at least two centuries fashion and art have maintained a competitive love hate relationship Both fashion and art construct imaginary worlds and use a language of style to invigorate beliefs perceptions and ideas Until now the crossovers of fashion and art have received only scattered treatment and suffered from a dearth of theorization As an attempt to theorize the area this collection of new and updated essays is the most well rounded and authoritative to date Some of the world s foremost scholars in the field are assembled here to explore the art fashion nexus in numerous ways from aesthetics and performance to masquerade and media Original and inspiring this book will not only secure art fashion as a discrete area of study but also suggest new critical pathways for exploring their continuing cross pollination Fashion and Art is essential reading for students and scholars of fashion art history and theory cultural studies and related fields The Future of Luxury Brands Annamma Joy, 2022-02-07 The concepts of artification and sustainability are now both at the heart of luxury brand marketing strategies artification as an ongoing process of transformation in the world of art and sustainability as an indispensable response to the issues of our times The Future of Luxury Brands examines three interrelated luxury marketing segments the art world fashion and fine wines including hospitality services through the dual lenses of sustainability and artification From safeguarding human and natural resources to upholding labor rights and protecting the environment sustainability has taken center stage in consumer consciousness embodying both moral authority and sound business practices At the same time artification the process by which non art is reconceived as art applies the cachet of art to business affording commercial products the sacred status accorded to works of art When commercial products enter the realm of aesthetic creation artification and consumer engagement inevitably increases This pioneering book examining artification and sustainability as strategic pillars of marketing strategies in the luxury industry will be essential reading for practitioners working in luxury product companies as also students of luxury brand marketing **Radical Fashion** Claire Wilcox, 2001 The arrival of the British superstar designers the European conceptual minimalist movement and the highly influential radically different Japanese designers The book explore these worlds through the work of a small group of visionary and uncompromising individuals Alexander McQueen Hussein Chalayan Helmut Lang Martin Margiela Rei Kawakubo Yohji Yamamoto Junya Watanabe Jean Paul Gaultier John Galliano Issey Miyake and Azzedine Alaia The creative processes of these designers are explored in the book and their most recent work is presented in a series of stunning photographs accompanied by stimulating commentary from leading fashion and cultural historians With an innovative design to reflect the contemporary nature of its subject Radical Fashion should appeal to anyone interested in the style and glamour of today s fashion scene *Annual Bibliography of Modern Art* Museum of Modern Art (New York, N.Y.). Library, 2000

Ausst. im Historischen und Völkerkundemuseum u.d.T.: Dresscode - das Kleid als künstlerisches Symbol Christoph

Doswald,2006 At the interface between art and dress St Gallen offers a great number of creative themes that have been assembled and for the first time shown in a museal collaboration Akris in the Textile Museum Dresscode in the Historical Museum Lifestyle in the Art Museum and Modus in the Neue Kunst Halle these exhibitions constitute a co operative project on the theme of art and fashion Schnittpunkt Art and Dress St Gallen is not only the collaboration of four separate museums it is also an exclusive co operation between the St Gallen textile industry and the participating artists The book includes a medley of theoretical writings mainly in German in the chapter Fashion Theory *Fashion theory* Valerie Steele,2020-06-08

Mediante el análisis de la figura del dandi en Baudelaire la circulación de imágenes de moda en la prensa femenina del siglo XIX o las exhibiciones en museos estos textos abordan la moda desde diversas perspectivas como un factor fundamental que moldea tanto la historia colectiva como la de los individuos Valerie Steele doctora en historia curadora del Museo del Fashion Institute of Technology de Nueva York y referente ineludible de los Estudios de Moda explora aquí el espacio que ocupan la moda y sus imágenes en el consumo en la cultura urbana en la literatura y en el arte Desde objetos de consumo hasta piezas de museo el deseo se entrelaza en las prendas y las transforma en instrumentos de tortura de placer de poder y de representación

Curating Italian Fashion Matteo Augello,2022-11-17 Italy is a major player in the global fashion industry yet little has been written about its contribution to fashion curation This book explores the management display and curation of Italian fashion heritage highlighting the role played by companies and industry associations By contextualising fashion curation within Italy's economy culture and art historical tradition Curating Italian Fashion unfolds the ties between the preservation of fashion heritage and corporate policies It traces the shift of companies from sponsors to cultural producers and discusses the different uses of archives and exhibitions Through the critical analysis of key examples such as Salvatore Ferragamo and Pitti Immagine this book illustrates how the inevitable commercial interests underlying fashion curation can exist alongside the scholarly contribution of corporate initiatives Most importantly it defines the curatorial approaches developed by the involvement of the industry in fashion curation thus providing an overarching interpretation of the characteristics of this practice in Italy Matteo Augello provides an unprecedented insight into the management of Italian fashion heritage and presents a comprehensive account of the development of fashion curation in Italy drawing from archival records existing literature and oral history This book is essential reading for scholars industry professionals and students interested in the intersections of curation heritage national identity and corporate cultural policies *Kunstkleider* Cora von Pape,2015-07-15

Künstler sind seit jeher fasziniert von Kleidung als Metonymie für den menschlichen Körper als Symbol soziokultureller Identität und als künstlerisches Material Erstmals werden in diesem Buch die anthropologischen Aspekte der Kleidung als Teil eines Kunst Objekts und ihr immanenter Bezug zum Körper untersucht Am Beispiel zahlreicher Künstler des 20. Jahrhunderts erläutert die Autorin deren Verständnis von der Beziehung zwischen textiler Kleidung und dem Körper Sie zeigt wie sich die beiden Komponenten gegenseitig beeinflussen und verändern wie die Kleidung ihren Körper repräsentiert

und in welchem Ausmaß Kleidung als Teil eines Kunstwerkes relevante Aussagen über Identität und Gender eines tatsächlichen oder imaginierten Trägers trifft Kunst und Mode im 20. Jahrhundert Rainer Wenrich, 2003-08-13 Zu Beginn des 20. Jahrhunderts beginnt die bildende Kunst die inhärenten Qualitäten der Kleidermode zu erschließen. Kleidungsstücke erscheinen von diesem Moment an nicht mehr ausschließlich als Attribuierung der dargestellten Figuren und motivisch dokumentierbare Rangabzeichen, kompositorische Accessoires oder Kennzeichen maltechnischer Grandezza, sondern bewegen sich verstärkt als gestalterischer Eigenwert in den Materialkanon künstlerischer Produktionen und damit Ausdrucksmöglichkeiten hinein. Gleichzeitig orientieren sich Modemacher an künstlerischen Konzeptionen und Gestaltungsformen innerhalb der Herstellung und Präsentation ihrer Kleidungsstücke. Der daraus erwachsende Dialog zwischen den beiden ästhetischen Feldern von Kunst und Mode reicht durch das ganze 20. Jahrhundert bis in das aktuelle Kunstschaffen und wird dabei von groß angelegten Einzel- und Gruppenausstellungen begleitet. Diesen Vorgang gilt es einer neuen Betrachtung mit dem Ziel der didaktisch diskursiven Brechung aus der Sicht des Faches Kunst zu unterziehen. Im Hinblick auf eine immer notwendiger erscheinende handlungsorientierte Akzentuierung innerhalb der kunstpädagogischen Vermittlung liefert die weithin erkennbare wechselseitige Beeinflussung von Kunst und Mode grundlegende Ansatzpunkte.

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