

THE CAMBRIDGE GLOBAL HISTORY OF FASHION

Volume II

Volume II surveys the history of fashion from the nineteenth century to the present day. Covering the period beginning with mass production and ending with calls for sustainability, this volume challenges the meaning of modernity and modernism from a global perspective and reflects on important scholarship that has changed our understanding of the relationship between fashion and colonialism. Empires shifted and new powers rose, with fashion marking and contending with this change. The volume concludes with a critical view of fashion and globalisation, and explores the deep connections between the fashion industry, the global economy, and the politics of production and wearing in the contemporary world.

CHRISTOPHER BREWARD is Director of National Museums Scotland. He has published widely on the history of fashion and masculinity, clothing and city life, and fashion's relationship with modernity.

BEVERLY LEMIRE is Professor and Henry Marshall Tory Chair, University of Alberta, Canada. She publishes widely on the gendered and racialized history of fashion, global trade, and material culture (c. 1600–1840) from British, European, colonial, and comparative perspectives.

GIORGIO RIELLO is Chair of Early Modern Global History at the European University Institute in Florence, Italy, and Professor of Global History and Culture at the University of Warwick, United Kingdom. He has published on the history of trade, material culture, and textiles in pre-modern Europe and Asia.

The Cambridge Global History of Fashion

Split across two volumes, *The Cambridge Global History of Fashion* provides timely critical analyses of key topics and themes in the history of fashion, dress, and clothing. It foregrounds the trajectories of material and aesthetic transformation, as well as the thematic commonalities across time and space. Featuring over forty essays from experts across the field, the volumes unveil new perspectives on cultural, social, and economic change, and how these changes were expressed through fashion practice. The first volume presents a tight but comprehensive assessment of fashion from antiquity, through the early modern global era to c. 1800, engaging with colonial and imperial themes, as well as race and gender. The second volume advances the critique of 'modernity' from the nineteenth century through the twenty-first century, providing analyses of the impact globalisation had on contemporary dress. This global perspective stands as a landmark work in the history of fashion.

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From Antiquity to the Nineteenth Century

Edited by Christopher Breward, Beverly Lemire and Giorgio Riello

Volume II

From the Nineteenth Century to the Present

Edited by Christopher Breward, Beverly Lemire and Giorgio Riello

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GLOBAL HISTORY OF
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VOLUME II

Edited by

CHRISTOPHER BREWARD

National Museums Scotland

BEVERLY LEMIRE

University of Alberta

GIORGIO RIELLO

European University Institute, Florence, and University of Warwick



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One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

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CONTRIBUTORS FOR VOLUME II

HISSAKO ANJO is Assistant Professor at the Department of Business, Hannan University, Osaka, Japan.

DJURDJA BARTLETT was Reader in Histories and Cultures of Fashion at the London College of Fashion, University of the Arts London, United Kingdom.

REGINA LEE BLASZCZYK is Professor of Business History and Leadership Chair in the History of Business and Society at the University of Leeds, United Kingdom.

CHRISTOPHER BREWARD is Director of National Museums Scotland.

STELLA BRUZZI FBA is Professor of Film and Dean of Arts and Humanities at University College London, United Kingdom.

LIZ BUCAR is Professor of Religion at Northeastern University, Boston, United States.

NINA L. COLE is Lecturer and Postdoctoral scholar in Gender, Sexuality and Women's Studies at the University of California, Davis, United States.

ANTONIA FINNANE is Honorary Professorial Fellow at the University of Melbourne, Australia.

EMI GOTO is Assistant Professor at Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies, Japan.

KAREN TRANBERG HANSEN is Professor Emerita in the Department of Anthropology at Northwestern University, Evanston, United States.

SUSAN B. KAISER is Professor Emerita in the Departments of Gender, Sexuality and Women's Studies, and Design at the University of California, Davis, United States.

JONATHAN C. KAPLAN-WAJSELBAUM is an Adjunct Fellow at the Imagining Fashion Futures Lab at the University of Technology Sydney, Australia.

ULRICH LEHMANN is Associate Professor in Design Practice and Theory at The New School, New York, United States.

LUCY NORRIS is Guest Professor of Design Anthropology and Material Culture at Weißensee Kunsthochschule Berlin, Germany.

MARCO PECORARI is Director of the MA in Fashion Studies, The New School Parsons Paris, France.

JULIA PETROV is Curator of Daily Life and Leisure, Royal Alberta Museum, Edmonton, Canada.

VÉRONIQUE POUILLARD is Professor of International History at the University of Oslo, Norway.

SIMONA SEGRE REINACH is Associate Professor at the University of Bologna, Italy and editor-in-chief of *ZoneModa* Journal.

VIVIENNE RICHMOND is the co-editor of *Textile History* and was previously Senior Lecturer and Head of History at Goldsmiths, University of London, United Kingdom.

MINA ROCES is Professor of History at the University of New South Wales, Sydney, Australia.

TOBY SLADE is Associate Professor in the School of Design, University of Technology Sydney, Australia.

MIKI SUGIURA is Professor of Global Economic History at Hosei University, Tokyo, Japan.

LIST OF CONTRIBUTORS

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CLAIRE WILCOX is Senior Curator of 19th and 20th Century Fashion at the Victoria and Albert Museum, London, and Professor in Fashion Curation at London College of Fashion, University of the Arts London, United Kingdom.

SOPHIE WOODWARD is Professor of Sociology at the University of Manchester, United Kingdom.

PREFACE

The Cambridge Global History of Fashion is a collective endeavour. The project was conceived by the editors in 2016 and developed over several years. It started as a conversation on the ways in which a history of fashion unbound from Eurocentric precepts should be framed. Forty-five international authors accepted our invitation to undertake a journey that has seen them exchanging ideas, reading each other's drafts, and sometimes reframing their initial interpretations. We are extremely grateful to all authors and to colleagues who have helped us by reading and commenting on individual chapters.

A work of this size would have been inconceivable without the support of Cambridge University Press whose expertise has been invaluable in shaping these volumes. Yet, the ambition for the publication of a Global History of Fashion is born out of the commitment of the Pasold Research Fund, an institution that in the past sixty years has had a fundamental role in shaping research on the history of textiles, dress, and fashion internationally. This has been achieved through financial support, conferences, a book series in the history of textiles and dress, and – perhaps best known to most – the publication of the journal *Textile History*. These volumes are published as a collaboration between Cambridge University Press and the Pasold Research Fund and follow, after an interval of twenty years, the much-celebrated *Cambridge History of Western Textiles* edited by David Jenkins and published in 2003. *The Cambridge History of Global Fashion* progresses the

Fund's research agenda and marks the sixtieth anniversary of the Pasold Research Fund.

The Cambridge History of Global Fashion is divided into two volumes surveying respectively the period from ancient history to c. 1800 (including the European middle ages and the so-called early modern period, c. 1500–1800) in volume I, and the period from c. 1800 to the present in volume II. Each volume is formed of three parts. Volume I considers the fundamental question of the origins of fashion, challenging Eurocentric explanations that make claims for fashion's emergence in Europe. It shows instead that fashion, in its many variations, finds early expressions in different areas of the world well before the age of European colonialism and imperialism. This is evidenced in chapters that underline the connected nature of fashion and the material and conceptual dialogue between people and regions which were often geographically distant or entangled in complex geo-political events. The volume also considers the plurality of fashion as experienced in different pre-modern areas of the world and most especially in Afro-Eurasia, including among colonized and subaltern peoples. Volume II moves to the period post-1800, often characterized by narratives of modernity and European dominance. Contributions to this volume challenge such accounts, questioning in the first instance the meaning of modernity and modernism when considered on a global canvas. Secondly, the volume reflects on important scholarship that has changed our understanding of the relationship between fashion and colonialism and promoted decolonized readings of fashion itself. The volume concludes with a critical view of fashion and globalization, and explores the deep connections between the fashion industry, the global economy, and the politics of production and wearing in the contemporary world.

We conceived these two volumes as one work with chapters that should be read in conversation with each other. We decided to connect the volumes visually and conceptually via their covers by using a historical work of art and a contemporary artist's reinterpretation. The re-reading of the past in light of the present and of the present in light of the past is at the core of our work.

Our thanks go to Stana Nenadic (Director), Pat Hudson and Donald Anderson (Chairs) of the Pasold Research Fund, and

Michael Watson and Liz Hanlon at Cambridge University Press. We also thank Helen Clifford without whose editorial expertise this work would not have been completed, and Möira Dato for her assistance in liaising with authors. We also acknowledge the financial assistance of the University of Alberta and the European University Institute.

The editors' collaboration with 45 contributors has been the greatest pleasure of this work. Sadly Djurdja Bartlett, contributor, friend, and fashion scholar well known to many, died suddenly after completing her chapter for this publication. This work is in her memory.