


Please cite the Published Version

Matthews, Rachel  (2016) Back to a Fashionable Future: Fashion Taste-making Through Time. In: Fashioning Museums Conference, 1 February 2016 - 3 February 2016, Australia National University, Canberra, Australia.

Version: Accepted Version

Downloaded from: <https://e-space.mmu.ac.uk/637321/>

Usage rights:  In Copyright

Additional Information: This is an accepted manuscript of a conference paper which was originally presented at the 2016 Fashioning Museums Conference

Enquiries:

If you have questions about this document, contact openresearch@mmu.ac.uk. Please include the URL of the record in e-space. If you believe that your, or a third party's rights have been compromised through this document please see our Take Down policy (available from <https://www.mmu.ac.uk/library/using-the-library/policies-and-guidelines>)

Back to a Fashionable Future: Fashion Taste-making Through Time

Abstract:

This article examines the role of museums in the making (and re-making) of fashion's history. It argues that the history of fashion plays an underpinning role in many aspects of contemporary fashion and as such the retelling of fashion's history in museum exhibitions can influence our understanding of its past and how it intersects with the present.

Historically, museums have been viewed as places of canonical knowledge, perceived as impartial educational environments in which scholars and students learn about previous eras through the study of exemplars and associated information from the period. More recently the fashion exhibition has become a significant site for cultural production, functioning as a public event offering entertainment, information and education. Further, museums and galleries have seen the commercial potential in offering crowd-pleasing fashion exhibitions, either based around their own collections or franchised from globally renowned institutions. In order to inspire an increasingly well-informed fashion consumer to visit yet another fashion exhibition, museums are finding increasingly inventive ways to frame aspects of fashion history.

This article argues that museums have begun to influence contemporary fashion and fashionable tastes through the creative re-telling and remaking of the people, places and preferences of fashion's past. The study examines a number of

recent fashion exhibitions, their promotional strategies and publications to investigate museums and their influence as contemporary tastemakers.

Keywords: fashion, history of fashion, discourse, taste-making, diffraction

Introduction

The history of fashion continues to be a significant touchstone for many aspects of contemporary fashion. This article examines the interventions and promotions of museums that re-make and re-frame aspects of fashion history to understand its impact. Through discourse analysis, the study looks at the dialogue between contemporary fashion and its history through fashion exhibitions. In particular it focuses on fashion history told through the lens of the 'blockbuster.' Valerie Steele notes the increasing importance of the museum as a site of meaning production for fashion.ⁱ While Fiona Anderson suggests that museums be understood as a form of media for their role in producing and communicating notions of fashion.ⁱⁱ Indeed through exhibition labels, catalogues, marketing material, media coverage and reviews large institutions are able to construct a particular discourse on fashion. The fashion exhibitions studied in this article offer perspectives on history, mediated by museums, which form new additional threads in the narrative of fashion's past. The study uses the concept of fashion taste-making to demonstrate the influence of museum and curatorial interventions upon our contemporary understanding and application of historical fashion references.

This article begins by establishing how the history of fashion (as a fixed linear narrative) is used to create a sense of stability and continuity in contemporary fashion. A singular chronology of the changes in women's fashion over the last one hundred and fifty years acts as an anchor in fashion design, fashion communication and as a building block in fashion education. It is through this connection that the framing /retelling of fashion's history in museum exhibitions can influence our understanding of its past and how it intersects with the present. The study challenges the perception of a museum as a custodian of history or impartial educational environment of canonical knowledge within which history is fixed. It examines a number of recent high profile exhibitions that deal with fashion from a historical perspective. These, it is argued, show how curators and museums creatively reconfigure a linear telling of fashion history to open numerous possible intersections and dialogues between the past and present. These reconfigured fashion histories are often designed to have popular appeal and become crowd-pleasing 'fashion blockbusters' that are able to leave their mark on fashionable taste of today. This begins a process described here as temporal taste-making or taste-making through time.

The research has been undertaken through exhibition visits, textual and discourse analysis of contemporary fashion media, including exhibition reviews, marketing material and catalogues of the major fashion exhibitions. The study adopts a Foucauldian understanding of discourse in order to incorporate the diverse types of statements generated by contemporary fashion media. ANT (actor-network theory) has also been employed as an analytical framework to consider the relations and connections between statements, people, places and things that converge in the recounting of fashion's history. From this, material-

discursive trajectories have been identified that illustrate temporal taste-making in the museum context. This study concludes by arguing for an alternative perspective on the history of fashion that could provide a more dynamic and multi-dimensional way to view the past.

The history of fashion as a stabilizing device

The history of fashion functions as an orientating device for many of the conventions and cultural practices of fashion. It offers a rich source of archetypes and references and underpins much fashion education. The complexities of fashion's history are most commonly communicated (and learned) through the familiar fashion timeline. This linear device gives a simple structure to the changing shape of women's fashion over last hundred and fifty years broken down into ten-year intervals. This approach, described as 'decade-ism' creates an accessible discourse of gradual evolution and continuity in fashion's history.ⁱⁱⁱ Through the simplicity and accessibility of this device, it has come to dominate the history of fashion and forms an unconscious substructure in the culture of fashion.

The links between the history of fashion and contemporary practices infiltrate all areas of fashion. The fixed linear timeline forms a key mechanism for managing continuity and change. Fashion commentators connect their discussions of new novel fashion ideas and objects to previous examples situated on the timeline. It allows for the incorporation of notable historic events into the discourse of fashion too. This forms a way to understand and situate different or unfamiliar ideas, explaining the new through a connection with what has gone before. The

quote from a runway review by Suzy Menkes at London Fashion Week in 2015 contains several historical markers that assists the reader to understand the new ideas (1960s, space-age fashions and moon landings, 1960s designer Andre Courreges, 1970s skimpy tailoring)

“What I saw on the runway was a souped-up 1960s/70s look, with the Courrèges-style focus moving from the Moon to a sex shop. This is an exaggeration of how the vinyl-style shine looked on ginger and black pants or a skimpy 1970s jacket. But there was something suggestive in cut and fabric treatment.” (Vogue.com, www.vogue.co.uk/suzy-menkes/2015/09/thomas-tait, September 22 2015.)

Fashion commentators use historical references not only as a way to display their knowledge of the field, but also as a way to transfer or translate meaning onto new objects as a type of shorthand or through general associations.

References to 1960s suggest young, urban and ‘swinging’ whereas connections to 1980s often infer explicit displays of money and power.

Contemporary fashion regularly revisits its past for inspiration. Designers, stylists and photographers explore people, places and objects that capture the social and cultural environments of other eras. For designers, fashion’s history offers a continual source of inspiration for design details, muses, silhouettes or conceptual frames. It forms the starting point for many visual references in editorial fashion spreads, fashion styling and photo-shoots. It also plays a significant inter-textual role in creating the characters in films, stage productions and television series such as Downton Abbey and Mad Men, which become part

of broader popular culture. It is through the numerous ways that a singular fashion history is used as an underpinning stabilizing device for many practices in fashion, that the work of curators and museums are able to exert influence on contemporary fashion.

There is an understanding that the designer or the stylist will creatively interpret their historical inspirations, however fashion history within the context of the museum is a different proposition. The museum is seen as a place where history is preserved in an accurate and neutral manner, with objects and information based on facts and artifacts. Studying and understanding the history of fashion through museums and dress collections has been the basis of much fashion education. Historically, museums have been viewed as places of canonical knowledge, perceived as impartial educational environments in which scholars and students learn about previous eras through the study of exemplars and associated information from the period. In addition, the cultural value of the museum impacts on our ways of looking at and understanding the artifacts and displays once inside. Pierre Bourdieu proposes that museums inhibit certain types of behavior in visitors, as their atmosphere is reminiscent of being in church.^{iv} Helen Rees also describes how museums are seen as set apart from daily life (and in particular the commercial concerns of daily life), as such they create a type of separate form of culture.^v Michel Foucault describes museums as heterotopias, as places of difference where time accumulates indefinitely. He suggests they are places where time never ceases building up yet the contents are protected from ravages of time.^{vi} The museum offers the possibility of reaching back in time to locate 'the source' or starting point of an idea buried in

the past; Foucault's concept implies museums hold the 'origins' or original fashion ideas.

Fashion is relational; its meaning can be created or changed through context. In the museum setting, concepts of fashion have over time been historically fixed or stabilized by the linear fashion timeline. The structure has allowed objects and artifacts from fashion's past to be treated as specimens, pinned down to particular decades, identified and studied. Managing the complex and multi-layered domain of fashion's history through the linear timeline is a useful classification and allows for a straightforward narrative. However this singular chronology of fashion has left little room to highlight variations, discontinuities or alternative perspectives on past eras. It was and continues to be a view of the past with a Western euro-centric bias, with historical events and cultural changes understood from this perspective. The belief that changes in fashion happened in a regular and predictable manner became so entrenched during the twentieth century that fashion historian and museum curator James Laver formulated Laver's Law. James Laver's theory (first published in 1937) suggested it was possible to predict the timing of adoption of new fashions based on a sliding scale of 10-year increments relative to the present.^{vii} Although change and the adoption of new fashion continues to be part of the rhythm of contemporary fashion, revisiting Laver's Law today one can see the over simplification of this approach. Lord and Dexter Lord describe decade-ism as a 'historical pastiche' that has *"matured into a mini-industry of exhibitions, shows, documentaries and books purporting to explain cultural changes...in lifestyle, architecture, fashion, film, music and art – as arising from "history"."*^{viii} Decade-ism

can be seen as a historiography of fashion; a digestible narrative format that persists perhaps out of habit, despite its shortcomings in the twenty-first century. It is important to acknowledge that reliance on a device such as the fashion timeline (like other types of classifying apparatus) has actively shaped our understanding and from that, the history of fashion.

Many ways to re-write history in the museum

There are numerous social, material and institutional factors that may skew the framing or shape the history of fashion understood within the museum. The fashion and dress collections of museums may reflect a hierarchy surrounding the types of items that should be collected by institutions. This is often informed by a Western or euro-centric view of cultural status; Rees notes this has led to a situation where many museum archives contain similar sets of 'modern classics'.^{ix} The material qualities of garments can limit how fashion is preserved and collected. Museum archives are based on what has survived or been kept. This often means that collections are formed of garments from the middle or upper classes that are better preserved and less worn, rather than working classes garments which would have been worn out or re-purposed. There are also institutional factors that effect museums collections. Most institutions are influenced by governmental priorities and decisions on arts and culture, that impact upon allocation of budgets and funding and subsequent collecting policies. There is another factor to consider in the re-writing of fashion history in the museum, and one that is not entirely unconnected to budgets and funding. Museums and galleries have become attuned to the commercial potential in offering crowd-pleasing fashion exhibitions that fall into a popular category of

'infotainment.' Marie Riegels Melchoir notes that fashion exhibitions give museums visibility as their eye-catching nature attracts media attention, this encourages greater public engagement as "...fashion makes museums appear relevant and appealing to contemporary society."^x The fashion exhibition readily taps into growing consumer appetites for information that comes packaged as entertainment, a trend that cuts across all forms of popular culture including museums. Staging fashion exhibitions as an accessible form of entertainment in the museum context is not a new concept. In the late 1970s Diana Vreeland was highly criticised for exploiting the 'infotainment' approach in the fashion exhibitions she curated at the Costume Institute in New York. She regularly re-shaped and re-imagined ways to present fashion in the museum as a way of giving the public a more dynamic fashion experience and famously stating, "*the public isn't interested in accuracy, they want spectacle.*"^{xi} More recently Valerie Steele argued that fashion in the museum did not have to be either entertaining or historically accurate, stating - "*There is no reason why exhibitions cannot be both beautiful and intelligent, entertaining and educational.*"^{xii}

In the twenty-first century, technology has enabled followers of fashion to be well informed through on-line access to information that would formerly have been the realm of the specialist fashion researcher. The culturally engaged public has become accustomed to receiving their information carefully packaged to be informative, entertaining and educational. In addition they are visually sophisticated and look for some personal resonance in culture pastimes that are easily accessible. In order to inspire an increasingly well-informed fashion consumer to visit another fashion exhibition, museums are finding increasingly

inventive ways to frame aspects of fashion. The life's work of certain designers or the history of fashion provides a source of engaging themes and story lines yet to be told. The choice of who and what to focus on can be influenced by the images or titles that can be packaged for marketing in order to gain traction in the noisy fashion media landscape.

This manner of engaging museumgoers can be seen in a recent spate of exhibitions on the history of underwear; there have been five since 2010, some of which has toured extensively.^{xiii} The theme provides the perfect vehicle for personal triggers (we all understand underwear) and an accessible concept of fashion as something intimate and personal yet public and collective. The theme of underwear and lingerie offers plenty of seductive image opportunities as well as attention grabbing storylines such as 'Queen Victoria's Drawers Revealed.' It possesses the perfect combination of information, entertainment and education. Each institution staging these exhibitions has recognised the formulae for a popular fashion exhibition and each has produced something similar, yet distinct: multiple versions of the history of fashion – through undergarments. For example one exhibition surveys the evolution of underwear as health garment to underwear as fashion must-have in the marketing and branding of such products; some of the histories of underwear begin in fourteenth century, some begin in the eighteenth century; some histories document its dual characteristics of modesty and seduction, while others investigate a history of underwear that has manipulated the shape of the body to create fashionable silhouettes. Each version covers roughly similar ground with the corset as a particularly popular inclusion, however each version is a creative retelling of events. Karan Barad

suggests the repeated retelling of a narrative encourages new, revised or recycled meanings and connections to be absorbed into the story.^{xiv} Some reframing may be needed to convey the meaning of ideas or objects in a new context or location, however much of the reconfiguring allows the institution or curator to open new ground or an alternative perspective in fashion history. These multiple versions have the ability to create parallel threads that may be subverting, adjusting or improving on former versions of history.

Historical time and the museum

Historical time within the museum has previously been treated reverentially and explained through a single chronological structure of incremental changes.

Fashion was for a long time presented using an art historical approach in the museum.^{xv} However there is a need to reconsider this idea of time and history now. Caroline Evans proposes *“Historical time...(is not) something that flows smoothly from past to present but is a more complex relay of turns and returns, in which the past is activated by injecting the present into it.”*^{xvi} Her comments support the need to break open the linear timeline to better acknowledge the numerous parallel pathways and intersections that, from the vantage point of the present, allow multiple views of the people, places, objects and practices that make up fashion’s past.

The retrospective ‘blockbuster’ exhibitions of the late Alexander McQueen in New York (Costume Institute) and London (Victoria and Albert Museum) illustrate the emergence of such multiple or alternative views. Along with a sense of stability, the narrative of fashion’s history in the museum is cloaked in

credibility, legitimacy and with emphasis on authenticity (rather than purely entertaining). Analysis of the discourse and marketing material for the 'Savage Beauty - Alexander McQueen' exhibitions also reveals how credibility and authenticity is mobilized in this context. Here it is used to sustain the notion of the museum as the custodian or guardian of a factual historical account as well as a way to differentiate the New York 'Savage Beauty' show from the London version of the show.

The New York version of *Savage Beauty* at the Costume Institute in the Metropolitan Museum was hastily arranged in 2011 after McQueen's untimely death. Visitor numbers exceeded all expectations (*Savage Beauty* in New York: 661,509 and *Savage Beauty* in London: 480,000).^{xvii} In New York the exhibition presented McQueen's work through various conceptions of romance, such as Romantic Exoticism, Romantic Primitivism and Romantic Naturalism. In 2015 *Savage Beauty* came to Victoria and Albert Museum in London. In the lead-up to the London show, much promotion in the media framed the show as a home coming for Alexander McQueen. It emphasized his life in London and his connections with V&A Museum as a site for much of his research. McQueen's friends and collaborators became part of the exhibition and its discourse with their personal recollections providing a level of authenticity that the New York show had not had. Surviving early pieces by the designer were located in London and used to enhance its version of *Savage Beauty*. In London the exhibition presented McQueen's work through a range of much darker, edgier concepts that emphasized the designer's creative depth and a sense of place. The references included a range of very British places, such as London's East End as the place of

McQueen's childhood, the V&A Museum and connections with McQueen's Scottish Heritage.

The adaptations and reframing of McQueen's work in London leveraged a sense of legitimacy and authenticity that implied only London and especially the V&A Museum could truly explain and contextualise the creative genius of McQueen. The London show dovetailed perfectly with London's reputation for producing conceptual, (often darkly disturbing) Avant-garde fashion. This is seen in contrast to New York's reputation for stylish yet commercially grounded fashion and their romantic vision of McQueen's legacy; the contrast is epitomized in the marketing images for the two shows. These two highly successful exhibitions create two parallel threads. Each of these perspectives gives differing accounts of McQueen's life and work that will become an accepted part of the history of fashion. And as historical references continue to inspire future generations of fashion designers, stylist and photographers these reconfigured views of the past will be picked up and carried forward into contemporary fashion. The discussion now moves to consider the role of the curator and the institution in the production of multiple views of fashion's past.

Contemporary fashion tastemakers in the museum

This article argues that the work of curators and museums that offers a creative retelling of fashion's past can be understood as a form of contemporary fashion taste-making. Taste-making as a practice transforms personal preferences,

subjectivities and opinions of certain individuals into influential aesthetic discernments as expressions of taste.^{xviii} The process is reliant on the credibility and authority of the individual or institution. This is created through their visibility within the field, their communication of knowledge and expertise and their connections to socially significant people, events, and information. So the transformation of personal opinions into judgments of taste that lies at the heart of the taste-making process is dependent on the relational context of the individual/institution. Contemporary fashion tastemakers are powerful, high profile opinion leaders for those seeking guidance on aesthetic and cultural matters. They use their position to explicitly demonstrate their faculty for judging the aesthetic values of fashion, while ensuring their social and cultural capital is reinforced in these expressions. In the context of the museum, tastemakers are able to use their position to influence meaning and knowledge production around fashion and in particular the history of fashion because of the museum's connection with history. This forms the basis for a process described here as temporal fashion taste-making or fashion taste-making through time.

Temporal fashion taste-making or taste-making through time follows the '*complex relay of turns and re-turns*' described by Caroline Evans.^{xix} Its pathway into the past is informed and guided by its point of departure – the present. And as future positions slowly become the present, new or different points of departure become possible. Something more flexible than a linear timeline is required in order to navigate such conceptions of time. Viewing the creative reconfiguring of people, objects and ideas in fashion history in museum exhibitions as a diffractive process enables the possibility of multiple views of

the past. Karan Barad describes the process of diffraction as an 'opening up' or as a way of breathing new life into that which is being diffracted.^{xx} Diffraction produces a diffractive pattern or ripple effect, which Barad states is not a set predictable pattern, but "*an iterative reconfiguring of patterns*" that is never quite finished.^{xxi} The concept is applied here to encapsulate the way in which fashion's history is spread and bends as a result of passing through the filter of a curator or institution standing in the present looking back at the past. Through the concept of diffraction it is possible to see how certain views of fashion history that in a singular chronology had become fixed, are no longer simply reproduced or reflected in contemporary fashion exhibitions. Historical moments are unraveled, opened up, broken apart and then re-configured, blended in various combinations to identify different things about the past. It is possible for history to straddle various time frames that move at different speeds. Each exhibition is an opportunity to adjust one's relationship to what has gone before depending on the current location. The museum can offer a more diverse historical perspective that no longer simply maps our understanding in well trodden incremental steps, rather it can make connections and open a dialogue with the past through unexpected juxtapositions of near and far.

The history of fashion through a diffractive lens

To explain the idea of 'reading diffractively' Barad describes it as a way to notice patterns of difference that make a difference. She quotes Donna Haraway who says "*diffraction patterns record the history of interaction, interference, reinforcement and difference. Diffraction is about heterogeneous history.*" There

are some notable examples of an 'opening up' or diffractive readings of the history of fashion. The temporal taste-making of some contemporary fashion exhibitions makes a point of proposing different associations, connections and meanings that create energetic interactions or dialogue between contemporary fashion and its past. 'Schiaparelli and Prada: Impossible Conversations' held at the Metropolitan Museum of Art in New York in 2012 set up a dialogue between two fashion designers from different eras: Elsa Schiaparelli (1890 - 1973) and Muccia Prada (1949 -). The concept does indeed propose an impossible conversation, yet using a diffractive lens to open up historical time an interaction between these two individuals can occur. Inspired by a series of articles in *Vanity Fair* during the 1930s, that constructed unimaginable interactions, the curators (Andrew Bolton and Harold Koda) constructed an exchange of ideas between the two through themed juxtapositions of the designers' work and personal quotes on their inspirations and working processes. The exhibition creates a new relational context for the garments and ideas of both designers that sets off 'an iterative reconfiguring of patterns' and themes that disregards any orderly presentation of the linear timeline of fashion history. A disregard for certain conventions around fashion's history also underpinned a series of groundbreaking performances in 2012 called 'The Impossible Wardrobe.' Created and curated by Olivier Saillard and performed by actress Tilda Swinton, the project literally created energetic interactions and dialogue between historical garments and the present. The performances consisted of Swinton walking down the runway with a selection of historically and culturally significant garments from the archives of the Galliera (the Parisian museum of fashion). She holds and interacts with garments during the performances, but

never actually wears them. Rather she creates a dialogue with the former owner of each piece, including a military jacket belonging to Napoleon, and a 1960s chain-mail mini dress belonging to Bridget Bardot. Impossibility is again apparent in this idea of going back in time, yet a form of dialogue with the past is enabled in the presentation. The stable or static perception of history in the museum context is also over-turned in this presentation. Although the garments are not worn by Swinton, they are put in motion, moving down a runway and seen against an animated human form rather than on a mannequin. The garments become more than objects for aesthetic contemplation, acting as the trigger for a more curious and critical perspective on the past. The presentation offers numerous unexpected interventions into fashion's historic chronology in the museum setting.

These inventive manners of connecting the past with present in the museum open up new fashion discourses on continuity and change in the contemporary context. They pose questions around what is stable or mutable in the way fashion is documented over time. This approach creates multiple new points of departure for commentating on fashion and time within this environment. As a means of cultural production, it is a method that has similarities with others who regularly seek to make new connections between the past and present. The diffraction of fashion's history resembles the creative interpretations of designers, stylists, art directors and photographers, a technique that allows them to freely interact and interfere with history to produce something new. Through the continued cultural status of the museum, multiple diffracted versions of fashion history become credible and legitimate tributaries to a widening vista of

the history of fashion. Over time, the new threads are popularized, recorded and diffused into the cultural heritage of fashion to be taken up by future generations, where they take effect on practices that are underpinned by the historical narrative. The contribution these inventive and alternative types of exhibitions make to our understanding of fashion is important. They not only open-up and illuminate our view of the past, but they tell us much about the value and meaning of fashion in the present. They open a perspective of the prevailing historiographic influences on fashion and its social relations. Fashion in the twenty-first century is entangled with a broad range of cultural fields and activities. Representing it simply as a series of evolving aesthetic details and time bound practices of self-fashion fails to adequately reflect the multi-layered contributions of fashion (both past and present). Taste-making through time is an activity that demonstrates much potential to provide a richer perception of fashion history in the museum by exploiting new connections between people, places, ideas and things.

Conclusion

This article explores the history of fashion in the institution of the museum. It considers the cultural status and authority of museums in the formation of an understanding of history. In addition the article highlights the reliance of contemporary fashion on a linear timeline as a way to conceptualise its own past as a regular process of renewal. However the concept has limitations that influence the understanding of the history of fashion. The focus of this study has been on the creation of multiple versions of fashion's history through the

adoption of new approaches to fashion by curators and museums. Their work has opened up or broken apart a singular evolutionary tale of fashion history, to construct a view of the past understood through multiple, often parallel intersecting versions of events.

Here it is argued that the multiple and reconfigured histories of fashion that emerge can be seen as a diffractive pattern or a ripple effect that trace new perspectives on the past seen through the lens of the present. The linear timeline is stretched and re-shaped to allow historical time to be reconfigured. If curators and museums are working more freely and inventively with concepts of historical time, this paper proposes a re-imagining or re-shaping of the fashion timeline is needed. A more sophisticated and multi-dimensional view of fashion's past is underscoring the production of knowledge and meaning in the museum context; therefore a device that is more able to reconcile this terrain is surely necessary. The linear fashion time-line should evolve with fashion. It should be regularly up-dated and enhanced through digital and interactive capabilities to create a more meaningful way to navigate the complexities of fashion's accumulating history. Fashion in the twenty-first century requires a structure that is capable of capturing intersecting layers, multiple time frames and numerous pathways into the past mapped from our current contemporary position.

Taste-making individuals and institutions produce fresh associations and meanings in fashion that are diffused through the popularity of the fashion

exhibition. This approach is more reminiscent of a fashion designer's selective and interpretive use of history rather than the perceived custodial approach of curators and museums. The alternative improved or subverted views of history proposed in the work of curators and museums are absorbed and re-interpreted into contemporary, collective practices and knowledge of fashion. They will influence further 'iterative reconfigurings' of fashionable taste as it is remade as garments, in styling, photography as well as causing ripple effects felt in the discursive practices of fashion and beyond.

Notes

ⁱ Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition." *Fashion Theory*, 12, 1 (2008): 8.

ⁱⁱ Fiona Anderson, "Museums as Fashion Media," in *Fashion Cultures: Theories, Exploration and Analysis*, ed. Stella Bruzzi and Pamela Church Gibson (Routledge: New York, 2000): 372.

ⁱⁱⁱ Barry Lord & Gail Dexter Lord, *Artists, Patrons and the Public: Why Culture Changes* (Lanham Maryland: AltaMira Press, 2010), 2.

^{iv} Pierre Bourdieu, *Distinction* translated by Richard Nice (Routledge: London 1984), 226.

^v Helen Rees, "The Culture of Consumption: Design Museums as Educators or Tastemakers?" In *The Authority of the Consumer* edited Russell Keat, Nigel Whiteley and Nicholas Abercrombie. Chapter 9 154-165, Routledge: London: 154

^{vi} Michel Foucault, "Of Other Spaces," *Diacritics* 16, 1 (Spring 1986): 26.

-
- vii Michael Carter, "James Laver: The Reluctant Expert," in *Fashion Classics from Carlyle to Barthes (Dress, Body and Culture)*, (Bloomsbury: London, 2003)
- viii Barry Lord & Gail Dexter Lord, *Artists, Patrons and the Public: Why Culture Changes* (Lanham Maryland: AltaMira Press, 2010), 2.
- ix Helen Rees, "The Culture of Consumption: Design Museums as Educators or Tastemakers?" in *The Authority of the Consumer*, ed, Russell Keat, Nigel Whiteley and Nicholas Abercrombie (Routledge: London: 1994), 163.
- x Marie Riegels Melchoir, "Introduction" in *Fashion and Museums: Theory and Practice*, eds Marie Riegels Melchoir and Birgitta Svensson (London: Bloomsbury, 2014):13
- xi Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition." *Fashion Theory*, 12, 1 (2008): 12.
- xii Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition." *Fashion Theory*, 12, 1 (2008): 14.
- xiii History of Underwear / Lingerie exhibitions since 2009: *Undercover: The Evolution of Underwear* (The Fashion and Textiles Museum London: 2009), *La Mecanique des Dessous* (Musee des Arts Decoratifs: 2013), *Exposed: A History of Lingerie* (The Museum at FIT New York: 2014), *Fashioning the Body: An Intimate History of the Silhouette* (The Bard Graduate Centre New York: 2015), *Undressed: A Brief History of Underwear* (Australian touring exhibition from V&A Museum – Bendigo Art Gallery Victoria: 2014, Powerhouse Museum Sydney: 2014, Queensland Museum Brisbane: 2015) and *Undressed: A Brief History of Underwear* (Victoria & Albert Museum London: 2016-2017)

^{xiv} Karan Barad, "Diffracting Diffraction: Cutting Together-Apart," *Parrallax*, 20, 3, (2014):182.

^{xv} Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition." *Fashion Theory*, 12, 1 (2008): 9

^{xvi} Caroline Evans, "Yesterday's Emblems and Tomorrow's Commodities: The Return of the Repressed in Fashion Imagery Today." In *Fashion Cultures: Theories, Explanation and Analysis*, eds Stella Bruzzi & Pamela Church Gibson. Routledge: London (2000): 104.

^{xviii} Marion Wolbers, "Fashion and Media," Berg Fashion Library <http://www.bergfashionlibrary.com/page/Fashion%20and%20Media/fashion-and-media> (accessed January 12, 2016); Rachel Matthews, "Contemporary Fashion Tastemakers: Starting Conversations that Matter," *Catwalk: The Journal of Fashion Beauty and Style*, 4, 1 (2015): 52.

^{xix} Caroline Evans, "Yesterday's Emblems and Tomorrow's Commodities: The Return of the Repressed in Fashion Imagery Today." In *Fashion Cultures: Theories, Explanation and Analysis*, eds S. Bruzzi & P. Church Gibson. Routledge: London (2000): 104.

^{xx} Karan Barad, "Diffracting Diffraction: Cutting Together-Apart." *Parrallax*, 20, 3, (2014):168.

^{xxi} Karan Barad, "Diffracting Diffraction: Cutting Together-Apart." *Parrallax*, 20, 3, (2014):168.

References

Anderson, Fiona. "Museums as Fashion Media." In *Fashion Cultures: Theories, Explorations and Analysis*, edited Stella Bruzzi and Pamela Church Gibson 371-388. New York: Routledge: 2000.

Barad, Karan. "Diffracting Diffraction: Cutting Together-Apart." *Parrallax*, 20, 3, (2014): 168-187.

Barad, Karan. "Matter Feels Converses, Suffers, Desires, Yearns and Remembers." *On New Materialisms: Interviews & Cartographies*, <http://quod.lib.umich.edu/o/ohp/11515701.0001.001/1:4.3/--new-materialism-interviews-cartographies?rgn=div2;view=fulltext>, (accessed May 9 2016).

Carter, Michael. *Fashion Classics from Carlyle to Barthes* (Dress, Body and Culture). Bloomsbury: London, 2003.

Evans, Caroline. "Yesterday's Emblems and Tomorrow's Commodities: The Return of the Repressed in Fashion Imagery Today." In *Fashion Cultures: Theories, Explanation and Analysis*, edited Stella Bruzzi and Pamela Church Gibson 93-109. New York: Routledge: 2000.

Foucault, Michel. "Of Other Spaces." *Diacritics*, 16, 1 (Spring 1986): 22-27.

Melchoir, Marie Riegels. "Introduction." In *Fashion and Museums: Theory and Practice*, edited Marie Riegels Melchoir and Birgitta Svensson 1-19. London: Bloomsbury, 2014.

Matthews, Rachel. "Contemporary Fashion Tastemakers: Starting Conversations that Matter." *Catwalk: The Journal of Fashion Beauty and Style*, 4, 1 (2015): 51-70.

Rees, Helen. "The Culture of Consumption: Design Museums as Educators or Tastemakers?" In *the Authority of the Consumer*, edited Russell Keat, Nigel Whiteley and Nicholas Abercrombie. London: Routledge, 1994.

Steel, Valerie. "Museum Quality: The Rise of the Fashion Exhibition." *Fashion Theory*, 12, 1 (2008): 7-30.

Wolbers, Marian. "Fashion and Media." Berg Fashion Library
<http://www.bergfashionlibrary.com/page/Fashion%20and%20Media/fashion-and-media> (accessed January 12, 2016).