

# Summary

Dedicated to the interdisciplinary study of fashion from an academic perspective, the quarterly journal *Fashion Theory: The Journal of Dress, Body & Culture* views fashion as a cultural phenomenon, offering the reader a wide range of articles by leading Western and Russian specialists, as well as classical texts on fashion theory. From the history of dress and design to body practices; from the work of well-known designers to issues around consumption in fashion; from beauty and the fashionable figure through the ages to fashion journalism, fashion and PR, fashion and city life, art and fashion, fashion and photography—*Fashion Theory* covers it all.

In this issue's **Dress** section, we look at constructing masculinity and the phenomenon of dandyism.

**Dita Svelte** kicks off with *'Do You Call this Thing a Coat?': Wit, the Epigram and Detail in the Figure of the Ultimate Dandy, Beau Brummell*. Identified as the ultimate 'man of fashion', the dandy possesses a unique longevity amongst men's style icons. The author argues that the

dandy and fashion itself persist because they share an appealing quality of wit—the expression of an unexpected insight in a moment of surprise. Svelte focuses on George ‘Beau’ Brummell (1778–1840) to study this wit as manifested in the verbal epigram and sartorial detail. The dandy’s epigrams are rarely discussed within fashion studies, and are often regarded as separate from his material contributions. In *The Fashion System*, Roland Barthes characterizes the fashion writing of magazines, largely composed of utterances which may be regarded as epigrams, as a ‘rare and poor rhetoric’. The paper argues that Brummell’s famous epigrams intended to astonish through their pithy insights. The sartorial detail is often read as operating through the logic of distinction; this is the basis of Barthes’s claim that the fashion system ‘kills’ the dandy by replicating his constant innovations. Svelte contends that the dandy’s details contain the spark of a surprising insight. The verbal epigram and sartorial detail can thus be seen as expressions of the same impulse to surprise which characterizes both wit and fashion.

**John Potvin** contributes *Writing the Dandy through Art Criticism: Elegance and Civilization in Monsieur, 1920–1924*. The French monthly *Monsieur* had a rather short lifespan (1920–1924), but it nevertheless managed to outline a ‘*retour à l’ordre*’ for the dandy in part through its art critical writing. *Monsieur*’s critical writing provided a unique space for an empathetic entry (or *Einfühlung*) into the works of art, which in turn aided the perpetuation of a postwar dandyist masculinity.

**Djurđja Bartlett** offers *Socialist Dandies International: East Europe, 1946–1959*. This article maps the looks and lifestyle choices of small groups of young, like-minded people who emerged in the postwar Soviet Union and East Europe in the background of huge political, social, and cultural changes. With their androgynous bodies wrapped in drape jackets and narrow trousers, and their love of jazz and swing, these young men stood in a sharp contrast to the official ideology that promoted socialism as a new, pure, and highly rationalized project, its ideal robust and strong man, and its mass culture that insisted on educational and restrained forms of entertainment. Through the categories of dress, body, and big city, the article investigates the clashes, and the eventual truce, between the socialist streamlined and rationalized master narrative and the young dandies’ fragmented and disordered narrative. The article argues that the socialist dandies were not politically minded, and that their challenge to the officially proclaimed values was informed by their adolescent recklessness and a general postwar desolation. They were declared state enemies because the socialist regimes did not allow for alternative types of modernity. Consequently, the authorities condemned the young dandies’ looks and interests

as cosmopolitan, because they originated in the West, and as artificial, since they belonged to the culture that had preceded a new socialist world.

**Olga Vainshtein** presents her paper *The Gentlemen of Savile Row and the Sapeurs: Are Dandies Making a Comeback?* Is dandyism seeing a revival? Can we talk about the dandies of today? In her paper, Vainshtein looks at present-day expressions of male sartorial culture in the UK and in Africa. Her first case study is the New Bespoke Movement, a modern trend from Savile Row. This contemporary style is examined in detail through the work of designers Timothy Everest and Oswald Boateng. Vainshtein's second case study is the Congolese subculture known as La Sape, which has long attracted the attention of researchers and photographers. Analysing the movement through the lens of postcolonial theory, the author looks at the history and principles of the Sapeurs, corporeality and codes of conduct, and the ritual 'danse des griffes' (dance showing off the designer labels of clothes). Vainshtein's contribution also includes her interview with tailor Julio Mompo from the Savile Row company Thom Sweeney.

In this issue's **Body** section we turn to prosthetics, with **Laini Burton** and **Jana Melkumova-Reynolds's** *My Leg is a Giant Stiletto Heel: Fashioning the Prosthetised Body*. Fashion and prosthetics may appear at first glance to be unlikely bedfellows. Yet a tiny number of pioneering fashion scholars have begun to extend the concept of adornment beyond recognized forms of dress and examine items that were hitherto perceived as belonging to the medical domain. This article embraces a similar outlook and expands upon the currently available research. It considers how the amputee body is incorporated into the visual mainstream through the use of new generation 'fashionable' prostheses, and how—and if—such prostheses can help to disrupt dominant discourses of normalcy. To do this, the authors study visual representations of three amputee artists and public figures: British performer Viktoria Modesta; American athlete, model, and speaker Aimee Mullins; and Japanese artist Mari Katayama. We argue that the use of aesthetic prostheses de-medicalizes disabled bodies and instead constructs them as consumer bodies, granting them what disability scholar Rosemarie Garland-Thomson calls 'the freedom to be appropriated by consumer culture' and 'integrating a previously excluded group into the dominant order'. The authors then turn to the few images of disability that subvert such order, by engaging with prostheses creatively or by rejecting them altogether and celebrating unadorned stumps.

**Martha L. Hall** and **Belinda T. Orzada** offer *Expressive Prostheses: Meaning and Significance*. Prosthetic limbs have historically been intended for replacing loss, and as a result, are usually functional or naturalistic in

design. The basic, or 'functional', prosthesis meets the rudimentary operational needs of the user. A naturalistic prosthetic limb, or cosmesis, is focused on discretion, thereby disguising limb loss. However, a new type of artificial limb is appearing in the marketplace. These prostheses differ from the traditional designs, in that they solicit attention and express the personal style and self-concept of the individual with limb loss or absence. Based on the Lamb and Kallal (1992) FEA Consumer Needs Model, these prostheses fulfill the expressive needs of prosthetic limb users, which have historically been overlooked. This article explores the current literature in order to establish a context for what will be designated expressive prostheses. The analysis begins by reviewing recent scholarship on prosthetic limbs. Since there is limited relevant research on prosthesis design and appearance, related literature from disability studies and fashion studies is integrated. This expanded literature analysis provides a larger framework with which to situate expressive prostheses within the existing body of knowledge. Attention is focused on scholarship related to social psychology, including models of disability and appearance management. In addition, the authors draw inferences and propose interpretations for the meaning and significance of these prostheses.

The **Culture** section this time around deals with fashion and caricature. **Peter McNeil** contributes *Macaroni Masculinities*, an article discussing aspects of the macaroni persona and phenomenon, with reference to transformations of masculinity and gendered consumption in eighteenth-century London. It considers the way in which the dress prerogatives of the male elite may have passed into the reach of the 'lower' orders, as cast-offs and cheaper versions circulating within the burgeoning fashion economy. As the English macaroni was wearing contemporary courtly fashion, but in a particular social climate and in a particular way, it can be argued that macaronic behavior is more about the wearing, less about the 'worn'; more about the process, less about the product. This is, of course, true of all fashion; but the macaroni provides a particularly apt and pronounced case-study of this issue. The author also argues for an alternative or additional derivation of the term 'macaroni' that privileges this very sense of performative burlesque. In these terms, the relevant suits and waistcoats that rest in museums are inanimate leftovers of a performance of a particular type of masculinity. The essay thus makes a case for the benefits of a cultural studies approach to eighteenth-century male dress, in which the relationship between modernity, fashion and representation is foregrounded, and macaroni dress related to evolving models of national and gendered identity.

**Denis Kondakov** and **Ksenia Khomiakova** contribute *'Mascarade A La Grecque': Caricature and Its Prospects*. The French architect Ennemond Alexandre Petitot is mainly remembered for designing the face of eighteenth-century neoclassical Parma. Following the excavations at Pompeii and Herculaneum, the neoclassical style became hugely popular in European architecture and interior design. The transition from Baroque to classical also possessed a political aspect, and as the protégé of Comte de Caylus and the Marquis de Felino, Petitot found himself engaged in a number of important enterprises. Both these figures played key roles in the appearance of Petitot's series of nine phantasmagorical etchings entitled 'Mascarade A La Grecque' (1771). The paired characters created by Petitot combine human features with architectural elements; their bodies and dress are impossible to separate. 'Mascarade A La Grecque' became highly popular, giving rise to imitations and forgeries. The plates were sold at auctions, their prototypes, subsequent history and Paris versions studied extensively. Prior to the etchings, Petitot had published a theoretical treatise entitled 'Raisonnement sur la perspective'. The architect's sole written work, it was translated into Russian in 1789. Besides discussing the principles of portraying objects at different distances, the treatise also offered a valuable insight into the real message behind 'Mascarade A La Grecque'. Poking fun at those who saw the etchings as purely comical, Petitot hinted that only the ignorant interpreted his unusual images as mere caricatures of the Greek style. Those with more knowledge, he implied, understood that the plates contained an entire aesthetic and political programme.

**Ksenia Gusarova's** *Wings, Legs and Tails: Zoomorphic Fashion Lovers in Punch Magazine* examines Edward Linley Sambourne's cartoon series 'Mr. Punch's Dress Designs (After Nature)' which appeared in *Punch* from the late 1860s. The images show women morphing into animals and birds, or wearing them as exaggerated forms of decoration. Some of the cartoons explicitly satirise specific fashion trends or silhouettes, whilst others poke fun at fashion as a wider phenomenon. The author's focus is on the iconography of 'Mr. Punch's Dress Designs', the real 1860s and 1870s fashions giving rise to their creation, as well as the visual and textual tradition of contemporary satire within which Sambourne's cartoons can be situated. Gusarova pays particular attention to the re-evaluation of the relationship between human and non-human in the light of Darwin's ideas, and to the gender-related aspects of Sambourne's zoomorphic images.

In *'Granny, Tell Me A Story About The Stilyagi': Contexts of Fashion Representation in Krokodil Magazine in the 1950s and 1960s*, **Tatiana Dashkova** looks at the ways in which fashion and fashionable behaviour were

represented in the Soviet satirical illustrated magazine Krokodil. Fashion is examined through an analysis of the way in which the image of the main agent of fashion, the stilyaga, was constructed. In her research, Dashkova draws on magazine cartoons and their captions published between 1949 and 1963, as well as on poems, fables, songs and popular articles from the period of the Thaw. The author offers a detailed analysis of illustrations and text from Krokodil magazine from two perspectives: construction of the appearance and outward features of the stilyagi (clothing, gestures and behaviour, dance, comparisons with animals, birds, and insects), and description of the contexts illustrating various life situations (demonstration of the dandies' idle lifestyle, overly solicitous influential parents, reluctance to work in far-flung areas, profitable marriage etc).

In **Books** **Namkyu Chun** and **Julia Valle-Noronha** review Yeseung Lee's *Seamlessness: Making and (Un)Knowing in Fashion Practice*. Bristol: Intellect, 2016 while **Mary Francis Gormally** reviews Claire Wilcox's *Patch Work, A Life Amongst Clothes*. London, UK: Bloomsbury Publishing, 2020.