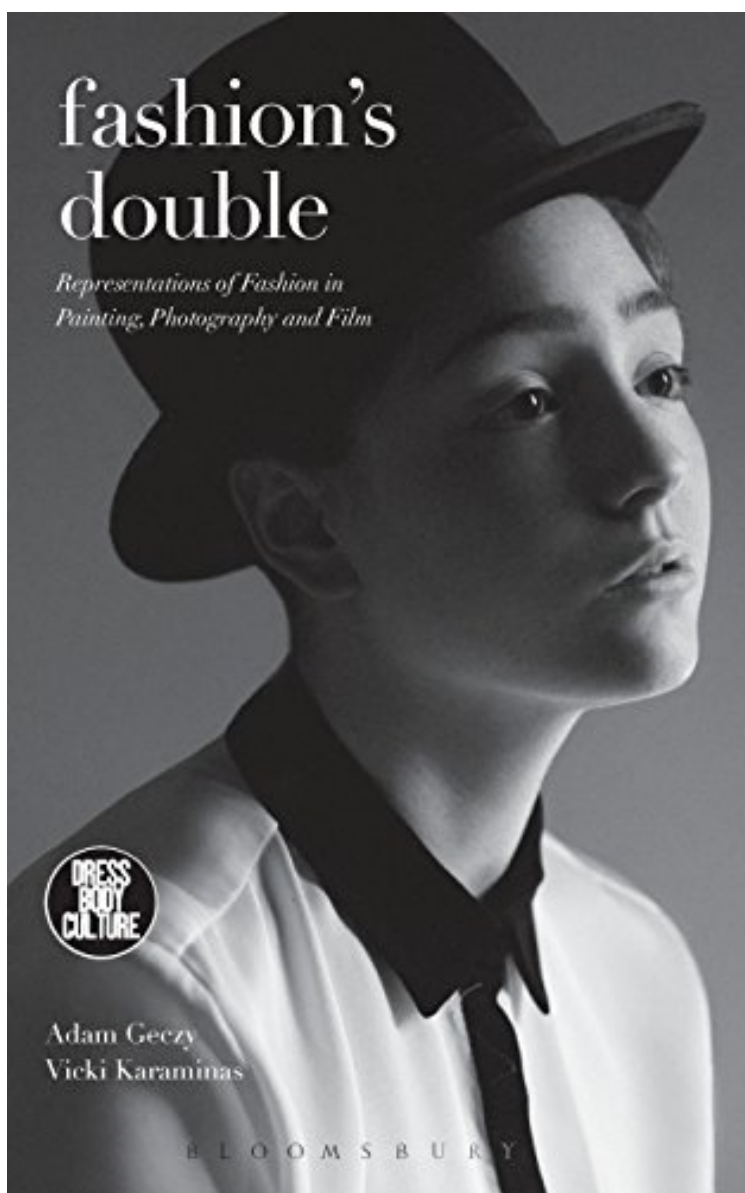


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## **Fashion's Double: Representations of Fashion in Painting, Photography and Film (Dress, Body, Culture)**

*Adam Geczy, Vicki Karaminas*  
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**Adam Geczy, Vicki Karaminas : Fashion's Double: Representations of Fashion in Painting, Photography and Film (Dress, Body, Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all

praised *Fashion's Double: Representations of Fashion in Painting, Photography and Film (Dress, Body, Culture)*:

Mere clothing is transformed into desirable fashion by the way it is represented in imagery. *Fashion's Double* examines how meanings are projected onto garments through their representation, whether in painting, photography, cinema or online fashion film, conveying identity and status, eliciting fascination and desire. With in-depth case studies including the work of Nick Knight and Helmut Newton, film examples such as *The Hunger Games*, music video *Girl Panic* by Duran Duran, and much more, this book analyses the interrelationship between clothing, identity, embodiment, representation and self-representation. Written for students and scholars alike, *Fashion's Double* will appeal to anyone studying fashion, cultural studies, art theory and history, photography, sociology, and film.

*Fashion's Double* is an outstanding contribution to the fast growing field of transdisciplinary literature on fashion theory. While the book deals primarily with fashion at the end of the twentieth century and into the new millennium it does offer a historical framework on the origins of fashion in the West. It is a clever, brilliantly researched book that draws on the politics of class, sociology and the histories of the image. Importantly, the writing is crisp and without jargon making it indispensable reading for scholars and fashionistas alike. Brad Buckley, Professor of Contemporary Art and Culture at The University of Sydney, Australia *Fashion's Double* is a welcome addition not only to the growing scholarship in the field of Fashion Studies, but also to other fields such as Visual Culture, Film and Media Studies, Photography, Feminist and Gender Studies. The book shows clearly how different arts and media overlap in a complex circuit with the material and immaterial, yet connected, sides of fashion. Eugenia Paulicelli, Professor of Fashion Studies at Queens College and The Graduate Center, City University of New York, USA *Articulate*, engaging and profound, *Fashion's Double* is surely to be essential reading for all students and academics in the field of cultural history of fashion. Exploring representations of fashion in painting, photography, film and internet Geczy and Karaminas expertly navigate fashion's room of mirrors. Thought-provoking historical case studies and subtle analysis of contemporary visual material make it a joy to read. Olga Vainshtein, Senior Researcher at the Russian State University for the Humanities, Russia *This is a fascinating and at times provocative intervention in the field of fashion scholarship, constructed around a series of case studies which move in a historical arc from nineteenth-century portrait painting to online fashion film. The book effectively underwrites the rationale for locating and studying fashion in the context both of the visual culture contemporary with it, and of other academic disciplines.* Pamela Church Gibson, Reader in Cultural and Historical Studies at London College of Fashion, UK *An excellent study not only on fashion as visual culture, but also on what fashion reveals about the social and cognitive role of both representation and imagination. Painting, illustration, photography, cinema, as well as music, are the fields where fashion signs create our "double" world the world.* Patrizia Calefato, Associate Professor at the Universit degli studi di Bari Aldo Moro, Italy *Deceptively thin for its packed theoretical content, this book is for those who seek to understand the conception and progression of fashion as a multimode carrier of perception, thus representation in Western culture and society. The collected essays discuss fashion as a process of self-identification through the use of replicas, reflections, and past forms of painting, photography, and film. Much can be extracted from its pinpoints in accelerated history, rich with iconic references such as Lucien Vogels Gazette du Bon Ton, Helmut Newtons portrayals of feminist and androgynous sex appeal, and the 2012 Hunger Games film adaptation. Artist and writer Geczy (Univ. of Sydney) offers up interpretations of fashion as a product of image and truth (not a separation), a time line continuously interrupted with revival (not repetition), and an agent of instantaneous death through visualization. Now that space, world, and time are compressed, mass imagery and a collective desensitization, restlessness, and boredom result.* **VERDICT** A must-read for students of art history, fashion, photography, and film, and readers interested in the psychology of social hierarchy, media sex appeal, and gender equality. *Library Journal* *About the Author* Adam Geczy is an artist and writer who teaches at Sydney College of the Arts, the University of Sydney, Australia Vicki Karaminas is Professor of Fashion and Deputy Director of Doctoral Research at the College of Creative Arts, Massey University, New Zealand