

# Fashioning The Feminine

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this dissertation argues that makeup was crucial to the consolidation of a new type of identity at the beginning of the twentieth century as attitudes about makeup changed from shock and disgust to acceptance of it as an unremarkable everyday phenomenon makeup did important work of suturing female identity into a consumer economy the modern sense of self located identity on the surface of the body and in the accessories purchased for it rather than the older notion of character emerging from within the body in an essentialist fashion

a critical consideration of the roles played by popular culture and schooling in the construction of teenage female identity and the possibilities that exist for challenges and change to that identity

accessories to modernity explores the ways in which feminine fashion accessories such as cashmere shawls parasols fans and handbags became essential instruments in the bourgeois idealization of womanhood in nineteenth century france considering how these fashionable objects were portrayed in fashion journals and illustrations as well as fiction the book explores the histories and cultural weight of the objects themselves and offers fresh readings of works by balzac flaubert and zola some of the most widely read novels of the period as

social boundaries were becoming more and more fluid in the nineteenth century one effort to impose order over the looming confusion came in the case of women through fashion and the fashion accessory thus became an ever more crucial tool through which social distinction could be created projected and maintained looking through the lens of fashion susan hiner explores the interplay of imperialist expansion and domestic rituals the assertion of privilege in the face of increasing social mobility gendering practices and their relation to social hierarchies and the rise of commodity culture and woman s paradoxical status as both consumer and object within it through her close focus on these luxury objects hiner reframes the feminine fashion accessory as a key symbol of modernity that bridges the erotic and proper the domestic and exotic and mass production and the work of art while making a larger claim about the accessory status in terms of both complicity and subordination of bourgeois women in nineteenth century france women were not simply passive bystanders but rather were themselves accessories to the work of modernity from which they were ostensibly excluded

after years of pushing the boundaries of fashion with her best girlfriends tiel shares her tricks for living a bold and successful life in the absolute woman tiel writes with passion and humor about her one of a kind experiences from the glamorous parties and famous men of her career in hollywood and paris to the chanel straw hats and home grown meals of her idyllic florida home in life part two you ll learn all her best secrets for living a sensational life how to seduce and keep an ideal lover turn a setback into success steer clear of crazies eat for health and beauty dress with poise harness your smarts and find the power to create the life you want bringing together all of tiel s best stories original sketches and personal photos the absolute woman is an unforgettable tribute to fearless women everywhere that will inspire you to unlock your own unique feminine power

the greek novel plays a key part in the debate on gender in antiquity forcing us to ask why the female protagonists are such strong and positive characters this book shows how such

heroines can be seen as a type of constructed feminine

looks at the evolution of fashion argues that victorian clothing for women was erotic rather than prudish and discusses the psychological aspects of fashion

this captivating retrospective explores the social context of fashion with informative text and over 70 striking images profiles include flappers glamour girls flower children and the modern obsession with celebrity styles

essay and interview with dennis freedman by susan kismaric and dennis freedman

an interdisciplinary collection illuminating how fashion shaped concepts and practices of femininity and modernity

jones examines men s and women s relation to fashion in eighteenth century france and shows how shopping and fashion developed as specifically feminine associations

explains how personal style can be used to express one s femininity dignity and faith

why at a time when women s liberation was gaining force and momentum did the corset become more cinched and restricting than at any time during the entire preceding century why was bra burning a political statement for the feminists of the 1970s how far is the harnessed and restricted female form an outward symbol of victorian and middle class ideas of discipline and self control in what ways are women forced to conform to a feminine ideal in the feminine ideal marianne thesander examines the significance of the female body beauty and culture she shows how the female body is constantly being changed and by various sometimes punishing means made to fit in with current feminine physical ideals the use of corsets bras make up cosmetics and body decoration either emphasizes or plays down specific aspects of the female form marianne thesander considers sin and virtue the forbidden the concealed the alluring body woman as object fetish and erotic sign with extensive use of illustrative material she examines the fashion history of underwear from the eighteenth

century to the present day exploring the significance of changing models of the feminine

in a sparkling beautifully illustrated social history skirts traces the shifting roles of women over the twentieth century through the era's most iconic and influential dresses while the story of women's liberation has often been framed by the growing acceptance of pants over the twentieth century the most important and influential female fashions of the era featured skirts suffragists and soldiers marched in skirts the heroines of the civil rights movement took a stand in skirts frida kahlo and georgia o keeffe revolutionized modern art and marie curie won two nobel prizes in skirts when nasa put a man on the moon the computer wore a skirt in the words of one of those computers mathematician katherine g johnson as women made strides towards equality in the vote the workforce and the world at large their wardrobes evolved with them they did not need to wear the pants to be powerful or progressive the dress itself became modern as designers like mariano fortun y coco chanel jean patou and diane von furstenberg redefined femininity for a new era kimberly chrisman campbell's skirts looks at the history of twentieth century womenswear through the lens of game changing styles like the little black dress and the bar suit as well as more obscure innovations like the taxi dress or the pop over dress which came with a matching potholder these influential garments illuminate the times in which they were first worn and the women who wore them while continuing to shape contemporary fashion and even opening the door for a genderfluid future of skirts at once an authoritative work of history and a delightfully entertaining romp through decades of fashion skirts charts the changing fortunes freedoms and aspirations of women themselves

women in lagos nigeria practice a spectacularly feminine form of black beauty from cascading hair extensions to immaculate makeup to high heels their style permeates both day to day life and media representations of women not only in a swatch of africa but across an increasingly globalized world simidele dosekun's interviews and critical analysis consider the female subjectivities these women are performing and desiring she finds that the women embody the

postfeminist idea that their unapologetically immaculate beauty signals but also constitutes feminine power as empowered global consumers and media citizens the women deny any need to critique their culture or to take part in feminism's collective political struggle throughout dosekun unearths evocative details around the practical challenges to attaining their style examines the gap between how others view these women and how they view themselves and engages with ideas about postfeminist self fashioning and subjectivity across cultures and class intellectually provocative and rich with theory fashioning postfeminism reveals why women choose to live embody and even suffer for a fascinating performative culture

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