

Appearance and Identity

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Fashioning the Body in Postmodernity

Llewellyn Negrin

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Contents

Preface	vii
Introduction	1
1 Appearance and Identity	9
2 Feminism and Fashion	33
3 Cosmetics and the Female Body	53
4 Cosmetic Surgery and the Eclipse of Identity	75
5 Body Art and Men's Fashion	97
6 Ornament and the Feminine	117
7 The Postmodern Gender Carnival	139
Notes	163
References	173
Author Index	185
Subject Index	187

Preface

This book began its life as a series of articles that I have published over the last decade. Chapter 2—“Feminism and Fashion”—is based on a much revised version of an article, “The Self as Image: A Critical Appraisal of Postmodern Theories of Fashion,” published in *Theory, Culture & Society* 16 (3), 1999: 99–118, while an earlier version of Chapter 3—“Cosmetics and the Female Body”—appeared in *The European Journal of Cultural Studies* 3 (1), 2000: 83–101. The chapter entitled “Cosmetic Surgery and the Eclipse of Identity” was originally published in *Body & Society* 8 (4), 2002: 21–42, and a shorter version of Chapter 5—“Body Art and Men’s Fashion”—appears in *The Men’s Fashion Reader* edited by Andrew Reilly and Sarah Cosbey, first edition, 333–46, copyright 2008 by Fairchild Publications, Inc. Reprinted by permission of Fairchild Books, a division of Condé Nast, Inc. Finally, an earlier version of Chapter 6—“Ornament and the Feminine”—was published in *Feminist Theory* 7 (2), 2006: 219–35.

I am very grateful to Rita Felski and Claire Colebrook, who commissioned the last of these articles and provided me with invaluable feedback during the course of writing it. Also, my thanks go to Andrew Reilly and Sarah Cosbey, who asked me to write on the topic of body art and men’s fashion for *The Men’s Fashion Reader*, and who provided me with useful feedback on this chapter. I am also appreciative of the anonymous referees who gave me insightful feedback on all of the other articles mentioned above. I have also benefited from the comments received when I presented earlier versions of some of these chapters at conferences and symposiums. In particular, thanks go to the participants at the conference *Culture and Identity: City, Nation, World*, organized by the editors of the journal *Theory, Culture & Society* in Berlin, August 1995, where I presented the first incarnation of my chapter “Feminism and Fashion,” and also to the participants in the Getty Summer Institute, Department of Art History and Visual Culture, University of Rochester, New York, where I presented a paper on “Cosmetics and the Female Body” in July 1999. I am also appreciative of the feedback that my colleagues and graduate students at the University of Tasmania have given me on the various occasions when I have presented versions of some of these chapters. Thanks also to Janet Wolff, whose

encouraging remarks on my initial proposal for this book spurred me on to bring this project to fruition. Finally, my greatest vote of appreciation goes to my husband, Don Cartwright, who painstakingly proofread the entire manuscript, and without whose encouragement and support, this book would never have happened, and also to my parents, Marjorie and Angelo, who have always been there for me.