

Latin American Fashion Reader Dress Body Culture

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Latin American fashion's recent gain in popularity can be seen most obviously in mass-market ranges throughout the industrialized West. From the tango-inspired dress of Argentina and guerrilla chic in downtown Buenos Aires to swimwear on Copacabana Beach and the rainbow that adorns Mayan women, Latin America has long been a source of inspiration for designers throughout the world.

The Latin American Fashion Reader (Dress, Body, Culture)---

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The Latin American Fashion Reader (Dress, Body, Culture)---

The traditional dress in Latin America is so much more than just a costume. It provides a link to the region's history, as well as a portrayal of each countries' national identity. Furthermore, most of Latin American countries shares cultural Spanish (or Portuguese, in the case of Brazil), Indigenous, and African influences due to their shared history of pre-Columbian America, colonisation and the trans-Atlantic slave trade.

The Traditional Latin America Dress: History, Styles and More:

The white filipina shirt is still regarded as the traditional formal dress for men in Yucatán, along with the terno for women (cf. traje de Mestiza of the Philippines). In particular, white filipinas are the traditional shirts worn for the jarana Yucateca dance, paired with white trousers. This suggests an origin from the Philippines that entered Mexico early during the colonial period through Yucatán then to Cuba, where it was later adapted to local fashion and materials.

Guayabera—Wikipedia

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Latin American Fashion Reader (Dress, Body, Culture)---

Latin American fashion's recent gain in popularity can be seen most obviously in mass-market ranges throughout the industrialized West. From the tango-inspired dress of Argentina and guerrilla chic in downtown Buenos Aires to swimwear on Copacabana Beach and the rainbow that adorns Mayan women, Latin America has long been a source of inspiration for designers throughout the world. Until now, however, the pivotal role played by dress in this region has surprisingly been overlooked. This book is a long overdue assessment of Latin America's influence on global fashion. The authors examine the significance of textiles and dress to Latin American culture and the reasons behind it from fashion history to popular culture and the (re)making of traditional garments, such as the poncho, the guayabera and maguey-fiber sandals. This book also considers fashion icons such as Frida Kahlo and Eva Peron, women who have been worshipped and transformed into marketable symbols of exoticism and passion, as well as the key role that dress played in their rise to celebrity on the international stage. Providing a first and definitive overview of Latin American fashion, this book is essential reading for anyone interested in Latin American cultural studies or fashion history.Winner of the 2006 Arthur P. Whitaker Prize, awarded by the Middle Atlantic Council of Latin American Studies

Until now the pivotal role played by dress in this part of the world has been largely overlooked. This is an assessment of Latin America's influence on global fashion.

* Broad and engaging overview suitable for undergraduates in history, anthropology, cultural studies and fashion studies, as well as the general reader. * Explains why we wear what we do, why most people in the world now dress very similarly and why those who resist Western dress do so.

The Handbook of Fashion Studies identifies an innovative spectrum of thematic approaches, key strands and interdisciplinary concepts that continue to push forward the boundaries of fashion studies. The book is divided into seven sections: Fashion, Identity and Difference; Spaces of Fashion; Fashion and Materiality; Fashion, Agency and Policy; Science, Technology and New fashion; Fashion and Time and, Sustainable Fashion in a Globalised world. Each section consists of approximately four essays authored by established researchers in the field from the UK, USA, Netherlands, Sweden, Canada and Australia. The essays are written by international subject specialists who each engage with their section's theme in the light of their own discipline and provide clear case-studies to further knowledge on fashion. This consistency provides clarity and permits comparative analysis. The handbook will be essential reading for students of fashion as well as professionals in the industry.

Following Argentina's revolution in 1810, the dress of young patriots inspired a nation and distanced its politics from the relics of Spanish colonialism. Fashion writing often escaped the notice of authorities, allowing authors to masquerade political ideas under the guise of frivolity and entertainment. In Couture and Consensus, Regina A. Root maps this pivotal and overlooked facet of Argentine cultural history, showing how politics emerged from dress to disrupt authoritarian practices and stimulate creativity in a newly independent nation.Drawing from genres as diverse as fiction, poetry, songs, and fashion magazines, Root offers a sartorial history that produces an original understanding of how Argentina forged its identity during the regime of Juan Manuel de Rosas (1829–1852), a critical historical time. Couture and Consensus closely analyzes military uniforms, women's dress, and the novels of the era to reveal fashion's role in advancing an agenda and disseminating political goals, notions Root connects to the contemporary moment.An insightful presentation of the discourse of fashion, Couture and Consensus also paints a riveting portrait of Argentine society in the nineteenth century—its politics, people, and creative forces.

The field of dress history has experienced exponential growth over the past two decades. This in-depth investigation examines the expanding borders and porous boundaries of the discipline today, outlining key debates and showcasing the most exciting research. With international case studies from a wide range of scholars, the volume encompasses work from a variety of historical periods from the late 18th century to the present day. Contributors examine, critique and expand the methodologies and sources used in fashion history, analyse how dress is collected, displayed and sold, and investigate clothing's meanings and uses in the practice of identity. Exploring overlooked territories and new approaches to analysis, the book offers students and scholars a fresh appraisal of dress history in the 21st century.

During the nineteenth and early twentieth centuries the production of dress shifted dramatically from being predominantly hand-crafted in small quantities to machine-manufactured in bulk. The increasing democratization of appearances made new fashions more widely available, but at the same time made the need to differentiate social rank seem more pressing. In this age of empire, the coding of class, gender and race was frequently negotiated through dress in complex ways, from fashionable dress which restricted or exaggerated the female body to liberating reform dress, from self-defining black dandies to the oppressions and resistances of slave dress. Richly illustrated with over 100 images and drawing on a plethora of visual, textual and object sources, A Cultural History of Dress and Fashion in the Age of Empire presents essays on textiles, production and distribution, the body, belief, gender and sexuality, status, ethnicity, and visual and literary representations to illustrate the diversity and cultural significance of dress and fashion in the period.

Fashion History: A Global View proposes a new perspective on fashion history. Arguing that fashion has occurred in cultures beyond the West throughout history, this groundbreaking book explores the geographic places and historical spaces that have been largely neglected by contemporary fashion studies, bringing them together for the first time. Reversing the dominant narrative that privileges Western Europe in the history of dress, Welters and Lillethun adopt a cross-cultural approach to explore a vast array of cultures around the globe. They explore key issues affecting fashion systems, ranging from innovation, production and consumption to identity formation and the effects of colonization. Case studies include the cross-cultural trade of silk textiles in Central Asia, the indigenous dress of the Americas and of Hawaii, the cosmetics of the Tang Dynasty in China, and stylistic innovation in sub-Saharan Africa. Examining the new lessons that can be deciphered from archaeological findings and theoretical advancements, the book shows that fashion history should be understood as a global phenomenon, originating well before and beyond the fourteenth century European court, which is continually, and erroneously, cited as fashion's birthplace. Providing a fresh framework for fashion history scholarship, Fashion History: A Global View will inspire inclusive dress narratives for students and scholars of fashion, anthropology, and cultural studies.

Set in Arequipa during Peru's recent years of crisis, this ethnography reveals how dress creates gendered bodies. It explores why people wear clothes, why people make art, and why those things matter in a war-torn land. Blenda Femenias argues that women's clothes are key symbols of gender identity and resistance to racism. Moving between metropolitan Arequipa and rural Caylloma Province, the central characters are the Quechua- and Spanish-speaking maize farmers and alpaca herders of the Colca Valley. Their identification as Indians, whites, and mestizos emerges through locally produced garments called bordados. Because the artists who create these beautiful objects are also producers who carve an economic foothold, family workshops are vital in a nation where jobs are as scarce as peace. But ambiguity permeates all practices shaping bordados' significance. Femenias traces contemporary political and ritual applications, not only Caylloma's long-standing and violent ethnic conflicts, to the historical importance of cloth since Inca times. This is the only book about expressive culture in an Andean nation that centers on gender. In this feminist contribution to ethnography, based on twenty years' experience with Peru, including two years of intensive fieldwork, Femenias reflects on the ways gender shapes relationships among subjects, research, and representation.

This concise encyclopedia examines headwear around the world, from ancient times to the modern era, comprising entries that address cultural significance, religion, historical events, geography, demographic and ethnic issues, fashion, and contemporary trends.
• Vividly documents the fundamental human experience and universal practice of adorning the head
• Highlights the global community and cultural linkages of headwear function, material, and style
• Directly relates hats to race, religion, ethnicity, gender, usage, and form
• Enables greater understanding of human diversity throughout time by tracing the development of headgear
• Provides dozens of sidebars to pique reader interest and offer short, witty, funny, or pertinent content

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