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| Autore | Adrian Bonnie <1970-> |
| Titolo | Framing the bride [[electronic resource]] : globalizing beauty and romance in Taiwan's bridal industry // Bonnie Adrian |
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| ISBN | 0-520-93003-7 1-282-75920-5 9786612759208 1-59734-620-9 |
| Descrizione fisica | 1 online resource (313 p.) |
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| Soggetti | Wedding supplies and services industry - Taiwan Weddings - Taiwan - Equipment and supplies Bridal shops - Taiwan Wedding photography - Taiwan |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Framings -- How can this be? ethnographic contexts and history -- Fantasy for sale -- Inner and outer worlds in changing Taipei -- Family wedding rites and banquets -- Making up the bride -- Romance in the photo studio -- Contextualizing bridal photos in Taiwan's visual culture -- The context of looking -- Conclusion : re-framings. |
| Sommario/riassunto | With a wedding impending, the Taiwanese bride-to-be turns to bridal photographers, makeup artists, and hair stylists to transform her image beyond recognition. They give her fairer skin, eyes like a Western baby doll, and gowns inspired by sources from Victorian England to MTV. An absorbing consideration of contemporary bridal practices in Taiwan, Framing the Bride shows how the lavish photographs represent more than mere conspicuous consumption. They are artifacts infused with cultural meaning and emotional significance, products of the gender- and generation-based conflicts in Taiwan's hybrid system of modern matrimony. From the bridal photographs, the book opens out into broader issues such as courtship, marriage, kinship, globalization, and the meaning of the "West" and "Western" cultural images of beauty. |

Bonnie Adrian argues that in compiling enormous bridal albums full of photographs of brides and grooms in varieties of finery, posed in different places, and exuding romance, Taiwanese brides engage in a new rite of passage-one that challenges the terms of marriage set out in conventional wedding rites. In *Framing the Bride*, we see how this practice is also a creative response to U.S. domination of transnational visual imagery-how bridal photographers and their subjects take the project of globalization into their own hands, defining its terms for their lives even as they expose the emptiness of its images.
