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| Nota di contenuto | Introduction : Fashion curating in the museum and beyond / Hazel Clark and Annamari Vanska -- Section I. Inside the museum : Confronting fashion's death drive: conservation, ghost labor, and the material turn within fashion curation / Sarah Scaturro -- Permanence and impermanence: curating western textiles and fashion at the Royal Ontario Museum / Alexandra Palmer -- Unfamiliar places, local voices: four emerging curatorial narratives in Australia (2010-2016) / Robyn Healy -- Fashion curation at MoMu: digital challenges / Kaat Debo -- Section II. The independents : Props and other attributes: fashion and exhibition-making / Judith Clark -- Staging fashion in Somerset House, London / Alistair O'Neill -- Boutique: where art and fashion meet: curating as collaboration and cultural critique / Annamari Vanska -- From lesbian and gay to queer: challenging the hegemony in collecting and exhibiting LGBT fashion and dress / Shaun Cole -- Intervening fashion: a case for feminist approaches to fashion curation / Nathalie Khan -- Section III. Beyond the museum : Fashion museums and fashion exhibitions in Italy: new perspectives in Italian fashion studies / Simona Segre Reinach -- Beyond garments: reorienting the practice and |

discourse of fashion curating / Marco Pecorari -- Fashion curates art: Takashi Murakami for Louis Vuitton / Peter Bengtsen -- Artification and authenticity: museum exhibitions of luxury fashion brands in China / Yuli Bai.

Sommario/riassunto

"As the practice of fashion curation extends into commercial galleries, public and retail spaces, and even to the individual self, professional concepts of 'curating' are undergoing rapid change. Today, everyone is seemingly able to 'curate', but where does this leave the traditional understanding of curation as clothing collected and displayed in a museum? This thought-provoking volume explores the practice of fashion curating in the 21st century, bridging the gap between methods of display and notions of 'the curatorial' in fashion exhibitions, commercial settings, and the virtual world. From fashion's earliest forays into the museum to creative collaborations between luxury fashion brands and artists, this book challenges understandings of fashion curation by drawing on the palpably new spaces, places, and actors in today's curating scene. Exploring poetic and performative museum displays in venues such as the V & A, Somerset House, MoMu and the Royal Ontario Museum, alongside the ways that brands such as Dior, Chanel and Louis Vuitton have made use of 'the curatorial' in their own commercial strategies, *Fashion Curating* asks pressing questions about controversial funding and collaboration from the commercial fashion sector, and the limitations of producing exhibitions that are at the same time critical and popular. Bringing together approaches from fashion curators, designers and world-renowned academics, curation is positioned as a critical practice that opens up new ways of conceptualizing and theorizing fashion, challenging how we think and what we already know"--
