



Hartley, John (2009) *"Her lively Looks a sprightly Mind disclose, Quick as her Eyes, and as unfix'd as those."* - *looking, fashion media, and risk culture*. In: Vaughan, Suzi and Schmidt, Christine Margaret, (eds.) *Five : Fashion musings*. Post Pressed, Teneriffe, Qld., pp. 54-63.

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The thought-provoking essays in "five fashion musings" range from narrative exposés, such as Mark Neighbour's questioning of the concept of material thinking in fashion, as referenced in his own practice, where construction determines the design enigma, to socio-cultural histories which trace the link, as outlined by Paula Dunlop, between re-making second-hand clothes and the DIY street-style philosophy, or which consider the importance of symbolic meaning in fashion accessories, in particular the glove, as documented by Kathleen Horton. Nadia Buick discusses the often neglected role of the model as a cultural figure which can be exemplified through photographic means and John Hartley argues that it is the consumer, rather than the designer who plays the key role in determining the success or failure of fashion trends. He asks the provocative question, how does "The Look", orchestrated by the model, the photographer and the media machine, and presented momentarily on the catwalk, capture the heart of the consumer? Kay McMahon celebrates the international success of a past graduate, spotlighting her career path through signature design, events, media exposure, and retail marketing. Other essays rigorously debate theories, presented by eminent writers including Barthes and Foucault, from both a theoretical and practice-based perspective. Christine Schmidt uses swimwear to illustrate that the methodological practice of the assemblage of pattern pieces is inherent to the intellectual construction that underpins fashion's cultural and historical discourses. She argues that these common threads are woven together to shape the finished 'global' garment. The three broad topologies of the fashion designer, according to Tiziana Ferrero-Regis, include the designer as artist, as celebrity, and as a syndicated brand name. In her essay, she outlines the conceptual differences between these categories and highlights the dichotomy which exists between the fêted 'few' and the 'army' of anonymous designers working in the fashion industry.

This beautifully illustrated book not only celebrates an educational milestone for the Fashion staff, students and graduates of QUT, but endorses the promise of an illustrious future ahead.

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