

## **Fashion and Identity in the Eighteenth Century**

### **Jessica Fripp**

#### **Description**

This course explores the relationship between fashion (broadly defined) and identity in eighteenth-century France and England. We will examine the role of dress, hair, make-up and accessories in eighteenth-century life, as part and parcel of the social practices of the period. This period saw a shift from clothing as external signs of social position towards a modern emphasis on clothing as part of a self-constructed identity that corresponded to larger political, social, and economic changes. We will consider how conditions of manufacture and commodification of clothing, make-up, and fashionable things engaged with ideologies of class and how fashion and shopping became gendered over the course of the century. Finally, we will discuss the lasting influence of eighteenth-century fashion by studying its appropriation in the nineteenth century and by contemporary designers and pop culture.

#### **Course Objectives**

The class aims to introduce you to the history of eighteenth-century fashion, the roles clothing and accessories played in daily life, and in the changing conceptions of the self during the period. You will learn how to approach clothing and accessories as objects of both historical and art historical inquiry, and to use visual representations of fashion in paintings, sculpture, prints, and fashion journals along with primary source material as evidence for the historical use of clothing, wigs, and other accessories, and the ideologies surrounding them. You will learn to look attentively, to formally analyze material culture, and to use terms and concepts that will assist you in speaking and writing about visual objects with precision, clarity, and confidence. Furthermore, an historical understanding of clothing will aid you in critical analyzing the appropriation and citation of early modern fashions by contemporary designers.

#### **Readings**

Readings can be found on Canvas.

Please download (free)

*The Ceaseless Century: 300 Years of Eighteenth-century Costume*, (New York : Metropolitan Museum of Art, 1998)

[http://www.metmuseum.org/research/metpublications/The\\_Ceaseless\\_Century\\_Three\\_Hundred\\_Years\\_of\\_Eighteenth\\_Century\\_Costume](http://www.metmuseum.org/research/metpublications/The_Ceaseless_Century_Three_Hundred_Years_of_Eighteenth_Century_Costume)

And

*Dangerous Liaisons*

[http://www.metmuseum.org/research/metpublications/Dangerous\\_Liaisons\\_Fashion\\_and\\_Furniture\\_in\\_the\\_Eighteenth\\_Century](http://www.metmuseum.org/research/metpublications/Dangerous_Liaisons_Fashion_and_Furniture_in_the_Eighteenth_Century)

Additionally, there are physical books on reserve in the University Center Library. Many of these offer background information as well as visual sources of fashion (this is not an exhaustive list – there are also some general survey texts of eighteenth-century art and architecture).

- *Dangerous Liaisons*, exh. cat.

- *The Fashion History Reader: Global Perspectives*, ed. Riello and McNeil
- *The Ceaseless Century: 300 Years of Eighteenth-century Costume*
- Aileen Ribeiro, *Dress in Eighteenth-Century Europe*
- Peter, McNeil, *Fashion: critical and primary sources: The Eighteenth Century*
- Raymond Gaudriault, *La gravure de mode feminine en France*
- Raymond Gaudriault, *Répertoire de la gravure de mode française des origines à 1815*
- Jennifer Jones, *Sexing la mode: gender, fashion and commercial culture in old regime France*

### **Requirements and Evaluation**

Attendance and informed participation in class discussions are expected of all students. Please note that I will follow the Parsons attendance policy and that more than one absence will affect this portion of your grade.

Students will be graded on class participation, 2 short writing assignments, (both 3-5 pages - one on the use of eighteenth-century fashion in contemporary pop music videos, the other on the depiction of fashion and consumption in Sofia Coppola's *Maria-Antoinette* (2007), and one longer research paper (15-20 pages), as well as a presentation of their research at the end of the semester. This research paper will be developed over the course of the semester, with guidance from the professor, and must include visual as well as primary sources (when available in translation). Topics must be chosen by week five, and discussed with me (in person) during office hours for approval.

### **Grade Breakdown:**

Attendance/Participation	10%
YouTube assignment	20%
Marie-Antoinette Assignment	20%
Reading presentation	10%
Final paper + Presentation	40%

### **Weekly presentations:**

Each week, students (in pairs, or, in one or two weeks, a group of three) will lead class discussion of the readings. Your presentation should include:

- a **brief** summary of the main argument
- an analysis of the sources and evidence used by the author to make his or her argument – is he/she successful? Why or why not?
- A visual component, including either images from the text, new images that support/refute the author's claim, and/or contemporary examples that offer a connection to the eighteenth century
- a few open-ended questions to help facilitate class discussion

**DO NOT merely summarize the reading** (we have all done it) – you should be analyzing it and criticizing it, and using it to generate discussion.

### **Academic Honesty and Integrity**

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

### University Policy

The New School views “academic honesty and integrity” as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this “accurate use”. The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity.

Students are responsible for understanding the University’s policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Individual divisions/programs may require their students to sign an Academic Integrity Statement declaring that they understand and agree to comply with this policy.

The New School recognizes that the different nature of work across the schools of the University may require different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all schools of The New School and institutions of higher education in general. This policy is not intended to interfere with the exercise of academic freedom and artistic expression.

Academic dishonesty includes, but is not limited to:

- cheating on examinations, either by copying another student’s work or by utilizing unauthorized materials
- using work of others as one’s own original work and submitting such work to the university or to scholarly journals, magazines, or similar publications
- submission of another students’ work obtained by theft or purchase as one’s own original work
- submission of work downloaded from paid or unpaid sources on the internet as one’s own original work, or including the information in a submitted work without proper citation
- submitting the same work for more than one course without the knowledge and explicit approval of all of the faculty members involved
- destruction or defacement of the work of others
- aiding or abetting any act of academic dishonesty
- any attempt to gain academic advantage by presenting misleading information, making deceptive statements or falsifying documents, including documents related to internships

- engaging in other forms of academic misconduct that violate principles of integrity.

**Plagiarism:**

**Plagiarism** is the use of another person's words or ideas in any academic work using books, journals, Internet postings, or other student papers without proper acknowledgment. Examples of this include using an author's words in your own essay and not citing them; paraphrasing an author's words—that is changing the exact wording but lifting the exact meaning—and not citing them; lifting sentences from websites (Wikipedia or other online sources) and not citing them. Avoiding plagiarism will be reviewed in class. But for further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the The Bedford Handbook. The New School University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See [www.newschool.edu/admin/writingcenter/usefullinks.html](http://www.newschool.edu/admin/writingcenter/usefullinks.html)

Plagiarism is one of the most serious infractions possible within the academic community. Its commission will result in a failing grade for the written assignment in question. Its commission can lead to failing this course, and being placed on academic probation. Its repeated commission in multiple courses can result in expulsion from The New School.

A final note: students must receive prior and explicit permission from both instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments in separate classes without the prior permission of instructors is plagiarism.

## Course Schedule

### January 26

#### Introduction

### February 2

#### Approaches to the Study of Historical Clothing

Daniel Roche, "Towards a History of Clothes," *The Culture of Clothing: Dress and Fashion in the Ancien Régime*, 1-63

Christopher Breward, "Culture, Identities, Histories: Fashioning a Cultural Approach to Dress," *Fashion Theory* 2, no. 4 (1998): 301-13

**Assignment 1, Reaction paper:** Madonna's 1990 MTV Music Video Award Performance:

<http://www.youtube.com/watch?v=ITaXtWWR16A>

O2 Presale ad for Beyoncé's Mrs. Carter World Tour:

<http://www.youtube.com/watch?v=SpXwSHqtz2g>

Compare the fashions/decor in these videos to *The Ceaseless Century: 300 Years of Eighteenth-century Costume*, and *Dangerous Liaisons* (links on Canvas, under the module for Feb. 9) Try to identify the clothing and decorative objects copied in these clips. In a short essay (2-3 pages) posit at least one specific item), describes the similarities, and discuss about why the eighteenth-century might be an attractive historical period for these women to appropriate or emulate. What do these appropriations tell us about twentieth/twenty-first century conceptions of the eighteenth century?

### February 9

#### Eighteenth-Century Fashion

**Assignment 1 due – be prepared to discuss them in class**

Aileen Ribeiro, "Fashion in the Eighteenth-Century: some Anglo-French comparisons," in *The Fashion History Reader: Global Perspectives*, 217-237

Neil McKendrick, "The Commercialization of Fashion," in *The Birth of Consumer Society: The Commercialization of Eighteenth-Century England*, 34-98

Kimberly Chrisman-Campbell, "Dressing to Impress: The Morning Toilette and the Fabrication of Femininity," in *Paris: Life & Luxury in the Eighteenth Century*, 53-74

### February 16 CLASSES CANCELLED, Presidents Day

### February 23

**Guest Lecture by Susan Siegfried**

**Paper topic due – students should meet with me before the end of this week.**

### March 2

#### LA mode – Fashion as Fickle and Female

Jennifer Jones, "Coquettes and Grisettes," *Sexing La Mode: Gender, Fashion and Commercial Culture in Old Regime France*, 145-177

Clare Haru Crowston, "Incredible Style: Circuits of Credit, Fashion, and Sex," in *Credit, Fashion and Sex*, 96-138

## **March 9**

### Looking Abroad

Beverly Lemire, "Fashioning cottons: Asian trade, domestic industry and consumer demand, 1660-1780," in *The Fashion History Reader: Global Perspectives*, 194-216

Morag Martin, "Selling the Orient: From the Exotic Harem to Napoleon's Colonial Enterprise," *Selling Beauty: Cosmetics, Commerce and French Society*, (Baltimore : Johns Hopkins University Press:2009), 134-154

Inge Boer, "Just a fashion? : cultural cross-dressing and the dynamics of cross-cultural representations" *Fashion theory* 6, n 4 (200) 421 - 440

## **March 16**

### Make-up

Morag Martin, "A Market for Beauty: the production of cosmetics," *Selling Beauty: Cosmetics, Commerce and French Society*, (Baltimore : Johns Hopkins University Press:2009), 32-51

Melissa Hyde, "The 'Makeup' of the Marquise: Boucher's Portrait of Pompadour at Her Toilette," *The Art Bulletin*, 82, No. 3 (Sep., 2000), pp. 453-475

## **March 30**

### Hair

Michael Kwass, "Big Hair: A Wig History of Consumption in Eighteenth-Century France," *The American Historical Review* 111, n. 3 (June 2006): 2-36

Amelia Rauser, "Hair, Authenticity, and the Self-Made Macaroni," *Eighteenth-Century Studies* 38, n. 1, (Fall 2004): 101-117

## **SPRING BREAK**

**Please watch Sofia Coppola's *Marie-Antoinette*. Write a critical analysis (2-3 pages) of the representation of fashion and consumption. Please incorporate at least two readings from the course into your analysis.**

## **April 6**

### Marie-Antoinette

**Response paper due**, please be ready to discuss in class

Desmond Hosford, "The Queen's Hair: Marie-Antoinette, Politics, and DNA," *Eighteenth-Century Studies* 38, n. 1, Fall 2004, pp. 183-200

Diana Diamond, "Sofia Coppola's Marie Antoinette: Costumes, Girl Power, and Feminism," *Fashion in Film*, 203-230

## **April 13**

### The Fashion Press

Margaret Waller, "Disembodiment as a Masquerade: Fashion Journalists and Other Realist Observers in Directory Paris," *Esprit Createur* 37, Spring 1997

Daniel Roche, "Fashions in reason and reasons for fashion: the birth of the fashion press in France," *The Culture of Clothing: Dress and Fashion in the Ancien Régime*, 470-500

## **April 20**

Gender, Politics, and Dress

David Kucham, "The Making of the Self-Made Man: Class, Clothing and English Masculinity, 1688-1832," in *The Sex of Things: Gender and Consumption in Historical Perspective*, 54-78  
E. Claire Cage, "The Sartorial Self: Neoclassical Fashion and Gender Identity in France, 1797-1804," *Eighteenth-Century Studies* 42, n.1 (Winter 2009): 193-215

**April 27**

The Legacy of Eighteenth-Century Fashion: Lacroix, Galliano, Westwood, Madonna, Beyoncé and Beyond

Marie Simon, "Historicism and Exoticism," *Fashion in Art: The Second Empire and Impressionism* (Paris: Hazan, 1995), Ch. 3, 80-125 (notes, 243-44).

Richard Harrison Martin, Karin L. Willis, "The Twentieth Century," *The Ceaseless Century: 300 Years of Eighteenth-century Costume*, 60-78

German Karl Gutzkow, "Fashion and the Modern (1846)," in *The Rise of Fashion*, 196-205

**May 4**

Final Paper Presentations

**May 11**

Final Paper Presentations

**May 18**

Final Paper Presentations

Papers due May 20<sup>th</sup>