

**May 22nd, 2020**

5/22/2020

0 Comments

im a Temporary schizophrenic not out of choice. I Have an interest in The Field but a collegial workplace attitude and the konsumption of critique make for the perfect psycho-neutering (good example is Rachel Seville Tashjian of GQ and now Artforum) and awareness of the process is still the process. 'julia roberts rubbing shit on her cut' does not equal Nth Discipline&Punish quotes or whatever. convincing is a Wildian concept. Ursula posted a mem about Phd something like permeant head damage. of the moment but it works

I dont carw if u like my blog BWOULD YOU KILL SOMEONE FOR ME

Hi. I've recently followed you on a trail basis. I gave your blog a quick run down and hey, its not too bad! You have probably noticed me liking your posts, and if you're lucky you MAY get to see me reblog something of yours one day! The thing is though, you recently posted something I didn't like. My blogging experience is very important to me so everything has to be just right. This is your first and only warning- delete your most recent post and never reblog anything like that again, or you are getting BLOCKED.

0 Comments

**April 18th, 2020**

4/18/2020

0 Comments

So this is it? The great chiffonier of human toiling. 5000 years of bodily adornment, from the wonders of the neolithic button to the proleptic-erotic stomacher. To mount modernity's heavenly bust only to find you're free-falling its gaping sphincter. Marine Serre, Molly Goddard, Alessandro Michele...the frills of bromide

0 Comments

**from thomas**

3/6/2020

0 Comments

Such phantasmagoric "communities of the future"—now forged by the fusion of club and catwalk (a sanitized version of Berlin's notorious Berghain)—stage these youth cults, attired in the latest melancholic fashion, as narcissistic delusion of social redemption, of having escaped one more time, if only by a hair, from the vulgarity of daily life. (Adorno's prognosis "Fun is a bath in steel" [Funist ein Stahlbad] comes to mind.) By contrast, if one hoped that even the slightest effects of enlightenment, of resistance against the ruling proto-totalitarian powers, could still be induced by any sculptural intervention within the residual forms of public space, it would be precisely the result of fragmentation, not fusion: those decisive artistic capacities that fracture the relations between individual and collective even further, that begin to differentiate subject and object into utterly irreconcilable oppositions, that polarize experience and representation—opening increasingly unbridgeable chasms between linguistic, sculptural, and architectural operations and the existing sociopolitical and ideological totalities within which these forms of artistic production can barely occur."

┆ bustakay:  
Buchloh roasts Imhof

Buchloh, B. "Rock Paper Scissors" in *Artforum*, September 2017



0 Comments

**coco victory**

3/5/2020

0 Comments

Chanel's functional, modernist designs, so clearly associated with the emancipation of women in the early twentieth century, could never be accused of escapism. Yet Chanel herself was anti-Semitic and a collaborator (Gold and Fizdale 1980: 288, 296, 301-2; Haedrich 1972: 139, 144, 146-54, 192) where Schiaparelli, was liberal and anti-Fascist. Chanel's treatment of her workforce was harsh, whereas Schiaparelli, although described by some contemporaries as "difficult," was, by the standards of her day, a fair employer who paid her staff well. But to return to Schiaparelli's designs, perhaps her achievement was a political engagement, but of a sort that is only designated as political nowadays: the interrogation of the fundamental tropes of femininity via a playful and deconstructive appropriation of the stratagems of masquerade and performativity.

Schiap's realpolitik as Kulchur's faustian bargain  
"via a playful and deconstructive appropriation of the stratagems of masquerade and performativity"

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**February 09th, 2020**

2/9/2020

0 Comments

the landfill of circa-now art school labels. more toxik than j crew and patagonia why flirt with ambivalence when you can resemble a glut of miniGavin Brown exhibitions with a HUUO interview. the crap-tacular soc of Queer fashion labels... (do we even need to list their names? charles jeffrey would be too easy)

0 Comments

**February 09th, 2020**

2/9/2020

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sexuality into the world of the inorganic. Fashion itself is only another medium enticing it still more deeply into the universe of matter. [B3.8]

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**November 26th, 2019**

11/26/2019

0 Comments

[...] there is almost no attempt to educate the viewer anywhere in the exhibit. The clothing is presented in no particular chronological order and is set against minimal historical background. Almost nothing is said about the fascinating and varied events that helped to shape the lives of the people who wore these clothes. Little is done to stimulate the viewer to wonder what made the 18th-century woman dress as she did. I do not understand why the Metropolitan Museum, as a great teaching institution, chose to treat clothing, which is an important human expression, in such a frivolous manner. It's enough to give fashion a bad name. (Watson 1982)

Petrov, J.  
"Tableaux Vivants: The Influence of Theater." *Fashion, History, Museums: Inventing the Display of Dress*. London: Bloomsbury Visual Arts, 2019.

or the flow of "maelstrom of perpetual disintegration" that channeled the street ' pours down the feeds of bloggerlepers

(ie style freakazoids so not the 19thC ragpicker... disgusting aberrations; apparel cancer cells, growing.



**May 01st, 2019**

5/1/2019

0 Comments

"'This year', said Tristouse, 'fashions are bizarre and common, simple and full of fantasy. Any material from nature's domain can now be introduced into the composition of women's clothes. I saw a charming dress made of corks... A major designer is thinking about launching tailor-made outfits made of old bookbindings done in calf... Fish bones are being worn a lot on hats. One often sees delicious young girls dressed like pilgrims of Saint James of Compostella; their outfits, as is fitting, are studded with coquilles Saint-Jacques. Steel, wool, sandstone, and files have suddenly entered the vestmentary arts... Feathers now decorate not only hats but shoes and gloves; and next year they'll be on umbrellas. They're doing shoes in Venetian glass and hats in Baccarat crystal... I forgot to tell you that last Wednesday I saw on the boulevards on old dowager dressed in mirrors stuck to fabric. The effect was sumptuous in the sunlight. You'd have thought it was a gold mine out for a walk. Later it started raining and the lady looked like a silver mine... Fashion is becoming practical and no longer looks down on anything. It ennobles everything. It does for materials what the Romantics did for words.'"

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**April 18th, 2019**

4/18/2019

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I am not proposing any antiquarian revival of ancient costume, but tying merely to point out the right laws of dress, laws which are dictated by art and not by archaeology, by science and not by fashion; and just as the best work of art in our days is that which combines classic grace with absolute reality, from continuation of the Greek principles of beauty with the German principles of health will come, I feel certain, the costumes of the future.

"Any real public knowledge of authentic historical dress has been invaded and corrupted by stage conventions of such long standing that they seem to have the sanction of real history"  
(1993: 301– 302)



But fashion's in-herent transitoriness will always defy its definition proper. The moment we think we have found an explanation for its erratic behavior, it has passed us by and taken on a different look or form. We might learn what constituted a manner of dressing in the past and inquire into its relation to the present, but to grasp the transcendent and fugi-tive quality within this particular cultural expression, we are always left speculating about its changing future shape. This "ahistoricity," which arises because old clothes are constantly revived through quotation and because dated dress acquires dream potential, determines the passage from Benjamin to the metaphoric use of garments.

History is object of a construction whose site is not constituted by an homogeneous and empty time but one filled by now-time [Jetztzeit]. For Robespierre the Rome of antiquity was thus charged with now-time and blasted from the continuum of history. The French

Revolution regarded itself as Rome reincarnated. It quoted ancient Rome like fashion quotes a past attire. Fashion has the scent for the modern wherever it stirs in the thicket of what has been. It is the tiger's leap into the past.

The idea must be that you learn from the exaggeration. This is a very serious subject with me. I've given this a lot of thought. I adore dressing and i adore making up. I adore the procedure — its terribly invigorating, both during my getting up in the morning and during my getting ready to go out in the evening. It gives me such pleasure. I Adore artifice. I always have

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upcoming

7/10/2018

[0 Comments](#)

Just as these designers have tested the fashion show, runways themselves test the uncanny allegory for the passage of history as labyrinthine time that folds back onto itself. As a style of dress banishes into the exiled démodé, our willingness for sarotrial being requires revising. But in this "revising" fashion always arrives with quotation of its prior selves. Motifs and themes from previous periods are recycled from the refuse of progress and made proximate to each other. This discontinuous upheaval of the past into the present expresses our eternal reworking of history. Fashion-time then is not simply a series of chronological temporalities, but an audacious conception of history of ideas that breaches the continuum. So, it is the task of fashion runway to embark on a speculative future in order to recover the now.

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[0 Comments](#)

January 12th, 2017

1/12/2017

[0 Comments](#)

My vast research of fashion designers will be released one day  
Style is vitality!

**January 09th, 2017**

1/9/2017

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Perpetual mutability, it's 'death wish', as a manic defence against the human reality of the changing body, against ageing and death. 'Healing goddess' substitutes for the real body an abstract, ideal body; this is the body as an idea rather than as an organism. The very way in which fashion constantly changes actually serves to fix the idea of the body as unchanging and eternal. And fashion not only protects us from reminders of decay: it is also a mirror held up to fix the shaky boundaries of the psychological self. It glazes the shifty identity, freezing it into the certainty of image.

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**To andrew bolton,**

9/21/2016

0 Comments

To andrew bolton,

I would like to propose, after the finish of my mediocre phd, to renew rudofsky's 1944 moma 'are clothes modern?' Exhibition. I couldnt think of a more electric time to update his thesis. With the dasein of fashion and the designer we could condemn the pool of fashion artists of buchholz/reena, the 10k follower designers of instagram and the graduate school critics of homogeneity. Fashion-as-everything is one step away from fashion-as-economy and blah blah foucault. While rudofsky continued the connoisseurship of veblen (top hat), we would build up a state! I'm thinking here logans run, blakes 7. Answer this question with a totalitarianising yes

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