

# FASHION ART CLOTHES Usa

JAY CALDERIN,LAURA VOLPINTESTA

📖 **Against Fashion** Radu Stern, 2004 The late 19th century invention of ‘fashion’ as we understand it inspired avant-garde artists of the period to create an art form to counter commercial fashion. This is the history of the modern relationship between artists and this ‘anti fashion’.

📖 **Fashion in European Art** Justine De Young, 2017-05-30 Fashion reveals not only who we are, but whom we aspire to be. From 1775 to 1925, artists in Europe were especially attuned to the gaps between appearance and reality, participating in and often critiquing the making of the self and the image. Reading their portrayals of modern life with an eye to fashion and dress reveals a world of complex calculations and subtle signals. Extensively illustrated, *Fashion in European Art* explores the significance of historical dress over this period of upheaval, as well as the lived experience of dress and its representation. Drawing on visual sources that extend from paintings and photographs to fashion plates, caricatures and advertisements, the expert contributors consider how artists and their sitters engaged with the fashion and culture of their times. They explore the politics of dress, its inspirations and the reactions it provoked, as well as the many meanings of fashion in European art, revealing its importance in understanding modernity itself.

📖 **What Artists Wear** Charlie Porter, 2022-05-17 An eye-opening and richly illustrated journey through the clothes worn by artists, and what they reveal to us. From Yves Klein’s spotless tailoring to the kaleidoscopic costumes of Yayoi Kusama and Cindy Sherman, from Andy Warhol’s denim to Martine Syms’s joy in dressing, the clothes worn by artists are tools of expression, storytelling, resistance, and creativity. In *What Artists Wear*, fashion critic and art curator Charlie Porter guides us through the wardrobes of modern artists: in the studio, in performance, at work or at play. For Porter, clothing is a way in: the wild paint-splatters on Jean-Michel Basquiat’s designer clothing, Joseph Beuys’s shamanistic felt hat, or the functional workwear that defined Agnes Martin’s life of spiritual labor. As Porter roams widely from Georgia O’Keeffe’s tailoring to David Hockney’s bold color blocking to Sondra Perry’s intentional casual wear, he weaves his own perceptive analyses with original interviews and contributions from artists and their families and friends. Part love letter, part guide to chic, with more than 300 images, *What Artists Wear* offers a new way of understanding art, combined with a dynamic approach to the clothes we all wear. The result is a radical, gleeful inspiration to see each outfit as a canvas on which to convey an identity or challenge the status quo.

📖 **A Cultural History of Western Fashion** Bonnie English, Nazanin Hedayat Munroe, 2022-01-13 Just as the clothes we wear can communicate our personality and how we want to be perceived, so fashion can reflect the politics and preoccupations of the society that produced it. *A Cultural History of Western Fashion* guides you through the relationships between haute couture and ready-to-wear designer fashions, popular culture, big business, high-tech production, as well as traditional and social media. Exploring fashion’s interdisciplinary nature, English and Munroe also highlight the parallel evolution of clothing design and the other visual arts over the last 150 years. This new edition includes expanded coverage of the build up to the First World War and brings this classic text up to date. There is also a new chapter on smart textiles and technology, exploring the work of Hussein Chalayan and Iris Van Herpen among others, and expanded coverage of the role of sustainability in the contemporary fashion industry, including biosynthetic textile production and Stella McCartney’s use of vegan leather.

📖 **Black Designers in American Fashion** Elizabeth Way, 2021-07-01 From Elizabeth Keckly’s designs as a freewoman for Abraham Lincoln’s wife to flamboyant clothing showcased by Patrick Kelly in Paris, Black designers have made major contributions to American fashion. However, many of their achievements have gone unrecognized. This book, inspired by the award-winning exhibition at the Museum at FIT, uncovers hidden histories of Black designers at a time when conversations about representation and racialized experiences in the fashion industry have reached all-time highs. In chapters from leading and up-and-coming authors and curators, *Black Designers in American Fashion* uses previously unexplored sources to show how Black designers helped build America’s global fashion reputation. From enslaved 18th-century dressmakers to 20th-century “star” designers, via independent modistes and Seventh Avenue workers, the book traces the changing experiences of Black designers under conditions such as slavery, segregation, and the Civil Rights Movement. *Black Designers in American Fashion* shows that within these contexts Black designers maintained multifaceted practices which continue to influence American and global style today. Interweaving fashion design and American cultural history, this book fills critical gaps in the history of fashion and offers insights and context to students of fashion, design, and American and African American history and culture.

📖 **Tailored for Freedom** Ina Ewers-Schultz, Magdalena Holzhey, 2018 Seen as an expression of individuality and personality, fashion around 1900 became a synonym for the physical and social emancipation of women and progressed to become an object of artistic interest. The clothes designs of famous artists like Heinrich Vogeler, Henry van de Velde, Josef Hoffmann and Sonia Delaunay reveal both a new aesthetic and a new attitude to the role of women. The unity of art and life which the reform movements of around 1900 strove to achieve inspired artists to experiment with the design of women’s dresses. The artist’s dress as a part of the idea of the Gesamtkunstwerk reflects the image of woman in its various facets: as a decorative object, as an artist and as an emancipated businesswoman. This volume will delight readers with the beauty of the clothes and artworks it shows, which it classifies controversially and under new interdisciplinary perspectives in the period of change at the beginning of the twentieth century - from the German Reform Movement and the Wiener Werkstätte to the English Arts and Crafts Movement and the development of haute couture in Paris.

📖 **Westernwear** Sonya Abrego, 2022-11-03 During the prosperous, forward-thinking era after the Second World War, a growing number of men, women, and children across the United States were wearing fashions that evoked the Old West. *Westernwear: Postwar American Fashion and Culture* examines why a sartorial style with origins in 19th-century agrarian traditions continued to be worn at a time when American culture sought balance between technocratic confidence in science and technology on one side, and fear and anxiety over global annihilation on the other. By analysing well-known and rarely considered western manufacturers, *Westernwear* revises the common perception that fashionable innovation came from the East Coast and places western youth cultures squarely back in the picture. The book connects the history of American working class dress with broader fashionable trends and discusses how and why Native American designs and representations of Native American people were incorporated broadly and inconsistently into the western visual vocabulary. Setting *Westernwear* firmly in context, Sonya Abrego addresses the incorporation of this iconic style into postwar wardrobes and popular culture, and charts the evolution of westernwear into a modern fashion phenomenon.

📖 **Fashion History** Linda Welters, Abby Lillethun, 2018-02-08 Fashion History: A Global View proposes a new perspective on fashion history. Arguing that fashion has occurred in cultures beyond the West throughout history, this groundbreaking book explores the geographic places and historical spaces that have been largely neglected by contemporary fashion studies, bringing them together for the first time. Reversing the dominant narrative that privileges Western Europe in the history of dress, Welters and Lillethun adopt a cross-cultural approach to explore a vast array of cultures around the globe. They explore key issues affecting fashion systems, ranging from innovation, production and consumption to identity formation and the effects of colonization. Case studies include the cross-cultural trade of silk textiles in Central Asia, the indigenous dress of the Americas and of Hawai’i, the cosmetics of the Tang Dynasty in China, and stylistic innovation in sub-Saharan Africa. Examining the new lessons that can be deciphered from archaeological findings and theoretical advancements, the book shows that fashion history should be understood as a global phenomenon, originating well before and beyond the fourteenth century European court, which is continually, and erroneously, cited as fashion’s birthplace. Providing a fresh framework for fashion history scholarship, *Fashion History: A Global View* will inspire inclusive dress narratives for students and scholars of fashion, anthropology, and cultural studies.

📖 **Communicating Fashion** Myles Ethan Lascity, 2021-03-25 How did you decide what to wear today? Did you base your selection on comfort or style? Did you want to blend in or stand out - or was it just the cleanest outfit available? We each make these decisions every day, reflecting how we view ourselves and impacting how others see us. Our choices matter - not just to us personally, but also to the magazine editors, brand ambassadors and trend forecasters who make a living by selling to us. *Communicating Fashion* introduces key concepts from the intersecting worlds of fashion and communication studies to connect how we all use clothing to express ourselves and how media systems support that process. In doing so, Myles Ethan Lascity explores social, cultural and ethical issues through the work of fashion journalism, brand promotions and the growing role of online influencers as well as the impact of film, television and art on self-image and expression. Key topics: - Advertising, Branding and Fashion Retail - Clothing, Art and Cultural Significance - Clothing as Group and Cultural Norms - Clothing, Identity and Interpersonal Communication - Fashion News and Tastemaking - Fashion, Social Media and Influencers - Meaning within the Fashion System - On-screen Clothing

📖 **Fashion Art for the Fashion Industry**, 1998

📖 **How to Make a Dress** Jenny Packham, 2021-03-04 ‘From inspiration to sketch, pattern to fabric, the making of a dress has been the structure that has held me, and my passion to dress others is the momentum of my life.’ Jenny Packham is one of Britain’s leading designers and most in-demand couturiers, known for her exquisite dresses made for brides, celebrities and even royalty. In *How to Make a Dress*, she explores her creative journey in a brilliant meditation on life and style. Beginning with the search for creative inspiration and taking us into her studio then onto the red carpet and beyond, she asks the questions that have preoccupied us for centuries: What makes the perfect dress? What do our clothes mean to us? And why do we dress the way we do? Whether she is on the trail of Marilyn Monroe in LA, designing a bespoke piece for the red carpet or sketching for a new collection, Jenny documents her pursuit of the eternal truths of style. Decades in the making, *How to Make a Dress* is an unforgettable book for anyone who has ever loved a piece of clothing.

📖 **Clothing Art** Aileen Ribeiro, 2008 An entirely new way of looking at the history of fashion through the eyes of artists There have always been important links between art and clothing. Artists have documented the ever-evolving trends in fashion, popularized certain styles of dress, and at times even designed fashions. This is the first book to explore in depth the fascinating points of contact between art and clothing, and in doing so it constructs a new and innovative history of dress in which the artist plays a central role. Aileen Ribeiro provides an illuminating account of the relationship between artists and clothing from the 17th century, when a more complex and sophisticated attitude to dress first appeared, to the early 20th century, when the boundaries between art and fashion became more fluid: haute couture could be seen as art, and art used textiles and clothes in highly imaginative ways. Her narrative encompasses such themes as the ways in which clothing has helped to define the nation state; how masquerade and dressing up were key subjects in art and life; and how, while many artists found increasing inspiration in high

FASHION, OTHERS BECAME INVOLVED IN DESIGNING ARTISTIC AND REFORM DRESS. SUMPTUOUSLY ILLUSTRATED, CLOTHING ART ALSO DELVES INTO THE WAYS IN WHICH ARTISTS REPRESENT THE CLOTHES THEY DEPICT IN THEIR WORK, APPROACHES WHICH RANGE FROM PHOTOGRAPHIC DETAIL, THROUGH VARYING DEGREES OF IMAGINATIVE REALITY, TO GENERALIZED DRAPERY.

📖 **FASHION CURATING** ANNAMARI VON NISK,HAZEL CLARK,2017-12-28 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.

📖 **THE ART OF DRESS** JANE ASHELFORD,2000-01 THE CLOTHES WORN BY OUR ANCESTORS AFFORD AN INVALUABLE INSIGHT INTO LIFESTYLES THAT HAVE DISAPPEARED. CHOICE OF DRESS AT ANY POINT IN TIME IS DETERMINED BY A NUMBER OF FACTORS, SUCH AS SOCIAL AND ECONOMIC PRESSURES, MORAL CODES, TECHNICAL ADVANCES, INFLUENCE OF DESIGNERS AND ARTISTIC MOVEMENTS, AND THE VAGARIES OF INDIVIDUAL TASTE.

📖 **Body As Agent** ,2015-09-12 THE BODY AS AGENT: CHANGING FASHION ART CATALOG ACCOMPANIES THE EXHIBITION AT THE RICHMOND ART CENTER OF 79 MIXED MEDIA WORKS BY 39 CALIFORNIA ARTISTS.THIS EXHIBITION IS INSPIRED IN PART BY THE 1983 THE BELLWETHER EXHIBITION POETRY FOR THE BODY: CLOTHING FOR THE SPIRIT HELD AT THE RICHMOND ART CENTER. IT FOCUSED ON THE EMERGING FIELD OF WEARABLE ART AS ...A LABORATORY FOR EXPERIMENTAL IDEAS. THE BODY AS AGENT: CHANGING FASHION ART, GUEST CURATED BY INEZ BROOKS-MYERS INCLUDES APPAREL, BUT MOVES BEYOND LITERAL ATTIRE AND REVEALS WHAT HAS HAPPENED IN THE ARTISTIC PRESENTATION OF CLOTHING REFERENCING THE BODY--IN THE GALLERY AND ON THE STREET. ARTISTS HAVE MASTERED NEW TECHNIQUES, HAVE EXPANDED TECHNOLOGIES AND MATERIALS, EXPRESSED CONCERNS WITH UPCYCLING AND USE GARMENT SHAPES AS METAPHORS TO COMMENT ON CULTURAL, SOCIAL, PERSONAL, POLITICAL, HISTORICAL, GENDER, RACIAL, SPIRITUAL AND ECOLOGICAL ISSUES. THOUGHTFUL PIECES ASK US TO CONSIDER HISTORIC AND CONTEMPORARY ISSUES THAT MIGHT BE UNCOMFORTABLE. THE APPROACHABILITY OF THE CLOTHING FORM USED BY THE ARTIST HELPS US GET BEYOND THE DISCOMFORT AND LOOK INTO THE HEART OF THE MATTER.

📖 **FASHIONING MEMORY** HEIKE JENSS,2015-10-22 THE VALUING OF OLD CLOTHES AS “VINTAGE” AND THE RECOLLECTION OF THE SARTORIAL PAST, WHETHER THROUGH SECOND-HAND CONSUMPTION OR THE WEARING OF NEW OLD-FASHIONED CLOTHES, HAS BECOME A WIDESPREAD PHENOMENON. THIS BOOK ILLUMINATES SARTORIAL AND BODILY ENGAGEMENTS WITH MEMORY AND TIME THROUGH THE TEMPORAL AND NOSTALGIC POTENCY OF FASHION, AND WHAT THIS MEANS FOR CONTEMPORARY WEARERS. BASED ON IN-DEPTH ETHNOGRAPHIC RESEARCH INCLUDING PARTICIPANT OBSERVATION AND INTERVIEWS WITH SIXTIES ENTHUSIASTS IN GERMANY, WHO RELOCATE BRITISH MOD STYLE INTO THE TWENTY-FIRST CENTURY, JENSS EXAMINES THE PRACTICES AND EXPERIENCES THAT ARE PART OF THE SARTORIAL REMEMBERING OF “THE SIXTIES,” FROM HUNTING FLEA MARKETS AND EBAY, TO THE AFFECT OF MATERIAL AND MEDIATED MEMORIES ON VINTAGE WEARERS. JENSS OFFERS UNIQUE INSIGHTS INTO THE FASHIONING OF TIME, CULTURAL MEMORY, AND MODERNITY, TRACING THE HISTORY AND CURRENT APPEAL OF VINTAGE IN FASHION AND YOUTH CULTURE, AND ASKING: WHAT KIND OF EXPERIENCES OF TEMPORALITY AND MEMORY ARE ENACTED THROUGH FASHION? HOW HAVE EVALUATIONS OF SECOND-HAND CLOTHES SHIFTED IN THE TWENTIETH CENTURY? FASHIONING MEMORY PROVIDES A UNIQUE INSIGHT INTO THE DIVERSE USE OF FASHION AS A MEMORY MODE AND ASKS HOW STYLE IS REMEMBERED, PERFORMED, TRANSFORMED, AND REINVESTED ACROSS TIME, PLACE, AND GENERATION.

📖 **COLORS IN FASHION** JONATHAN FAIERS,MARY WESTERMAN BULGARELLA,2016-11-17 COLOR SPEAKS A POWERFUL CULTURAL LANGUAGE, CONVEYING POLITICAL, SEXUAL, AND ECONOMIC MESSAGES THAT, THROUGHOUT HISTORY, HAVE REVEALED HOW WE RELATE TO OURSELVES AND OUR WORLD. THIS GROUND-BREAKING COMPILATION IS THE FIRST TO INVESTIGATE HOW COLOR IN FASHIONABLE AND CEREMONIAL DRESS HAS PLAYED A SIGNIFICANT SOCIAL ROLE, INDICATING ACCEPTANCE AND EXCLUSION, CONVENTION AND SUBVERSION. FROM THE USE OF WHITE IN PIONEERING FEMINISM TO THE PENCHANT FOR BLACK IN POST-WAR FRANCE, AND FROM MYSTICAL SCARLET BROADCLOTH TO THE HORRORS OF ARSENIC-LADEN GREEN FASHION, THIS PUBLICATION DEMONSTRATES THAT COLOR IN DRESS IS AS MUTABLE, NUANCED, AND VARIED AS COLOR ITSELF. DIVIDED INTO FOUR THEMATIC PARTS – SOLIDARITY, POWER, INNOVATION, AND DESIRE – EACH SECTION HIGHLIGHTS THE OFTEN VIOLENT, EMOTIONAL HISTORIES OF COLOR IN DRESS ACROSS GEOGRAPHICAL, TEMPORAL AND CULTURAL BOUNDARIES. UNDERLYING TODAY’S RELAXED ATTITUDE TO COLOR LIES A CHROMATIC COMPLEXITY THAT SPEAKS OF WARS, MIGRATIONS AND ECONOMICS. WHILE ACKNOWLEDGING THE IMPORTANCE THAT TECHNOLOGY HAS PLAYED IN THE DEVELOPMENT OF NEW DYES, THE CHAPTERS EXPLORE COLOR AS A CATALYST FOR TECHNICAL INNOVATION THAT CONTINUES TO INSPIRE DESIGNERS, ARTISTS, AND PERFORMERS. BRINGING TOGETHER CUTTING-EDGE CONTRIBUTIONS FROM LEADING SCHOLARS, IT IS ESSENTIAL READING FOR ACADEMICS OF FASHION, TEXTILES, DESIGN, CULTURAL STUDIES AND ART HISTORY.

📖 **THE FASHION DESIGN REFERENCE & SPECIFICATION BOOK** JAY CALDERIN,LAURA VOLPINTESTA,2013-07 GUIDES STUDENTS AND PROFESSIONALS THROUGH THE FASHION DESIGN PROCESS, FROM CREATING A GARMENT TO MARKETING IT, IN AN UPDATED EDITION THAT INCLUDES NEW INFORMATION ON DIGITAL TECHNOLOGY, PORTFOLIO BUILDING, AND OTHER INDUSTRY TOPICS.

📖 **THE ART OF FASHION DRAPING** CONNIE AMADEN-CRAWFORD,2018-02-08 “THIS IS THE MOST COMPREHENSIVE TEACHING TOOL FOR LEARNING AND MASTERING DRAPING TECHNIQUES. THE ILLUSTRATIONS AND THE TEXT FOR EACH DRAPE ARE CLEAR AND EXPLICIT.” LAURA K. KIDD, SOUTHERN ILLINOIS UNIVERSITY, USA LEARN TO DRAPE FABRIC ON A DRESS FORM TO CREATE YOUR OWN PATTERNS. THE STEP-BY-STEP INSTRUCTIONS ARE ORGANIZED FROM BASIC TO ADVANCED PROJECTS USING BOTH IMPERIAL AND METRIC MEASUREMENTS, SO YOU DON’T HAVE TO CONVERT MEASUREMENTS. THE BOOK INCLUDES A WIDE VARIETY OF FASHION STYLES, FROM BODICES TO BIAS-CUT GOWNS. INTERMEDIATE AND ADVANCED DESIGN VARIATIONS INCLUDE AN OFF-SHOULDER SLEEVE DESIGN AND A PEPLUM DESIGN. MORE THAN 1,000 TWO-COLOR LINE DRAWINGS SHOW YOU EACH DRAPING STEP. - CHECKLISTS TO EVALUATE AND ANALYZE DESIGNS - CROSS-REFERENCING OF TECHNIQUES ACROSS CHAPTERS - ONLINE STUDIO INCLUDES VIDEO TUTORIALS EXPLAINING KEY DRAPING SKILLS AND TECHNIQUES - LAY-FLAT BINDING MAKES THE BOOK EASY TO USE WHILE DRAPING GARMENTS

📖 **FASHION FADS THROUGH AMERICAN HISTORY** JENNIFER GRAYER MOORE,2015-12-14 PERFECT FOR ANY READER INTERESTED IN FASHION, HISTORY, OR POPULAR CULTURE, THIS TEXT IS AN ESSENTIAL RESOURCE THAT PRESENTS VITAL INFORMATION AND INFORMED ANALYSIS OF KEY FASHION FADS NOT FOUND ELSEWHERE. FASHION FADS THROUGH AMERICAN HISTORY: FITTING CLOTHES INTO CONTEXT EXPLORES FASHION FADS FROM THE 19TH CENTURY TO THE CURRENT DECADE, PROVIDING THE READER WITH SPECIFIC INSIGHTS INTO EACH ERA. THE TEXT DRAWS FASCINATING CONNECTIONS BETWEEN WHAT WE SEE IN FASHION PHENOMENA—including APPAREL, ACCESSORIES, HAIR, AND MAKEUP—and EVENTS IN POPULAR CULTURE IN GENERAL AND ACROSS HISTORY. WRITTEN BY AN ART AND DESIGN HISTORIAN, THE BOOK IS IDEAL FOR A WIDE RANGE OF STUDENT RESEARCH PROJECTS, ESPECIALLY THOSE IN AMERICAN HISTORY, SOCIAL STUDIES, ART, AND LITERATURE CLASSES. IT COVERS TOPICS OVERLOOKED BY FASHION HISTORY TEXTS BECAUSE OF THEIR ORIGINATION OUTSIDE OF THE FORMAL FASHION SYSTEM. EACH ENTRY PROVIDES CRITICAL HISTORICAL CONTEXT TO HELP READERS UNDERSTAND WHY THE FAD ORIGINATED AND WHY IT RESONATED WITH CONSUMERS, AND PRESENTS VITAL INFORMATION AND ANALYSIS OF KEY FASHIONS THAT WERE INTIMATELY RELATED TO CURRENTS IN CONTEMPORARY CULTURE. THE TEXT ALSO CONSIDERS THE RESURGENCE OF SOME FASHION FADS IN THE LATE 20TH AND EARLY 21ST CENTURIES AND PROVIDES CONTEXT FOR THEIR RELEVANCE.

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FASHION ART CLOTHES Usa INTRODUCTION

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