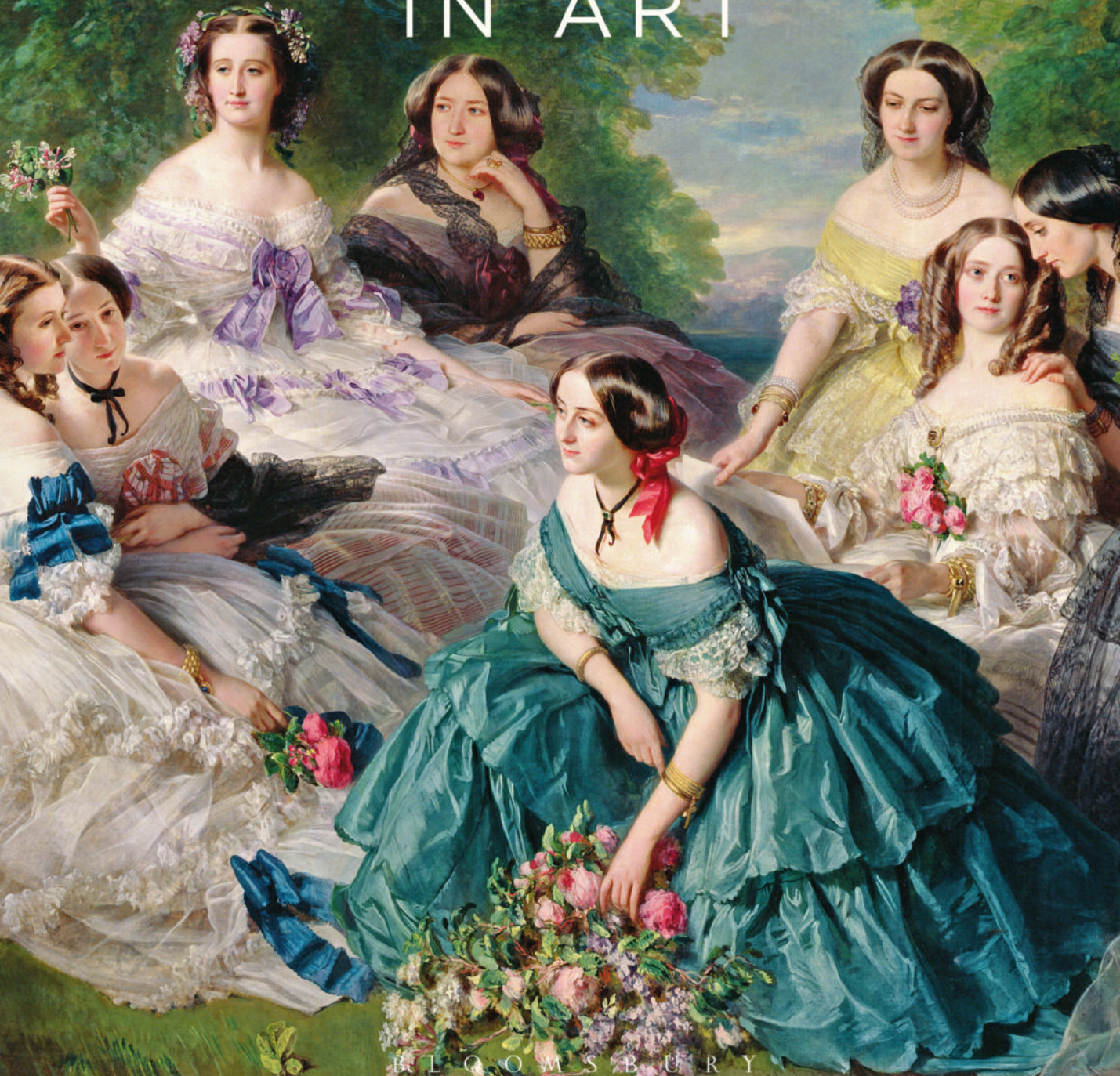


INGRID E. MIDA

READING
FASHION
IN ART



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This book is dedicated to my mother, the late Magdalene Masak, who taught me that learning is a lifetime adventure.

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Introduction

When artists represent the human form in works of art, the narratives of culture become embedded in the manner in which the body has been fashioned therein. And while artists may enhance, exaggerate, or take artistic license with that representation to satisfy their client, to make an artistic statement, or to challenge hegemonic norms, the manner in which the body is fashioned in an artwork provides clues to the expression of aesthetic ideals and norms for that period in history. These clues might include the posture, gaze, and stylization of the body of the sitter, the extent to which the figures are dressed or undressed, the types and colors of textiles and embellishments depicted, how the hair is fixed, and what accessories or props are included. As Anne Hollander so powerfully expressed in her seminal book *Seeing Through Clothes*, “clothes make, not the [wo]man, but the image of the [wo]man,” such that art and clothing are “connected links in a creative tradition of image-making.”¹

Although clothing cannot be read as easily as text, a close study of how the body has been fashioned in an artwork can reveal cultural beliefs of a particular moment in time, including notions of beauty, gender, modesty, dignity, propriety, morality, and representations of power. This is readily illustrated by the infamous portrait of Marie Antoinette by artist Elisabeth Vigée Le Brun exhibited in the 1783 Paris Salon for the Académie Royale that resulted in considerable controversy over the way the Queen of France was dressed. For Vigée Le Brun’s first submission to the Salon as a newly admitted member of the Academy, the artist depicted Marie Antoinette in a three-quarter length portrait in which she is standing against a dark background holding a flower in one hand with her body turned slightly as she gazes towards the viewer (Figure 0.1).² Marie Antoinette’s un-coiffed hair was topped with a wide-brimmed straw hat ornamented with ostrich feathers and a satin ribbon. She was dressed in a loose-fitting lightweight gown with a deep round flounced neckline, softly gathered elbow-length sleeves, and a sash of gauze tied at the waist and fastened into a bow at the back (Figure 0.1). This style of dress,

OPPOSITE

Figure 0.1

Elisabeth Vigée Le Brun (unsigned copy),
Marie Antoinette in a Chemise Dress,
after 1783. Oil on canvas (92.7 × 73.1 cm).

initially known as *robe en gaulle* and later as *chemise à la reine*, was a favored style in the Queen's wardrobe, especially during her visits to the more intimate setting of the Trianon or the pastoral setting of the Hameau de la Reine. The Queen had been introduced to this style in the summer of 1780 by her *marchande de mode*,³ Rose Bertin, who had copied the style from the lightweight gowns worn in the warm tropical climate of the French colony of Saint-Domingue.⁴ These loose-fitting chemise-style gowns suited the Queen's affinity for comfort and simplicity and were also readily adaptable as maternity wear during her pregnancies.⁵ Although the Queen appears modestly dressed by today's standards, this 1783 portrait was considered indecent at the time, underlining the prevailing role that dress played in notions of propriety and morality.

Vigée Le Brun's first royal portrait commission of the Queen in 1778 illustrated the traditional iconography of royal portraiture (Figure 0.2). In this earlier full-length portrait, the Queen was placed in a theatrical interior setting that reflected her royal status. She was formally attired in a court dress of white satin with wide panniers and a long train with a fleur-de-lis pattern; her hair was powdered and ornamented with a headdress topped with white ostrich feathers; and her golden crown sat on a pillow on a draped table nearby. Marie Antoinette did not look directly at the viewer; instead she looked away, off into the distance. All the artistic choices in this composition, including the setting, the props, and Marie Antoinette's gaze, posture, and dress conveyed the dignity of her royal position. By contrast, Vigée Le Brun's portrait of 1783 presented Marie Antoinette, not in the manner expected of a Queen, but as a fashionable lady in informal dress that was at the time considered suitable only in the privacy of the home. Although this portrait was not the first instance in which the Queen had appeared informally dressed in a commissioned work,⁶ these other portraits of Marie Antoinette were either made for her own pleasure or sent to her mother in Vienna and were not put on public display.



Figure 0.2

Elisabeth Vigée Le Brun, *Marie Antoinette in Court Dress*, 1778. Oil on canvas (273 × 193.5 cm).

Before Vigée Le Brun created the portrait of the Queen wearing the *robe en gaulle*, the artist had previously convinced several women of the French aristocracy to wear this informal style of gown for their portraits, including the Comtesse du Barry in 1781⁷ as well as the Duchesse de Polignac in 1782 (Figure 0.3).⁸ The artist also preferred this style of dress herself and in her 1782 self-portrait she wears a similar style of gown tied at the neck and waist with cerise ribbons (see Figure 1.3). In England, Sir Joshua Reynolds, Angelica Kauffman,⁹ and other members of the Royal Academy were creating portraits of their female clients attired in revealing styles of dress, modeled after classical ideals, as a means of elevating and dignifying their subject.¹⁰ This style of informal dress, although admired by artists and increasingly popular amongst the aristocracy, blurred the lines between the classes and caused some degree of “confusion between high and low, princess and peasant.”¹¹

Made of very fine linen or muslin, these gowns were “lined in flesh color” giving the illusion of naked flesh but only the semblance thereof.¹² The public thought the *robe en gaulle* worn by the Queen in her 1783 Salon portrait resembled a woman’s chemise—a garment similar to a slip that was only worn under other clothes or in the privacy of the boudoir. The news quickly spread that the Queen had “been painted in her underwear” in clothing that was more properly “reserved for the interior of their palace.”¹³ Furthermore, the portrait was judged to be lacking the grandeur typically associated with royal portraiture. As Mademoiselle de Mirecourt commented, the Queen had violated “the fundamental law of this kingdom, [which is] that the public cannot suffer to see its princes lower themselves to the level of mere mortals.”¹⁴ As art historian Mary D. Sheriff observed, the rituals of the French court dictated that the Queen was “to be dressed and undressed in elaborate ceremony” such that “the queen did not own her own body”¹⁵; but Marie Antoinette “wanted to be what she—willful woman that she was—wanted to be, not what French etiquette would make her.”¹⁶ The artist was asked to withdraw the Queen’s portrait, and a month later Vigée Le Brun substituted another painting of the Queen standing in the same pose but this time wearing a dress more appropriate to her station made of blue-gray silk trimmed with scalloped lace (Figure 0.4).



Figure 0.3

Elisabeth Vigée Le Brun, *The Duchesse de Polignac in a Straw Hat*, 1782. Oil on Canvas (92.2 × 73.3 cm).



Figure 0.4

Elisabeth Vigée Le Brun, *Marie Antoinette with a Rose*, 1783. Oil on Canvas (116.8 × 88.9 cm).

This example illustrates the significance of dress in a work of art. The lightweight gown worn by the Queen in the 1783 Salon portrait was neither revealing nor immodest but was nonetheless judged indecent and inappropriate for a portrait of the Queen of France. It did not matter that other aristocratic women had dressed in such gowns for their portraits or that the summer of 1783 had been the hottest summer in three centuries.¹⁷ Ironically, the scandal associated with the painting ultimately fueled the popularity of white chemise gowns, such that within months women were wearing them not only in the hot summer months, but “year-round, regardless of etiquette and inclement weather.”¹⁸ The dress also presaged the simplicity of the body-skimming, transparent neoclassical styles worn by women in the late 1790s and early 1800s.¹⁹

As this example shows, fashion and figurative art are inextricably connected. A thoughtful study of how the body has been dressed in an artwork can inform and enrich the scholarly study of art history, dress history, and other disciplines. Even though the artist may have imagined or idealized the fashions in a work, dress can be read as an artistic tool of expression that can be unraveled to reveal something about the ideas that were percolating in society at that time. For the periods in history for which few garments have survived, artworks might serve as the primary source of evidence as to what was worn by the upper class.²⁰ For more recent artworks, an analysis of the dressed body may reveal prevailing or shifting cultural beliefs and structures of power. Although art history has long privileged a male Eurocentric white settler viewpoint,²¹ contemporary artists like Mari Katayama, Kent Monkman, Yinka Shonibare, Mickalene Thomas, Kehinde Wiley, and others have created figurative works that challenge the definitions of beauty, gender, and identity in their renditions of the fashioned body and in this way reflect a more diverse and inclusive vision of humanity.

The goal of this book is to help the reader learn to look at any work of art that includes the dressed or undressed body and confidently develop a critical analysis of what they see. My hope is that after reading this book, the reader will become familiar with the steps of visual analysis and also come to understand how dress and undress can be harnessed as artistic tools that express or challenge cultural beliefs. Like my previous book *The Dress Detective: A Practical Guide of Object-based Research in Fashion*, this book offers a checklist-based approach to the analysis of fashion in art and similarly encourages the adoption of a method of looking that I call the *slow approach to seeing* that will be reviewed in chapter 2.²² A new checklist has been developed specifically for the analysis of dress in artworks and has been divided into three phases of Observation, Reflection, and Interpretation. The checklists included in this book are intended to guide readers through their analysis of artworks and have also been designed to avoid some common pitfalls.

This book offers a practical guide to this research methodology for use in the university classroom or by anyone wanting to learn how to untangle the layers of meaning embedded in an artwork or a photograph that includes the dressed or undressed body. The book might also serve as a supplement to an art history or research methods course, since many students find that they are uncertain how to progress from writing a description of the art to interpreting the work. It is important to formally acknowledge the foundational work of scholars like Anne Hollander and Aileen Ribeiro, who have immeasurably enriched the fields of art and dress history through their eloquent scholarship on the intersections of fashion and art. It is my sincere hope to extend their legacy by helping others to learn to love art and discover the rich narratives embedded therein, especially since visual analysis is a skillset that is often learned through trial and error.

At this point, it is necessary to articulate what I mean by fashion, since the term *fashion* can describe different things and be employed in a variety of contexts. Used as a verb, *to fashion* means to make or alter, and can be used to describe the fashioning of clothing or the body. Used as a noun, the term *fashion* can be used to describe clothing, accessories, ideas, and imagery, as well as the underlying systems and institutions that produce and disseminate such products. In this book, the word *fashion* is used to describe the prevailing or preferred manner in which the body is dressed, accessorized, and presented at any given time. In her book *The Fashioned Body*, Joanne Entwistle presents dress as a situated body practice in which each of us negotiates the needs of our body in relation to the social constructions of culture. That means that the “right way to dress” at any given moment is defined by the place and time in which we live.²³ A dress or clothing ensemble may or may not be *in fashion* at a particular moment, and it is this difference that distinguishes fashion from dress. The term dress is used to describe clothing, skins, or other materials used to cover and adorn the body that may or may not have once been fashionable for a specific time and place. Used in this way, fashion expresses the idea of rapid change that serves to freeze the moment in an aesthetic “gesture of the only-right-way-to-be.”²⁴

In the context of analyzing an artwork or photograph, it is helpful to understand whether or not an article of clothing was in fashion at a specific moment in time in order to properly assess the intent of the artist or creator in dressing the sitter in that manner. For example, knowing that Marie Antoinette's wearing of the chemise dress for her 1783 Salon portrait and that the scandal associated with the portrait predated the widespread adoption of this style of dress later that year enhances our understanding of this work's significance. Nonetheless, I suggest that the singular focus of the analysis *should not* be on whether or not the dress in an artwork or family photograph is fashionable or not. A dress is not a text, but it communicates something about its wearer or societal beliefs. I encourage readers to look deeper and consider what it is that the artist or creator has expressed in that work through the fashioning of the body and ask whether this message is an echo of or challenge to the ideas or cultural beliefs at a specific moment in time. This is particularly relevant in the analysis of contemporary works where artists,

like Yinka Shonibare or Mickalene Thomas, may have designed or commissioned garments to communicate messages about the politics of representation and challenge hegemonic norms.

There is a complex interplay of message and meaning in an artwork that can be challenging to unpack. For a historical portrait, it can be very difficult to know who influenced whom and who ultimately decided on the pose, the props, and the clothing. For example, in the case of Elisabeth Vigée Le Brun's informal portrait of the Queen in 1783, the critics assumed that the artist "would not have taken such liberties on her own,"²⁵ even though this was not the only portrait in which Vigée Le Brun's sitter was dressed in this way. In her memoirs, Vigée Le Brun remained silent on her interactions with the Queen about her dress for this portrait even though she indirectly took credit for "popularizing the chemise gown."²⁶ Memoirs, diaries, notes, artist statements, or interviews may be helpful in illuminating artistic intent, but some artists have let the work speak for itself. For example, French-American artist Marcel Duchamp left very few clues that reveal his intentions when he cross-dressed as a woman for photographs made in 1920–1921 in collaboration with the Jewish-American photographer Man Ray and that are discussed in chapter 9. In contrast, Cree artist Kent Monkman carefully articulated his artistic process and ideas in his artist statement for the painting entitled *The Academy* (2008) discussed in chapter 10. In reading such works, there are inherent challenges to identifying, unraveling, and interpreting the evidence from both within and outside of the artwork.

While there is no single *right* answer when reading an artwork, in articulating an opinion, it is necessary to present a clear thesis or claim that is supported by evidence. In my experience, the process of gathering and interpreting evidence is messy and fraught with challenges and it can be tempting to include everything uncovered during the research process; but more is not necessarily better and in reality, too much extraneous information may obscure the most salient parts of the analysis. Using theory as a lens of interpretation gives the essay focus and direction and also helps to structure the argument, and this use of theory has been carefully modeled in the case studies.

The selection of works in this book inherently reflects my background and training as a historian, as well as the constraints of my picture budget. It is important to acknowledge that my selections have also been impacted by the collecting practices of the past in terms of what is preserved within museum and study collections, namely the artworks, clothing, and narratives of the European elite. Until recently, museum collections have not adequately reflected the contributions of women artists as well as other marginalized groups.²⁷ In making my selections and in writing my analysis, I have tried to adopt the suggestion of art historian Linda Nochlin in becoming "more self-conscious" and "more aware" of the "very languages and structures of the various fields of scholarship," including the acceptance of what seems "natural."²⁸ Accordingly, I have aimed for diversity of representation by including images made by or that represent women, indigenous, Jewish, black, disabled, and the LGBTQ+ community, but I recognize for some

readers this might not be sufficiently inclusive. And so, I must emphasize that the aim of this book is to articulate an easy-to-follow step-by-step approach to studying works of art and visual culture. In my work and life, I celebrate diversity, and in this book, I discuss the politics of representation, but this is not the primary goal of this text. And, I feel that it is also necessary to discuss iconic and familiar works from the past that lend themselves to the articulation of certain themes.

This book is divided into two parts, with Part I providing an overview to the methodology and Part II providing five case studies as examples of interpretation. Although it is also possible to dip in and out of chapters as interest and time allows, readers are encouraged to read the book from beginning to end in order to get the most out of the sample essays.

In **Part I**, the book offers both an overview and a practical guide to the interpretation of fashion in art. I have divided the analysis of an artwork into three distinct phases of research:

1. **Observation** – gathering information from the work
2. **Reflection** – contemplating what that evidence means and looking for additional contextual information
3. **Interpretation** – developing a written analysis of how the dressed figure in the work articulates aspects of culture using the lens of theory

Breaking down the research into phases helps ensure that sufficient attention and time is given to the necessary steps. Each of these steps is presented in a separate chapter.

Chapter 1, “**Artists & Wardrobes**,” highlights the role of fashion in shaping the central ideas presented by the work and provides a brief overview of the myriad of ways that artists have negotiated the dress of their sitters. The chapter is divided into two parts to correspond with the periods before and after the invention of photography.

Chapter 2, “**The Slow Approach to Seeing**,” introduces the concepts of visual analysis and literacy and articulates the idea of slow looking as a method of seeing. This chapter expands on the material that was introduced in *The Dress Detective* and shows how drawing as a method of slowing down can help identify specific elements of dress as well as the nuances of an artist’s process. Tips on putting this method into practice are offered.

Chapter 3, “**Observation**,” articulates the steps to an initial read of the visual elements within an artwork. The checklist for the observation phase is divided into four thematic sections:

- A. Preliminary Background
- B. Composition
- C. The Fashioned Body
- D. Formal Qualities

This chapter includes annotations for each of the forty questions on the checklist and also demonstrates their application in observation of the photographs of

(Ina) Sarah Forbes Bonetta with her husband James Davies taken by French photographer Camille Silvy in 1862.

Chapter 4, "**Reflection**," covers the second phase of analysis. In this part, the viewer weighs the evidence presented by the artwork relative to other artworks by the same or other artists as well as other sources of information. The Reflection Checklist is divided into five sections that address:

- A. Formal Qualities of the Artwork
- B. Elements of Dress
- C. Personal Reactions
- D. Artist
- E. Contextual Information

This chapter provides annotations for each of the twenty-five questions in the checklist and also demonstrates the application of the reflection stage of analysis for the 2010 painting *Les déjeuner sur l'herbes: Les trois femmes noires* by the American artist Mickalene Thomas.

The goal of chapter 5, "**Interpretation**," is to help the researcher bridge the gap between what they observe and what to do next. This chapter includes a brief discussion of the role of theory and outlines the third phase of interpretation in guiding the translation of evidence observed in the artwork into a hypothesis. The five questions in the Interpretation Checklist are directed towards helping the reader link the artwork to the most commonly used lenses of interpretation within fashion studies.

In **Part II**, selected artworks are presented in case study format with each chapter serving to illustrate the way in which the results of careful observation and reflection can intersect with theory. The sample case studies model certain key themes of interpretation, including the intersections of fashion with status and identity, modernity, ideals of beauty, gender, race, globalization, and politics. If space allowed, this thematic list might be extended to include the interpretation of fashion in art as expressions of sexuality, states of psychology, reflections of popular culture, feminism, or queer theory. In choosing the artworks for the case studies, I aimed to include a representative selection of artworks from the eighteenth century to the present day as well as different mediums of art production including painting, engraving, photography, and installation. It is simply beyond the scope of this book to represent all cultures and time periods and I have stayed within the parameters of western art (that which originates from Europe, United Kingdom, and North America), but that does not mean that the methodology cannot be used in the analysis of artwork from elsewhere.

Chapter 6 considers the iconic portrait of Mr. and Mrs. Andrews by the British painter Thomas Gainsborough dated to ca. 1750 in the collection of the National Gallery of London as a vehicle by which to communicate **status and identity**. In this chapter, I show that the painting is not only a portrait of husband and wife, but also a portrait of their estate in reflecting the romanticized notions of the English landscape. As well, I analyze the sitters' fashionable but "simple" dress, which was

used by the artist to convey the privileged status of these landowners as well as ideals of grace and beauty of the period. In addition, the reader is invited to later reflect on the restaging of this work as an installation work by contemporary artist Yinka Shonibare in the Coda.

Chapter 7 uses the lens of **modernity** to consider French painter Eugène Boudin's beach scene paintings of the fashionable bourgeoisie at the French seaside in the mid-nineteenth century. In these paintings by Boudin, modernity—the idea of progress, novelty, and rapid change brought about by the processes of industrialization—is reflected in the setting, the style of painting, and in the elegant fashions in the crowds.

Chapter 8 focuses on a large-scale work by French artist James Jacques Tissot, called *La Mondaine* or *The Woman of Fashion* in order to explore the theme of **beauty**. This painting was one of fifteen in a series called *La Femme à Paris* created in the years 1883–1885 in which Tissot depicted his vision of the modern Parisienne. In this case study, I analyze how Tissot used the fashionable dress of *la mondaine* to communicate the ideals of Parisienne beauty in the latter part of the nineteenth century.

Chapter 9, looking at the theme of **gender**, presents a little-known photograph of French-American artist Marcel Duchamp dressed as a woman that was created in collaboration with Jewish-American photographer Man Ray (Emmanuel Radnitsky) in 1920–1921. In this case study, I explore the intersection of fashion and gender focusing on the dress of the new modern woman of the 1920s, known as the flapper or *la garçonne*, as possible inspiration for this work.

Chapter 10 considers the intersection of fashion and **politics** in the work of Kent Monkman, a Canadian contemporary artist of Cree heritage. In the 2008 painting called *The Academy* in the collection of the Art Gallery of Ontario, Monkman uses dress and undress as an artistic tool to engage with the complex, sensitive, and intertwined issues of colonization, gender, and race.

In the Coda, I briefly discuss the work of Yinka Shonibare and invite readers and other scholars to continue my exploration of fashion in art.

Fashion has come to be associated with novelty that sometimes belies its deeper importance as the aesthetic manifestation of the underlying desires, ideas, and beliefs that govern contemporary life. In writing this book, I take up Anne Hollander's suggestion that "clothes must be seen and studied as paintings are seen and studied."²⁹ Ultimately, my aim is to show with this book that fashion is itself a lens that can be used to unlock the meaning and significance of a figurative work of art.

ENDNOTES

1. Anne Hollander, *Seeing Through Clothes* (Berkeley: University of California Press, 1993), xv–xvi.
2. This work is a copy of the original portrait, painted after 1783. It does not materially differ from the original portrait that is presently housed in the collection of the Hessische Hausstiftung, Kronberg. In Vigée Le Brun's memoirs, she lists three copies of *Queen with a Hat* also painted in 1783. See Elisabeth Vigée Le Brun, *Memoirs of Madame Vigée-Lebrun*, trans. Lionel Strachey (London: Dodo Press, 1903), 211.
3. This term describes a French Guild of fashion merchants active in Paris during the period 1776–1791. Rose Bertin was elected the first mistress of the Guild and in that role toured the European capitals to advertise French fashion. She is perhaps best known for her relationship with Marie Antoinette. In this role, she fashioned the Queen's look, coordinating the many dressmakers and other suppliers who made the garments, trimmings, and other accessories. See Kimberly Chrisman-Campbell, "Bertin, Rose," in *The Berg Companion to Fashion*, edited by Valerie Steele. Oxford: Bloomsbury Academic, 2010. Web. Accessed: December 12, 2018.
4. Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (New York: Henry Holt and Company, 2006), 192.
5. Kimberly Chrisman-Campbell, *Fashion Victims: Dress at the Court of Louis XVI and Marie Antoinette* (New Haven: Yale University Press, 2015), 180–186.
6. See for example the equestrienne portrait of Marie Antoinette by Louis Auguste Le Brun from 1783 in the collection of Versailles, Chateaux de Versailles et de Trianon.
7. *The Comtesse du Barry in a Straw Hat*, ca. 1781 is in a private collection.
8. *The Duchesse de Polignac in a Straw Hat*, c.1782 by Elisabeth Vigée Le Brun is in the collection of the Musée National des Châteaux de Versailles et de Trianon (MV 8971). The artist also created another portrait the following year entitled *The Duchesse de Polignac at the Pianoforte*, c. 1783, which is in the collection of The National Trust, Waddesdon Manor, Aylesbury, Buckinghamshire (2154).
9. Sir Joshua Reynolds suggested that students of the Academy adopt classical dress in their works as a means of elevating taste and dignifying their subjects. His friend Angelica Kauffman, also a painter (1741–1807), was one of the founding members of the Royal Academy. Some of her works can be found in the National Portrait Gallery in London and at the Uffizi Gallery in Florence.
10. Amelia Rauser, "From the Studio to the Street: Modelling Neoclassical Dress in Art and Life," in *Fashion in European Art: Dress and Identity, Politics and the Body, 1775–1925*, ed. Justine De Young (New York: I.B. Tauris, 2017), 11–15.
11. Weber, *Queen of Fashion*, 160.
12. Chrisman-Campbell, *Fashion Victims*, 193.
13. Chrisman-Campbell, *Fashion Victims*, 187–189.
14. Mademoiselle de Mirecourt quoted in Weber, *Queen of Fashion*, 161.
15. Mary D. Sheriff, *The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art* (Chicago: The University of Chicago Press, 1996), 157.
16. Sheriff, *The Exceptional Woman*, 168.
17. The exceptional heat of the summer in 1783 in Europe was thought to be the consequence of the eruption of the Icelandic volcano Laki.
18. Chrisman-Campbell, *Fashion Victims*, 195.
19. See Rauser, "From the Studio to the Street," 11–30.
20. Prior to the invention of photography, portraiture was mainly the privilege of the upper class. For this reason, it can be difficult to find imagery of everyday dress in paintings that date prior to the mid-nineteenth century.
21. See Linda Nochlin, "Why Have There Been No Great Women Artists?," in *ARTnews*, January 1971: 22–39, 67–71.
22. The idea of slow looking will be explained at length in Chapter 2. For my explanation of how I came to develop this idea, see also Ingrid Mida, "The Curator's Sketchbook: Reflections on Learning to See," *Drawing: Research, Theory, Practice* 2 no.2 (2017b): 275–285.
23. See Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press, 2000), 6–39.
24. Elizabeth Wilson, *Adorned in Dreams: Fashion and Modernity* (London: I.B. Tauris, 2011), vii.
25. Baillio et al, *Vigée Le Brun*, 87.
26. Chrisman-Campbell, *Fashion Victims*, 186.
27. For a discussion of the marginalization of people of color from art history, see Denise Murrell, *Posing Modernity: The Black Model from Manet and Matisse to Today* (New Haven: Yale University Press, 2018). Also see Jan Marsh (ed.) *Black Victorians: Black People in British Art 1800-1900* (Hampshire: Lund Humphries, 2005).
28. Linda Nochlin, "Why Have There Been No Great Women Artists?," in *ARTnews*, January 1971: 25.
29. Hollander, *Seeing Through Clothes*, xvi.



1

Artists & Wardrobes

OPPOSITE
Figure 1.1

Bertram Park, *A Dress of Charming Proportion in Beautiful French Brocade, Period 1775–85*, 1913.
Hand-colored photograph,
Plate 18 in *Old English Costumes: A Sequence of Fashions through the Eighteenth and Nineteenth Centuries*.