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TO WEAR

N°2

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TO WEAR SLIM
TO WEAR CLOTHES
TO WEAR IDEOLOGIES
TO WEAR HYPOCRISY
TO WEAR CONSUMPTION
TO WEAR MASKS
TO WEAR COSTUMES
TO WEAR PROSTHESIS
TO WEAR SCARS
TO WEAR UNDERWEAR
TO WEAR EARRINGS
TO WEAR RINGS
TO WEAR BRACELETS
TO WEAR GLASSES
TO WEAR COVERS
TO WEAR A SECOND SKIN
TO WEAR IMPLANTS
TO WEAR SOMETHING ARTIFICIAL
TO WEAR WEALTH
TO WEAR POVERTY
TO WEAR A DISCOURSE
TO WEAR A PORTRAIT
TO WEAR OTHER PEOPLE'S SKIN
TO WEAR OTHER PEOPLE'S CLOTHES
TO WEAR OTHER PEOPLE'S WEALTH
TO WEAR OTHER PEOPLE'S EYE
TO WEAR OTHER PEOPLE'S BRAIN
TO WEAR OTHER PEOPLE'S MASKS
TO WEAR SOMETHING FAKE
TO WEAR SOMETHING FRAGILE
TO WEAR SOMETHING IN FLAMES
TO WEAR SOMEONE ELSE'S IDEA
TO WEAR WHAT REMAINS
TO WEAR EVERYTHING
TO WEAR A FICTION
TO WEAR A CIRCULATION
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DOMESTIC CIVILIZATION

Monday, 28 November 2022, 10:22 AM





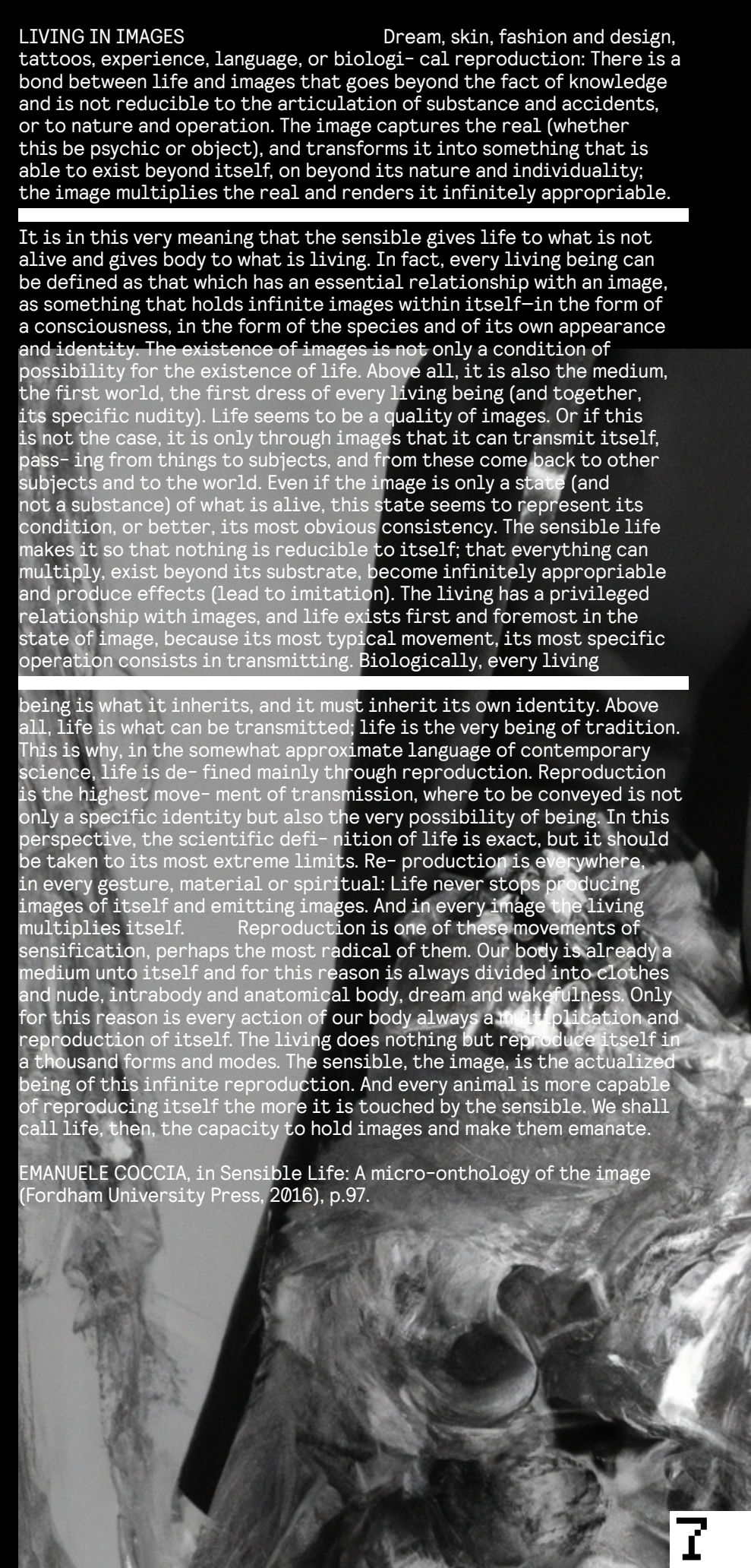
EVERYTHING TO BE
DISCOVERED, BE
TO OBLITERATED

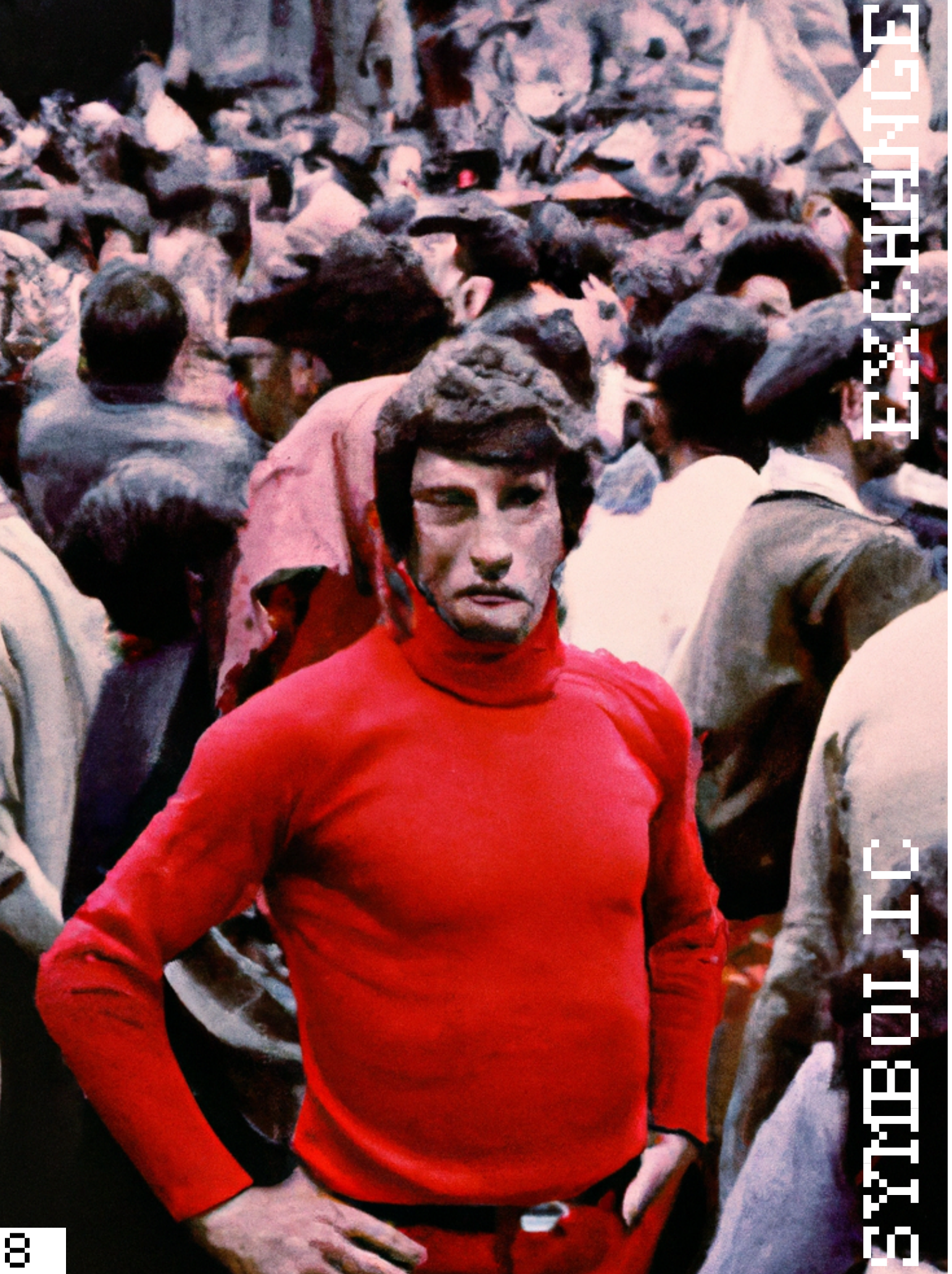
LIVING IN IMAGES Dream, skin, fashion and design, tattoos, experience, language, or biological reproduction: There is a bond between life and images that goes beyond the fact of knowledge and is not reducible to the articulation of substance and accidents, or to nature and operation. The image captures the real (whether this be psychic or object), and transforms it into something that is able to exist beyond itself, on beyond its nature and individuality; the image multiplies the real and renders it infinitely appropriable.

It is in this very meaning that the sensible gives life to what is not alive and gives body to what is living. In fact, every living being can be defined as that which has an essential relationship with an image, as something that holds infinite images within itself—in the form of a consciousness, in the form of the species and of its own appearance and identity. The existence of images is not only a condition of possibility for the existence of life. Above all, it is also the medium, the first world, the first dress of every living being (and together, its specific nudity). Life seems to be a quality of images. Or if this is not the case, it is only through images that it can transmit itself, passing from things to subjects, and from these come back to other subjects and to the world. Even if the image is only a state (and not a substance) of what is alive, this state seems to represent its condition, or better, its most obvious consistency. The sensible life makes it so that nothing is reducible to itself; that everything can multiply, exist beyond its substrate, become infinitely appropriable and produce effects (lead to imitation). The living has a privileged relationship with images, and life exists first and foremost in the state of image, because its most typical movement, its most specific operation consists in transmitting. Biologically, every living

being is what it inherits, and it must inherit its own identity. Above all, life is what can be transmitted; life is the very being of tradition. This is why, in the somewhat approximate language of contemporary science, life is defined mainly through reproduction. Reproduction is the highest movement of transmission, where to be conveyed is not only a specific identity but also the very possibility of being. In this perspective, the scientific definition of life is exact, but it should be taken to its most extreme limits. Reproduction is everywhere, in every gesture, material or spiritual: Life never stops producing images of itself and emitting images. And in every image the living multiplies itself. Reproduction is one of these movements of sensification, perhaps the most radical of them. Our body is already a medium unto itself and for this reason is always divided into clothes and nude, intrabody and anatomical body, dream and wakefulness. Only for this reason is every action of our body always a multiplication and reproduction of itself. The living does nothing but reproduce itself in a thousand forms and modes. The sensible, the image, is the actualized being of this infinite reproduction. And every animal is more capable of reproducing itself the more it is touched by the sensible. We shall call life, then, the capacity to hold images and make them emanate.

EMANUELE COCCIA, in *Sensible Life: A micro-ontology of the image* (Fordham University Press, 2016), p.97.





ЭКОНОМКА

СИТОВАЯ



ШОПЕРЫ

ОТ ПЕРВОЙ





WE EXIT THE SKIN

‘Necropants’ made of dead man’s skin thought to bring wealth to wearer
Trousers replicating those crafted from real human skin are currently on display at an Iceland museum. The pants – which have been dubbed “necropants” – are part of a 17th-century tradition that says a person will have good luck if they wear a deceased person’s lower half, *Newsweek* reported. “I will have to burst the bubble that the necropants on display are a replica, from a mold made from a man (except the most intimate part, which is made up),” Anna Björg Þórarinsdóttir, owner of the Museum of Icelandic Sorcery & Witchcraft, said. “But the necropants were believed to bring wealth to the one who wore them and in Icelandic grimoires and folklore there are descriptions on how to make them.”

Several Icelandic tales have the making of necropants as a type of dark magic that was persecuted during Iceland’s Age of Fire, from 1654 to 1690. According to the museum, the pants allegedly originated from a deal that was brokered by two friends that, upon the death of one, the other would use the other person’s skin to create the nightmarish pants. The Museum of Icelandic Sorcery & Witchcraft is the only known location with a pair of intact pants and initially put them on display in 2013. According to Þórarinsdóttir, the pants must be made with the skin still intact with no holes or scratches. The sorcerer then stepping into the skin will “immediately become one with his own,” she claimed. “A coin must be stolen from a poor widow, either at Christmas, Easter or Whitsunday [a Christian festival on the seventh Sunday after Easter] and kept in the scrotum,” explained Þórarinsdóttir.

She claimed, “It will then draw money from living persons, and the scrotum will never be empty when the sorcerer checks.” The Post reached out to the Museum of Icelandic Sorcery & Witchcraft for comment. Þórarinsdóttir explained that if a person wants to pass on their lucky streak, there is a certain way the pants must be passed from user to user. “However, his spiritual well-being is at risk unless he gets rid of the necropants before he dies. If he dies with the pants on, his body will become infested with lice as soon as he passes away,” Þórarinsdóttir said. “The sorcerer must therefore find somebody that is willing to take the pants and put his leg into the right leg before the sorcerer steps out of the left one. The pants will keep on drawing money for generations of owners.”





THE
UNEXPECTED
COMFORT
OF THE
FAMILIAR



STARS CAN'T GET ENOUGH OF STARFACE PIMPLE
PATCHES 'SUPER CRINGE': GROOM'S MOTHER
ROASTED FOR WEARING MINI DRESS TO CHURCH
WEDDING KATE MIDDLETON MAKES A CASE FOR
MONOCHROMATIC STYLE: SHOP HER LOOKS
WIMBLEDON IS FINALLY CHANGING ITS DESPISED
UNDERWEAR RULE DISTURBING VIDEO CAPTURES
BIKER, DELIVERYMAN BRAWLING ON NYC SUBWAY
VERA WANG, 73, STUNS AT CFDA AWARDS 2022
IN HOT PANTS AND CUTOUT TOP NUDIST CRUISE
FOR BODY-POSITIVITY AROUSES CONTROVERSY
ROYAL EXPERT: PRINCESS DIANA'S 'THE CROWN'
REVENGE DRESS 'FEELS LIKE COSPLAY' HOODIE-
WEARING JOHN FETTERMAN SNUBS REPORTERS AS
HE CASTS PA. VOTE BRIDE 'ROASTS' HER GROOM
FOR LONG ENGAGEMENT WITH VIRAL WEDDING PRANK
WOMAN IN SUPERHERO OUTFIT, MAN CHARGED IN
GIRL'S VIOLENT KIDNAPPING SNAG CELEBRITY-
LOVED LEGGINGS (AND MORE) IN ALO YOGA'S
SINGLES DAY SALE MAN KNOCKS HIMSELF OUT
TRYING TO FLEE STORE WITH LUXURY STOLEN
GOODS ROBERT DOWNEY JR. SHOWS OFF NEW LOOK
AFTER HIS KIDS SHAVED HIS HEAD HEIDI KLUM'S
WORM HALLOWEEN COSTUME COST 'MORE THAN
ANYONE WOULD THINK' KIM, KHLOÉ, KOURTNEY
AND KYLIE DRESS AS MOM KRIS JENNER FOR HER
67TH BIRTHDAY MY FIANCÉ JUST POPPED THE
QUESTION — AND MY BEST FRIEND IS WEARING
MY RING SACRÉ BOOB! I WAS DENIED ENTRY
INTO A PARIS RESTAURANT BECAUSE OF MY
CLEAVAGE PROFESSOR ACCUSED OF CULTURAL
APPROPRIATION OVER MICHAEL JACKSON COSTUME
I'M 'ADDICTED' TO TATTOOS — AND NOW I CAN'T
GET A JOB OFFICERS WEARING MARVEL COSTUMES
BUST RUTHLESS DRUG GANG EVEN GREENPEACE
FINALLY ADMITS THE OBVIOUS: RECYCLING
PLASTIC DOESN'T WORK KENDALL JENNER
CALLED OUT FOR 'RUINING' 'TOY STORY' WITH
Y JESSIE COSTUME MAN WEARING FIREBALL



"PROTECT ME FROM
WHAT I WANT"



"A FALSE
REPRESENTATION"

I. The Insufficiency of the Principle of Classical Utility

Every time the meaning of a discussion depends on the fundamental value of the word useful—in other words, every time the essential question touching on the life of human societies is raised, no matter who intervenes and what opinions are expressed — it is possible to affirm that the debate is necessarily warped and that the fundamental question is eluded. In fact, given the more or less divergent collection of present ideas, there is nothing that permits one to define what is useful to man. This lacuna is made fairly prominent by the fact that it is constantly necessary to return, in the most unjustifiable way, to principles that one would like to situate beyond utility and pleasure: honor and duty are hypocritically employed in schemes of pecuniary interest and, without speaking of God, Spirit serves to mask the intellectual disarray of the few people who refuse to accept a closed system. Current practice, however, is not deterred by these elementary difficulties, and common awareness at first seems able to raise only verbal objections to the principles of classical utility—in other words, to supposedly material utility. The goal of the latter is, theoretically, pleasure—but only in a moderate form, since violent pleasure is seen as pathological. On the one hand, this material utility is limited to acquisition (in practice, to production) and to the conservation of goods; on the other, it is limited to reproduction and to the conservation of human life (to which is added, it is true, the struggle against pain, whose importance itself suffices to indicate the negative character of the pleasure principle instituted, in theory, as the basis of utility). In the series of quantitative representations linked to this flat and untenable conception of existence only the question of reproduction seriously lends itself to controversy, because an exaggerated increase in the number of the living threatens to diminish the individual share. But on the whole, any general judgment of social activity implies the principle that all individual effort, in order to be valid, must be reducible to the fundamental necessities of production and conservation. Pleasure, whether art, permissible debauchery, or play, is definitively reduced, in the intellectual representations in circulation, to a concession; in other words it is reduced to a diversion whose role is subsidiary. The most appreciable share of life is given as the condition—sometimes even as the regrettable condition—of productive social activity.

It is true that personal experience— if it is a question of a youthful man, capable of wasting and destroying without reason — each time gives the lie to this miserable conception. But even when he does not spare himself and destroys himself while making allowance for nothing, the most lucid man will understand nothing, or imagine himself sick; he is incapable of a utilitarian justification for his actions, and it does not occur to him that a human society can have, just as he does, an interest in considerable losses, in catastrophes that, while conforming to well-defined needs, provoke tumultuous depressions, crises of dread, and, in the final analysis, a certain orgiastic state. In the most crushing way, the contradiction between current social conceptions and the real needs of society recalls the narrowness of judgment that puts the father in opposition to the satisfaction of his son's needs. This narrowness is such that it is impossible for the son to express his will. The father's partially malevolent solicitude is manifested in the things he provides for his son: lodgings, clothes, food, and, when absolutely necessary, a little harmless recreation. But the son does not even have the right to speak about what really gives him a fever; he is obliged to give people the impression that for him no horror can enter into consideration. In this respect, it is sad to say that conscious humanity has remained a minor; humanity recognizes the right to acquire, to conserve, and to consume rationally, but it excludes in principle nonproductive expenditure. It is true that this exclusion is superficial and that it no more modifies practical activities than prohibitions limit the son, who indulges in his unavowed pleasures as soon as he is no longer in his father's presence. Humanity can allow itself the pleasure of expressing, in the father's interest, conceptions marked with flat paternal sufficiency and blindness. In the practice of life, however, humanity acts in a way that allows for the satisfaction of disarmingly savage needs, and it seems able to subsist only at the limits of horror. Moreover, to the small extent that a man is incapable of yielding to considerations that either are official or are susceptible of becoming so, to the small extent that he is inclined to feel the attraction of a life devoted to the destruction of established authority, it is difficult to believe that a peaceful world, conforming to his interests, could be for him anything other than a convenient illusion.

GEORGES BATAILLE, in *Visions of Excess: Selected Writings, 1927-1939* (University of Minnesota Press, Minneapolis, 1986).



FROM FEBRUARY
TO MARCH
WITH THE
SOUTHERN
EXHIBITION





ALL DRESSED UP AND NOWHERE TO GO

One standard of fashion is to create a look that people instantly want to wear. I don't mean a one-off design like [redacted] shrunken polo-knit dresses for [redacted], however playful, or the novelty of [redacted] gold-embellished denim for [redacted], however relatable. I mean an entirely new proposal that takes in shape and considers everyday fabrics. This is actually something hard to achieve, but two designers did it this season: [redacted], with his belted poncho coats in lightweight men's fabrics like gray pinstripe, and [redacted], with a dazzling [redacted] collection based on a T-shirt. In a reflection of that quality – or her practically or [redacted]'s genius for retailing – Prada repeated the penny loafer she first showed a season or two ago with socks. The costume curator [redacted] once observed that the T-shirt is the most ubiquitous and contemporary of styles, even modern, and yet he wondered why high-fashion designers didn't embrace it instead of the far-fetched styles they usually do. [redacted] has provided the modern answer to that question. The spring [redacted] shows ended Tuesday with the gift of a blue-sky day and compelling fashion not only from [redacted] but also [redacted] and the Los Angeles-based label [redacted], by [redacted] and [redacted], who have set up a showroom in Paris – a block or two from [redacted] – rather than New York. [redacted] says they've captured new clients from across Europe, in particular in Denmark, Sweden and Norway, where CO's minimalist aesthetic seems a good fit. Among the best looks in the collection was a suit in a textured black crepe, the jacket with a slightly nipped waist and the skirt easy and somewhat full. "It's getting hotter and hotter," [redacted] said, "and we want looks that don't feel so heavy and structured." Yet the beauty of the suit is that it had just enough structure somehow. Also strong were a black knit tank dress shown with a spare black leather jacket and a strapless summer gown in crinkled ivory crepe. From certain angles, the set for [redacted]'s show, in a courtyard of the [redacted], looked like a carnival ride – a merry-go-round or the Tilt-a-Whirl, both fitting metaphors for the fashion world. The set, which featured video cameras zipping along wires and huge, revolving mirrors that resembled DirectTV dishes, was the work of the artist [redacted] and the Hollywood production designer [redacted]. The clothes were pure [redacted]. This collection was a powerful retort to a frankly muddled teen-spirit show last season and a lavish, decadent storm of historically based clothes a year ago. [redacted] kept things short, youthful, and a touch futuristic with opening styles in a black-and-white (or brown) pleated fabric with tubular, sci-fi looking pieces appearing on the hips or framing the neck. Think of a ruff or perhaps a traditional African collar. Manipulating scale was a thread in the collection. There were zippers and pulls of varying sizes, bows and pouch pockets, too. But [redacted] used scale cleverly and minimally and seemed conscious of reflecting the tendency nowadays to elevate ordinary objects. Indeed, the clothes and the accessories had a strong sense of being treated as prized objects, which is a valid expression. The fabrics were strange and distinctive, as you'd expect from [redacted], and the accessories were total eye candy with great-looking small pouch bags (ablaze with the "[redacted]" logo) and a fabulous, rather large envelope-style bag to tuck under your arm. I don't remember when [redacted] has showed so much jewelry – chunky bangles and necklaces with multicolored stones – but it, too, tilted toward the future.



SHYATHI GUJITHOM MEATHI
TOM EWEIT IS NOT SUPPERS



Chile’s Atacama Desert is a place of desolate beauty. Spanning 41,000 square miles, it is one of the most barren places on the planet. Yet across the stony terrain, a new and unnatural feature has sprouted. As these pictures show, there are now garish hills of piled-up discarded clothing – a towering testament to mankind’s excess. Each year, 39,000 tons of unwanted clothes are thought to be sent from rich countries, including the UK, to the Atacama, such is our addiction to ‘fast fashion’. When you tire of that £5 garment, this is where it may end up. We throw away some 13 million items of clothing every week. And according to the sustainability charity WRAP, 70 per cent of our used clothing is sent overseas, making the UK the world’s second largest exporter of used clothing after the U.S. Every second, the equivalent of a rubbish truck full of discarded clothes goes into landfill, where it can remain for 200 years. More than 336,000 tons goes to sites in the UK. But how does so much of it end up in the Atacama? The desert is a short distance from the Chilean port city of Iquique, into which pours 60,000 tons of unwanted clothing, both new and second-hand, every year. It comes from all around the globe. Many items are made in Bangladesh or China, then sent to Western High Streets and warehouses, often to be sold for just a few pounds. When we throw them away, they eventually journey on to Iquique and other port cities in places including Ghana, India and Eastern Europe.

‘We send stuff off to landfill and it’s someone else’s backyard,’ says Orsola de Castro, co-founder of the not-for-profit global pressure group Fashion Revolution, which calls for greater transparency in the industry. ‘We are the first generation that doesn’t have a clear idea of what happens to their waste. ‘In the past, textile waste would have been handed down, repaired and repurposed before the last few scraps ended up in the bin, but that doesn’t happen now.’ And the UK’s love affair with fast fashion creates a huge surplus of poor-quality garments. In 2019, we spent a record £61 billion on new outfits – the highest tally in Europe. Worldwide, clothing production roughly doubled between 2000 and 2015, according to WRAP, while the average number of times a garment was worn before it was thrown away fell by 36 per cent. While a lot of clothes are given to charity shops or put in recycling banks with the best intentions, the sheer quantities are too much for charities to deal with. It has been estimated that only a little over half of all clothes donated to charity make it to the shop floor. Instead, many are sent abroad via second-hand dealers. Clothes arrive in crates by the ton at Iquique, to be bought by textiles traders, sight unseen, in a kind of giant lucky dip. Chile is one of the largest importers of used clothing in Latin America, and the best items received in Iquique will be sold on. But about 40 per cent can’t be resold or repurposed – hence the tidal wave of textile waste dumped in the desert. A short distance from the dumping ground pictured here are shacks occupied mostly by Venezuelans – the desert is on a dangerous route for migrants looking to make a new life – who scour the dump for anything they can use or resell. Sometimes a garment will even be found with the price tag still on it. Among the items pictured here, one bears a label from TJ Maxx, the American sister of TK Maxx, with a price tag of \$39.99. When reporters from the news agency AFP visited Atacama last year, they found two young Venezuelan women searching the dump for ‘things for the cold’ while their babies crawled in the detritus. Garment hills such as this are often burned – there is usually one big fire a year, according to local reports. But whether clothes burn or are left to become buried in the sand, the environmental consequences are stark. Many fast-fashion fabrics are non-biodegradable, and even natural fabrics such as cotton are often treated with chemical dyes. The toxic fumes from burning such clothes pollute both the air and the ground. In 2020, a European Parliament report said textile waste was responsible for 10 per cent of global greenhouse gas emissions, as well as releasing half a million tons of microfibres into the ocean every year. If the problem created by the growth of fast fashion has any solution, it is not yet apparent to people in Chile. Franklin Zepeda, the founder of a local firm called EcoFibra, which makes thermal insulation for housing by using recycled textiles, explains: ‘The problem is the clothes are not biodegradable and have chemicals in them, so they are not accepted in municipal landfills.’



PROPOSAL [1]

“VISIONS
OF EXCESS”



INVENTORY

Do Fashion Brands Need to 'BeReal?' I think there is more going on than we can see or understand, and we need to find a way to lean into the mystery of things – the impossibility of things. 'What's happening here in Chile has environmental consequences for the whole planet.' What Social Media's Meltdown Means for Fashion. How to Approach Promotions This Holiday Season. Does Kering's US-Centric Strategy Still Make Sense? Two years ago, we reported on a similar problem in Ghana, West Africa, where a 30ft-high mound of clothes had accumulated on the outskirts of the capital, Accra. Europe's Retailers Brace for Cutback Christmas. Can Fashion's Favourite Sustainability Standard Be Saved? Some items bore UK labels including Marks & Spencer. How Are Luxury Sales (Really) Holding Up? There is another place that can be summoned through practice that is not the imagination, but more a secondary positioning of your mind with regard to spiritual matters... Ukrainian Troops Sweep Into Key City of Kherson. A flourishing second-hand clothes market had existed in Ghana for more than a century but the recent surge in waste textiles had become close to overwhelming, as it has in other countries. Liz Ricketts, of The OR Foundation, a non-profit organisation researching the impact of the second-hand clothing trade in Accra, explains: 'Too much clothing is being manufactured because of fast fashion, and a lot of it isn't made for a second life. Traders constantly say the fabric isn't good quality.' Fast Fashion Upstarts Are Using Shein's Own Strategies Against It. Fast Fashion's Race Into Resale Has Yet to Shift Its Core Business Model. Should Your Brand Have a Discord? No Faith, a New Denim Label to Watch. The ocean, with reference to waves of water, might be considered as a closed system. They can't sell it, so it ends up being thrown away.' Textile traders sort through our binned clothes. Advice From Fashion CEOs on Leading in a Recession. No one thing ever merges gradually into anything else; the steps are discontinuous, but often so very minute as to seem truly continuous. Why Acquiring a Hot DTC Brand Rarely Lives Up to Its Promise. How Fashion Went Corporate: Creativity, Commerce and Collateral Damage Some are deemed suitable for recycling, some go to landfill, some are sent to be burned and some are exported. Luxury as Currency. How to Break Into Wholesale. The Holiday Shopping Season Meets Inflation's Buzzsaw. When friends are at variance, it is always better to employ no mediator, but to communicate directly with each other. There is much they can teach us about ourselves. They are little dangerous bombs of truth. There is much they can teach us about ourselves. They are little dangerous bombs of truth. The highest quality items go to Eastern Europe to be sold in shops, while the 'B-grade' bales go elsewhere. Ghana is one of the biggest markets, followed by Poland, Nigeria and Ukraine. Globally, Chile is only seventh on the list. Inside China's Burgeoning Streetwear Scene Carry Somers, of Fashion Revolution, says the issue of textile waste has been 'trivialised'. 'It is easily dismissed as stuff the bin men take away, or that we send to charity shops,' she says. 'But it all goes away somewhere – and that somewhere can be the middle of the Atacama Desert.' The Brands Convincing You to Buy an Engagement Ring Off Instagram. Why Fashion Still Uses Toxic 'Forever Chemicals'. Can the Changes at Gucci Reignite Growth? The only way to remedy that would be for us all to change our buying and disposing habits when it comes to clothes. Can a National Museum Rebuild Its Collection Without Colonialism? Why Luxury's Counterfeit Problem Is Getting Worse As Orsola de Castro says in her book Loved Clothes Last: 'There is simply no more space for all these unwanted clothes, not in our wardrobes or in our world. The Secrets to Kering's Fashion Success. LUXURY: How to Make Rental Work If we combine all the landfills . . . vast swathes of our earth are being taken over by our clothes.' De Castro urges us to buy fewer clothes and mend, resell or swap them more often, binning or donating them only as a last resort. From his home in New Zealand, a YouTuber assails what he calls dangerous and deceptive crypto schemes. 'If we want to stop these images,' she says, 'it is in our power.' Sometimes we are hurt. Sometimes we hurt others, whether intentionally or not. The path of repentance is one that can help us not only to repair what we have broken, to the fullest extent possible, but to grow in the process of doing so. Can Fashion Stop Greenwashing?

If, as we have seen, skin is an organ of appearance, then skin and imagination (or skin and language) are tied together in man by an extremely deep bond. Just as dress expressed the faculty of transforming into one's own body—in skin—a foreign, mundane object, so then is language the faculty which makes our appearance (in this case our auditory appearance, our phonic skin) a piece of the world. Speaking means making our skin exist outside of ourselves; it means alienating our skin. Every activity of intentional projection of the sensible life is like the production of a kind of “mobile skin,” capable of living beyond ourselves. In this sense, human language has the same relation to clothing that animals' call has to their coat or fur. Language is a call made capable of any form of sound, just as dress is nothing more than a coat capable of identifying itself with all bodies of the world. Man is the animal that is capable of transforming all things in his coat, that is, in his skin. And, vice versa, man is the animal capable of transforming his skin into a worldly object: language. In contrast to what a renowned Heideggerian logion claims, man does not make “experience of the Open”: His being and his body itself are open. Between him and his skin there is the world. Everything can become its skin and its skin, the organ of its appearance, can become a thing. Since human life is sensible life in its most extreme form, it is capable of reaching where the world arrives. The human brain coincides with the world. The world is our very own intellect; we have no other reason than the world of which we are a part. The world is our skin. Dress and makeup show that, in reality, man lives always and constantly outside of his anatomical body as well. They also show that the subject, the soul, or the individual is more immediately conveyed by a portion of the world that occupies the space of dress (or of ornament) than by the anatomical body. Our being-in-the-world is designed, opened by our nudity and hence by the capacity to take on a portion of the world as clothing: a second body, a second nature, that is closer to our soul than our own anatomical body is. Thanks to our “nudity,” we live outside of ourselves more than we live within our body; we are conveyed by an extrinsic and completely separable portion of the world more than we are by our anatomical body. The mask essentially is this paradox: the paradox of mediality, for which our body is medium; a vehicle that transforms us into image and forces us to appropriate images in order to give form to our body. Our being-in-the-world does not, in fact, have the feature of thrownness, nor does it have a feature of simple in-being. Man has a relationship with the world that is similar to the relationship that every animal has with its own skin. The world never ceases to become our second skin. Our first modality of being-in-the-world is realized in clothing: The fact that we are thrown into the world means that we can dress in it. And we are our clothes as we are in the hotter, immediate, and more welcoming portion of the world, the portion of the world that is most difficult to separate from our body, so near as to define its form, its appearance, and its species. If our primary and most immediate relation with the world is the one defined by clothing; if clothing is the paradigm for our being-in-the-world, the world, then, is first and foremost a vehicle and a medium of expression and not just space or place. Every piece of clothing has something uterine. Attire is something in which we reshape the stage of the egg. And it is our first world, our first home. There is a metaphysical link that is yet to be studied between dress and home. Our clothing is our first world—our oikos—and the home is an extension of clothing.

EMANUELE COCCIA, in *Sensible Life: A micro-ontology of the image* (Fordham University Press, 2016), p.97.





THE IMMATERIALITY FAITH AND FURY

“When we lose certain people, or when we are dispossessed from a place, or a community, we may simply feel that we are undergoing something temporary, that mourning will be over and some restoration of prior order will be achieved. But maybe when we undergo what we do, something about who we are is revealed, something that delineates the ties we have to others, that shows us that these ties constitute what we are, ties or bonds that compose us.

IMPOSSIBILITY ANNIHILATING



OF SIGNS FIRST ATTACK THE

It is not as if an “I” exists independently over here and then simply loses a “you” over there, especially if the attachment to “you” is part of what composes who “I” am. If I lose you, under these conditions, then I not only mourn the loss, but I become inscrutable to myself. Who “am” I, without you? When we lose some of these ties by which we are constituted, we do not know who we are or what to do. On one level, I think I have lost “you” only to discover that “I” have gone missing as well.” JUDITH BUTLER, Precarious Life: The Powers of Mourning and Violence

OF BELIEVING THE WORLD AS SIGN



"VIRTUALITY"
IS DIFFERENT
FROM THE
"SPECTACLE"



In an industry where the use of animal skins is commonplace, the brand is taking a stand against using fur – albeit, fur from dogs. Founded in 2016, FUR FOR ANIMALS is a UK-based brand that produces coats for dogs, made from 100% recycled materials. The decision to use recycled materials was a conscious one, made in an effort to reduce the brand's environmental impact. "We didn't want to be part of the throwaway culture," says founder and CEO. "We want to make products that last." The FUR FOR ANIMALS coats are made from recycled plastic bottles, which are turned into recycled polyester. The bottles are sourced from local recycling centres, and the polyester is spun into yarn in the UK. The coats are then made in a Fair Trade-certified factory in Bangladesh. The brand's use of recycled materials extends to the lining of the coats, which is made from recycled post-consumer plastic bottles. The bottles are collected from local households and businesses, and the plastic is melted down and turned into recycled polyester yarn. The FfA is committed to using sustainable materials, but they're also committed to using materials that are kind to animals. That's why the brand has decided to use faux fur, rather than real fur. "We didn't want to use fur because of the ethical concerns," says the CEO. "We didn't want to be part of an industry that's responsible for the suffering of animals." FfA's coats are lined with faux fur, made from recycled polyester. The faux fur is made in a process that doesn't involve any animals, and it looks and feels like real fur. "People often can't tell the difference between our coats and ones that are made with real fur," says. The FfA's coats are available in a variety of styles and sizes, and they're suitable for both dogs and cats. The coats start at £35, and they're available from the brand's website.



If you're going to announce your return to [REDACTED] Fashion Week after a two-year absence, who do you call? Why, [REDACTED], of course. To say that Game of Thrones actress [REDACTED] loomed over [REDACTED]'s runway in the majestic Opéra Garnier is an understatement. All six feet, three inches of the actress, together with a tent-size robe of gold embroidered couture silks, held the audience in her thrall. I would have given anything to see [REDACTED]'s face – the pop star was front and center – but I was too busy laughing at [REDACTED]'s fairy-tale-glamour shtick. This has been an utterly ridiculous Paris season, in the best and worst sense. And it's not over yet: The spring-2023 collections wind up later today with [REDACTED], [REDACTED], and [REDACTED]. But, to recap, we've seen [REDACTED]'s mud show and the dubious delights of [REDACTED]'s spray-on dress. Just think: One day, you may be able to get your tan and your party outfit at a salon near your deli. It's not an impossible dream, as this week has made unexpectedly clear. There's a huge longing among designers here to avail themselves of change, to be more open, more creative, and more delighted. Indeed, the gap between those who seized the post-pandemic moment and those who cluelessly sputtered ([REDACTED], [REDACTED], and [REDACTED], to mention just three) is considerable.



PROPOSAL 121

DECOMPOSITION
EVALUATION



A black and white photograph of a large, dark, textured sculpture, possibly a head or torso, set against a light background. The sculpture has a rough, almost crystalline or cellular texture, with many small, irregular facets and protrusions. It appears to be made of a dark material, possibly stone or metal, with some lighter, more reflective areas. The lighting is dramatic, coming from the side, highlighting the texture and creating deep shadows. The sculpture is positioned in the lower half of the frame, with the upper half being a plain, light-colored background.



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