

Critical Studies in Fashion & Beauty

Volume 14 Number 2

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'Arctic Fashion'

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Aims and Scope

Critical Studies in Fashion & Beauty (CSFB) engages analytically, critically and creatively with fashion and/or beauty. At times lumped together conceptually into ‘the fashion-beauty complex’, this journal acknowledges the problems associated with collapsing these terms, such as: (a) the conflation of fashion and beauty, concepts which encompass varying degrees and types of agency, change and dynamism; (b) the implicit reinforcement of white hegemonic femininity (and hence, the exclusion of masculinities, people of colour, older adults, differentially abled individuals, and queer and transgender subjectivities); and (c) the blurring of distinct industries. At the same time, the body is the centrepiece of fashion and beauty alike – in cultural representation as well as in everyday life. *CSFB* seeks to foster more diverse and inclusive ways of understanding the embodiment of aesthetics and politics. It does so by dismantling hegemonic assumptions and propelling fresh theoretical and methodological approaches to the study of fashion and/or beauty.

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EDITORIAL

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Editorial foreword

We are very pleased to publish this Special Issue of *Critical Studies in Fashion & Beauty* (CSFB) on 'Arctic Fashion', guest-edited by Marie Riegels Melchior and Maria Mackinney. As they write in their introduction, fashion is distributed and consumed on a global scale, including across remote regions and extreme climates such as the Arctic. The Arctic is a vast area comprising territories of Russia, the US state of Alaska, Canada, Greenland, Iceland, the Faroe Islands, and the northern reaches of Scandinavian nations like Norway, Sweden and Finland. Ten per cent of the population in the Arctic are Inuit, the term used to describe the Indigenous people of the Arctic. As the articles in this issue show, fashion provides a unique entry point to further understand the complexity of living in the Arctic, while being globally connected in a digital era. The wide range of this Special Issue reflects the immense diversity of these remote regions in terms of historical, cultural, ethnic, and geographical

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realities and narratives. Working from postcolonial insights, the articles challenge prevailing Euro- and ethnocentric fashion perspectives. Delving deeply and in diverse ways into a neglected part of the world's fashion systems, the articles enhance the understanding of the embodiment and representation of fashion among diverse individuals and cultures across the Arctic. Riegels Melchior and Mackinney offer a thorough introduction to this issue on Arctic fashion and outline the articles that underwent anonymous peer reviews as well as the editorial process.

The editors take the opportunity here to thank Chamutal Leket who, for the past few years, has been the book reviews editor for this journal. She has carried out her task with great enthusiasm and rigour. We thank her for the hard work and wish her success in new endeavours. We are happy to welcome our new book reviews editor: Dr Cheryl Roberts, affiliated with the University of the Arts London. She is a writer, maker and educator, whose research explores material possibilities and the history of interactions, in particular the consumption of dress and textiles. Cheryl previously worked for over a decade as a costume designer for film, television, theatre and as a stylist for music videos. Each of these parts of her background informs her approaches to thinking, research and teaching, which she is happy to bring to the book review editorship.

We are also pleased to share our new social media account on Instagram (@criticalstudies-fashionbeauty); please follow us! Many thanks to Pachia Lucy Vang for her expertise and creativity in developing the page; she is now joining us as the CSFB social media editor. Pachia recently completed her MFA degree at the University of California, Davis, where she currently teaches. She is a textile researcher, curator and artist with a background in Hmong community organizing, exhibitions and design. You can see her work at Culture through Cloth (<https://www.culturethroughcloth.com/>), a space dedicated to the ancient Hmong craft of *paj ntaub* or 'flower cloth'.

CSFB is proud to announce that future Special Issues include the theme of 'Transgender Embodiment' and the topic of 'Black Beauty'. Meanwhile, the journal invites submissions that engage analytically, critically and creatively with fashion and/or beauty. We are especially interested in fostering more diverse ways of working against the exclusion of people of colour, masculinities, folks of varying ages, differentially abled and sized individuals, religions and cultures, and queer and transgender subjectivities in fashion and/or beauty discourse.

Contributor details

Anneke Smelik is professor emerita of visual culture at the Radboud University Nijmegen. She has published widely in the field of fashion, cinema, popular culture and cultural memory. Some of her latest articles are 'Polyester: A cultural history' for *Fashion Practice* (2023), 'A posthuman turn in fashion' for the *Routledge Companion to Fashion Studies* (2021), and 'Fractal folds: The posthuman fashion of Iris van Herpen' for *Fashion Theory* (2020).

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