Call for papers, Terrains/Théories, issue 8:
« The Making of Fashion. Between scene and backstage »

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Submission deadline for abstracts: February 28, 2017

Presentation of the journal
Terrains/Théories is a multi-disciplinary peer-reviewed journal of social sciences which articulates conceptualisation and empirical research. Its approach is cross-disciplinary, embracing sociology, anthropology and philosophy. Its basic premise is that political philosophy – in a broad sense – must go beyond a purely conceptual approach to politics by getting closer to social sciences, while it becomes increasingly important to explain the theoretical choices that guide their research practices and their field surveys.
Further information here: https://teth.revues.org/

Presentation of the issue
Terrains/Théories seeks contributions for a special issue on the “Making of Fashion, between Scene and Backstage”.
“Fashion” is a complex world. On the one hand, it refers to an economic, creative, technological, professional, social, patrimonial and political space. On the other hand, it also means a space for staging and communicating appearances. Fashion is both timeless, and spaceless, always changing and in renewal, while remaining linked to cultures, epochs, territories and traditions.
In many ways, fashion can be considered as a “total social fact”. Simmel is one of those who have opened the way for this analysis. It especially shows how the duality of fashion articulates, in the same way, the phenomena of imitation and distinction.1 Later, Roland

1 Simmel G., Philosophie de la mode, Paris, Allia, 2013 (1905).
Barthes\textsuperscript{2} emphasizes the semiological dimension of fashion by analysing clothing as an object of everyday life communication. For Barthes, fashion is a system of meanings. Historians\textsuperscript{3}, art historians\textsuperscript{4}, sociologists\textsuperscript{5} and anthropologists\textsuperscript{6} have studied fashion more or less closely. These works often come from a study of textiles, clothing and the body from a technical, cultural, social or gender point of view. More recently, a few publications in sociology\textsuperscript{7}, history\textsuperscript{8}, archaeology\textsuperscript{9} and anthropology\textsuperscript{10}, as well as the creation of the review 	extit{Modes pratiques}\textsuperscript{11} or of a Group of Scientific Interest (ACORSO), emphasize a growing interest in fashion even if it still remains very little studied by social and human sciences in France.

In other countries, especially in the English speaking world, like Great Britain or the USA, 	extit{Fashion Studies} provide epistemological and theoretical reflections\textsuperscript{12} from different perspectives: on material culture\textsuperscript{13}, on religion\textsuperscript{14}; about globalization and internationalization\textsuperscript{15}, on technology\textsuperscript{16}, on luxury\textsuperscript{17}, on sustainable fashion, on networks\textsuperscript{18}, on gender\textsuperscript{19}, models\textsuperscript{20}, city\textsuperscript{21}, etc. No doubt that the interest of these thematic approaches

\textsuperscript{7} Monneyron F., 	extit{Sociologie de la mode}, Paris, PUF, 2010 ; Godart F., 	extit{Sociologie de la mode}, Paris, La Découverte, 2010 ; Levy C., Quemin A. (dir.), « Pour une sociologie de la mode et du vêtement », 	extit{Sociologie et sociétés}, vol. 43, n°1, 2011.
\textsuperscript{19} Steele V., 	extit{A Queer History of Fashion: From the Closet to the Catwalk}, New Haven, Yale University Press, 2013.
is their transversality and their complementarity which make possible a “strata-based” understanding (through the dynamics of flows and tension) rather than linear or binary patterns.

The alleged frivolity and superficiality of this subject matter has resulted in disrepute in French research. Private institutions (training institutes or vocational schools) in which technical, design, management and marketing are taught, specialized research company brands themselves or museums, are the only ones who really truly care about this. However, the study of fashion should whet the appetite of sociologist, ethnologist or philosopher. Multiple, complex and even conflicting, the “worlds of fashion” are indicative of current features in contemporary societies.

By “world” we mean in the sense of Howard S. Becker “the analysis centers on some kind of collective activity, something that people are doing together. Whoever contributes in any way to that activity and its results is part of that world”22.

The “fashion world” includes a wide range of collective activities (creation, production, marketing, distribution, etc.) and a host of social actors (producers, creators, artisans, photographers, models, bloggers, consumers, etc.). If media coverage of fashion mostly focuses on exposure and performance to the extent that the “scene” of fashion is overexposed, “back stage” – in the sense of Erving Goffman23 – should not be left out, even if we are now observing the use of the “making-of” in the fashion community. Unveiling the hidden faces of this world becomes a new communication game. Confrontation between “front stage” and “back stage” means also analysing the interrelations between economic systems, professions (with their invisible workers who build - behind the scenes - the social image of beauty), role-playing games, representations and practices, whose knowledge is necessary to understand the making of the “fashion world”.

We wish to give priority to the analyses of flows and tensions inside the worlds of fashion, of ways of working both within and outside its system, in order to provide insight into the dynamics of the making of fashion, between “front stage” and “back stage”.

Thus, if we do not want to restrict ourselves to an interactionist perspective, we feel it necessary to analyse the complex nature of the “worlds” of the “fashion system”. We quite simply want to develop thoughts which are still in their infancy. Proposals will have to consider the link between the “front stage” and “the back stage” to understand fashion in its making and unmaking, that is in the process of a permanent reshaping. On the one hand, we wish to understand processes that make it possible to jump from the “front stage” to the “back stage”, and, on the other hand, interrelations and frictions between “front stage” and “backstage”, but also the processes of building negotiation and communication among stakeholders.

We shall be giving priority to ethnographic approaches (but not exclusively) and to cross-disciplinary (sociology, anthropology, philosophy, economics…) and intersectoral perspectives.

We will therefore focus on proposals that analyse the making of fashion through empirical case studies dealing with the following flows and tensions:

- from global to local
- from the past to the present
- from advanced technology to traditional know-how,
- from dream to everyday life
- from luxury to precariousness,
- from the intimate to the public,
- from masculine to feminine, and vice versa.

Submission guidelines

The deadline for the submission of proposals is **February 28, 2017**. They should be sent to: Kristell Blache-Comte (kristell.blache-comte@ehess.fr).

Proposals must include:
- Title;
- Abstract of 5000 characters;
- Information about the authors: name, institution, function, professional address, phone number and email.

The editorial board will select proposals and inform authors before **March 31, 2017**. Authors are kindly requested to respect the editorial guidelines of the journal: [http://teth.revues.org/1](http://teth.revues.org/1).

The final papers should have a size of between 45 000 and 60 000 characters (spaces, footnotes and bibliography included) and must be submitted no later than **May 31, 2017** for publication in **January 2018**. Papers will be evaluated in a double-blind, peer review.

For further information, please contact the editor: amelie.lebihan@u-paris10.fr