The Psychopolitics of Fashion: Conflict and Courage Under the Current State of Fashion

Otto von Busch

Contents

Lts	List of Illustrations	
Acknowledgments		i
1	Introduction	
•	A political perspective on fashion	
	Structure of chapters	1/
	off detaile of chapters	10
2	Fashion is Conflict	13
	Fashion as conflict, tension, politics	17
	Passion and the escape from freedom	22
	The dynamics of positive violence	25
3	Metaphor and Mask	31
	(Un)masking fashion research	37
	Masks of power and statehood	40
	Diffractive voices	43
	Masks and provotypes	46
	Artistic research—polyphony, layering, deception	48
4	The Current State of Fashion—the Supremacy of Style	53
	A social contract of freedom and fashion	55
	Struggles of sovereign vanity	59
	Fashion, desire and envy	62
	Selling the state of aestheticized domination	68
5	The Fashion Police—Micro-Regulating Everyday Style	73
	Fashion as interface for interdividual struggles	80
	Aesthetic regulation, social combat and cupcake fascism	84
	Social order and the preos of fashion	90
6	The Fashion Safehouse—Counter-Capabilities and Com-passions	97
	Counter-capabilities and participatory knowledge	104
	From zero-sum conflict to shared self-expansion	110
	Fashion between four walls	112
	Pockets of com-passion and the displacement of violence	114

vi Contents

7	Beyond the State: Towards Deep Fashion	121
	The spectacle of selection	123
	Approaching expenditure and conflict	127
	New relational models for fashion, and beyond	130
	Towards deep fashion	137
Apj	pendix—The Fashion Police Manual FM 1–15	141
Ref	erences	171
nd	102	

Illustrations

1.1	Embassy of The Current State of Fashion at Parsons, 2012.	
	Courtesy of the author.	2
3.1	Passport props for embassy, Parsons 2012. Courtesy of the author.	32
3.2	Seasonal visa sticker, updated for MIT Hacking Arts, 2017.	
	Courtesy of the author.	32
3.3	Visa application form, The Current State of Fashion, 2012.	
	Courtesy of the author.	33
3.4	Books on the political philosophy of The Current State of	
	Fashion, written by secretary of state, Ralf Wronsov, 2014–2015.	
	Courtesy of the author.	34
4.1	Iceberg model of fashion. Courtesy of the author.	66
5.1	Fashion Police interrogation room at "Fashion as Social Energy"	
	exhibition, Palazzo Morando, Milano 2015. Courtesy of the author.	74
5.2	Uniform for officer in the Fashion Police, 2015. Courtesy of the	
	author.	75
5.3	Uniform for supportive militia to the Fashion Police, 2015.	
	Courtesy of the author.	76
5.4	Witness statement of encounter with unknown Fashion Police	
	agent (incident #33), 2015. Courtesy of the author.	77
5.5	Witness statement of encounter with unknown Fashion Police	
	agent (incident #42), 2015. Courtesy of the author.	78
6.1	Fashion safehouse at Konstfack, Stockholm, 2014. Courtesy of	
	the author.	102
6.2	Workshop at fashion safehouse, Museum of Contemporary Craft,	
	Portland, OR, 2014. Courtesy of the author.	102
6.3	The fashion fighter's manual (cover), zine produced at Museum	
	of Contemporary Craft, Portland, OR, 2014. Courtesy of the author.	103
6.4	The fashion fighter's manual (pp.13-14), zine produced at Museum	
	of Contemporary Craft, Portland, OR, 2014. Courtesy of the author.	103
5.5	Skill share form for fashion safehouse, 2014. Courtesy of the author.	109
7.1	Sketch for a monument to an unused perfume, Museum of	
	Smothered Selves, 2017. Courtesy of the author.	135

viii Illustrations

7.2	Sketch for a monument to unused nail polish, Museum of	
	Smothered Selves, 2017. Courtesy of the author.	135
7.3	Cardboard monument to a neglected hoodie, Museum of	
	Smothered Selves, 2017. Courtesy of the author.	136
7.4	Cardboard monument to an unused nail polish, Museum of	
	Smothered Selves, 2017. Courtesy of the author.	136
Арр	pendix: Fashion Police manual FM 1-15, exhibited at "Fashion	
as Social Energy" exhibition, Palazzo Morando, Milano, 2015.		