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consumption, for example in the (perhaps) county home of the Hallwyls in Stockholm in 1923, and the aspects of cultural analysis that might be found here. The author then considers the matter from the point of view of art history, beginning with an analysis of Salvador Dalí's famous lobster telephone. From the surreal play with the limits of reality and human perception, the book slips, via two chapters with a significant American slant in the material, to questions of lobsters, gender, and sexuality, after which it returns to the question of lobsters as luxury consumption in a different sense, namely as a dish that is often given a leading role at Nobel banquets in Stockholm. Two more chapters deal with the culinary position of the lobster and, as a consequence of this – because they are boiled alive – their place in the political work of animal rights activists. The epilogue concludes that, although the lobster is a biological phenomenon, it is humans who ascribe the various meanings to it.

The introduction, as is customary, places the topic in a triad, with the lobster as considered in terms of the animal's actual life, semiotic readings, and the materiality of the doing and being of lobster, if one can express it in such phenomenological terminology, which is not the author's own. But that would have made life easier for him, and thus for the reader. Instead the introduction to the book contains a rapid and dizzying survey of what the author calls inspirations, consisting of semiotic readings, the lobster as a Latourian actant in line with Actor-Network-Theory, a Veblenian approach to the enjoyment of lobsters as conspicuous consumption, a Goffmannian reading of scenes as theatrical metaphors, and what is more than anything else an ethnological study of an animal as a cultural category, although it draws on Donna Haraway's ideas of "companion species" along with other positions from the firmament of cultural analysis rather than the actual disciplinary tradition of ethnology. How these inspirations can be reconciled – especially how one can make ANT and semiotics pull together philosophically, is a question that does not interest the author, which is a charge that can be levelled at the book. Its kaleidoscopic form, however, means that the various sources of inspiration in the different chapters do not clash; on the contrary, they are used well and, at times, elegantly. Why the reader should be brought along at breakneck speed through the presentation in the introduction – which has no real

analysis, just pure positioning – is something one can wonder about.

Is this the influence of an ethnological tendency, with its frequently seen but also unfortunate fondness – as pointed out by Orvar Löfgren and as shared with other disciplines – for name-dropping theoretical and methodological approaches that are currently in vogue in a certain research environment, but which do not necessarily have much to do with the topic? A familiar and rather basic semiotic (and perhaps a phenomenological) analysis would surely have done the job. The essays show no little resemblance to the writing style of the late semiotician Umberto Eco, who can be contained within a philosophical framework of this kind. Or is it the book as a form that causes the difficulty? This reviewer has wondered whether it is the kaleidoscopic, restless, and yet comprehensive picture of the human-lobster relationship that simply does not suit the book as a form, where the pages with the spine and the binding necessarily entail a forward movement. Perhaps an exhibition focusing on separate points, which in principle can stand alongside each other but not necessarily with a set order of progress from one topic to the next, could have fulfilled the author's wishes better? Or perhaps a choreography, which can have pauses in the form of installations or narrative episodes, but simultaneously have movement that can go in more than one direction at the same time? I don't know, but the thought struck me during the reading.

Having said that, Ekström's book is rather good company in the armchair. In fact, it makes me enthusiastic. The book deals with its topic in a way that is both thorough and surprising. It is well written in modern but also elegant and proper Swedish (as far as a foreign reviewer can judge). The topic is simply exciting. The book is well illustrated, besides which it is attractive! The publisher has done well, as can also be noticed in the impeccable proofreading and typesetting, which gives a pleasant overall impression.

*Mikkel Venborg Pedersen, Copenhagen*

## Methods in Dress Research

*Opening up the Wardrobe – A Methods Book.* Kate Fletcher & Ingun Grimstad Klepp (eds.). Novus Press, Oslo 2017. 195 pp. Ill. ISBN 978-82-7099-893-7.

■ *Opening up the Wardrobe* presents a fresh collection of 50 methods for dress research. It makes a new and somewhat radical foray into a different sort of fashion knowledge. This book explores the actions, relationships and material contents of wardrobes. Organized as a practical guide to information about people and their clothing, it includes visual, tactile and verbal methods and others, which involve making together, observation and interviewing. The editors, Kate Fletcher and Ingun Grimstad Klepp, say that the purpose of this book is to throw open the doors and views of the wardrobe. They want to give more attention to wardrobe methods, and by highlighting the methods, our understanding of fashion and clothing will become better in the context of the actual lives, skills, ideas and priorities of wearers of clothes (p. 2). This book and the everyday lives of wearers of clothes that are its focus create a narrative of a more diverse, emancipatory and holistic fashion and clothing system. The two biggest areas of investigation dealt with in this book are the social processes associated with clothing and dressing and the physical aspects of wardrobes and textile materials, and the third area is the mental phenomena and decision-making processes associated with wardrobes (p. 3).

*Opening up the Wardrobe* involves contributions from four continents, from both inside and outside academic circles. Fletcher and Grimstad Klepp (p. 4) want to avoid jargon and terminology associated with specific traditions or academic specialities, which was a particularly important aim when they put this book together. The reason for this is the sheer variety of backgrounds of the contributing authors. The editors themselves have an academic background. Fletcher is Research Professor at the University of the Arts London, exploring design for sustainability in fashion, and Grimstad Klepp is a Research Professor who works at Consumption Research Norway (SIFO) at Oslo and Akershus University College with consumption of clothing. The other authors are specialists of various backgrounds, for example textile engineers, designers, dancers, anthropologists, historians, sociologists, ethnologists, futurists and fashion stylists (p. 4).

After the introduction, the sections of the book handle 50 methods for research on wardrobe, dress and clothes. These 50 methods are divided into four parts by theme: Part I, Investigating ward-

robes; Part II, Exploring individuals, practices and dynamics through clothing; Part III, Transforming wardrobes; and Part IV, Materiality. All the methods are presented in the same way, repeating a pattern, so that the reader can easily focus only on the content of the text. Each contribution follows a similar short question-and-answer format, which explains, among other things, where the inspiration comes from and the motive for using this method, how it is different from other methods, how to use it and what insight it generates. After that, a clear description and a summary table follow, outlining the practical requirements for applying the method and enlists the help of relevant illustrations (p. 7).

Part I, *Investigating wardrobes*, presents methods that seek to uncover knowledge about the content, dynamics and practices of wardrobes. This part is the biggest section of this book and introduces 19 methods. The methods in Part I are related to dealing with what is inside wardrobes. The first theme is mapping the contents, and it involves collating qualitative and/or quantitative data about a part or the totality of an individual's, household's or community's clothing resources. After that, the focus moves to mapping wardrobes across time, whereby the reader can learn to investigate past behaviours and clothing resources. The third theme is mapping the space of the wardrobe, which concerns recording information about clothing-related resources by place. A further two methods are related to wardrobe know-how, which means exploring experiences of garments and ways of dressing. The last theme introduces a framework for techniques that open up the wardrobe to further investigation, which often concerns specific garments and/or clothing-related behaviours (pp. 16–17).

Part II, *Exploring individuals, practices and dynamics through clothing*, involves methods for obtaining information about individuals, their practices and wardrobe dynamics to reveal structures and frameworks that shape our understanding of clothing. This part is simply divided into three sections: individuals, practices and dynamics (pp. 70–71).

Part III, *Transforming wardrobes*, explores the process of wardrobe transformation from a range of perspectives. First, it focuses on methods with which to test your knowledge and build your skills,

and making examples in groups in different workshops. Next, this section tells us how to explore the contents, activities and space of a wardrobe as a way to foster individuals' capacity to act. The last methods focus on advice and pedagogy (pp. 108–109).

The final section, Part IV, *Materiality*, includes two separate parts dealing with experiences about and handling and examining garments. This materiality section embraces methods related to physical garments or parts of garments to generate new understanding about experiences of fashion, clothes materials, culture and systems (pp. 134–135).

According to Fletcher and Grimstad Klepp (pp. 5–6), “We draw on practical and theoretical methods as diverse as mapping used in geography, observational techniques from art practice, and processes of recording interactions and flows of information such as soft systems methodologies.” *Opening up the Wardrobe* offers a comprehensive reflection of wardrobe, dressing and clothes research methods. But readers have to remember that the purpose of this book is only to throw open the doors and views of the wardrobe. The editors wish to pay more attention to wardrobe methods. If readers want to obtain more specific knowledge of wardrobe, dressing and clothes research methods, they have to refer to the links given in each method section of this book.

*Opening up the Wardrobe* presents an expeditious and dynamic survey of wardrobe research. One of the goals of this book is to highlight its multiprofessional approach, both academic and non-academic. Fletcher and Grimstad Klepp want to avoid jargon and present clear reflections on their multidisciplinary approach. They also demonstrate concisely how important a multidisciplinary approach is. For example, they show how sustainability in fashion or clothing is not only a technical crisis. They state that technology alone cannot help us out of the mess we are in. We need to piece together the social, relational, material and practical questions around wardrobes. This would perhaps enable us to understand better how to create a sustainable future for clothes (p. 5). *Opening up the Wardrobe* points out that we have an extensive research field on wardrobe, dressing and clothing. Do we need more method literature that would introduce and focus more deeply on a few themes at a time?

*Tytti Lehtovaara, Jyväskylä*

## Heritage Sites of Death

*Heritage of Death: Landscapes of Emotion, Memory and Practice*. Mattias Frihammar and Helaine Silverman (eds.). Routledge Cultural Heritage and Tourism series. Routledge, Abingdon, Oxon 2018. 243 pp. Ill. ISBN 978-1-138-21751-8.

■Thanatological research has been very active recently, and one of the new volumes in the field is *Heritage of Death: Landscapes of Emotion, Memory and Practice* edited by Mattias Frihammar from the Department of Ethnology at Stockholm University and Helaine Silverman from the Department of Anthropology at the University of Illinois. The book is a result of the work of more than twenty scholars discussing the heritage of death from spatial, political, religious, economic, cultural, aesthetic and emotional aspects. The goals of the book, to show both what death means in contemporary societies and how individuals, groups and nations act towards death, have been successfully carried out. It is a pleasure to take this scholarly trip from the Woodland Cemetery (*Skogskyrkogården*) in Stockholm to the ghost town of Chernobyl in Ukraine via cemeteries or mausoleums in the UK and Russia; scenes of war in the UK, Australia and Russia; and heritage sites of oppression, tyranny and genocide in Armenia, Russia and the US. The spread of disciplines is just as broad: in addition to the ethnology and anthropology represented by the editors, the other disciplines represented are ethnomusicology, archaeology, sociology, architecture, tourism studies, art history, urban planning and geography. This book is a “must read” for anyone who plans to study or supervise studies on heritage sites where death plays a role.

Death does play a role. Joy M. Sather-Wagstaff points out that “aside from most natural heritage sites, nearly every official and informal heritage and historical site in the world is linked explicitly or implicitly to the dead, even if simply based on the fact that humans once inhabited, worked, played, or warred on such sites. Museums of all kinds are overwhelmingly places of the dead and monuments to and statuary of the famous of the past characterize cities throughout the world.” She uses the term “thanatourism” as a form of heritage tourism. The same basic categories work quite well also without the tourism aspect. According to Sather-Wagstaff, thanatourism falls into five basic categories:

- 1). Witnessing public death-in-processes
- 2). Visiting sites of mass or individual deaths after they have occurred