

Chinese Fashion from Mao to Now, 2nd Edition

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Since the publication of *Chinese Fashion: From Mao to Now* in 2009, China has undergone tremendous transformation, with its GDP nearly quadrupling and substantial digitalization taking place. The fashion making system and its associated power structures have been completely reshaped. Consumers' preferences and choices online are no longer mediated by traditional fashion gatekeepers. They have become co-designers, co-marketers, and co-retailers all in one. Luxury brands localized their designs, storytelling, and branding, expanding offerings from the tangible to the intangible (e.g., virtual labs, see Fig. 1). These local integrations cater to the new consumers' highly stratified and diversified desires for social distinction. Meanwhile, home-grown designers have gone trans-national and gained recognition as creative authors of international fashion (see Fig. 2 & 3). However, during the four decades of the reform era, the Chinese populace has never felt such a strong sense of uncertainty and alienation about the future as they do now. Against this backdrop of thrilling change and uncertainty, the 2nd edition of *Chinese Fashion from Mao to Now* calls for continuous renewal, rethinking, and rewriting. After all, "The 'now' of fashion is nostalgia in the making".

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Fig. 1. A web market orchestrated by Prada as a pop-up experience for Shanghai locals in October 2021 (<https://www.caixinglobal.com>).



Fig. 2. Rihanna wears Guo Pei's design at the 2015 Metropolitan Museum of Art Gala in New York city (<https://www.refinery29.com>).



Fig. 3. Uma Wang 2022 SS collection in Paris Fashion Week (Courtesy of Uma Wang).



Fig. 4. Book cover design mockup.