Embodiment and Subjectivity of the in 1935

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ART 272: Embodiment and Subjectivity in Later Chinese Art

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This is the first paragraph.

Qipao:

“At the time it was considered a very daring style, revealing the shape of a woman’s figure as never before ”

“With most fashion activities taking place in Shanghai, it was not surprising that the next development in Chinese dress should take place there.”

“ the iconic garment by which Chinese women are still known throughout the world, and which provides constant inspiration for fashion designers in the West. ”

“Women with style copied the permanent wave favored by Shanghai movie stars. ”

“With their glamorous poses, wavy hair, arched eyebrows, and coy looks, their influence was pervasive ”

“During the 1930s, hemlines dropped to the ankle, and by the middle of the decade they covered the feet in some cases (Figs. 297, 299–301). Gradually, the cheongsam became quite a fitted garment. Some, worn by very fashion-conscious women, had side slits reaching right up to the thigh. These styles were provocative and accentuated a woman’s sexuality, emphasized by legs clad in silk stockings (a recent innovation) and high heels.”

Excerpt From: Valery Garrett. “Chinese Dress.” Apple Books.