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PINTO FLORES PARA QUE ASI NO MUERAN.

Frida Kahlo

We started the year with many new features: new technical team, new consultants, new design, new indexers and the dissemination of four annual editions, that is, two thematic Dossiers (January and July) and two Variata publications (April and October). Therefore, we are following the advice of the inspiring Frida Kahlo: painting flowers to remain active. And, in this first issue of 2019, fashion establishes permanent links with the languages of art and design. However, due recognition has not always been given in these areas and fields of knowledge. Even in academia, there is a gap in taking fashion as an object of study and legitimate source of knowledge.

In an attempt to fill this space, this dossier invites readers to approach papers that focus their analysis on the complex ties and intersections between fashion, art and design. In particular, since the beginning of the twentieth century, the initiatives were located at the intersection of artistic practices, architecture, design and fashion. These episodes show fruitful creations, but also of resistances, discrepancies, and discussions that in many cases have not been resolved. In this guideline, we present here articles that bring new questions, visions, cases, readings and hypotheses that question the particularities of these ambiguous relations. They are academic collaborations, mainly due to research carried out in Brazil and Argentina, reflecting on historical and contemporary experiences based on the dialogues and tensions between the different disciplines. Specifically, the paper "*Artistic Aspects Of Portuguese Tile Through Textile And Surface Design In*

Fashion” describes and analyzes the artistic impression of the production of Portuguese tiles in contemporary Brazilian textile and fashion design. For its part, *“Today Your Style, Tomorrow The World: Punk, Fashion and Visual Imaginary”* reconstructs the legacy of the punk movement by analyzing the particular role of this mythical counterculture in the innovation of fashion and the contemporary visual image.

On the other hand, the text *“How did intellectuals conquer fashion? Nineteenth-century discourses”* invites us to rethink the historical tension between the intellectual field and the fashion field. That is, far from the imaginary that describes fashion as a frivolous and uncompromising phenomenon, the author shows how, since the nineteenth century, the notion of fashion has been a politicized concept that different political and cultural actors carry particular meanings. Following the line of reflections on clothing as a political act, the article *“Dressing The Body In Captivity: A Practice To Reveal”* aims to study the narratives and testimonies of detainees in clandestine detention centers during the last Argentine military dictatorship, with a focus on exchanges and mutations that they produced in the clothing and fabrics that covered them in order to reveal what senses these actions could have in the particular context of forced confinement. Finally, regarding fashion illustrations, the work *“Perception and Expression in the Universe of Fashion Illustrations”* analyzes the visual, aesthetic and formal language in the works of the artist Laura Laine.

These are articles that, based on objects and perspectives from different studies, provide ways to understand the dynamics of production and circulation of material and symbolic goods in our contemporary societies and in our region.

We hope that the selection, presented here, contributes to promote the construction of knowledge in the areas of Art, Fashion and Design and we invite you, noble reader, to visit these pages and help us in the dissemination of this content, with votes of an inspiring reading!