Imaginations

Journal of Cross-Cultural Image Studies Revue d'études interculturelles de l'image

IMAGINATIONS

Faux Real

Jill Harbin

Volume 9, Number 2, 2018

Fashion Cultures and Media - Canadian Perspectives

Cultures et médias de la mode – Perspectives canadiennes

URI: https://id.erudit.org/iderudit/1059170ar DOI: https://doi.org/10.17742/IMAGE.FCM.9.2.10

See table of contents

Publisher(s)

York University

ISSN

1918-8439 (digital)

Explore this journal

Cite this document

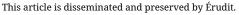
Harbin, J. (2018). Faux Real. Imaginations, 9(2), 105-105. https://doi.org/10.17742/IMAGE.FCM.9.2.10

All Rights Reserved © Jill Harbin, 2018



This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

https://apropos.erudit.org/en/users/policy-on-use/



Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

https://www.erudit.org/en/



FAUX REAL

JILL HARBIN



Faux Real examines the use of fur in fashion. Originating from the necessity for warmth in a winter climate, fur pelts turned into hats and coats have since become high-fashion items. The exploitation of fur for fashion has sparked great controversy, sparking debates and protests around its ethics, culture, and cruelty. Faux Real incorporates a mixture of pictures: high-fashion Vogue covers, women from the 1940's sporting fur coats, and fashion campaigns in which models are holding up signs protesting against the use of fur. I placed historical fashion articles as the background- to represent a historical/ "past" layer. On top, I've placed modern-day pictures- including my self photography—to represent both the controversy, and lingering popularization of fur in today's fashion industry. In my self portrait, I'm wearing one of my grandmother's old fur coats to imitate the photo of the ladies dressed in their fur. My grandmother would have been a part of a similar era, one in which middle-class women would wear fur as a sign of familial wealth. The collage's dominant colors are orange, red, and brown, corresponding to the physical colors of many animal furs. Last but not least, I used the fur from an old teddy bear to cut out the letters "Faux Real.", a play on words from the phrases "Faux Fur.", "For Real.", and "Real Fur.".