**Ashley Bellet, New Approaches to Decolonizing Fashion History and Period Styles: Re-Fashioning Pedagogies. (London: Routledge, 2024). 228pp.,42 col illus. Pbk £31.99. ISBN 9781032235424**

Activist and academic Francoise Verges has recently argued that the project of decolonization is a program of ‘absolute disorder’. In this context, what interventions could be employed to disrupt the westernised fashion industrial complex that dominates fashion and costume history education? Ashley Bellet’s edited book *New approaches to decolonizing fashion history and period styles* responds to this question, providing a welcome addition to the growing fields of literature in both decolonial fashion and fashion pedagogies. The book aims to provide new inspirations and practical resources for educators to decentre Eurocentric fashions.

In contrast to how the focus on decolonizing fashion has in recent years been dominated by theory, curatorial work and design, Bellet’s book emphasises the central role of education and decolonizing curricula. Each of the twelve chapters offer personal accounts of revising traditional fashion and costume history courses in the US, presenting innovative lesson plans and curricula, in many cases supported by student work. This original approach offers ideas for change that compliments other recent publications such as Radical Fashion Exercises (Gardner et.al 2023).

The dominant themes of the book focus on ways to challenge Eurocentric epistemologies by decentring colonial linear chronologies and periodization of time and global north dominated geographies in fashion and costume education. Anastasia Goodwin, Chapter 5 reminds readers how, ‘Letting go of the timeline was not easy’ (p.73) andseveral authors explore alternatives approaches such as Sydney Maresca, Chapter 1, who devises a reverse chronology, from contemporary to pre-historical dress; other authors bring in diverse examples of global south dress or thematic approaches.

However, does the continued framing of fashion within existing Westernized concepts of time and space – in contrast to indigenous conceptualizations, for example - present a multicultural process which neglects the power relations through which colonialism is (re)produced? Multiculturalism, in contrast to decolonisation, emphasises cultural differences rather than colonial difference and does less to address the root causes of systemic, colonial violence. In this way, diversifying curricula could be seen as means to legitimize power relations, rather than to unsettle.

As a result, several chapters would be enriched by contextualising cultures to explain to students how coloniality is reproduced, this would help to create more emancipatory concepts of fashion and dress histories, which could result in what Sarah Mosher, Chapter 8, suggests: ‘the need to move away from Western timelines altogether’ (p.136). To do this requires a contextualization of the US history of genocide and indigeneity, author positionality and institution history: more racially diverse authors from different educational contexts might have helped to situate the collection within the history and politics of colonialism, racism, and white supremacy, and the foundations upon which Anglo-American ideals and institutions have been founded.

Fashion educators needs more books like this to discuss what they could be teaching students today to exposes the central issue of how modernity-coloniality has been built around racist notions of progress. However, to prevent the politics of decolonisation being diluted, there is a need to confront discomfort and embrace disorder to overturn the discourses and practices that enable the modern/colonial imaginary and its consequences to continue to be reproduced. Unless this is done, diversifying fashion and costume curriculum alone risks creating the illusion of equity, diversity, and inclusivity in dress history in an increasingly unequal and unjust world.

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