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In April 2013, the global fashion industry confronted one of the most devastating disasters in history. The Rana Plaza in Dhaka, Bangladesh collapsed killing more than 1,100 garment workers and injured thousands more. The building housed multiple garment factories that mass produced clothing for major fashion brands. Images of the catastrophic event circulated widely across the media, showing images of concrete floors smashed on top of each other, rescue workers digging through the rubble to find human remains, and garments scattered among the debris, drawing major attention to the human cost of fast fashion. Yet the tragedy also revealed a deeper structural issue, the fashion industry relies on the invisibility of the labor and the people that produce the garments. In response, activists founded Fashion Revolution, a global movement dedicated to increasing transparency and accountability within fashion production and the global supply chain. Rather than treating fashion solely as an aesthetic or economic industry, the movement reframes it as a system of labor relations shaped by inequality. Using Foss's framework of feminist criticism, Fashion Revolution disrupts the dominant narratives of fast fashion by reframing fashion as a labor system and generating multiple perspectives that center garment workers rights. The movement exposes labor exploitation and invites audiences to reconsider their ethical and moral involvement in global production.

Understanding the impacts of Fashion Revolution's rhetoric requires examining how feminist criticism identifies and combines the strategies of reframing and generating perspectives that disrupt dominant systems of power. Fashion Revolution disrupts these dominant narratives through reframing, which redefines the meaning of fashion itself. In mainstream consumer discourse, fashion is typically framed as a form of personal expression, creativity, and cultural

innovation. Marketing campaigns emphasize individuality and style, encouraging consumers to engage with clothing primarily as a tool for identity construction. Advertising imagery reinforces this narrative by presenting clothing through polished photoshoots, runway shows, and influencer culture, all of which celebrate fashion as a symbol of identity. The dominance of women in these visuals also reinforces a gendered expectation in which women are positioned as primary consumers, while the women who produce the garments remain invisible. The images that emerged from the collapse offer an extremely different frame. Instead of sleek retail stores or glamorous lines of clothing, photographs of piles of unfinished garments buried in concrete, crushed individuals, and broken sewing machines were scattered among the rubble. This framing isolates the aesthetic qualities of garments from the labor conditions under which they are produced. By emphasizing design, trends, and consumer choice, the fashion industry casts a shadow over the workers whose labor makes these commodities possible.

Fashion Revolution challenges this assumption by shifting the focus from clothing as an aesthetic object, to clothing as a product of human labor. In reframing this rhetoric, the movement shapes fashion as a global labor system centered around human rights. The movement's popular hashtag "#WhoMadeMyClothes?" illustrates how this reframing can be disruptive. The question interrupts the typical consumer interaction with fashion by redirecting attention from the finished product to the people who produce it. Instead of evaluating clothing based on price, trend, or style, audiences are encouraged to consider the workers and the labor behind each garment. This exposes the ideology that allows consumers to separate clothing consumption from labor exploitation. By emphasizing labor, Fashion Revolution reveals that the affordability and abundance associated with fast fashion depends on the devaluation of worker's labor. Reframing the industry in this way disrupts the assumption that inexpensive clothing is the

result of efficient market practices. Instead, it exposes the social and economic inequalities that are embedded within global supply chains.

Fashion Revolution further advances its critique by generating multiple perspectives that center the voices of garment workers. Dominant fashion discourse privileges the voices of designers, brands, and consumers, while marginalizing the perspectives of those who produce clothing. Workers, particularly women, are often represented through statistics or narratives that frame them as victims of exploitation. This reinforces existing power hierarchies by limiting workers participation in conversations about the industry that depend on their labor. Fashion Revolution challenges this hierarchy by amplifying the voices and experiences of garment workers themselves. By introducing the workers perspectives and giving them a voice, Fashion Revolution disrupts the dominant narrative that portrays the fashion industry as a neutral economic system. Through interviews and social media campaigns, garment workers describe the conditions under which they experience unsafe factories, working extremely long hours, and insufficient wages that fail to meet basic living standards which complicate the industries portrayal of manufacturing as a beneficial economic development. These narratives ultimately reveal the underlying fact that prosperity enjoyed by fashion brands and consumers depends upon exploitative labor practices. Rather than being spoken for by corporations, workers express their own demands for dignity, fair wages, and safe working conditions. This shift transforms garment workers from invisible humans into visible participants within the global conversation of fashion production.

The movement extends this disruption into change through its advocacy for The Garment Worker Protection Act, SB62. Historically, many garment workers are paid by the piece and earn below minimum wage despite long hours. By supporting SB62, Fashion Revolution continues

reframing garment work as a labor and accountability issue while also generating perspectives through workers testimonies that emphasize the need for protection, showing how both strategies work together to challenge structural inequality. This disruption also reveals contradictions in fashions gendered representation, as department websites and advertising frequently feature women as consumers and models while ignoring that the majority of garment workers are women. Fashion Revolution addresses this by reframing women's roles in fashion and raising awareness through the inclusion of women's experiences and testimonies, bringing to light the corruption in the industry which creates new ways of thinking, acting, and being, what Foss identifies as qualities of feminist criticism and that encourages consumers to recognize their individual agency within global supply chains and redefining responsible fashion practices around transparency, workers rights, and accountability rather than profit and constantly evolving trend cycles.

In conclusion, the emergence of the Fashion Revolution in response to the Rana Plaza collapse demonstrates how feminist criticism can challenge entrenched systems of power and inequality. Through the reframing of fashion as a labor system and generating perspectives that amplify garment workers voices, the movement disrupts the dominant discourse that obscures labor exploitation within fast fashion. The images that emerged from the disaster disrupted this visual narrative by exposing the material realities of garment production. By incorporating these images into broader critiques of the fashion industry, Fashion Revolution transforms a moment of industrial tragedy that reveals the structural inequalities embedded within global fashion industry into an opportunity for social and structural change.