



FCVC2019
ABSTRACTS

FCVC 2019 Supporters

We would like to warmly thank the following organisations for their generous support of FCVC2019,
and the continuing development of the FCVC Network:



FCVC 2019

The 2nd Annual Conference of the Fashion, Costume and Visual Cultures Network.

9th-11th July 2019 - Roubaix, France

Fashion, Costume and Visual Cultures (#FCVC2019), is the second annual three-day interdisciplinary conference of the FCVC Network, hosted by IMMD and local venues in Roubaix, and co-convened by Dr Sarah Gilligan (Hartlepool College, UK) and Dr Graham H. Roberts (Paris Nanterre University). The conference will bring international established, early career and emerging academics and practitioners together in order to explore key issues, theoretical debates, new methodologies and case studies exploring fashion and costume design and their distinct, yet simultaneously symbiotic relationship within contemporary and historical visual cultures.

We are proud to be working in close collaboration with UK independent publisher Intellect on the conference, and the wider activities of the Fashion, Costume and Visual Cultures Network. Delegates will be encouraged and supported to develop their FCVC 2019 papers for consideration to be published within one of Intellect's extensive range of journals, and to develop individual and collaborative journal and book projects. Thanks are due to our colleagues at our respective institutions for their support and assistance and for those organisations (listed opposite) who have provided generous financial and in-kind support. We would also like to sincerely thank our FCVC 2019 designers Ivan Klanac and Roko Jurjević for all their hard work – particularly with our website (www.fcvcnetwork.com), and FCVC Network co-founder Petra Krpan - who unfortunately can't be with us this year - but remains an integral part of the FCVC Network and our future plans.

Collegiality, collaboration and conviviality underpin the ethos of the Fashion, Costume and Visual Cultures Network and we strive to professionally and personally support scholars and practitioners wherever in the world, and at whatever stage of their careers they may be. Through discussing ideas, work-in-progress and also by exploring and tackling the challenges we each face, not only will the rigour and originality of the field grow from strength to strength, but our academic community will thrive.

We wish to warmly thank all those near and far who have so fantastically supported our vision for the conference and the FCVC Network. The FCVC Network started life as a series of conversations over cheese and wine in Bloomsbury, London in the summer of 2017 and we remain ever grateful for the continued encouragement, friendship, and practical assistance of all those involved. We are indebted to all those in our personal and professional lives who have supported, listened, made us smile, sent messages, shared songs and photos, and kept us going as we juggle plates whilst roller skating backwards in our hamster wheels! Academia is challenging enough at the best of times, and you make us believe that it is all possible – even on the worst days. Thanks to all of you, FCVC2018 was not a one-off event, and you have helped minimise that 'difficult second album' syndrome!

We are looking forward to the exciting and interesting range of papers at FCVC 2019 and to spending time with our delegates in Roubaix and Lille this summer. We hope you all have a fantastic and memorable time in France, and hopefully we'll see you in Zagreb, Croatia for FCVC2020 (14-16 July – dates TBC). Without our international delegates, there would be no FCVC Network or conference, and with that, it's over to you!

FCVC 2019 Conference Organisers

Dr Sarah Gilligan

Sarah Gilligan is currently the Programme Leader for the HE level FDA Design for the Creative Industries programme at Hartlepool College (UK), where she also teaches Art, Design and Contextual Studies on the FE level programmes in the School of Professional and Creative Studies. She has also taught extensively on Media, Film and Photography programmes, and regularly mentors student and newly qualified teachers. Sarah is the President of the FCVC Network which she co-founded with Petra Krpan (Zagreb University). In 2018, Sarah was awarded the highly competitive and prestigious British Academy Rising Star Engagement Award (BARSEA) for the Fashion, Costume and Visual Cultures Network project. To date, she is the only person working in a UK FE college to have received a BARSEA award. Sarah holds a PhD in Media Arts from Royal Holloway, University of London. Her academic research interests and publications centre on the construction, transformation and performance of gendered identities in contemporary visual culture. She is particularly interested in costume, fashion and the body on and beyond the screen in film, TV drama, advertising and photography. She has published articles in *Fashion Theory*, *JAPCC*, and *Film, Fashion and Consumption* journals, together with chapters in a number of edited book collections and her guide *Teaching Women and Film* (BFI, 2003). She is currently working on co-guest editing special issues of *Clothing Cultures*, *Critical Studies in Men's Fashion* and *Queer Studies in Media and Popular Culture* (Intellect), together with new collaborative research on costuming and identities in Spanish cinema with Jacky Collins (Northumbria University, UK) and her own practice-based research on tactile transmediality. Sarah is also the Reviews Editor for *Film, Fashion and Consumption* journal, a member of the Steering Group for Critical Costume and a member of the European Popular Culture Association.

Dr Graham H. Roberts

Graham H. Roberts teaches at Paris Nanterre University, where he is a member of the Centre de Recherches Plurilingues et Multidisciplinaires (CRPM, EA 4418). He is the author of a DPhil on Soviet literature, and more recently of a monograph on consumer culture in post-Soviet Russia (Routledge, 2016). He also teaches marketing and branding at various institutions in France, including ESMOD-ISEM Roubaix, EDHEC and the University of Lille. A member of the European Popular Culture Association, he has published on a broad range of topics, from shopping malls in Kazakhstan to the politics of European football. In 2017, he edited a volume entitled *Material Culture in Russia and the USSR: Things, Values, Identities* for Bloomsbury Academic. Associate Editor of the journal *Film, Fashion and Consumption*, and a member of the Editorial Board of the series *Fashion, Dress and Visual Cultures* (Anthem Press), Roberts recently co-edited with Vicki Karaminas a special issue of *Critical Studies in Men's Fashion* devoted to the topic of "Post-Soviet Masculinities" (publication due end 2019).

IN SUPPORT OF CALM

FCVC Network and Intellect in support of CALM (Campaign Against Living Miserably)

1 in 4 people will experience a mental health problem at some point in their life, and in the UK, suicide is the biggest killer of men under the age of 45. Whether it's you, a friend, colleague, loved one, or a student, the odds are that you know at least one person who is dealing with mental health difficulties. Most of the time, people will cope and find ways to chill out, rest, relax and reboot. For those individuals with mental health problems such as addictions, self-harm, anxiety, depression and eating disorders, a 'bad day' may continue, escalate, overwhelm and become a serious issue if an individual does not access specialist support.

The Fashion, Costume and Visual Cultures (FCVC) Network is committed to providing supportive spaces for individuals to discuss mental health issues in and beyond academia. At FCVC 2019 we want to enable delegates to feel that they can share their experiences in a supportive, non-judgemental space. The FCVC 2019 conference team want to build a community of scholars and practitioners, and to encourage delegates to talk, listen and support one another at and beyond the conference.

Throughout FCVC 2019, the conference team and Intellect will be fundraising in support of CALM (Campaign Against Living Miserably). With prizes from Intellect, Bloomsbury Academic, designer makers Elvis and Kresse, Laura Zabo, Vincetta, and donations from FCVC Network members, raffle tickets will be available throughout the conference from Mareike Wehner at the Intellect stall. So, pop by, check out the discounted books and journals and buy some raffle tickets whilst you're there. Our prize draw will take place at the end of the conference.

If you would like to donate to CALM via the FCVC Network, please talk to Sarah Gilligan.

If you are encountering mental health problems contact CALM's free, confidential helpline on 0800 585 858, or their webchat is open 5pm-12am daily, or visit:

<https://www.thecalmzone.net/help/webchat/>

Keynote Speakers



Sophie Kurkdjian

Culture(s) de Mode

Paris, capital of fashion, 1858-1947

Contributing to a business history of fashion, this research aims to examine how Paris became an internationally recognized fashion capital between the end of the 19th century and the beginning of the 20th century.

In 1868, the British-born designer Charles-Frederick Worth founded a Paris-based trade union, the *Chambre syndicale de la couture et de la confection pour dames et fillettes*, which became in 1911 the *Chambre syndicale de la couture parisienne*. The *Chambre syndicale* protected the interests of the couturiers against foreign competition by providing a framework for the 'made-to-measure' label, which was only delivered to designers who were deemed to adhere to the standards. The creation of this trade union constituted the first step of the institutionalization of the Parisian fashion industry, eventually allowing it to become as powerful as it is today.

This paper will show how the turn of the century represented a shift in the Parisian couture industry as it sought to legitimize the leadership and uniqueness of its made-to-measure industry. This process of legitimization lasted until 1945, when specific denominations were set up to clearly and officially define the specificity of 'haute couture' in comparison to 'confection'.

During this period, Paris developed into a 'cluster', a term Alfred Marshall used in 1890 and Michael Porter theorized one century later. As a territory, it gathered couture houses, novelty stores, department stores, fashion press editorial boards, and confection ateliers. The cluster was structured by the powerful *Chambre syndicale de la couture parisienne*. Over the course of the 19th century, and the first half of the 20th century, Paris became the place where the actors involved in couture joined together in order to define their specificities and to fight foreign competition.

In order to understand the *Chambre's* structure and analyze how the *Chambre* helped shape Paris as a fashion cluster, this paper will rely on the archives of the *Chambre syndicale de la couture parisienne* which have, until now, been largely kept secret.

Biography

In 2013, Sophie Kurkdjian was awarded a PhD in History on the history of fashion press at the beginning of the 20th century. Between 2011 and 2014, she was a Visiting Fellow at the Bibliothèque Nationale de France, in Paris, where she worked on the fashion periodicals collections. Since 2012, she has been a Research Fellow at the Institut d'Histoire du temps présent (IHTP) at the CNRS, in Paris, where she co-directs a Research Seminar on History and Fashion. In 2017, she co-organized the exhibition 'Mode &

Femmes, 14-18' at the Forney Library in Paris. In 2019, this exhibition will be presented in New York at the Bard Graduate Center Gallery.

In 2018, she created the French fashion research network, Culture(s) de Mode, in collaboration with the Ministère de la Culture. This network gathers researchers, curators, archivists, designers and students who are interested in fashion.

Her main lines of research focus on fashion media history, on mediation in the fashion industry and on circulations and exchanges in fashion. She is member of the editorial board of two scientific reviews specialized in fashion studies *Apparence(s)*, Histoire et culture du paraître (dir. Isabelle Paresys) and *Modes pratiques* (dir. Manuel Charpy). She also teaches different courses in communication and in marketing for undergraduates, as well as MAs in Fashion, in French and foreign universities.

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Nick Rees-Roberts

Professor of Media and Cultural Studies,
Sorbonne Nouvelle University–Paris 3, France

Designer fashion culture: rethinking creativity after the luxury brand.

The starting point for this keynote is located in the third section of my book, *Fashion Film: Art and Advertising in the Digital Age*, in which I examine screen representations of the fashion designer in both cinema and digital media. In my current project, *Designer Fashion Culture*, I analyse the reconfigured role of the designer in the twenty-first century as a ‘creative director’—as, in short, not simply a designer, but also a communicator, celebrity, and curator. Focusing on image, influence and innovation, the project articulates a theoretical critique of fashion design in the corporate age of luxury branding with its limited scope for innovation.

Popular journalistic accounts of the fashion industry at the turn of the century, at the dawn of the age of the ‘new’ luxury branding, tend to emphasize the dehumanization of design by the corporate machine, focusing on the high-profile burn-outs and breakdowns of successive ‘star’ designers from John Galliano to Raf Simons. In this keynote, I envisage the shapes and forms of contemporary fashion from within the cultural economy of the twenty-first century, especially the impact of digital media technologies on the processes and practices of design and image. Social-media friendly designers such as Olivier Rousteing at the house of Balmain, for example, approach seasonal collections through a mood-board approach, which consists of cutting and pasting images from previous collections onto new design for maximum continuity. This also raises the question of the training and education of today’s young designers, who are expected to be as proficient in image and communications as they are in art and design.

Clearly, the critical parameters have shifted so academic inquiry requires a revised set of interdisciplinary research methods to approach the work of contemporary fashion designers beyond the hitherto discrete

frameworks of aesthetics, sociology, or marketing. Going beyond the business of fashion, or the industry's predominant focus on promotion, in this keynote I seek to address the broader socio-cultural contexts for fashion design by looking at its processes through the theoretical lens of cultural studies. Rather than approaching the work of a designer from the idealist perspective of art history, this project subjects the creative director to a materialist critical practice of creative economy, which emphasizes the interplay of commerce, power, history, and material culture on a revised definition of creative authorship. More broadly, my aim is to redefine the function of the designer in the wake of both the luxury economy and digital media by suggesting that the current taxonomies or discursive language for imagining design are outmoded. The standard terms used to describe fashion design as critical, experimental, conceptual, avant-garde, luxury, high, mainstream, mass and so forth are, I argue, past their sell-by date and out-of-touch with the more dynamic, post-digital nature of the intersectional design, media, and image practices of the new millennium. Rethinking the designer through the interdisciplinary lenses of visual communications, celebrity culture, digital media, and technological innovation, therefore allows for a more joined-up method for thinking through fashion.

Biography

Nick Rees-Roberts is Professor of Media and Cultural Studies at the Sorbonne Nouvelle University–Paris 3, where he is the director of the Masters programme in Fashion and Creative Industries in the Faculty of Arts and Media. Nick first studied Modern Languages at Keble College, Oxford, before leaving the UK to live in France, settling first in Brittany, where he studied and taught at the University of Brest, and then in Paris, where he worked at a number of institutions (Paris-Sorbonne, Sorbonne Nouvelle, Paris-Dauphine, Nancy 2) teaching English, Film and Media Studies. He also researched for a PhD in Media and Cultural Studies at the University of Sussex in the UK, where he wrote a dissertation on gender, sexuality and representation in contemporary France. He returned to the UK in 2007 to take up a lectureship in French Film Studies at the University of Bristol, where he remained until 2016. Nick's research focuses on contemporary media-culture in the intersecting fields of fashion studies, film studies, and gender and sexuality studies. He is the author of *French Queer Cinema* (2008/2014), co-author with Maxime Cervulle of *Homo exoticus: race, classe et critique queer* (2010), and co-editor with Darren Waldron of *Alain Delon: Style, Stardom and Masculinity* (2015). His latest book is *Fashion Film: Art and Advertising in the Digital Age*, published in 2018 by Bloomsbury Visual Arts. He is now writing a book about contemporary fashion and the luxury economy, *Designer Fashion Culture: Creativity in the Age of the Luxury Brand*, and is co-editing, again with Darren Waldron, a volume on French film star Isabelle Huppert for Bloomsbury Academic, to be published in 2020.

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Bloomsbury have kindly donated a copy of Nick's latest book to our FCVC2019 fundraising raffle in support of CALM.

Delegates can buy copies of Fashion Film with a 35% discount using the flyer at the end of this booklet.

Keynote Roundtables

Roubaix Town Hall

Representations of fashion: yesterday, today, tomorrow

Speakers: Kristell Blache-Comte (EHESS, Paris), Laurent Cotta (Palais Galliera, Paris), Pamela Church Gibson (London College of Fashion), Marlène Van de Castele (Paris Galliera, Paris), Alice Morin (Université Paris 3-Sorbonne Nouvelle).

La Piscine

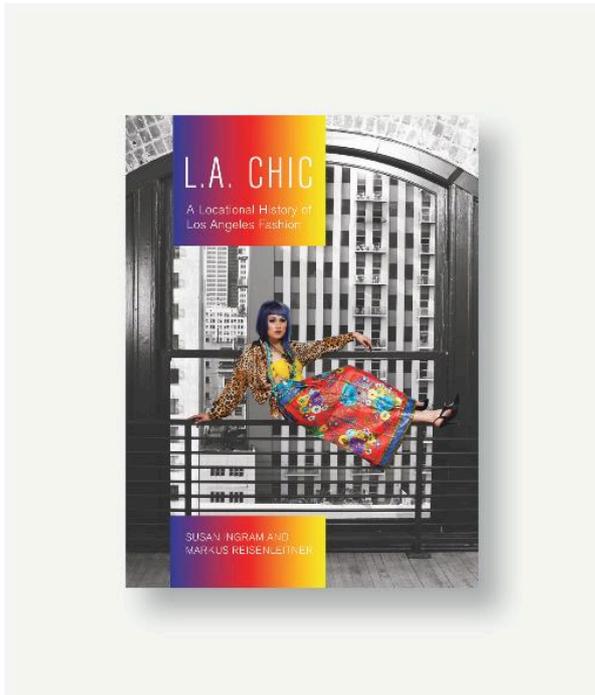
Curating fashion exhibitions

Speakers: Anne-Claire Laronde (Cité de la Dentelle et de la Mode, Calais), Eve Demoen (Modemuseum, Hasselt, Belgium), Sylvette Gaudichon (La Piscine, Roubaix), Georgina Ripley (National Museums Scotland, Edinburgh), Scott Schiavone (Fan Museum, Greenwich).

Maisons de Mode, Le Vestiaire

In conversation with regional French designers

Speakers: Françoise André-Gourssol (Aux Corps Anonymes), Marine Bigo (Minirine), Cyrille Grouselle (Maisons de Mode), Amandine Labbé (U-Exist), Elisabeth Jayot (Fragments Garments / Paris 1-Sorbonne Panthéon University).



L.A. Chic

A Locational History of Los Angeles Fashion

By Susan Ingram and Markus Reisenleitner

Los Angeles is undergoing a makeover. Leaving behind its image as all freeways and suburbs, sunshine and noir, it is reinventing itself for the twenty-first century as a walkable, pedestrian-friendly, ecologically healthy, and global urban hotspot of fashion and style, while driving initiatives to rejuvenate its downtown core, public spaces and ethnic neighbourhoods. By providing a locational history of Los Angeles fashion and style mythologies through the lens of institutions such as manufacturing, museums and designers as well as through readings of contemporary film, literature and new media, *L.A. Chic* provides an in-depth analysis of the social changes, urban processes, desires and politics that inform how the good life is being re-imagined in Los Angeles.

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E-book available

Part of the Urban Chic series.

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Camila Abisambra

Parsons School of Design, USA

Vandalism chic

The twentieth century saw the rise of many Subcultural style phenomenon. In the post-war years, when young adults began having disposable income, the need to belong to a social group intensified. Since then, groups answering to prior incarnations of subcultural styles have answered to one another. For example, in stylistic and aesthetic terms, Punks were in part a response to Mods and the political climate of Thatcherism. Subcultures are a way to create an identity apart from the dominant culture and in many cases, have come to be associated with crime and an underworld of violence and drugs. Such is the case of the Graffiti subculture that was born in New York in the 1970's and was quickly associated with delinquency. These subcultures are a treasure trove of inspiration for fashion houses that have to constantly reinvent their clothing to fit an ever-changing fashion system. However, this inspiration is usually taken without permission or recognition. One particular sector of fashion that has taken interest since the beginning of the twenty-first century is the luxury market that's has decided to put the work of graffiti artists front and centre on their consumer goods.

This research aims to understand what makes up the culture of graffiti, its elements and what makes their group distinct. This research project also aims to explain who is undertaking the creative labour for the luxury brands using graffiti and why. What is the relationship between luxury brands and street art? Who benefits from it? These questions are relevant to the current fashion climate as these collaborations are becoming more and more frequent with the rise of graffiti artistry in cities like New York, Paris and London. Ultimately, the relationship between luxury and graffiti is unequal and luxury consecrating graffiti in purses and clothing defeats many of the guiding principles of the graffiti culture such as anonymity, ephemerality and the illegality of the practice. This work will study what these principles are and how they are violated. This study looks at Louis Vuitton and Gucci and their graffiti collections and how they interrelate with the discourse surrounding the rules of the graffiti culture.

Biography

Camilia is a graduate of the MA in Fashion Studies at Parson's School of Design in New York City.

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Nazlı Alimen

Birmingham City University, UK

The Investigation of an Ottoman outer garment: Feraces from the sixteenth to the early twentieth centuries

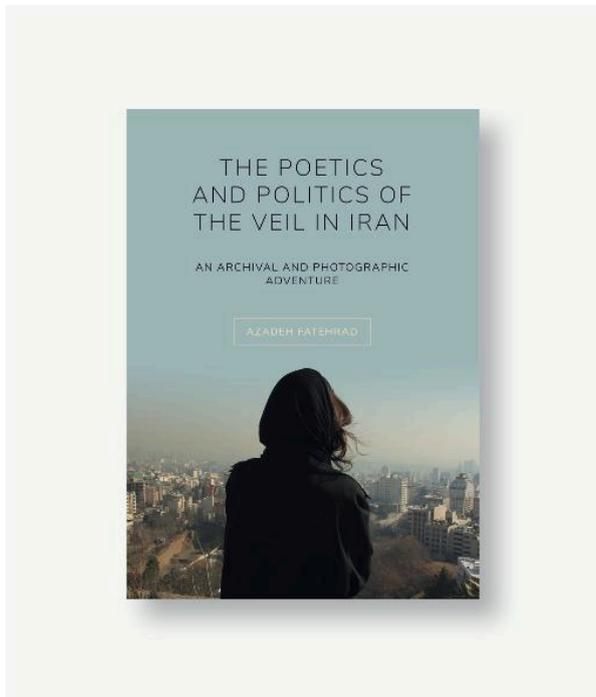
Ferace refers to a long, loose, front-opening, ankle length item of outerwear, which was produced in different forms for women and men and worn by both Muslims and non-Muslims in the Ottoman Empire (Tezcan 1995). Their use became widespread in the sixteenth century and began to decline in the nineteenth century. Nonetheless, the scholarship on *feraces* is limited, and concentrated mostly in the contemporary era (see Alimen 2018). Focusing on women's *feraces* from the sixteenth to the early twentieth centuries, this study explores characteristics of, and changes in Muslim and non-Muslim *feraces* (e.g., colours, fabrics, and cuts).

In total, sixty-six *feraces* from the sixteenth to early twentieth centuries are investigated in this study. There are three surviving *feraces* from the late nineteenth and early twentieth centuries in the collections of two private museums in Istanbul: Sadberk Hanım and Sabiha Tansuğ. In addition to these three, the study analyses sixty-three *feraces* depicted in illustrated manuscripts (e.g., costume albums, see Scarce 2010), paintings, and photographs, produced by Europeans and Ottomans. Other sources used include travel accounts and autobiographies by Europeans and Ottomans, and chronicles and sultans' orders from the Ottoman era, in addition to the scholarship on the Ottoman dress (e.g., Jirousek 2000, Micklewright 1987). The findings illustrate that there were the sartorial differentiations between Muslims' and non-Muslims' *feraces*, set by the sumptuary laws, but not always adopted. Moreover, the interactions were not only between Muslims and non-Muslims of the Ottoman Empire, but also with the Europeans. More importantly, in contrast to the widespread belief on the dress outside of the 'West', there was a slow but constant change in *feraces*, as a result of the political, economic and social events occurring over four centuries.

Biography

Nazlı Alimen, Ph.D. (London College of Fashion, UAL) is the author of *Faith and Fashion in Turkey: Consumption, Politics and Islamic Identities* (2018, I.B.Tauris). Dr. Alimen has also published in a variety of journals as well as writing a chapter for *The Routledge International Handbook of Veils and Veiling Practices*. Her research interests include visual and material cultures, particularly fashion and dress, consumer culture, and fashion marketing. She is a Lecturer in Fashion Business and Promotion at Birmingham City University.

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The Poetics and Politics of the Veil in Iran An Archival and Photographic Adventure

By Azadeh Fatehrad

This volume explores the lives of women in Iran through the social, political and aesthetic contexts of veiling, unveiling and re-veiling. Through poetic writings and photographs, Azadeh Fatehrad responds to the legacy of the Iranian Revolution via the representation of women in photography, literature and film. The images and texts are documentary, analytical and personal.

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The Poetics and Politics of the Veil in Iran features Fatehrad's own photographs in addition to work by artists Hengameh Golestan, Shirin Neshat, Shadi Ghadirian, Abbas Kiarostami, Mohsen Makhmalbaf, Adolf Loos, Gaëtan Gatian de Clérambault and Alison Watt. In exploring women's lives in post-revolutionary Iran, Fatehrad considers the role of the found image and the relationship between the archive and the present, resulting in an illuminating history of feminism in Iran in the twentieth and twenty-first centuries.

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Margarida Amaro

CIAUD-& CNOVA, Portugal

Nadir Tati, La Mode De L'Angola au Monde (paper to be presented in French).

Notre analyse porte sur le travail de la créatrice de mode angolaise Nadir Tati, gardienne des traditions et des coutumes africaines, elle devient un médiateur interculturel unique dont la créativité se traduit par des collections inspirées par l'histoire et le quotidien de la culture angolaise. La créativité de Nadir Tati, à l'instar d'autres créateurs de mode africains, oscille entre l'inspiration de son Afrique ancestrale et les influences naturelles qu'elle ressent lors de ses voyages à travers le monde, des États-Unis à l'Asie, en passant par l'Europe, notamment le Portugal, dans sa détermination de placer son agenda dans l'arène mondiale de la mode, dans l'affirmation d'une identité et la manifestation de la mémoire d'une culture (Lotman & Uspenski, 1975). En renvoyant à différentes manières d'être dans le monde, à différentes styles de vie (Landowski, 2012), Tati réinvente les formes locales comme le pagne d'Angola ou le turban, en lui apportant une allure contemporaine à travers des rappels fonctionnels et esthétiquement adaptés à la vie urbaine, envisageant une clientèle cosmopolite. Ce travail de transformation du pagne - dans une société où l'utilisation du tissu dépasse de loin la mode et symbolise l'art de vivre, établissant le lien entre les temps anciens et les générations actuelles - témoigne de la richesse culturelle et d'un exceptionnel savoir-faire traditionnel mais reflète aussi un l'impulse rénovateur en sortant du cadre traditionnel vers un monde globalisé (Rovine, 2015). C'est la sémiotique de la culture qui nous apporte une théorie, des concepts et des méthodologies pour analyser comment la dialectique de la tradition et de l'innovation, dans un processus de transmutation des formes, c'est-à-dire de la transformation, opère sémantiquement dans le travail de cette créatrice de mode, précurseur de la nouvelle génération de créateurs angolais, hors d'exotismes et en procès de régénération de la mode global.

Biography

Margarida Amaro is a European PhD in Communication Sciences at Universidade Nova de Lisboa with a thesis entitled "Fashion and Communication Cultural Groundings and Aesthetic Senses. A Semiotic Approach to the Fashion: Ana Salazar" (January 2017). She has a Master in Communication Sciences at the same university and holds an MBA in Arts Management at the National Institute of Administration of Portugal and Columbia University, with a degree in History of Art at the Universidade de Coimbra. She is currently researcher at the Instituto de Comunicação da Universidade Nova (ICNOVA), and at Centro de Investigação em Arquitetura Urbanismo e Design (CIAUD), Universidade de Lisboa and member of the Grupo de Investigación Estudios de Semiótica de la Cultura (GESC), Univerisad Complutense de Madrid, developing her work in the fields of fashion semiotics. She is member of Portuguese Society of Communication Sciences (SOPCOM), International Association for Visual Semiotics (IAVS) and International Association of Semiotics (IAS).

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Stephen Amico (TBC)

University of Bergen, Norway

Fashion, phenomenology, and future corporealities

Owing to the multiple registers through which it is apprehended and experienced (visual, symbolic, material, among others), as well as the symbolic and material ways in which it serves as an imagined and literal interface between (or joining of) body and environment, fashion (as opposed to clothing) is arguably one of the most complex and productive sites for the exploration of (inter)subjectivity. Moreover, this understanding of the ways in which subject formation may be figured as a mutually constitutive productive process between (embodied) self and (sensual/material) environment resonates with theories set forth in several phenomenological texts, suggesting a special utility for approaching the fashioned body in relation to perception, proprioception and experience. In this paper, focusing on the work of designers Marco Marco, the Blondes, Thom Browne, and JW Anderson, and with reference to the writings of Husserl, Merleau-Ponty, Heidegger, and Moi (*inter alia*), I will argue that it is the concept of the gendered – rather than the sexed – body which may suggest insuperable limitations, and that it is attention to the aesthetic and sensual aspects of corporeally experienced fashion that allows for concepts of embodiment beyond any recourse to a binary of masculine/feminine. With reference to the phenomenological concepts of adumbration, horizons, and anonymity, I will suggest that a critical understanding of the multivalent experience of fashioned bodies offers the possibility of moving past (while not obliterating) a sexual dimorphism, allowing for the imagining of myriad corporeal diversities, each/any of which may serve as a locus for the production of new, yet-unnamed sites of (inter)subjectivity.

Biography

Stephen Amico is Associate Professor of Musicology at the Grieg Academy, University of Bergen, Norway. He has published widely in the areas of gender, sexuality, and popular music/popular culture, especially in relation to post-Soviet Russia. His monograph *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality* was awarded the Marsha Herndon Prize by the Society of Ethnomusicology, and he is currently working on a book project devoted to a critical analysis of the female voice in Russian-language popular song.

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Romana Andò

Sapienza University of Rome, Italy

Audience for fashion. Digital touch points, brands circulation and the new consumer experience

In the new media ecosystem the experience of fashion consumption has been revolutionised: on the one hand fashion brands are gaining an increasing visibility in media content, becoming more and more prominent in the media storytelling and simultaneously spreadable within digital platforms thanks to audience engagement and participation; on the other hand, fashion consumers definitely are media audiences who take advantage of a permanently accessible media system based on the digital circulation of content, where to appropriate brands and fashion related items, both symbolically and/or materially.

Being a customer nowadays means experiencing a dynamic and unpredictable flow that moves from pre-purchase, to purchase, to post-purchase phase, most of all occurring within digital media. As a matter of fact, each stage of the consumption process is characterized by audience practices that enhance the consumption experience itself: customers move seamlessly from one screen to another, one content to the next, among different media channels, moving from needs, search for information and purchase to post-purchase, consumption and use, sharing experience and future engagement.

In this scenario, audiences for fashion related content can incessantly turn themselves into fashion consumers; and vice versa. Media consumption, then, overlaps fashion consumption, since audiences' aspiration to connect and interact with media content takes advantage of fashion brand online searchability, in order to engage in fandom-like activities such as detection, searching and poaching. At the same time consumers experience media content as multiple touchpoints with the brand; inspired by specific fashion items in media content, consumers may be instantly gratified by accessing an extremely wide range of information, made available by official brands, media coverage, and social media in the hybrid media system.

From recognizing brands seen on TV shows and searching for fashion items on line, to sharing picture and reviews of purchasing activities, to finally imitating outfit and producing tutorial videos, media content – both official or user generated – provide audiences/consumers with an open invitation to engage with brands. The emergence of this new exciting and innovative dynamics has cultural as well as economic implications that require further consideration and analysis. The aim of this proposal is to discuss specific case studies – i.e. TV shows for young audiences like Riverdale, Sex Education, Baby – in order to examine the role of audience consumption in re-shaping the fashion consumer experience beyond traditional modes of interaction with brands and to analyze the role of both official and unofficial digital touchpoints in the audience and consumer everyday life.

Biography

Romana Andò is Assistant Professor of Audience Research and Fashion & Consumer Experience at Sapienza University of Rome. She is the Head of the Master Programme in Fashion Studies at Sapienza. Her research interests concern audience studies, media consumption practices, online fandom, TV engagement and social television, YouTube content creators, visual social media and fashion

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Aisha Asif

Nottingham Trent University, UK

It's Cool to Care: Diet Prada, 'Woke' Fashion and Clicktivism

In 2000, Pountain and Robins (2000, p.19) stated that 'no-one wants to be good anymore, they want to be cool'. They argued that there were 4 key notions of cool; Hedonism, Detachment, Narcissism and Rebellion. However, more recently, in an empirical study by Dar Nimrod et al, 353 participants were asked to generate adjectives they personally associate with coolness (Dar-Nimrod et al, 2012, p.177). The findings, as discussed by Brown in 2018, had one notable exception; detachment. This suggests if detachment is no longer cool, then the opposite could be true; that it is cool to care.

As fashion is referred to as 'the court in which cool displays itself' (Pountain and Robins, 2000, p.22), it will be the area of focus. Using 'cool' within the realm of fashionability is also supported by Belk (2015, p.184), who believes cool can be 'articulated within a particular subset of consumption practices such as fashion'. This paper will build on the idea of detached, online clicktivism or slacktivism surpassing 'real' activism (Butler, 2011), by focusing on areas of fashion and visual culture that are seemingly detached whilst also demonstrating it is somewhat cool to care. The rise of fashion industry callout culture on Instagram through the influential Diet Prada account will be studied, alongside the new breed of 'woke', a byword for social awareness, models, including Adwoa Aboah and Natalia Vodianova. Other areas of study will be the political statement slogan t-shirt revival and non-sustainable brands attempting to tap into the currently popular sustainable market. By applying notions of the individual as well as the current trend for 'glass box brands', each example will form the basis for an investigation into the extent that detachment is cool in fashion today.

These shifts in the cultural climate could require the detachment element of cool to be updated for the digital, 'woke' era, where demonstrating caring is seemingly part of the performance of identity. By conducting this research, new avenues into what can be considered cool can then be assessed and how this aids identity construction in contemporary culture.

Biography

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Benjamin Astier

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Contribution of a textile third-place in Roubaix to a regional innovation ecosystem

The dynamic of third-places within innovation ecosystems can be a decisive factor in the development of territories. This statement asks the question of how this “dynamic” can be characterised and how does it develop and fit within the local device? Under what conditions is this model reproducible?

This paper presents a case study at the level of Hauts-de-France Region. Plateau Fertile is a third-place supported by the NordCrea association whose ambition is to make Roubaix the future of textile, and transform the ecosystem especially by the way of business model experimentations and pooling of resources. For this study, we mobilize a conceptual framework on business ecosystem and innovation ecosystem, especially in informational-communicational context. In this framework, we focus on the notion of proximity and middleground. The article is based on an exploratory approach with a qualitative method. It presents a longitudinal field observation study, as well as seven semi-guided interviews that allowed for an inter-individual thematic analysis. From observations, the interviews made us to transform assumptions in working hypothesis, which will constitute the conclusion of the study.

Our results mainly show that Plateau Fertile is a middleground within the regional fashion and textile ecosystem. This position could not have been achieved without the double impact of the spatial and cognitive proximity of main actors as well as a clear vision, crystallizing a “community of fate”. Four hypotheses emerge from the study explaining conditions of a third-place to be a key player in the structuring of an ecosystem: 1) a necessary combination of spatial and cognitive proximity, 2) the crucial role of a vision, integrating a “community of fate” 3) a middleground logic, 4) a “garbage can” decision-making model. The study prospects will be to test hypotheses in order to inform public decision-makers in the implementation of innovation policies.

Biography

Benjamin Astier is a PhD student in the Sciences of Information and Communication at the Catholic University of Lille and the DeVisu research unit in Valenciennes (France). His work focuses on innovation ecosystems as informational-communicational structures that facilitate, notably, decision making by its actors. The research field is situated in the Hauts-de-France Region.

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Charlie Athill

London College of Fashion – University of the Arts London, UK

Reverse Tomboy: (re)definitions of gender fluidity through sensory engagement with material culture.

The last ten years has seen increased visibility and positive media representation of those claiming non-binary gender identities, suggesting a profound change in the social perception of those who do not conform to normative gender expression. Also, terms until recently confined to particular academic and political circles such as ‘queer’, as a self-identifying label, and ‘non-binary’ are used widely; however, to what degree is there consensus on meaning? While the very concept of the normative is still evidently at large in public discourse, both its definition and justification are constantly challenged. However, set against this apparent shift towards an acceptance of diversity is a sharp rise in homophobic and transphobic violence and abuse, both of which appear motivated by a negative response to expressions of the non-normative. Clearly, what has become normalised for some remains decidedly threatening for others.

This paper explores gender and appearance through the interface between emotional attachment, identity formation, social expectations and definitions of normativity.

I consider these points in relation to Tim, a case study, and also myself, as middle-aged examples of gender fluidity. Tim, describes himself as a ‘reverse tomboy’ and unless specifically required not to, wears only ‘female’ clothing that is gendered to different degrees; nevertheless, he never attempts to pass as a woman. Married with children, he identifies as both heterosexual and non-binary. A graphic designer, he dresses as he pleases at work, and socialises in apparently heteronormative pubs. I’m interested in how gender and sexuality are negotiated through a sensory engagement with material culture. Through a phenomenological framework, I intend to explore the impact of materiality in dress and grooming on identity formation, and the effects of crossing gender lines on an intersubjective level. My principal methodology for this combines a sensory ethnography that of autoethnography. By drawing parallels with myself, I consider the meaningfulness of terminology in relation to identity formation, the constraints of age and the ramifications of challenging gender norms in relation to status and social acceptance.

Biography

Charlie Athill is a lecturer in Cultural and Historical Studies at the London College of Fashion (LCF), one college of the University of the Arts London. Having previously worked in language teaching, academic support and in international collaborative provision between the London College of Fashion and overseas institutions, Charlie has worked at both London College of Communication and Central Saint Martins in a cultural studies capacity. He also works on all levels of undergraduate study in all three schools at LCF: Fashion Business, Fashion Design and Technology and Fashion Media. A member of the Extreme Anthropology Network, his current research interests include the effects of ageing on body image and sexuality, the boundaries of taste and also the experience of international students in the United Kingdom in relation to differences in cultural and pedagogical histories.

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Clothing Cultures

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Aims and Scope

We all wear clothes. We are all, therefore, invested at some level in the production and consumption of clothing. This journal intends to embrace issues and themes that are both universal and personal, addressing (and dressing) us all. Increasingly, as we all become accomplished semioticians, clothing becomes the key signifier in determining social interaction and behaviour, and sartorial norms dictate sociocultural appropriateness. Following the rise of fashion theory, on an everyday level, we all understand that our clothes 'say' something about us, about our times, nation, system of values. Yet clothing is not fashion; clothing is a term derivative from 'cloth', to cover the body, whereas fashion alludes to the glamorous, the ephemeral and the avant garde. We wear clothes, but imagine fashion – an unattainable ideal. This journal also offers a forum for the discussion of textiles and their significance in the production and consumption of clothing and thus solicits papers from textile historians, designers and design professionals.

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Claire Baker

Northern School of Art, UK.

An experiential investigation into the embroidery practices of the Chernobyl Babushka (paper & participatory workshops).

This paper contextualises and personalises a cohesive and cogent line of enquiry into the textile practices of the Babushkas of Chernobyl through empirical research: observing, and recording and gathering testimonies and histories in the field. Chernobyl, as Place (or rather non-Place) is the site of the world's worst nuclear accident of 1986.

Post-accident, 91,200 people were evacuated from areas around Chernobyl and it is now deemed to be uninhabitable. 128 people remain, their legacy the declining remains of a forgotten community and a loss of their strong textile heritage. The 'Embroidery as a Language' project was implemented in order to discover how a common interest, within the context of action research methodology could be used to encourage stronger connections.

As a consequence, by promoting the sharing of relevant and new information about regional embroidery and its role in a community's culture through personal narrative, preserving the past and taking it forward into the future.

The exclusion zone's self-settlers continue to enact a distinct set of embroidery practices, the textiles binding the community together linking both place and memory. Increased importance is given due to the lack of other remaining artifacts and that this obsolescent community is soon to be extinct.

Alongside building an archive, the preservation of their history through personal experiences and narratives is paramount, and this paper reflects the focus on the self-settlers of Chernobyl and their embroideries as an on-going initiative and an experiential poignant investigation that has developed over the past four years and during fifteen separate visits to the Chernobyl exclusion zone.

Reference is made to texts including:

Eliot, T. (1949). *Notes towards the definition of culture*,

Holme, C. (1912). *Peasant art in Russia*

Hemmings, J. (2014) *Cultural threads*.

Biography

Claire A Baker is a practicing embroidery artist whose research is concerned with abandonment, memory, place and the lost with a focus on the traditional and historical influences of textile craft and the positive intervention of modern technology. That is inevitably disseminated through pedagogical methods.

She set up the 26:86 Collective in 2015 leading a successful touring exhibition showing accessible, multidiscipline artworks based on the effects of the world's worst nuclear accident and the effects thereof which are still prevalent today. This exhibition attracted over 12,000 visitors.

Claire has based her research work within the Chernobyl Exclusion Zone for the last four years, building archives and working in the field. One of her intentions is to ensure that some of the historical embroidery motifs peculiar to the area are not forever lost due to the destruction of a community and its culture. She has recently completed an MFA at Manchester Metropolitan University, is a lecturer at The Northern School of Art and works internationally as Arts Director of a festival held in Ukraine which supports the people still living in the Chernobyl exclusion zone.

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Elsa Ball

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Big Hair and Authenticity

Dolly Parton was honoured at Grammys this year - with a new album, *Dumplin'*, and the Netflix film of the same name, could this mark the return of 'Southern Country Glamour'? Famed for her oversized hair, breasts and 'country glamour', Parton has made her living from her appearance, which she has constructed through plastic surgery and 'fakery', transforming the exterior self to match the interior. She uses her 'simulated body' to demonstrate authenticity of origin.

Using Scofield's (2017) work on Parton's simulated body and authenticity, my paper explores identity and transformation through the example of 'big hair'. This coiffed, bouffant hairstyle certainly makes a statement. Hair occupies the mid-ground between body part and accessory. "Hair is a performance, one that happens at the boundaries of self-expression and social identity." (Powell & Roach, 2004. 79) This intersectional quality of hair, sitting between the self and dress, makes a compelling example to use in the research into expression of self. Like Parton, drag performers rely on the performance of hair as a feminine signifier. Voluminous hair is seen as a feminine attribute, essential in creating a visual transformation. The title 'drag queen' identifies even the most 'passable' queen as a man. In the moment of performance, even if we are convinced by the gender-play's authenticity, it is already declared fakery. Trixie Mattel's appearance is analysed as an extreme example of exaggerating the cues of femininity. Drawing on theories of camp and gendered performance the tenuous relationship performed and authentic identity is explored. This paper serves as an initial investigation into the importance of bodily transformation to self-presentation, as the first stage of a continuing research project by using the historical example of Dolly Parton and engaging with contemporary queer theory covering gender performance and identity politics.

Biography

I am currently studying MA Culture, Style and Fashion at Nottingham Trent University. Previously, I studied BA Textile Design, where I gained first-class honours. During this course I relished the academic writing elements, taking the 35% dissertation option. After four years designing fabrics for high street retailers, I chose to leave my career and return to academia. The experience of working in the fashion industry raised questions about identity and communication through aesthetic presentation. Seeing the throwaway nature of high street fashion has made me question the fast-paced fashion cycling we are currently wrapped up in. My current research is focused on aesthetic presentations of the self, how these choices are used to create and curate identity. I am fascinated by transformative processes and their effect the individual. Using the intersections of the body and dress, I examine both authentic and performed of identity. The importance of surface is a central theme in my work, in which I have written about the modernist fetishisation of surface and the importance of shapewear to glamour.

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Nathaniel Dafydd Beard

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New Luxury and New Consumers: Re-configuring Luxury Fashion for the 21st Century

Luxury is a concept with a long and ancient lineage which has permeated many aspects of modes of living; yet has often been confined to a specific sub-set of society: the nobility or aristocracy. Over recent years there has been a seismic shift in re-configuring luxury fashion for a changing, dynamic and increasingly globalised society. Luxury fashion exists within a contextual reality, one which purveyors of luxury fashion seek to capitalise on and to influence; a continuing source of inspiration and aspiration, supporting our conceptualisation of society (Berry 1994). This is a challenge that the fashion industry has in particular sought to take up in earnest as it has sought to grapple with such concepts as “affordable luxury”, “everyday luxury” and “stealth wealth.” So what does this mean if luxury is something that is just an integrated part of our everyday lives? Can we now all be considered to be part of a “new nobility”? Does such a “new luxury” consumer exist, and how might they be defined? What impact has the globalisation of society had on this?

This paper seeks to consider the cultural and spatial dynamics of new luxury in relation to these questions; where luxury fashion brands are moving away from being pure product providers per se, to enhancing their provisions through the “experience economy” (Pine and Gilmore 2011). At the same time new consumer groups have emerged in Asia and Europe who are disrupting notions of “new luxury” dependent on their lifestyles and expectations. Existing luxury names such as Balmain, Balenciaga, Gucci and Chanel are all seeking to market to and entice these consumers, who in turn are also being promoted and seduced by new a variety of luxury brands such as Palm Angels, Off-White, Vetements and Supreme. What does this mean in defining contemporary notions of “luxury”? From luxury mono-brand boutiques, department stores, concept stores and luxury retail “off-price” outlets through to personalised experiences or products, exhibitions, VIP events, and fashion shows will be reviewed to consider how these are applied in the context of new luxury, to reveal how these are being utilised in appealing to or disrupting these new consumer groups.

References

Berry, Christopher J. (1994) *The Idea of Luxury: A Conceptual and Historical Investigation*, Cambridge: Cambridge University Press.

Pine, Joseph and Gilmore, James H (2011) *The Experience Economy*, Brighton, MA: Harvard Business Review Press.

Biography

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Carolyn Becke

The University of Sheffield, UK

Between Fashion and Tradition: Negotiating Kimono in Twenty-first Century Japan

Kimono, both within and outside of Japan, has long been regarded as Japan's national and traditional costume, attached to ideas of a certain shape and a proper way of wearing (called 着付け *kitsuke* in Japanese). The tendency within fashion studies to oppose traditional garments to fashion has only strengthened this belief, resulting in the notion of *the kimono* which has been unchanged over time. All of these perceptions have been noticed and explored by more recent accounts however, with scholars such as Sheila Cliffe, Jenny Hall and Julie Vaik arguing for a more fashion-focused perspective on kimono.

My research is aiming to contribute to the debate by focusing on *furisode*, a long-sleeved formal version of *kimono* worn to festive ceremonies such as weddings or the coming of age day. This particular paper will summarise the findings from the visual analysis I conducted on fifteen *furisode* magazines and catalogues published in 2017/2018. I will demonstrate that a tendency to create different styles within the pages of the magazines does certainly exist. It is particularly the artistic interpretation and design of patterns, the use of colours, as well as the presentation by the model aiming to establish an affective sensibility which translates into a fashionable style.

However, there are equally a significant number of unchanging elements, such as the width of the *obi* sash, the left-over-right rule of the collar, as well as the reliance on traditionally established motifs which complicate the idea of conceptualising *furisode* as either fashion or tradition. I will therefore ultimately argue that it is precisely this negotiation of the two concepts which ultimately shape the image of *kimono* in twenty-first century Japan.

Biography

Carolyn is a third year PhD student at the School of East Asian Studies, The University of Sheffield. Her research interests are cultural and personal identity, media representations, fashion and traditional clothing. Her PhD research investigates the role of kimono within contemporary Japanese society. She is particularly interested in how both the actual garment and representations of kimono within Japanese popular culture shape a specific vision of a cultural identity, and how this is negotiated by young adults living in Japan today.

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Liza Betts

University of the Arts, UK

The Spice Boys: Fashion, Class & Masculinity.

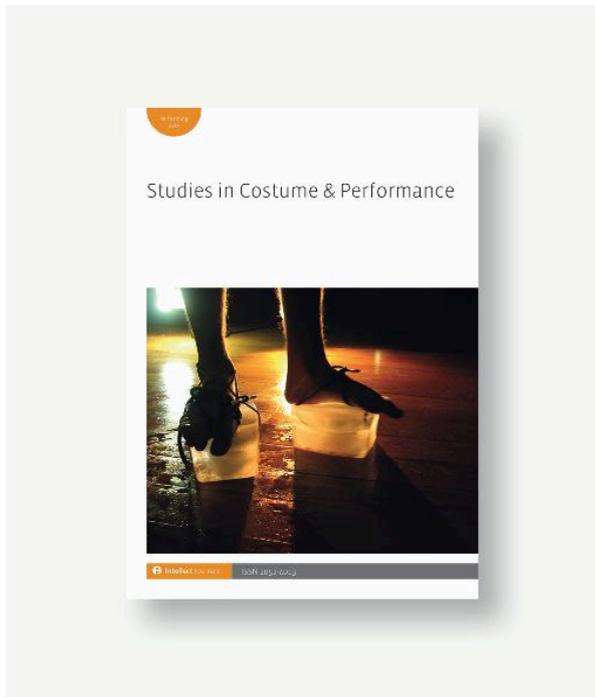
This paper will explore a particular moment in the complex and multi-faceted relationship that exists between football and fashion, focusing on the media representations of the 1996 Liverpool FA Cup Final team. The representations and the subsequent treatment perpetuated by those from within and outside the game make visible certain cultural and sociological ideologies which concern and influence debates around class, masculinity, and (in this case) the male body. The representations and subsequent reactions are powerful and have far reaching effects that remain relevant today both within and outside football.

Henri Lefebvre and his ideas around moments of 'contestation' (Lefebvre, 1969) are used in collaboration with a discussion of the role that the body and clothing play in marking out or positioning ideas around social class, as Skeggs states; 'representations have to work on the body for them to be read as authentically belonging' (Skeggs, 2004:111). When working class men, of which footballers are convenient and familiar symbol, engage with consumption and grooming in such a visible way, the subsequent reactions highlight not least; middle class insecurities around subjective value and distance from working class experience.

Biography

Liza Betts is a lecturer and researcher from the Cultural & Historical Studies department at the University of the Arts, London. She also works at Kingston University, is an external examiner at the University of the Creative Arts and a member of The Performing Dress Lab www.performingdresslab.com She is a continuing PhD candidate and has presented across the UK on the subject of class, costume and representation. Published works discuss masculinity, class, costume, dress and representation and integrate both theory and ethnographic research around creative practice; positioning the subject of contemporary costumed screen representations of the 'ordinary' firmly within the fields of cultural and class politics. The research undertaken is informed by individual class subjectivities alongside over 15 years' experience within screen costuming.

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Studies in Costume & Performance

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Aims and Scope

Studies in Costume & Performance aims to encourage, generate and disseminate critical discourse on costume and the relationship between costume and performance. Whether performed live, seen through the camera lens or found in an archive, costume embodies and reflects the performance itself. Editors invite practitioners and scholars to submit articles, reviews and visual essays on all aspects of costume and performance.

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Tina Bicat

St Mary's, UK

The collaborative designer in rehearsal – with particular reference to extreme physical performance.

The presentation explores the collaboration between director, choreographer, designers and performers in technically demanding theatrical environments from the perspective of a costume designer/maker in creative rehearsal. It will use aerial circus to illustrate the process and examine how a designer can use the natural strength, personality and instinctive movement of a performer to inform the message the audience will see and discuss the implications of presenting the performing body on stage in a way which reflects the practical, playful and psychological aspects of each performer's approach to their work. Circus performance combines the physical skill of the performers, the technicalities, and safety demands of rigging and equipment with the vision of the director. An open and concentrated attitude to research thoroughly explored by the whole company is at the heart of every devised production. The work grows from discussion of this research, and the bringing of this shared knowledge to the creative process of rehearsal and invention.

The technical demands of rigging and equipment can mean the use of context-setting scenography is impractical. The ability of costume to bridge this gap, and the collaborative work between costume sound and lighting will be demonstrated. The company will invest in the importance of costume as a benefit, and not an imposition, on their performance and designers as collaborators and not obstructive dictators.

I will use clips of my design work with Ockham's Razor, from the The Mill, Tipping Point and Memento Mori to illustrate the talk.

<https://www.ockhamsrazor.co.uk/>

Biography

Tina Bicat is a theatre designer of sets, costumes, puppets, props, installations, tricks and transformations for scripted and devised drama, circus, opera, big community events and intimate naturalistic shows. She either makes her designs herself or works closely with collaborators in a team chosen to produce a good creative group, a practical approach for employers and a cohesive, exciting experience for the audience. She has had much experience of work with large community events and installations both in the UK and in Spain, often involving work with the local community. Alongside her professional practice she works with drama students on aspects of design, and lectures at St Mary's University on Creative Thinking. She is an Associate Artist with Ockham's Razor, won the Critics Circle award for her work with Punchdrunk and has written seven books on various aspects of theatre practice published by the Crowood Press, one of which, 'Costume for Devised and Physical Theatre' is particularly relevant to this paper.

Her credits include: Punchdrunk and Punchdrunk and the ENO (costume, illusions and transformations), Ockham's Razor (costume and visuals), The National Trust (interactive installation) RedCape Theatre (set, costume and props), NIE (and set and costume) Kew Gardens (installation) South Bank Centre (costume, puppets and props) Flying Cloud Theatre (set, costume, props and effects) Stefano di Renzo (Costume for

slackwire), Tallerspiral (installation, events and puppets),Amici (puppets and costume), Mahagony Opera Company and the Greta Tree Climbing Company (consultancy on set and costume for harness design) Filament Theatre Company (set, costume, puppets and effects), The Young Vic (set and costume) The Barbican Centre (The Barbican Boxes and Foyer installation) .

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Susan Bishop

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1920s Supermodels and the Spectacle of Fashion at Barkers department store, London

Sir Sydney Skinner, rival of Gordon Selfridge, had an eye for the significance of the fashion model, not just as a clotheshorse, but also as a celebrity. Steering Barkers department store through tough economic times at the end of the 1920s, Sir Sydney brought together Paris couture fashions with American marketing techniques to seduce the new female consumer between the Wars. His department store was the architectural crown in Kensington High St, opposite Kensington Palace (Drapers Record, 1928). Sir Sydney was the President of the London Drapers Chamber of Trade as well as Barkers' chairman, and exhibited all the characteristics of a 'joined-up-businessman' who could do the serious work of maintaining good contacts in local politics, finance and media, and using marketing in a way it had not been seen in the UK before. Aspirational lifestyle marketing was a new approach, imitating American fashion marketing practices. Sir Sydney positioned Barkers as a luxury store to rival Harrods and Selfridges, creating an elite element by importing Paris couture, which he showed on a purpose-built catwalk in Barkers new Fashion Display Hall.

Spectacular fashion shows at Barkers displayed exaggerated fantasy and glamour, often drawing on Hollywood style. American department stores were known for their spectacular events, engaging their customers through entertainment. There is a strong possibility that Sir Sydney encountered such events on his exploratory travels around American department stores.

The mannequin shows featured original fashions from Chanel, Lanvin, Le Monnier Louison, Phillipe et Gaston, Molyneux, Premet, Marie Alphonsine, Agnes, Jenny etc. The association with Paris couture was one of the main features of the newspaper advertisements, which announced forthcoming events. Actresses and society beauties promoted a new type of femininity. International models were chosen by Sir Sydney to represent the new luxury status awarded to muses from theatre and screen. Models, who had a social profile, featured in newspapers, participated in public events and were talking points in the gossip columns. Fashion shows became wild and crazy theatrical events and were used to establish what we now call brand building. Barkers' mannequin parades relied not only on showing the latest Paris fashions but also featured models dressed like goddesses. These supermodels of the day were the highlight of the shows, exhibiting a powerful modern image, which became associated with the department store.

Biography

Susan Bishop is a Chartered Marketer, and a Senior Marketing Lecturer at University of Brighton. She has Masters degrees in the History of Design and Material Culture and Fashion Curation. Susan teaches on undergraduate and postgraduate degrees in Fashion Marketing, Business Consultancy, and Event Marketing. At Wimbledon College of Arts (UAL) she teaches Fashion Curation and helped students to design their end of year show 2018.

Susan was given a historic album of photographs and promotional materials from Barkers department store Kensington 1928-1930, documenting the opening of their Fashion Display Hall. This scrapbook has been her topic of research across her two MA degrees. She is passionate about the store having visited there with her grandmother who visited from India. Susan also celebrated her 21st birthday on the rooftop of Derry and Toms, the sister store, which became Biba in 1975.

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Lauren Boumaroun

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Geek Girl Power: Identity, Community, and Fan-Made Fashion

Writers and scholars like Rachel Sabotini (1999) and Karen Hellekson (2009) have described fandom as a gift culture that operates on giving, receiving, and reciprocation. For a while, that was the case. However, as Paul Booth (2015) has pointed out, “the art of the fan has been commoditized” by a media industry that continues to catalyze and capitalize on the mainstreaming of fandom. The industry profits from audiences’ affective attachments and desire for a tangible connection to their favorite stories by offering a plethora of licensed consumer products, overshadowing the work of fan-creators and driving them underground through battles over IP. Abigail De Kosnik (2009) argued that fan fiction writers should commodify their work before an outsider does and the work is “corrupted or deformed by its entry into the commercial sphere.” While it is too late to stop the commercialization of fan goods, fan-creators can reclaim some power (and profit) from the media industry by starting geek fashion businesses that skirt the licensing process through creative marketing and design.

This paper investigates the culture of independent geek fashion designers, how they foster a sense of community among one another and with their customers, and the coded language many use to circumvent licensing and keep profits circulating within the fan community. (For example, only “real fans” recognize that Elhoffer Design’s Galactic Scavenger Cardigan is inspired by Rey’s costume in *The Force Awakens* or that her Lion Cape Cardigan is designed for Gryffindors.) Integrating production studies and fan studies methodologies, I employ a discursive analysis of interviews with designers, their Instagram posts, social media interactions with customers, and appearances on Comic-Con panels. Hellekson (2015) suggests that shifting fan activity from a gift culture to a monetary model is merely “subsuming it under the dominant paradigm that fandom is so frequently held up as working against,” yet for these designers, their businesses are their main method of performing fandom. Thus, the geek fashion industry embodies

the inherently contradictory nature of fandom that Matt Hills (2002) has discussed as both resistant and complicit. By employing creative design and subtle marketing that enables designers to avoid paying out for licenses and secures their status as insiders in the fan community, these designers remain authentically fannish.

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Nicola Brajato

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Ambiguous gaze. Reframing the male body in Dirk Bikkembergs' work

The famous 'Antwerp Six' have strongly contributed to the history of fashion, gaining the attention of the international press from the late 1980s. Despite their game-changing role, only some of them have received attention from the academic and curatorial worlds, for example Dries Van Noten with the exhibition *Inspirations* at *Les Arts Decoratifs* in Paris (2014) and Walter Van Beirendonck through Geczy and Karaminas' *Critical Fashion Practice* (2017). Belgian designer Dirk Bikkembergs, on the contrary, despite the empire he built at the beginning of the 21st century, has never been the focus of scientific analysis.

This paper represents the first attempt to approach Bikkembergs' work from a theoretical perspective. More specifically, I aim to address how the concept of masculinity and the male body played a quintessential role throughout his career. Although his menswear design is known for being conventionally masculine, drawing inspiration from military and sport uniforms, its visual representation often leads to a homoerotic aesthetics. Consequently, through the analysis of visual material, gently provided by the MoMu fashion museum, I will investigate the eroticization process of the body in Bikkembergs' photographic production, an operation that opens up an interesting and sometimes ambiguous reading of the images. The analysis will also be supported by material collected during a research stay at the 'Dirk Bikkembergs' company in Milan and interviews with the team and the current creative director Lee Wood. I believe this paper can contribute in widening the knowledge on Dirk Bikkembergs, today generally associated with his work inspired by soccer. Indeed, my research will also take in consideration his early collections, mostly unexplored in the existing literature. Furthermore, the focus on the eroticized male body will allow me to offer a new perspective on Bikkembergs' visual production, addressing the role of fashion in the definition of the male body and identity in both Fashion and Men's studies.

Biography

Nicola Brajato is a PhD researcher in Fashion and Gender Studies at the University of Antwerp with a project on the role of Belgian men's fashion in the redefinition of masculinities, specifically on the creative practices of a cohort of designers presenting non-conventional and queer versions of masculinity. Previously, he was a research scholar in Fashion Archive at the University of Bologna and he has been awarded with the 'Cultura d'Impresa' Award 2017 for his research project *Masculinities on the Dancefloor*.

The Evolution of the Italian Male Identity Through Dance and Fashion at Rimini Paradiso Club, developed under the supervision of Prof. Simona Maria Segre Reinach.

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Tom Brassington

Lancaster University, UK

Rot in paradise: considering borderless drag

Drag produces a range of effects in its transformation and repurposing of gender expressions. Its concern with exploring the instability of heteronormative formations of the gender binary on the body align it well with the Gothic's preoccupation with 'boundaries and their instabilities' as argued by Horner and Zlosnik in *Gothic and the Comic Turn* (2005). When explored concordantly, Gothic drag becomes an identifiable and emergent performance style. Blending the Gothic and drag regenerates each other's ability to explore the instability of gender boundaries and the systems involved in the formation and demarcation of those boundaries. Drag presents to the Gothic a celebratory critical approach and Gothic presents drag with an aesthetic palette designed to unsettle.

In 2018, Berlin based drag performer Hungry produced the 'Rot in Paradise' project with Studio Prokopiou as part of the Mandrake Hotel's Artist in Residence series. 'Rot in Paradise' sought to explore the impermanence of beauty, with Hungry's 'distorted drag' style acting as the focus of this exploration. The shoot used a range of materials from vintage Vivienne Westwood fabric to eyelashes designed by queer nightlife icon Susanne Bartsch in its exploration. I argue that the photoshoot captures a distinctly queer Gothic exploration of beauty's impermanence that highlights the transformative properties of impermanence, rather than signifying an 'end' to something (in this case, beauty.) Bodies are constantly undergoing transformation in the Gothic mode, with a tendency towards destruction.

However, when paired with drag's politics of queer celebration, those destructive forces become generative. I argue in this paper that beauty's impermanence, as understood through queer performance art like drag, is not simply decay without growth, but something more generative and hopeful.

Biography

Tom Brassington is an AHRC-funded PhD student in Lancaster University's Department of English Literature & Creative Writing. Their research explores intersections between the Gothic mode and drag performance. Tom is also interested in postcolonialism and videogame studies.

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Daniela Caneloro

Sapienza University, Italy

Sustainable fashion within online communication

Sustainability is becoming one of the main trends within our society, and there is the need to combine this value within fashion. The fashion industry is one of the leading industries which produces the highest amount of pollution in the world. The production requires an immense use of water and chemicals and the pollution created with the textile waste has a tremendous negative impact on the environment (Gwozdz, S., M., 2017). Simultaneously, sustainability is becoming one of the main trends within our society, and there is the need to combine this value within fashion. Integrating sustainability, as a value within the fashion system, can be challenging; therefore, the perception towards sustainability has to be positive, has to be an opportunity (Visser, 2015).

It is clear that the fashion industry is trying to embrace the concept of “sustainability” with all the challenges that this evolution brings with it. Online communication is crucial to delivering sustainable values and practices as many scholars underlined (Adams & Frost, 2006; Biloslavo & Trnavčević, 2009; Capriotti & Moreno, 2007; Chaudhri & Wang, 2007; Esrock & Leichty, 1998; Wanderley et al., 2008). The online behaviour of customers shows constant research through the web as a pre-stage before actual purchasing (Ind and Riondino, 2001).

The objective of this paper is to observe and analyse the online communication of fashion brands concerning sustainability. I plan to research its significance, taking into consideration the growing online marketplace.

There will be implemented a content analysis of 100 fashion brands, classifying and dividing them in different categories. The analysis will be conducted underling important keywords, messages, images which promote sustainability within online communication. There will be research questions, and definitions of terms Inter code agreement will be calculated with Scott's pi generalised formula (1955).

Biography

My background is both in business and in humanities. I have obtained an MSc in Strategic Marketing at Cranfield University, the UK in October 2016. Prior to this, I obtained a Bachelor degree and a Master's degree in Fashion Business and History at Sapienza University, Rome. Furthermore, last year, I had the opportunity to teach a module about marketing and sustainability to post-graduates at Sapienza, gaining experience in student supervision. This teaching experience has given me a lot of personal satisfaction. Through facilitating the personal and professional development of students, I feel that I can contribute positively to society. I also have gained experience working in the Costume Department of the Vatican Ethnological Museum, as well as practical public relations experience working for clients in the fashion industry.

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Gayle Cantrell

Northumbria University, UK

Bringing Immersion to Exhibition through 360 Degree Fashion Film

The Bowes Museum's Fashion and Textile Gallery was designed to be "spectacular by presenting textiles in an exciting way", promoting wider access and public appreciation of the collection through new ways of presentation and interpretation. Objects are presented accurately and in context, encouraging close examination of detail, beauty and technical skill involved in their making. We have been continuing the focus on context, materiality and craft through experimentation with 360 degree Fashion Film. Using an 'organic' narrative approach, where the visual style and the formal system of the moving image are constructed around clothing (Mijovic, 2013), the resulting film will explore the construction of the garment, its historical and cultural context, and how it is seen on a human form.

Bowes have recently acquired at auction an outfit designed by Yves Saint Laurent from the private collection of Catherine Deneuve, for whom he designed throughout a 40 year professional collaboration and personal friendship. Deneuve recalled how a "silent complicity, our crazy laughter and our melancholy" bonded her to a man who "only designed clothes to beautify women".

Fashion is a discipline producing items that are meant to be worn on the body – as suggested by the designers Victor & Rolf, "...we always have mixed feelings when it comes to fashion exhibitions because somehow, life is taken out of the subject." (Teunissen, 2014). Through the use of 360 Degree film we are given an opportunity to breathe life back into the collections, immersing the viewer in a panoramic vision of the garment's context and construction.

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Laurel Jay Carpenter

Northumbria University, UK

I Live in This Dress: Materiality and Identity in Visual Art Performance

The dress makes me as much as I make the dress.

Following the thread of the Feminist New Materialists, in “I Live in this Dress” the author, a visual art performer, examines the workings of materiality and identity within her own practice. The process of three recent works, *Point Out*, *Touch On* and *Red We* (all 2017) includes the design and construction of a sculptural wearable and techniques of traditional garment making—fabric draping, sewing and embroidery—to reveal a co-embodiment and shared authorship between artist and garment, woman and dress.

This deep commitment to the material underpins a shift in selfness toward a collective identity, or AlterSelf. Cultural contextualization draws from recent and germinal works from scholars across feminist, costume and fashion theory including Donatella Barbieri, Efrat Tseëlon, Ilya Parkins, Dani Cavallaro and Alexandra Warwick. As much as, in her own experience, the making makes the performance, and in Judith Butler’s estimation, the performance makes the performer, then by extension, the author suggests, the making makes the performer. The physical creation of the sculptural garment, the hands-on design and studio practice, is a significant contributor in unlocking the potentials of both performance and performer.

Biography

Laurel Jay Carpenter is a US visual art performer, investigating longing, devotion and intimacy in her durational live works. She has exhibited extensively in New York City and internationally including, most notably, the 2013 Bergen International (Festspillene i Bergen) in Norway, and as part of the 2007 Venice Biennale. Carpenter has been a fellow and invited artist at the Performance Studies International Conference, the MacDowell Colony, the CAOS Art Center in Terni, Italy, and for three seasons at the Salem2Salem German/US Artist Exchange.

Carpenter was an active member of the Independent Performance Group (2004-2007), founded and facilitated by Marina Abramović as an early incarnation of her Institute in support of the next generation of durational performers. Currently, she collaborates regularly with Norwegian artist Terese Longva as Longva+Carpenter; their new feminist protest performance *Lineage* will premiere at the Prague Quadrennial in June 2019.

After 11 years of service, Carpenter recently resigned her tenure as a professor of art at Alfred University in New York, USA to embark as a PhD candidate at Northumbria University. She now lives and works in Newcastle, UK.

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Carla Cesare

University of Cincinnati Blue Ash College, USA

Fashion Networks: Women in the World of Design

In the 1920s-30s fashion was one of a set of emerging design disciplines intersecting with the growing world of mass culture. The idea of a designer of any distinct discipline was novel, and history has tended to focus on male designers of this period. However, recent research is revealing more women working in design (Diehl ed., 2018; Shin 2018); this paper focuses on the roles and relationship between designing and making in the United States, highlighting how women were networked with the growing retail world.

From a long history of dressmakers and manufacturers both making clothing and “copying” *haute-couture*, women have been involved in the fashion industry. (Marcketti and Parsons 2016, Pouillard 2011). This paper will look at two areas of intersection—one, how retail businesses, both brick-and-mortar and mail order, worked with women in design fields—designing, making and illustrating— and secondly, in their retail roles as buyers and salespeople. The speed of modernity created conditions for mass-media and the retail world to connect, and this paper considers how these mass cultures straddled the world of designing and making, through the in-house publications of department and mail-order stores. Further, the historic role of home-sewing (Cesare, 2013; Gordon, 2006) will be referenced; specifically, how fashion, in the midst of growing mass-production, impacted the roles of design and designer through retail practices and consumer individualization. Lastly, a case study of Amelia Earhart’s identity as a “fashion designer” will be analyzed and how marketing through the retail world was used to further not only sales, but her identity and why. Questioning what it meant to identify as a designer or a home-seamstress in the early twentieth-century will prove that women making and designing transformed not only themselves, but a discipline, industries, and vice-versa.

Biography

Carla Cesare is an Asst. Professor of Art History at University of Cincinnati Blue Ash College, and a design historian whose focus is on design and identity as understood through everyday design practices. Her primary research era is the interwar period. She has an interest in the relationship of boundaries between space, body and material, particular relating to domesticity and femininity. Current projects include research on how women in design were networked through research, making and marketing in the 1920s and 30s; pedagogical methodologies for teaching history and theory to studio-based students; and a chapter in the upcoming *Interior Urbanism Reader* (Routledge) on the evolution of coffee shops, their history, forms, place-making and practices.

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Molly Cheeseman

Nottingham Trent University, UK

How can alternative hedonism shape our understanding of a more sustainable fashion industry?

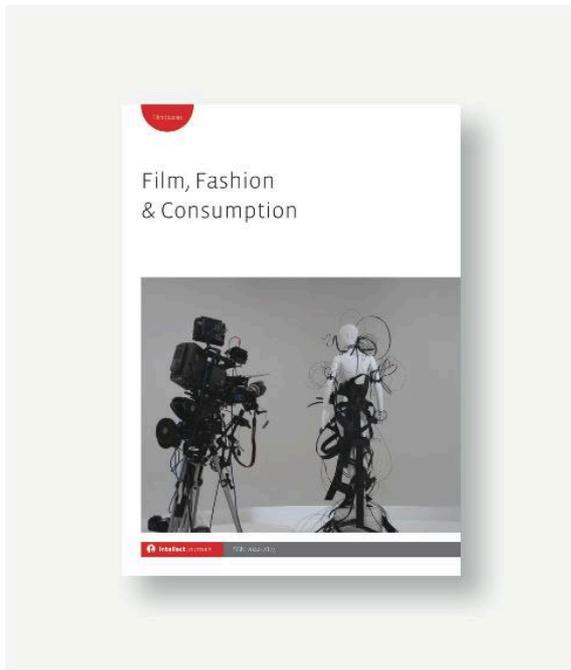
It is well acknowledged that the mass production of fashion has led to a negative cycle of consumption, resulting in harmful impacts on our environment and individual well-being. The seductive nature of fast fashion means that people search for contentment through the purchasing of material goods and alternatives do not appear to offer the same satisfaction. However, as fashion retail reaches one of its most turbulent times, it is ever more evident that consumers are beginning to question their shopping habits.

Alternative hedonism offers a counter-consumerist revolution in which some consumers are in search of a new 'good life' (Soper, 2008), whereby pleasure is taken in the simplicities of life. This new way of thinking means a change in attitude towards viewing shopping as a key part of fashion as consumers tire of the discontent created by the current industry.

Recent movements towards more mindful habits mean many have considered more minimal lifestyles, changing their consumption habits by using capsule wardrobes and periods of not shopping at all. I will explore case studies of bloggers who follow this lifestyle and the benefits it can bring. I will also review the role garment maintenance plays, as the mending process increases the emotional durability of a piece, giving people an alternative pleasure other than shopping for replacements.

This research will explore how an industry which is heavily dictated by consumption will be shaped in this new epoch as consumers look to new ways of hedonism as alternatives such as repairing garments they already have and owning a reduced number of clothing. These changes will lead to important creative developments in the industry as the need for a more sustainable approach becomes more urgent than ever before.

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Film, Fashion & Consumption

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Aims and Scope

Film, Fashion & Consumption is a peer-reviewed journal designed to provide an arena for the presentation of research and practice-based writing within and between the fields of film, fashion, design, history and art history. The journal aims to unite and enlarge a community of researchers and practitioners in these fields, whilst also introducing a wider audience to new work, particularly to interdisciplinary research which looks at the intersections between film, fashion and consumption.

Call for Papers

We invite all interested scholars and practitioners to contribute to *Film, Fashion & Consumption*. Articles should be between 6,000 and 8,000 words in length excluding references, should follow the Harvard referencing system, and be written in English, with all quotations translated. Submit your article as an email attachment in Word format.

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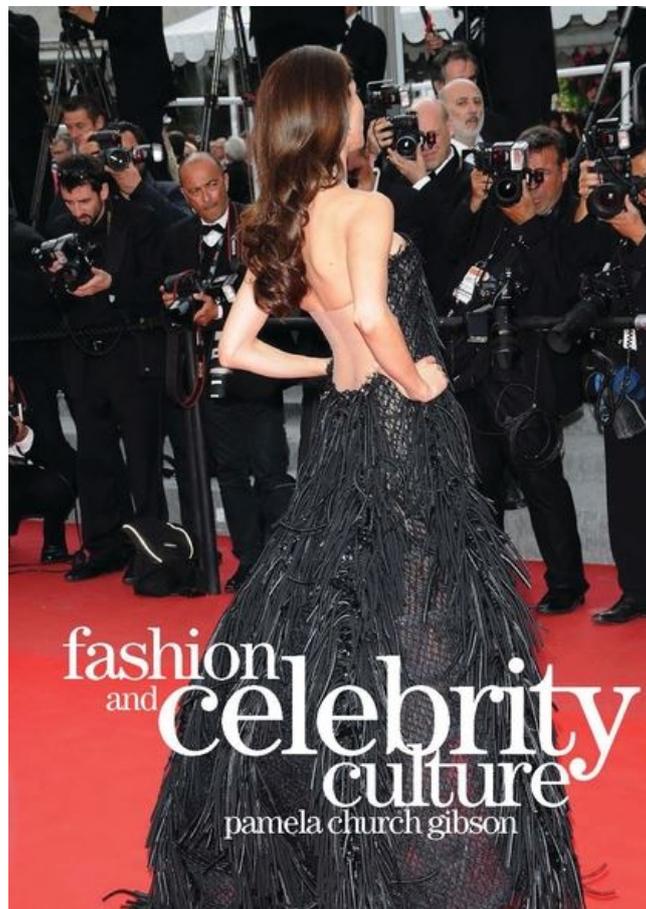
London College of Fashion, UK

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Biography

Pamela Church Gibson is Reader in Historical and Cultural Studies at the London College of Fashion. She has published extensively on film and fashion, gender, history and heritage. She is the author of *Fashion and Celebrity Culture* (2013) and has published essays in various journals, including *Fashion Theory*, and *The Journal of British Film and Television Studies*, while also contributing articles to various anthologies on fashion and on cinema. She has co-edited several books, including *Dirty Looks* (1993), *Fashion Cultures: Theories, Explorations, Analysis* (2000), *More Dirty Looks* (2004) and *Fashion Cultures Revisited* (2012). She is the founder and Principal Editor of the Intellect journal *Film, Fashion and Consumption*. In 2012, she co-founded the European Popular Culture Association and was its first President. She is on the editorial board of several international journals and various book series; she is also the founding Editor, for Edinburgh University Press, of a new book series *Films, Fashion and Design*.

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Emily Clark

Nottingham Trent University, UK

The More Masculine You Are, The More Feminine You Can Be: Exploring the Shifting Perception of What it is to be Masculine in the 21st Century.

Advertising campaigns tend to cast models and celebrities whom they believe are most appropriate for the brand. This tends to mean unnaturally muscular men promoting cologne and perfectly hourglass females endorsing a new mascara grace our magazines and television screens. However, in a recent effort to stop the objectification of women there has been a rise in male figures being used to advertise typically feminine products, which draws praise for diversity but is not diverse enough to change the face of the brand itself.

In the past, men who have wanted to explore feminine traits have been subject to ridicule and their sexuality mocked. Yet, today, male social media influencers such as James Charles, with a 14.3 million following on Instagram, are leading the way for young people, especially boys, to explore makeup as a way of self-expression.

Leading beauty brands such as Anastasia Beverly Hills are normalising the taboo topic of men and makeup by featuring male models in their advertising campaigns. In an area that is historically considered to be female dominated, certain brands are shedding light on the fact that men are a growing audience and this is reflecting in contemporary advertisements.

This paper identifies and explores the problem that the men appearing in these campaigns are (stereotypically) not the types of males that will be tapping into this market. The men featuring in these adverts are overly “macho” and “manly enough” that moving into these feminised practices will not threaten their masculinity, if it is already well established (Gough 2018). Through selective examples of make-up brands using men to cross the feminine boundary, this research investigates whether this a genuine movement or just an attempt at staying relevant/following a trend without really engaging with shifting gender identities in a more understanding way.

Biography

Currently in my final year at Nottingham Trent University studying Textile Design Ba(Hons) specialising in woven textiles. My final year project is an A/W 19/20 menswear collection aiming to provide tranquillity to the user in an environment full of social stigmas and expectations. The fabrics will have a strong link to men’s well-being, taking into consideration the pressures men face, aiming to design thoughtfully and with consideration. With a strong eye for creating considered colour palettes, once graduated I aim to enter the design industry focusing on woven fashion design, exploring new yarns, lifting plans and techniques. The opportunity to travel and work abroad through the industry is an aspirational goal.

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Marilyn Cohen and Nancy Deihl

Parsons New School and New York University, USA

Slippery Slopes: Skiing, fashion, and intrigue in 1960s film

The exhilaration and seductions of skiing (and après ski) were embodied in narratives of espionage that joined European sophistication with Hollywood glamour. Besides James Bond films (whose adventures on the slopes were but one feature of his iconicity), other movies of the 1960s connected the sex appeal of skiing with fashionable subterfuge, mobility, and technology as aspects of postwar modernity. The confluence of skiing and fashion in 1960s films was often tied to themes of international crime in ways that propelled skiwear, ski resorts, and the sport itself to aspirational peaks.

Feature films such as *Charade* (1963), *The Pink Panther* (1963), *Caprice* (1967), and *On Her Majesty's Secret Service* (1969), among others, emphasized mobility through shifting locales, jet travel, disguise, and fashion – all of which can be viewed as metaphors for the changing gender relations of the period: the emergence of the autonomous single woman and the elegant man whose masculinity is sleekly athletic both indoors and out. In addition to film, this paper considers how ski resorts and skiwear were promoted in such magazines as *Cosmopolitan*, broadcasting the nascent and expanding “sexual revolution”. (Consider, for example, the relationship between the Playboy Bunny and the ski bunny.)

Marketing designer skiwear and resorts in high-end publications such as *Vogue* and *Harper's Bazaar* naturally broadened the appeal of skiing by positioning it as a fashionable activity. But its mainstream cinematic connection to the “risky business” of deception heightened the allure of both skiing and fashion, making it more widely popular and desirable. These films – especially given their jazzy soundtracks by contemporary composers such as Henry Mancini and their focus on colorful fashions and innovative materials – celebrated newly liberated bodies, aligning the sport with the pleasures and anxieties attendant to the cultural tone of the Cold War.

Biographies

Marilyn Cohen has a PhD and MA in Art History from the Institute of Fine Arts, New York University, as well as an MA in Decorative Arts, Design and Material Culture from the Bard Graduate Center in New York City. She teaches in the Cooper Hewitt/Parsons School of Design MA program in the History of Design and Curatorial Studies and in the Parsons School of Design MA program in Fashion Studies. She lectures and publishes in the field of popular and material culture with essays in such publications as *Film, Fashion, and the 1960s* (2017), *The Routledge Companion to Design Studies* (2016), and *Performance, Fashion and the Modern Interior from the Victorians to Today* (2011). She has given papers on *Wall Street*, *I Love Lucy*, *MASH*, *The Best Years of Our Lives*, *Toy Story*, *Breakfast at Tiffany's*, trench coats, and movie posters. Her paper on trench coats will appear in the forthcoming book *Fashion Crimes* (Bloomsbury Press).

Nancy Deihl, Clinical Assistant Professor and Program Director of Costume Studies at New York University, specializes in the history of fashion from 1850 to the present. She is the editor of *The Hidden History of American Fashion: Rediscovering 20th-Century Women Designers* (Bloomsbury 2018) and co-author of

The History of Modern Fashion (Laurence King 2015). Other recent projects include “Decidedly Modern’ Fashion of the 1920s” in Kirsten Jensen, ed., Charles Sheeler: Fashion, Photography, and Sculptural Form (UPenn Press 2017). She publishes and lectures on topics in American fashion and is contributing a chapter on designer Wesley Tann to a forthcoming book on black fashion designers.

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Jacky Collins and Sarah Gilligan

Northumbria University & Hartlepool College, UK

*Everyday dress, costuming and masculinities in the films of Pedro Almodóvar.**

This paper combines an analysis of the fabrics, surfaces and styles chosen to dress Pedro Almodóvar’s male characters, with an exploration of how those codes might be read with regard to the specific and significant shifting historical contexts of 1980’s and 1990’s Spanish society. Through focusing our interdisciplinary analysis upon *Labyrinth of Passions* (1982), and *The Flower of My Secret* (1995), we will identify the multifarious ways in which the male subject mirrored societal and cultural trends in a rapidly changing Spain in the years following the country’s emergence from isolation after the Franco years and its subsequent return to democracy and the emergence of a high-living, fashionable cosmopolitanism. In examining the representations key male figures in the Spanish director’s work, we will pay particular attention to their costuming as central to the construction and performance of masculine identities. We will argue that in the films under examination, the wearing of denim, sunglasses, knitwear, shirts, and t-shirts connote shifting bohemian, subcultural (or ‘alternative’) identities which destabilise and reconfigure the construction and performance of masculine identities and their more ‘traditional’ counterparts.

Biographies

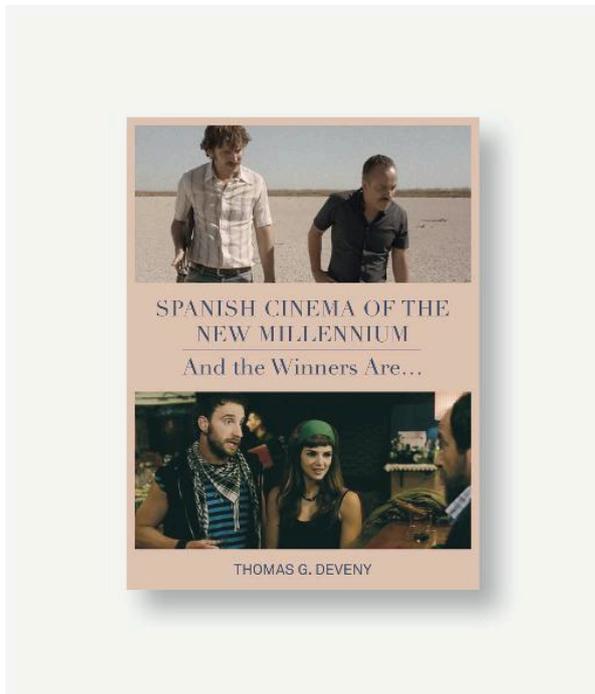
Dr Jacky Collins is a Senior Lecturer in the Department of Arts at Northumbria University (UK), where she teaches Spanish, and modules on film, TV and literary crime fictions. She is working with Sarah Gilligan on collaborative research on costuming masculinities in Spanish cinema (including a forthcoming article for *Film, Fashion and Consumption*). She is the Festival Director for Newcastle Noir and in her role as Dr Noir she is regularly invited to interview a range of internationally acclaimed and emerging authors at crime fiction events across the UK, in Iceland, and recently at New Zealand’s first crime fiction festival Rotorua Noir (2019).

Dr Sarah Gilligan is currently the Programme Leader for the HE level FDA Design for the Creative Industries programme at Hartlepool College (UK), where she also teaches Art, Design and Contextual Studies on the FE level programmes in the School of Professional and Creative Studies. She has also taught extensively on Media, Film and Photography programmes, and regularly mentors student and newly qualified teachers. Sarah is the President of the FCVC Network which she co-founded with Petra Krpan (Zagreb University). In 2018, Sarah was awarded the highly competitive and prestigious British Academy Rising Star

Engagement Award (BARSEA) for the Fashion, Costume and Visual Cultures Network project. To date, she is the only person working in a UK FE college to have received a BARSEA award. Sarah holds a PhD in Media Arts from Royal Holloway, University of London. Her academic research interests and publications centre on the construction, transformation and performance of gendered identities in contemporary visual culture. She is particularly interested in costume, fashion and the body on and beyond the screen in film, TV drama, advertising and photography. She has published articles in *Fashion Theory*, *JAPCC*, and *Film, Fashion and Consumption* journals, together with chapters in a number of edited book collections and her guide *Teaching Women and Film* (BFI, 2003). She is currently working on co-guest editing special issues of *Clothing Cultures*, *Critical Studies in Men's Fashion* and *Queer Studies in Media and Popular Culture* (Intellect), together with new collaborative research on costuming and identities in Spanish cinema with Jacky Collins (Northumbria University, UK) and her own practice based research on tactile transmediality. Sarah is also the Reviews Editor for *Film, Fashion and Consumption* journal, a member of the Steering Group for Critical Costume and a member of the European Popular Culture Association.

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* Thanks to the generous financial support of Sarah Gilligan's British Academy Rising Star Engagement Award, an extended version of this conference paper will appear as an open access (free) publication in Intellect's *Film, Fashion and Consumption* journal (8.2) in Autumn 2019. Delegates at FCVC2019 will (upon request) receive a FREE print copy of issue 8.2 of *Film, Fashion and Consumption*. If you wish to receive a copy, please register your interest at the Intellect stall.



Spanish Cinema of the New Millennium And the Winners Are...

By Thomas G. Deveny

Spanish Cinema of the New Millennium provides a new approach to the study of contemporary Spanish cinema between 2000 and 2015 through the analysis of films that represent both 'high' culture and 'popular' culture. The two film cultures are represented by Goya Award-winning films and box-office successes. Thomas G. Deveny's examination of the country's most important films in this sixteen-year period provides a rigorous academic analysis of contemporary Spain's film industry, identity and culture.

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Jason Cyrus

York University, UK

Fashion Across the Seas: Global Dress Connections during the Dutch Golden Age

At first glance Frans Hals' 1626 portrait of Isaak Abrahamsz, Massa seems unremarkable. However closer study of the Dutch diplomat yields much information. Massa's black damask doublet, lace collar, and beaver felt hat indicate that he is a man of considerable means. This paper will investigate these elements further, revealing connections to the history of trade, global expansion, and material culture characteristic of the Dutch Golden Age. Using dress history as my lens of analysis, I will demonstrate how investigations of fashion within the history of art can uncover complex social, political, and economic relationships between cultures.

Hals' portrait exemplifies this theory. Each element of Massa's wardrobe has a global connection: Chinese silk, emblematic of Dutch trade routes to the East; Central American black dye, sourced by European explorers; and Brussels lace, produced by a local industry that employed thousands. Massa's beaver hat even reveals a Canadian connection. In the 17th century, the demand for these hats led to a near depletion of local resources.¹ Concurrently, European explorers in the Gulf of the St. Lawrence found a rich resource of beaver. They initiated trade with the Huron, exchanging pelts for various metal objects.

Interestingly, each party was convinced they had the upper hand in the deal, explaining why trade relations lasted uninterrupted for two centuries. This led to the establishment of Rupert's Land, the Hudson's Bay Company, and colonization's subsequent decimation of Indigenous peoples. My paper will continue this analysis, using Hals' portrait as a springboard for further discussion.

Biography

Jason sees fashion as a credible lens through which to analyse history and culture, while allowing us to interpret, construct, and present our individual identities to the world. He is an Art History Masters student at York University with a background in brand marketing and merchandising. A queer, mixed race individual, he brings an intersectional approach to art historical research.

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Emmanuelle Dirix

Independent scholar

It called: money talks- The designer retrospective show & the business of fashion.

In the last decade, the designer retrospective museum show has grown considerably in popularity and frequency. Shows focusing on the creative output of influential, successful and/or maverick designers are now not only a firm fixture on the international exhibition calendar, they are also guaranteed cash cows in these consumerist, brand and celebrity obsessed, #over-sharing times.

Billed either implicitly or explicitly as an insight into the creative genius of the designer, the narratives these shows put forward, through their selected objects and the accompanying exhibition design, often reveal as much as they conceal. Ironically the culture of excess and spectacle that often characterizes the displays tends to be paired with a culture of restraint in regard to the information, context, history and objects that have been 'omitted'.

This paper will question what reasons are at play in this culture of knowledge 'omission' by focusing on branding and economic factors, it will examine what is deliberately forgotten or edited out, and furthermore it will map the ramifications of these edited stories both on commerce and culture.

Biography

Emmanuelle Dirix is lecturer, writer, curator and branding consultant. She lectures in Critical and Historical studies (fashion history and theory) and Fashion Branding and Communications. She leads the historic research and fashion theory courses at the Antwerp Fashion Academy. She has previously worked at the Royal College of Art, Central St Martins, Manchester Metropolitan University and Chelsea College of Art and design. She has contributed chapters and articles to a number of academic publications on fashion and design and has written several fashion histories for Carlton Books and Yale University Press.

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Doris Domszlai-Lantner

Independent Researcher

Liszt, Mayakovsky, Macklovitch: Case Studies of a Nineteenth, Twentieth, and Twenty-first Century Artist-Dandy

Using Beau Brummel and his idle, parasitic reputation as an example, Charles Baudelaire described the dandy as sartorially-concerned man who is "rich and idle, and who, even if blasé, has no other occupation than the perpetual pursuit of happiness... he, in short, whose solitary profession is elegance..." Honoré de Balzac took a somewhat broader approach to his assessment of this highly stereotyped male. In his Treatise on Elegant Living, Balzac argues that although artists engage in labor, their work is simultaneously a leisurely activity, which can thus qualify them as dandies, provided that they meet the other material-aesthetic traits that are necessarily part of this character profile. The world-renowned composer and pianist Franz Liszt exhibited many of the traits that authors such as Baudelaire, Balzac, and Jules Barbey D'Aurevilly identified in their essays on dandyism. Liszt's flair for fashion certainly revealed him to be sartorially-concerned.

However, it was his personal style and the cult-like "Lisztomania" that he inspired, that truly qualified him as an artist-dandy of the nineteenth century. In the early twentieth century, the Futurist writer and Revolutionary-era artist Vladimir Mayakovsky was a fierce proponent of socialism, creating agitational propaganda with the hope of inciting Marxist action. Ironically, he was also very careful with his

appearance, earning him a reputation for being a globetrotting dandy. Mayakovsky rendered his infatuation with sartorial matters not just in his fashionable physical appearance, but in his writing as well. In this early twenty-first century era, David Macklovitch, also known as Dave 1, is the artist-dandy who makes up one half of the electro-funk duo Chromeo. His attention to sartorial detail compelled him to amass a large collection of motorcycle jackets, which have become part of the self-proclaimed 'uniform' that perfectly complements what fashion writer Greg E. Foley would classify as his "cool" personality. Through these case studies, this paper highlights the similar dandy-esque traits amongst these three male artists, and consequently, the elements of dandyism that have transcended time.

Biography

Doris Domoszalai-Lantner is a Historian and Archivist focused on Fashion, Dress, and Textiles. Doris holds an M.A. in Fashion and Textile Studies: History, Theory, Museum Practice, from FIT, and a B.A. in History and East European Studies from Barnard College, Columbia University. As an archivist, she has worked for various notable private clients and brands. Doris has presented her research at several major scholarly conferences, including Fashion: Exploring Critical Issues at Oxford University, Fashion Then and Now: Fashion as Art at LIM, and the Costume Society of America. Her essay "Fashioning a Soviet Narrative: Jean Paul Gaultier's Russian Constructivist Collection, 1986," was recently published in the Brill book, *Engaging with Fashion: Perspectives on Communication, Education and Business*.

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Royal College of Art, UK

'A Journey to Escape'

Using the persona of the 'Character' (2014-) as a proxy to develop narratives, 'A Journey to Escape' is a reflection on the paradoxes of today's western society. The Character is me, you, she, he, their, us. Seeking freedom of choice, expression and life she-he goes through an inner mental and physical stages of liberation across the performance across three acts: Oppression, Liberation and Freedom.

Working with the movements, the wearable sculpture is made to be moved on and used with the dual impulse of being the external protection and the oppressive skin through the transformation. This sculpture, using the body as a landscape is a hybrid character form interrogating the feelings of regeneration and self evolution. Struggling between the desire to embrace the norm, the expectable and the inner wish for freedom, this piece is a personal reflection on the celebration of the act of emancipation from the system in place. This piece is an interdisciplinary collaboration between artiste Celine Ducret, dancer Ioanna Karagiorgou and musician Mathew Northcoth that has been developed through an art short film and a live performance.

Biography

Céline Ducret, born in Geneva, lives and works in London. Using the media of textile in connection with the human body to tell narrative, Céline's practice is a reflection on the human condition. By creating speculative artistic design solutions, she investigates current social issues and develop playful responses in her work. Working with wearable sculptures, her mixed media methodology includes videos, collages and 3D experimentations. She was awarded by a full scholarship for her BA in Costume for Performance at London College of Fashion (first class honours) and her MA in Textile at the Royal College of Art (distinction dissertation) by 'La Fondation Barbour' in Geneva.

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Sara Droulez (TBC)

Sapienza University, Italy

Stepping out of the Cage: Women, Corsetry and the Conquest of the Public Sphere

This paper seeks to examine the mirroring effect between fashion and society, using social scholars such as J. Habermas (1962), D. Willen (1988) and B. Gates (1998), and the visual representation of women in art and advertisements between the 1860's and the 1960's. Over the century, fashion as a cultural phenomenon underwent drastic changes; from corsetry in the Victorian and Edwardian era, the rise of oppositional dress influenced by the Raphaelites, to the hippie revolution in the 1960's.

During the Victorian Era, the role of women in society was very much limited to private spheres, fashion therefore provided the quite literal representation of this using heavy corsetry. During the same period, men's fashion underwent its own formal revolution, based on the ideological construction of Victorian masculinity through the Great Renunciation, leading to a preference of understatement in men's fashion. Societies expectations of men and women being so distinct in this period led to the division of dress that would continue over the next decade. Social studies in the Edwardian Era showed women's increase in confidence. With this, matched with the development on shopping districts, corsetry was re-designed, favoring the s-bend corset, which straightened a woman's posture offering the allusion of greater self-confidence. At the turn of the century, women's progressive conquest of the public sphere led to an increased sense of mobility; the harsh restrictions of traditional corsetry was left behind, giving way to the girdle. As society and culture developed throughout the 20th century, the ideas of equality between the sexes was coming into play. By the 1960's when the second wave of women's rights was at its peak, fashion underwent yet another radical revolution. The 1960's hippie movement advocated flared pants for men, which coincidentally offered the same silhouette of that as the maxi skirt. The merging of fashion styles between the sexes, is a clear representation of societies development, and - ultimately - the popularisation of the women's rights movement.

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Petra Maksa-Egri

University of Pécs, Hungary

Postfashion in late Socialism: the fashion performances of Tamás Király

Fashion performance is a good example for the blurring and deconstruction of the boundaries between fashion and art. Fashion shows have become increasingly spectacular since the 1980s-1990s. Caroline Evans, in her historical overview of fashion shows supposes a complex relationship between fashion shows and the capitalist spectacle. Tamás Király's fashion performances have a unique place in the history of fashion performances, since the collections of the Hungarian designer, who is usually considered a representative of avant-garde, were explicitly avoiding the path to commercialisation. One of the remarkable features of Király's dress performances is that they emerged in a historical period, the Kádár era, when art was subject to strict political control. Towards the late 1980s, however, the West became receptive of the art of the Eastern Bloc, while the Hungarian People's Republic wanted to present to the Western countries that among the Socialist countries, it is one of the more "tolerant" places, so in 1988, Tamás Király could present his collection at the Dressater in West Berlin. With its scarcity of resources, the socialist milieu was both an obstacle and an inspiration for innovative solutions. In fact, the fashion performances of Király can be described through the questions of fashion studies and theatre studies, like the problem of ephemerality, the role of the model's body and space in performance. This presentation tries to analyse Tamás Király's fashion performances with questions at the intersection of fashion studies and theatre studies, bearing in mind the historical context as well.

key words: fashion performance, Tamás Király, postfashion, late socialism, Hungary

Biography

Petra EGRI is a PhD Student in Literary and Theatre Studies in University of Pécs, Hungary, with research interest and publications all linked by fashion studies. She has an MA in Communication and Media Studies (Eötvös Loránd University). Her PhD research project is concentrated on fashion performances. Her new research project focuses on the fashion performances of Hungarian designer Tamás Király in the late 80s. EGRI is particularly interested in how Király's fashion performances work in this period and can be described through the problem of ephemerality, the role of the model's body and space in performance.

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Critical Studies in Men's Fashion

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Aims and Scope

Critical Studies in Men's Fashion is the first journal to focus exclusively on men's dress as a means of examining the tangible and intangible aspects of creating and maintaining appearance. Theoretical and empirical scholarship in the form of original articles, reports and media reviews is welcome. All articles are double-blind reviewed.

Call for Papers

Contributions are welcome from any discipline, including but not limited to fashion studies, anthropology, art, art history, business, consumer studies, cultural studies, economics, gender studies, humanities, literature, marketing, psychology, queer studies, religion, sociology and textiles. Diverse viewpoints and methods are encouraged. The journal accepts articles that are theoretical or empirical, from any discipline or theoretical foundation.

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Kirsty Fairclough

University of Salford, UK

"Style is like a second cousin to class" - Prince, Gender Subversion and Style.

Prince Rogers Nelson (1958–2016) is remembered as a performer who articulated gender subversion and eroticism in often kinetic ways in the spaces in which he occupied.

This paper will explore the artistic aesthetic approach of musician Prince Rogers Nelson and how his visual style subverted dominant conventions of masculinity from the 1980s-2000s via costume and styling. Prince combined an overt expression of sexuality in his performances, an often-perceived flamboyance in his costuming and moreover, often challenged notions of hegemonic masculinity, especially Black masculinity perpetuated within American culture and by his male contemporaries.

His legacy is in part related to the subversive mark he has left upon popular culture, one that expands expression of gender and eroticism for both musical performers and the consumers of his image and music. The paper will trace this phenomenon of gender subversion as explored by Prince's use of costume in conjunction with his styling and performances.

Biography

Dr Kirsty Fairclough is Associate Dean: Research and Innovation in the School of Arts and Media at the University of Salford, UK. She is a writer and speaker on popular culture and is the co-editor of *The Music Documentary: Acid Rock to Electropop* (Routledge), *The Arena Concert: Music, Media and Mass Entertainment* (Bloomsbury) and *Music/Video: Forms, Aesthetics, Media* (Bloomsbury), and co-author of the forthcoming *The Purple Papers: Prince, An Interdisciplinary Life*. Her work has been published in *Senses of Cinema*, *Feminist Media Studies*, *SERIES* and *Celebrity Studies* journals.

Kirsty recently developed the University of Salford Popular Culture Conference series which has included "I'll See You Again in 25 Years: Twin Peaks and Generations of Cult Television", "Mad Men: The Conference", and in May 2017, "Purple Reign: An Interdisciplinary Conference on the Life and Legacy of Prince".

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Pamela Flanagan

Glasgow School of Art, UK

Female Protagonists of the New Noir: The Curated Representation of Gender and Identity

The rise of NordicNoir TV dramas over the past decade has diversified quality TV viewing beyond the traditional English-speaking UK and USA productions, and has forged a path for female protagonists to dominate the genre of crime dramas. *The Bridge* (2011-18) is the dual Swedish-Danish drama in which Saga Noren, played by Sofia Helin, as the main female protagonist who is paired up with a Danish Homicide counterpart to solve crimes on the border of Sweden and Denmark. Saga has revitalised and challenges the traditional representation of women on screen. She is presented as a complex, layered individual for whom gender is not a boundary or a label with which she identifies. Through the narrative it is implied Saga has a condition which presents through social interaction and communication, and we see how this begins to manifest in the engagement with the interiors she occupies.

Using the representation of gender, identity and the interior I will explore the construct of public and private spaces in the set design and how this offers the viewer a deeper understanding of the complexities of Saga's character. The visual language of *The Bridge* manifests in a subtle assertion of a muted colour palette that extends from her androgynous apparel, to the olive green vintage Porsche and in the decor of her studio apartment. The workplace becomes an insight to her obsessive attention to detail through the territory of the desk as a metaphor to moderate her working relationships which is juxtaposed with her unconventional habit of changing her top in the open office. Whilst the domestic interior is a means by which her character relinquishes the constraints of the public face through the autonomous boundaries of home and self. I will examine how the curated elements of the interior represent how Saga tacitly navigates the portrayal of her professional and public self and negotiates the parameters of people and space through the boundaries of the constructed interior.

The paper will also compare similar female protagonists within contemporary quality drama and examine the representation of gender and identity in *The Killing*, *Borgen*, and more recently in *Killing Eve* and *The Fall*. I will seek to explore how the portrayal and fetishisation of female protagonists reconfigures gender stereotypes and how this impacts in the curation of female fictional identities through the mediums of fashion and interiors.

Biography

Pamela has 18 years of industry experience specialising in Fashion Retail Interiors and experiential Brand Environments. Working on varied and diverse projects from global brands to bespoke interiors Pamela's work has encompassed commercial retail, exhibition, residential and hospitality environments. She has worked with a diverse range of clients including: Ford Motor Group, Nike, Allsaints, Alexander McQueen, Biba, Heineken, House of Fraser, Mary Portas, Moroglio Fashion Group, Selfridges, Supremebeing and Whistles to name a few.

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Myriam Fouillet

Université Sorbonne Nouvelle, France

Once a costume addict, always a costume addict: Claude Autant-Lara's working methods, 1945-1959

Claude Autant-Lara started his career in the 1920s as an assistant director, set designer, and costume designer, before becoming a leading French director. From 1945 to 1959, at the peak of his career, he progressively entrusted costume design to various professionals, though outfits still played a key role in his work, as the archival records from the Swiss Film Archive or the Cinémathèque française amply show. Immediately after World War II, Autant-Lara created costumes for his own films. He undertook preparatory research and drew sketches, then final designs. His correspondence proves that he discussed the most suitable aesthetic solutions with manufacturers such as Monique Dunan for *Devil in the Flesh* (1946). However, he experienced some frustrations, for instance when a ball gown was refused by an actress and replaced by a Christian Dior dress.

After 1947, Autant-Lara stopped being his own costume designer, but costumes remained an essential component of his style, starting at the screenplay stage. Even if Autant-Lara trusted the professionalism of his crew, he was involved in every step. He was meticulous about the choice of the costume designer or the cost estimates. During the shoot and post-production, Autant-Lara and his crew were very attentive to wardrobe use, as the photographs taken on the set show. Call sheets anticipated every need with a thoughtfulness to detail. Daily production reports mention interruptions related to costumes, mainly for makeup but sometimes also for attire change, the improvement of dressing or various incidents. On floor plans, garments occasionally appear, revealing their contribution in terms of direction. Sound effects refined outfits by giving them a three-dimensional life. In short, Autant-Lara was possibly the most costume-oriented French director of his or any other generation.

Biography

I am a Ph.D. student at Université Sorbonne Nouvelle (Paris) since 2015, I have a bachelor's degree in art history from Ecole du Louvre, majoring in fashion and costume history, and a master's degree in film studies from Université Paris Diderot. My doctoral research bears on costume design in post-war French cinema. I teach film at Université Sorbonne Nouvelle and Université Lille III at an undergraduate level. I am currently co-organizing a conference on costume design that will take place at Université Sorbonne Nouvelle in March 2019.

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Lezley George

London College of Fashion, UK

"Popping-up": Re-enchantment in the Gulf abaya-consumptionscape.

'Pop-up' events have become an increasingly popular way of disrupting or intervening in the UAE abaya-fashion market. In this paper, I assess how these events reflect marketplace 'traditions' through extension of direct client-designer interactions and Ramadan-seasonality, while incorporating practices circulating in wider global fashion retail. Pop-ups aim to create a memorable experience of the 'brand' in discrete spaces with their own set of behaviours and environmental factors that add value to the brands on display by creating "happenings" (Pomodora, 2013; Spina et al, 2015; Warnaby et al, 2015). Their temporality is facilitated by online practices of selling, which for many abaya-designers predominantly relies on social media platforms. This allows designers, influencers, retailers and customers to cluster virtually and tentatively creates 'pop-up based scenes' in the abaya-consumptionscape, where like-minded consumers and designers physically congregate. Scenes become spaces in which "styles of cultural expression gather" (Straw, 2017: 4), differentiating 'consuming selves' and giving certain practices symbolic meaning. I use Straws (2006, 2017) 'scene theory' to investigate the commercial relationships formed and the ways in which community taste is performed by certain socialities created across these spaces.

This research is drawn from a larger project that examines how the abaya, an outer garment worn by women in the Gulf, has shaped and is constantly reshaping women's dress practices and designers' creative strategies in the UAE. From mid-2014 till leaving the UAE in July 2016, I attended over 50 events that had a 'pop-up' element associated with selling abayas. I also interviewed forty-seven abaya-wearing consumers and twenty-three professionals engaged in designing, retailing and endorsing abayas. This research draws on this ethnography to examine how the pop-up concept is re-modelling design-manufacture, promotion and selling practices of designers and re-aligning the retail-scape to continuously re-enchant consumers.

(word count 297)

Biography

PhD Candidate and Associate Lecturer in Cultural and Historical Studies at London College of Fashion (UAL). Lezley George designed a fashion label for twenty years, that was showcased at fashion week events and sold in leading boutiques and department stores worldwide. She lived in the UAE 2008-2016, where she taught at University of Sharjah, then Heriot Watt, Dubai and has presented work-in-progress papers from her thesis at various conferences. Other research projects include a chapter for *Encyclopaedia for Asian Design* by Bloomsbury Publishing PLC, *In-between the Global and National Self: The Abaya and Asian Transnational Design* (2017).

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Vanessa Gerrie

Massey University, New Zealand

Meta-Fashion: Blurring Disciplinary Boundaries in the Contemporary Fashionscape

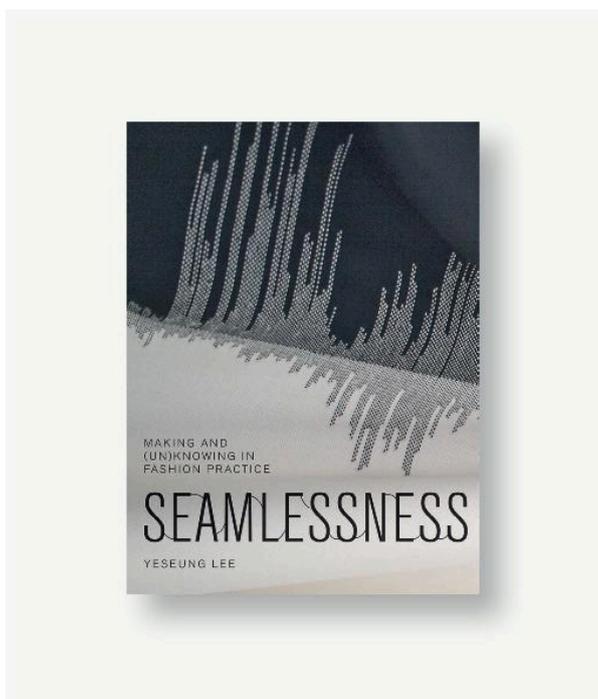
The boundaries of what defines 'fashion' have seen a marked shift in the twenty first century. The critical, the conceptual, and even the immaterial have become dominant in fashion design practice developing the field into a more pluralistic practice of borderless design. Fashion is now at a nexus in which multiple creative disciplines converge and definitions between high and low cultures have broken down completely. Fashion designers in this contemporary fashionscape, a term defined by Vicki Karaminas as, "the way that fashion visual imagery impacts across the globe," (Geczy & Karaminas, 2012) are also spatial designers, architects, artists, and filmmakers or work within creative collectives that make fashion objects, experiences, and ideas that prioritize criticality and concept often over commerce. Installation is used for communicating these new fashion practices as the fashion runway dissolves as the primary means of communicating fashion.

In this presentation, I will track the multiplicity of ways in which contemporary fashion practitioners create and communicate their work within this borderless fashionscape through analytical case studies of projects by designers such as Virgil Abloh, Iris Van Herpen, and Yang Lee. Fashion's democratization and what this says about the audience or consumer's changing value system are key components to this change due to the collapsing of distances brought about by new digital technologies. With this, there has been a transformation in the identity of the commercial fashion designer. Whether these new practices and design identities have taken us into a new meta-modern aesthetic paradigm is a theory I hope to extrapolate during the course of this paper.

Biography

Vanessa Gerrie is a PhD candidate in Fashion Studies at Massey University's College of Creative Arts under the primary supervision of Vicki Karaminas. Her thesis focuses on interdisciplinary fashion and the expanding borders of contemporary fashion practice. Her academic background is in art history and theory and visual culture. She holds a BAHons with Distinction in Art History and Theory from the University of Otago (2014) and a Graduate Diploma in Photography from the Dunedin School of Art (2012).

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Seamlessness

Making and (Un)Knowing in Fashion Practice

By Yeseung Lee | Foreword by Claire Pajaczkowska

Taking the concept of 'seamlessness' as her starting point, Yeseung Lee offers an innovative practice-based investigation into the meaning of the handmade in the age of technological revolution and globalized production and consumption. Combining firsthand experience of making seamless garments with references from psychoanalysis, anthropology and cultural studies, Lee reveals the ways that a garment can reach to our deeply superficial sense of being, and how her seamless garments can represent the ambiguity of a modern subject in a perpetual process of becoming. Richly illustrated and firmly rooted in the actual work of creation, this daringly innovative book breaks new ground for fashion research.

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Sarah Gilligan

Hartlepool College, UK

Tactile Transmediality: Touch, Emotion, Fabric and Identities

Touch is central to sensual and emotional exploration, knowledge, and understanding. Images across the spectrum of visual culture (including film, TV, photography, advertising, fine art and performance) provoke intensely visceral and cerebral responses. Spectacular images have the capacity to move us and stimulate our senses. Through the processes of haptic visuality, a richly textured surface offers embodied, tactile and multisensory visuality where we can touch with our eyes (Marks 2000).

Yet whether nose against the glass in a museum or gallery, touching the digital screen or page, a spatial distance remains between representational images and the lived material body. We still ache to touch, explore, connect and understand. Through the processes of tactile transmediality (Gilligan 2012), clothing, fabric and accessories offer the potential to bridge the spatial distance between the image and embodied experience. We construct, transform and perform identities, and become closer to the distanced visual representation through the processes of adornment in which fabric touches our skin.

Where my research to date has explored the capacity for costume and fashion to facilitate tactile transmediality through copying, consumption and cosplay, this paper will focus upon new exploratory practice-based research tied to my pedagogical practice with art and design students at Hartlepool College. Using the historical and contemporary narratives surrounding Victorian serial killer 'Jack the Ripper' as the springboard to creative work within the studio, my sketchbook project explored concepts of haptic visuality and tactile transmediality. Where many of the students found themselves drawn to the enigmatic figure of Ripper, my aim was to reconceptualise the representation and put the women and their lives within impoverished areas of Victorian London at the centre of the visual exploration. Through repurposing old books, an intimate, emotional, tactile visual narrative emerged in which the students' responses to sexual symbolism and sensory interactions fashioned the direction of the subsequent 'chapters'.

Biography

Dr Sarah Gilligan teaches art, design and contextual studies at HE and FE levels at Hartlepool College (UK) where she is also the Programme Leader for the FDA Design for the Creative Industries. She has also taught extensively on Media, Film and Photography programmes. She is the President of the Fashion, Costume and Visual Cultures (FCVC) network which she co-founded with Petra Krpan (Zagreb University). In 2018, Sarah was awarded a prestigious British Academy Rising Star Engagement Award (BARSEA) for FCVC and is the first person working in a UK FE college to be awarded a BARSEA. Sarah's research and publications focus upon clothing and identities on and beyond the screen in contemporary visual cultures. She is also a member of the Steering Group for Critical Costume and a member of the European Popular Culture Association.

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Rachael Grew

Loughborough University, UK

Dressing the witch: Clothing and transformation in the work of Leonor Fini

As an artist who also worked in scenographic design, and wore fabulous if not downright outlandish attire herself, Leonor Fini (1907-1996) is poised at the very intersection of fashion, costume, and visual culture. A constant theme in all her work is metamorphic transformation, and the role that costume can play in effecting this. Indeed, reflecting on her career in 1975, she wrote that costume was a catalyst for “changing dimension, species, space”; that dressing up was “an act of creativity” (Fini, 1975: 41).

This paper will focus on a recurring motif in Fini’s oeuvre: the witch. For Fini, the witch represents knowledge and rebellion; capable of transforming the age in which she lives. Here, I will use example of Fini’s painting, theatrical costume design, and her own fancy-dress outfits to explore how she uses costume to shape a complex identity for the witch; one that both utilises and challenges traditional stereotypes and embodies transformation.

Biography:

Rachael Grew is a Lecturer in art history and visual culture at Loughborough University. Her research explores bodily manifestations of gender, hybridity, and fluid identities, particularly in the work of Leonor Fini. She has published a range of essays and articles on Fini’s scenographic designs, as well as on gender issues within Surrealism more broadly. Rachael is currently working towards a monograph on Fini’s use of repeated motifs across the various aspects of her oeuvre.

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Lin Guangyan

Beijing Normal University, China

The Communication of Chinese TV dramas in Vietnam

Chinese TV dramas have attracted a large audience in Vietnam according to the data of the dominant websites such as Zing TV, the most popular video websites in Vietnam because of its updating frequency, huge quantity of series. Chinese TV drama *A Smile is Beautiful* is the champion hits of Zing TV’s foreign TV dramas. It got 61.09 million hits and graded 9.8. Vietnam has a population of 93.7 million, the Internet penetration reached 67 percent¹. In other words, 97% of Internet users have seen this drama in Vietnam. *The Empress of China* got 58.86 million hits as the No.1 Chinese drama before 2018. *Ten great III of peach blossom* has been a success by 54.68 million hits and 9.5 grade.

The *Ten great III of peach blossom* cosplay and *The Empress of China*’s makeup went viral, revealed their popularity. The most popular genre of Chinese TV dramas in Vietnam has been led by elaborate-costume dramas. But a genre of popular youth drama that represents the aesthetic orientation of the younger

generation is rising. Most of Chinese TV series prevailed in Vietnam through illegal access. Laws and regulations in international copyright transactions should be improved to protect the intellectual property rights. Within an hour of the Chinese series' launch, the pirated resources will be available on Zing TV by adding subtitles in Vietnamese simply, the processing cost is low. In July, Vietnam's Ministry of Communications posted on its website that piracy is the biggest problem facing Vietnam's OTT market, several platforms were named, such as Zing TV, FPT Play, etc. Many platforms lack the ability to produce original content, audiences are used to free and high-quality content, while online payment channel is not functioning well. A variety of factors caused rampant piracy.

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Olga Gurova (TBC)

Aalborg University, Denmark

How is fashion governed in Finland?

Recently, researchers noticed that fashion has become a target of "strategic governmentalisation" (Lewis, Larner, Le Heron 2007: 55) in such different countries as Denmark, Australia and New Zealand (Reigels Melchior 2010, 2011, Lewis, Larner, Le Heron 2007, Larner, Molloy, Goodrum 2007, van Acker, Craik 1997, Weller 2013), which means that various state-related bodies are developing "sincere interest in fashion design and fashion clothing industries, and formulating policies for them" (Reigels Melchior 2011b: 179). This situation is paradoxical, because, fashion has become a domain of transnational corporations and responsibility of market forces and consumer choices rather than governments operating with public money. Nevertheless, national fashion industries still prevail, each with their specific features (Aspers, Godart 2013: 181); therefore, governments can contribute to the development of the industries having particular rationalities behind this decision to contribute.

Scholars describe different models of the relations between the governments with fashion industry. In Sweden the government "decided to abolish support for textile and clothing industries" back in the early 1990s (Lee, Östberg 2013: 135). In opposite, in Denmark, the government decided to make Denmark "the fifth global cluster" and it was the first official fashion policy in this country (Reigels Melchior, Skov, Csaba 2011: 218, Reigels Melchior 2011: 60) therefore the Swedish actors "were envious of the generous support provided by the Danish government and argued that the Swedish fashion industry deserves similar governmental support" (Lee, Östberg 2013: 135). Despite the noted difference in attention of governments towards fashion, "Swedish fashion miracle" (cf. Lee, Östber 2013: 135) is known as well as the economic success of Danish fashion among Scandinavian countries. Both economically successful (for New Zealand see Lewis, Larner, Le Heron 2007: 56, Larner, Molloy, Goodrum 2007) and unsuccessful (for Australia see Weller 2013) attempts of creating policy for fashion have been analyzed in the literature. In addition to federal, as in the above-mentioned cases, regional/local policies have also been discussed (for instance, for the city of Antwerp see Martinez 2007).

Finnish government has also started paying attention to fashion. This research uses the concepts of governmentality, action at a distance, technologies of government, developed by Peter Miller and Nicolas Rose, with the purpose of deconstructing policy towards fashion in Finland. The study is an exploratory research that uses the method of semi-structured interviews with representatives of various bodies responsible for policy towards fashion and distinguishes their main discourses. These discourses are scrutinized as technologies of government that shape fashion industry in Finland today.

Biography

Olga Gurova (PhD, Cultural Studies) holds the position of Assistant Professor at the Department of Culture and Global Studies, Aalborg University, Denmark. She previously served as the Academy of Finland Research Fellow at the Department of Social Research, University of Helsinki (Finland) and as a researcher at the Helsinki Collegium for Advanced Studies (Finland). She also worked at universities in Russia, USA, Hungary and Italy. Her research interests include cultural studies, sociology of consumption and everyday life, fashion studies, social-network analysis, qualitative methods of social research and innovative methods of teaching. She is the author of *Fashion and the Consumer Revolution in Contemporary Russia* (London, New York: Routledge, 2015) and *Soviet Underwear: Between Ideology and Everyday Life* (Moscow: New Literary Observer, 2008).

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Lisa J. Hackett

University of New England, New South Wales, Australia

Walking a Mile in Her Shoes: introducing a framework for undertaking material culture investigations of clothing

In 1982 Jules Prown (1982, 13) noted that adornment was one of the most promising avenues for material culture studies, yet the field has only experienced limited progress, leading Mida and Kim to lament “there is no singular framework that offers a clear and systematic approach to the study of dress artefacts” (2015, 22). This paper addresses this deficit by introducing a framework that has been developed as part of my PhD research. It combines the techniques of content analysis, auto-ethnography and ethnographic interviews to give a robust analysis of the artefacts, in this instance clothing, and the importance to the culture that wears it. The content analysis follows the traditions of object analysis within dress studies. The ethnographic interviews examine the importance of the artefacts to the culture. The auto-ethnographic study places the researcher in the study, wearing and using the clothing as the culture does. This fulfils Valerie Steele’s dictum that researchers should engage with the object on a sensory level (1998, 329). This paper will illustrate the efficacy of this framework through an illustrative example. The researcher participated in the Miss Vintage Rose Pin Up Competition, wearing and using the clothes in the way some of the culture does. This enabled the researcher to experience the artefacts as an “insider” in

the culture and by doing so gaining valuable insights that would have been hidden had the researcher remained an “outsider”.

Lisa J. Hackett

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Sewing the Past: Why Make Historic Fashion

Our efforts to fashion our individual identities is limited to the resources available, in this case the range of clothing that is available in the stores and our personal budgets. One way to widen the palette of available styles is to supplement shopping with home dressmaking. Making one’s own clothes presents the opportunity to not only emulate the current fashionable trends, but to step outside these constraints to explore the rich and wide variety of clothing styles that existed throughout history. The popularity of this approach is demonstrated by the number of online sewing groups dedicated to the creation of clothing from various eras ranging from the medieval period through to the various styles of the twentieth century. Yet, there appears to be little scholarly research into the motivations of the home dressmakers that are making historical clothing. While there exist numerous studies on the reasons and motivations for home dressmaking of contemporary clothing, often determined to be for socio-economic reasons, this research could find no studies that examined sewing as a tool to step outside the temporality of current fashion. To fill this gap, I conducted an international study in July 2018 of home dressmakers that make clothing from historical eras. It interrogated the range of historical fashion being reproduced by home sewers, considered how they designed and sourced materials and patterns, and examined their motivations for engaging in historical home sewing. This paper presents the findings of this study and posits new insights in both sewing cultures and historical fashion reproduction.

Biography

Lisa J. Hackett is a Ph.D. Candidate in the department of Sociology at the University of New England in Armidale. Her thesis examines the reasons why women choose to wear 1950s style clothing in the current context. Her research incorporates material culture studies, fashion history, media, and popular culture. Her latest article on the history and politics of clothing sizes was published in *Clothing Cultures* in June 2018. Her latest article in *M/C Journal* will be published in March this year.

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Kate Harvey

National University of Ireland, Ireland

Harry Potter and the School Uniform

In J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997), the title character is instructed to buy 'three sets of plain work robes (black)' and 'one plain pointed hat (black) for day wear'.¹ In the film adaptations of the Potter novels, these become the now iconic Hogwarts school uniform, first designed by Judianna Makovsky for *Harry Potter and the Philosopher's Stone* (Columbus, 2001) and revamped by Jany Temime for *Harry Potter and the Prisoner of Azkaban* (Cuarón, 2004). Based on contemporary British school uniforms, the Hogwarts uniform has since become inextricably linked with the character's image in the popular imagination. This paper explores the varied cultural connotations of the school uniform in the British Isles and North America by examining its adaptation to the fantasy genre in the Potter films.

The Potter films use the school uniform to address a dual audience of British and American children: for the former, it is intended to serve as a point of recognition and therefore identification, while for the latter, the uniform is aspirational, signalling entry into an elite and exclusive world. Uniforms are central to the British boarding school story, a genre to which *Harry Potter* is indebted, where they serve as markers of assimilation and school pride. Their continued ubiquity in British schools contributes to their status in contemporary media as broad signifiers of childness. By contrast, school uniforms in North America are most commonly associated with elite private schools, and carry connotations of class, restriction, and suppression of individuality. This paper uses the evolution of the Hogwarts uniform onscreen to examine these competing understandings of the school uniform in popular culture.

Biography

Kate Harvey is Lecturer in Children's Studies and Director of the BA Connect with Children's Studies at NUI Galway, where she teaches courses on children's literature and culture. Her research interests include transmedial adaptation for children, Shakespeare in children's media, theatre for young audiences, animation, and costume and clothing in children's culture. She is also a trained costume maker, having studied theatre costume at the Northern College of Costume.

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¹ J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 1997), p. 76.

Lorraine Henry (TBC)

London College of Fashion, UK

Black Skin as Costume

This presentation addresses the costuming of black action heroes, examining how skin and muscles whilst representing a 'cinematic articulation of masculinity' (Tasker: 1993:1), for the white hero 'carries radically different meanings' (Tasker :1993:39) when applied to a black body.

This exploration based on using black skin itself as a denotation of heroism, posits whether black skin could form part of the everyday costuming repertoire available to costume designers. It is the 'contemporary fascination with the powers of skin, as substance, vehicle and metaphor' (Connor:2004:9) to indicate the hero's appropriateness for the quest ahead that are applied to the black body in action.

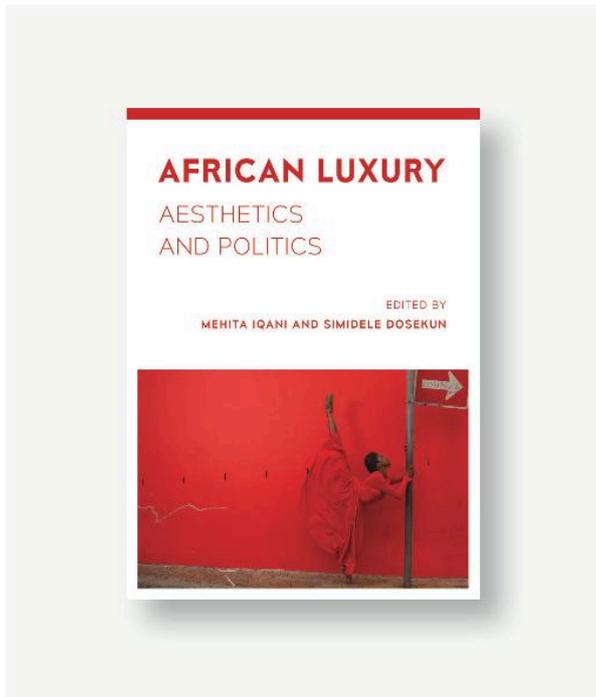
The analysis of the relationship between the actor, costume (in this case the skin) and audience (Monk 2010) is explored using *Suicide Squad* (2017) and *Black Panther* (2018). The possible readings of invincible skin associated with Conner's term 'skinshine', referring to the scarified or inscribed skin associated with 'form of scales, leather or metal...designed to produce a reassuring condition of impenetrability' (2004:53) is here applied to both black and white hero to test possible interpretations.

The former negative histories around black skin in Hollywood films presents challenges for action film in attempting to ignore, avoid or redress the unwritten taboo here of Bogle's 'buck' (2001) unshackled, if that power were unleashed, how would that look on film, who would this black action hero defeat and how could his skin be interpreted within the framework of skin as heroic costume.

Biography

Lorraine Henry is a broadcaster, lecturer and a practice-based researcher at London College of Fashion. The research into film costume and black masculinity interrogates the theories around heroism; and costuming, as a tool to reshape perceptions of what is and is not heroic. Defining what costume is and how it is used provides the basis for examining how skin colour impacts of costuming, especially when the black body is performing heroic actions. This has led to a focused study on black skin as heroic costume and the theories around skin, surface, nakedness and the stereotypical casting and formerly negative connotations of black skin are used as the basis for textile pieces that process new possibilities.

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African Luxury Aesthetics and Politics

Edited by Mehita Iqani and Simidele Dosekun

Moving far beyond predominant views of Africa as a place to be 'saved', and even the more recent celebratory formulations of it as 'rising', *African Luxury* highlights and interrogates the visual and material cultures of lavish and luxurious consumption already present on the continent. Methodologically, conceptually and analytically, the collection dismantles taken-for-granted ideas that the West is the source and focus of high-end and hyper-desirable material cultures. The book's varied chapters explore what the culture of consumption means to the continent in historical and contemporary contexts, studying diverse luxury phenomena including fashion advertising, retail, gendered consumption, reality television and gardening.

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Christopher M Hodge

Northumbria University UK

Fashion, Performance and Photography: An Inclusive Interdisciplinary Project

A contemplation on the Inversion of the male gaze and the blossoming credo of homosocial narcissism. 'Boys will be Boys'. This research will examine popular culture and branded visuals in relation to new homosocial tribes of individuals who are banding together into mutually appreciative societies of physically and aesthetically complimentary bodies.

There is a perception of a new permission to discuss, explore and admire the male body from heteronormative and homosocial perspectives. These notions are visually through the mediums of photography and moving digital fashion content, drawing on masculine performative mediums in sports and contemporary dance traditions. The work will explore instances of physical contact between men which exist between accepted perceptions of traditionally heteronormative 'straight' behaviours. The work examines homosocial activity in actions and visuals that exist in the liminal space which is simultaneously heteronormative and homoerotic.

Online social forums have broken down and redefined the context and space within which men can exhibit, display and expose their physical presence and move into a liminal space between the gym, locker room and the bedroom where they can uncover, commune and comment in a place which is visually sensory and uninhibited. The space between desire and longing, physical action and emotional intent. These are the places where the individual has the freedom to express themselves without societal constraint and to create their own personal emotional and aesthetic code, drawing on tacit and adopted creative and historically absorbed references to self, ego, perception and physicality.

These individuals are creating a specific and personal visual framework within which to exist and share. This paper will examine the perception of the notion of a shift in direction of, indeed an inversion of the male gaze, both inwardly to oneself and within his curated community and the emergence of a nurturing and communal homosocial narcissism.

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Siân Hunter

University of East Anglia

Emma Watson, commodity feminism, and The Bling Ring

Emma Watson, famous for her role as Hermione in the *Harry Potter* franchise, has a stardom that works to position her as a hegemonic neoliberal ideal: one of individualised success, academic achievement, conventional beauty, and traditional qualities of femininity. This paper will explore the ways in which Watson uses this position as a platform for critique.

Watson's role in Sofia Coppola's *The Bling Ring* may seem to be at odds with bookish Hermione but works to bolster the neoliberal individualism of her celebrity persona. The film critiques a postfeminist lifestyle that is built on acquiring commodities and is dedicated to examining the feminine pursuit of fashion, and the very gendered experience of self-actualisation that encourages young women to achieve equality through consumption. This paper will argue that by aligning herself with a film that critiques postfeminist culture, while immersing her celebrity persona in the lifestyle of acquiring valuable signifiers of femininity, Watson creates a unique position from which to further discussions of feminist politics.

Considering this contemporary period in which popular discourse is beginning to bring feminist issues to the forefront, this paper will explore the ways in which celebrities such as Watson are continuing to engage with the culture of postfeminism in order to further the feminist cause. This engagement is particularly linked to the femininity that is at the core of postfeminist media culture. However, while Watson offers a stylish version of feminism, the disconnect between her celebrity persona and the core of feminist politics calls into question her authenticity. This paper will examine to what extent Watson's performance of feminism is a marketing ploy, using her role in *The Bling Ring* and drawing on concepts of commodity feminism.

Biography

Siân Hunter is a second year part-time PhD student in Art, Media, and American Studies at the University of East Anglia. Her current research explores the role of cinema and other screen media in mainstreaming concepts of feminism through celebrity. The working title of this project is *Acceptable feminism's study of contemporary feminist stardoms in the Anglo-American screen industries*.

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Elisabeth Jayot

Université Paris 1 - Sorbonne-Panthéon / Institut Français de la Mode, France

Modularity in fashion design: practical foresight relative to transposing the open object approach onto clothing.

Within the overall scope of cultural studies, this research project is practice-based and focuses on fashion design. It aims at questioning to what extent a modular clothing design based on the *open object* philosophy (as defined by Gilbert Simondon), could contribute to overcoming current contradictions between the inherent inconstancy of fashion and the need for sustainable and responsible productions and consumptions, as well as between their resulting parsimony and the desire to affirm our own appearance.

Having selected to making third places one of my fields of study, I will focus onto the cultural, aesthetic and technical conditions which contribute to the emergence of open objects, which should help me define how their transposition to the field of fashion can be realized and inserted within market development so as to allow a theoretical and practical paradigm shift in fashion design.

Such a systemic approach might lead, on the one hand, to rethink the role of the fashion designer, and on the other to consider a synergistic approach to design strategies possibly leading towards the emergence of a new fashion system for the circular economy.

Biography

After a Masters in Fashion Design at ENSAD (2014), Elisabeth Jayot developed various professional experiences as a stylist, model maker, movie costume designer and editorial leader for an innovation centered magazine, and henceforth joined the Soft matters research group at EnsadLab (2016).

She is currently the sole experienced practitioner invited to join the initial class of the newly opened PhD course "Theory and practice of Fashion" (Paris 1 Sorbonne-Pantheon University / French Fashion Institute). Her thesis focuses on: "Modularity in fashion design: practical foresight relative to transposing the *open object* approach onto clothing" and is financed through a doctoral contract attributed by Sorbonne University.

Her researches have rapidly taken a European dimension with her participating in the *Sustainable Fashion in a Circular Economy symposium* in Helsinki (FIN), her publishing an article in the forthcoming book *Technology-driven Sustainability: Innovation in the Fashion Supply Chain* to be published by Palgrave MacMillan (UK), her being awarded a grant by the *WORTH Partnership* European Union sponsored project and her inclusion into the *European Industry Days*.

« *De la modularité dans le design de mode :*

Prospective pratique sur la transposition de l'objet ouvert au vêtement »

Ce projet de recherche par la pratique mené en études culturelles, à partir du design de mode, interroge dans quelle mesure une conception vestimentaire, s'appuyant sur la philosophie de l'objet ouvert (Gilbert Simondon) et fondée sur le modulable, pourrait permettre de dépasser les contradictions contemporaines

qui opposent l'inconstance inhérente à la mode à l'exigence de durabilité d'une production et d'une consommation responsables, mais également la pratique de parcimonie que ces dernières impliquent, avec le désir de distinction par l'apparence. En faisant des tiers-lieux l'un de mes terrains d'étude, je m'intéresserai aux conditions culturelles, esthétiques et techniques d'émergence des objets ouverts, afin de définir comment leur transposition au champ de la mode peut se concrétiser et s'insérer dans le développement marchand pour permettre un changement de paradigme théorique et pratique dans la conception de la mode. Cette approche systémique amène d'une part à repenser le rôle du créateur de mode et de l'autre à envisager une approche synergique des stratégies de design en vue de l'émergence d'un nouveau système de mode pour l'économie circulaire.

Biographie

Titulaire d'un Master 2 en Design Vêtement (ENSAD, 2014), Elisabeth Jayot rejoint, après diverses expériences professionnelles en tant que styliste, modéliste, costumière de cinéma et responsable éditoriale pour un magazine dédié à l'innovation, le groupe de recherches Soft Matters (EnsadLab, 2016). Unique praticienne de la promotion inaugurale du parcours doctoral « Théorie et pratique de la Mode » (Université Paris 1 Sorbonne-Panthéon / Institut Français de la Mode, 2017), sa thèse « Du modulable dans le design de mode : Prospective pratique sur la transposition de l'objet ouvert au vêtement » est financée par un contrat doctoral de la Sorbonne. Dès cette première année de thèse, son travail a pris une dimension européenne avec la participation au colloque Sustainable Fashion in a Circular Economy à Helsinki (FIN), un article dans l'ouvrage Technology-driven Sustainability : Innovation in the Fashion Supply Chain à paraître aux éditions Palgrave MacMillan (UK), l'obtention de la bourse du WORTH Partnership Project délivrée par l'Union Européenne ainsi qu'une exposition aux European Industry Days.

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Olivia Johnston

Parsons Paris, France.

The Intra-Expressivity of Fashion on Instagram: Assemblage and Digital Technology in the Reproduction of Professional Fashionable Identities

“Intra-expressivity” is an original term that aims to identify and define the process of conscious conforming in association with the successful performativity of the self through digital content creation on Instagram. Further, this thesis uses “intra-expressivity” to explore and compare the digital agency of fashionable identities through professional content production on Instagram, as opposed to private content. This concept aims to identify the transitional practice undertaken by an individual in an attempt to adhere to standards and expectations created from within the fashion system, a practice that is commenced internally in order to modify their external expressivity and self- presentation through the production of visual content.

There is no question that what is viewed on Instagram is an archetypal construction of idealized reality; individuals perform on multiple stages, creating a face for each interaction and developing faces for a variety of situational contexts. The relationship between an individual's professional presence on social media and fashion industry expectation is a figurative correlation that affects image production, triggering conformance and reaction-based content. To address the gap in this exploratory study, the fundamental objective is to acquire an understanding of the type of content shared by professional accounts and individuals on Instagram. This paper attempts to analyze the digital platform as an interconnected 'fashion assemblage' through case studies of three influential fashionable identities to contextualize the professional characters individuals take on as they claim agency and negotiate power within social structures. When analyzing the fashion system as an assemblage, it is discernible that all individual users, brands and exterior influences within the fashion industry affect the hierarchical position of one another. In *A New Philosophy of Society*, Manuel DeLanda offers an example of an assemblage in reference to an ecosystem, containing five distinctive roles that affect the entities' productivity within the social system. The roles are defined by performativity, function and external uncontrollable factors that affect the innerworkings of the system, components that influence the individual to express or alter their convictions within a social assemblage. For the purpose of this analysis, DeLanda's five role theory will be reformulated in relation to Instagram and the fashion system and used as an instrument of data organization to further assist analysis.

Biography.

Oliva is a student on the MA in Fashion Studies at Parsons Paris.

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Ioanna Karagiorgou

London College of Fashion, UK

The 'modern gentleman': Construction and dissemination of this specific masculine identity ideal through sartorial choices and an adoption of a luxurious lifestyle by UK-based personal lifestyle bloggers.

During the past four years male personal style and lifestyle bloggers not only have increased in numbers but also contributed to the legitimisation of the role of the male professional blogger, while advancing digitally mediated representations of a range of masculinities, which are constructed and curated for an online audience. Furthermore, a shift has taken place where they have moved away from solely focusing on fashion and interpretations of their style to incorporating in their platforms a more holistic approach to their lifestyle, by including issues concerning grooming, beauty routines, travel and the use of technology. More specifically in UK-based bloggers, there has been a surge in what I would call a representation of the "modern gentleman", where bloggers have adopted their ideal perception of a modern gentleman as a masculine identity. This is apparent through posts concerning their sartorial choices which involve dapper suits, tailoring, and high-end accessories as well as posts about their grooming routines and beauty products, while also promoting content such as luxury cars and opulent holidays. Furthermore, these bloggers do not only construct and disseminate a visual ideal of the "modern gentleman" but also include

advise and suggestions on how gentlemen ought to behave and carry themselves in social situations adhering a performative aspect to the concept.

Drawing on theories on performativity and embodiment in light of construction of masculinities, this presentation focuses on UK-based male personal lifestyle bloggers to explore the construction-through clothing and an adoption of a specific lifestyle- and dissemination- through personal style blogs- of the "modern gentleman". The analysis draws on visual and textual data gathered from fifty blogs, as well as subsequent interviews which have taken place with a few of those bloggers.

Biography

Ioanna Karagiorgou is a second-year PhD student, based at London College of Fashion. Her thesis is titled "Creation and representation of masculinities through male personal and lifestyle bloggers", where she aims to investigate the construction and dissemination of representations of masculinities through personal style blogs and the connected social media platforms. Her interests included digital representations, gender, identity, and issues on authenticity.

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Personal Style Blogs

Appearances that Fascinate

By Rosie Findlay

From *Style Rookie* to *Style Bubble*, personal style blogs exploded onto the scene in the mid-2000s giving voice to young and stylish writers who had their own unique take on the seasonal fashion cycle and how to curate an individual style within the shifting swirl of trends. *Personal Style Blogs* examines the history and rise of style blogging and looks closely at the relationship between bloggers and their (often anonymous) readers as well as the response of the fashion industry to style bloggers' amateur and often unauthorized fashion reportage.

ISBN 978-1-78320-834-0
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Paperback | Fall 2017
230 x 170 mm
E-book available

The book charts the development of the style blogosphere and its transformation from an alternative, experimental space to one dominated by the fashion industry. Complete with examples of several famous fashion bloggers, such as Susie Lau, Rumi Neely and Tavi Gevinson, the author explores notions of individuality, aesthetics and performance on both sides of the digital platform.

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Cristiana Katagiri

Northumbria University, UK

Stereotype and difference: production and circulation of meaning in contemporary fashion industry

This paper examines the production and circulation of identity and difference through the manipulation of stereotypes and signifiers provided by national and cultural identity. By looking at the act of fixing meaning and decontextualising symbols, commonly deployed by the fashion industry, it aims to discuss the intricacies that such practice might encompass.

Drawing on Semiotics and entangled by Cultural Studies perspectives, an assemblage of recent events (2018 onwards) will be examined. I will start the analysis from the controversial video launched last November by the Italian fashion label Dolce & Gabbana. Portraying a Chinese young woman struggling to eat Italian dishes such as spaghetti, cannoli and pizza using chopsticks, it engendered a negative repercussion within the Chinese audience and the label was accused of racism. Subsequent to this, I will be looking at the black face resembling products circulated and immediately removed from sale by Prada and Gucci.

In this sense, considering the current moment in which meaning and power, indeed, float, it is noteworthy to reflect that despite the inappropriate aspect of both events they were only taken as problematic at a late stage, after the audience backlash. Hence, it can be claimed that such circumstance might expose a structural disconnection from socio-economic and cultural matters towards difference and the need to reconsider old paradigms in the fashion industry.

By doing so, this article contributes to debates about the production of identities and regimes of representation within contemporary fashion.

Biography

Cristiana Katagiri is a PhD candidate at the Art and Social Sciences Department, University of Northumbria, Newcastle, UK. She completed her Masters in Culture Industry at Goldsmiths, University of London in 2011 and her Bachelor degree in Fashion Design at Santa Marcelina (FASM), Sao Paulo – Brazil, in 2001. As a former fashion designer, she has worked in companies in Brazil and in the UK. Her research interests include notions of identity, alterity, stereotyping, decolonising fashion, race and representation.

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Stephen Kenyon-Owen

Glyndwr University, UK

Artist as prototype

To see the text in motion, as fluid or emergent, from rough-hewn to fully formed, is a process that we as viewers are rarely privy to (as Bryant notes). The glimpse into those moments of change can be a privilege allowing greater understanding, or curse, demystifying the artefact and its creation. This paper looks to

the work of artist Tom de Freston, in particular his method of using the body as a malleable material reshaped with clay, objects, and scattered ephemera. Here, identity is eclipsed and rewritten, becoming an adaptive prototype. This (textual) body, is then captured in its transformative process by the photographic frame, to be further reworked in artistic renderings. de Freston creates a mode of adaptation which traverses text, physical performativity, photographic display, and the art form itself.

These moments of display see the artist merge with the text - announcing a conjoined identity. It is the nature of this transformation, and how it has developed through the artist's body of work, that occupies my focus here.

<http://www.tomdefreston.co.uk/artist/cv>

Biography

I have taught and teach across a variety of disciplinary areas including: English Literature, Media, Film, Video Game analysis and design, Media Communications, and Approaches to New Media. My PhD with Aberystwyth University, Dept. of English and Creative Writing was entitled 'Borderlines: the changing limits of textual encounters' and focused on textual transformation and adaptation. It is available at:

[https://pure.aber.ac.uk/portal/en/theses/borderlines\(Oe26a9e9-8f7b-461b-a3a9-a7e8aa21a986\).html](https://pure.aber.ac.uk/portal/en/theses/borderlines(Oe26a9e9-8f7b-461b-a3a9-a7e8aa21a986).html).

Ongoing research examines the shifting role and use of narrative through variant media forms, with current focus on approaches to grief and objects of loss.

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Lara Kipp

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From Marlene to Conchita: Gender Performativities and Iconicity in "Naked" Dresses

This paper traces a fashion history from Marlene Dietrich to Conchita Wurst, illustrating the complex iconicity of "naked" dresses. It interrogates notions of selfhood and performativity in relation to gender and celebrity. The paper utilises the embellished costumes made by Jean Louis for Marlene Dietrich (Bach, 2011) as a starting point to explore the recurring image of a celebrity clad seemingly in nothing but rhinestones, sequins or similar embellishments. By providing an overview of notable instances of such "naked" dresses, the paper seeks to explore the subsequent accumulation of meaning through historical reference points ranging from the 1950s to the 2010s. In particular, the paper offers analysis of images of femininity and desirability as evoked through these particular garments, with close attention on discrepancies in discursive framing for performers of colour.

Further, the paper demonstrates the simultaneous encoding of a heightened femininity through the "naked" dress and its subversion through an associative link with Dietrich's cross-dressing habits. This finds a contemporary echo in the performance of drag queen Conchita Wurst at the 2014 Eurovision Song Contest. The seeming exposure of the desirable body is set in relation to the careful construction of the image (Monks, 2010), which brings together vulnerability and apparent truthfulness, but also heightens the

viewer's sense of the otherworldliness and artifice of the performer through the specific nature of their garment. The paper draws on Brownie's writing on undressing (2017), Blau, Barcan and Monks on exposure and nakedness (1999, 2004 and 2010, respectively) and Barbieri on materiality and costume (2017), among others.

Biography

Lara Maleen Kipp is a scenographer, theatre practitioner and early career researcher. Her Ph.D. engaged in an aesthetic analysis of Howard Barker's scenography. Previously, she completed an MA in Practising Theatre and Performance and a joint BA (Hons) Scenography & Theatre Design and Drama & Theatre Studies. Work experiences include Vivienne Westwood Studios and the Salzburg Opera Festival. Her research interests range from scenography (costume in particular) and vocal performance to contemporary European and feminist theatre and performance practices. She is currently an independent researcher based in Wales, writing her first monograph for Routledge's *Advances in Theatre & Performance* series.

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Neil Kirkham

University of the Arts, UK.

'Very flashy': Denmark, hummel & the National Football Shirt

This paper will address the stylistic evolution & cultural role of the national football shirt. Focusing on hummel's innovative work for Denmark at the 1986 World Cup, it will chart the gradual evolution in shirt design across the preceding decade, in turn underling the influence of such aesthetic shifts in the styles that followed. In doing so, it will question the position of such garments as examples of national dress alongside the interplay between football, fashion & branding. Via an engagement with authors such as Michael Gibbons, Scott Murray, Rob Smyth & Jonathan Wilson, it will also develop my previous work on football writing in the academy.

Biography

Dr Neil Kirkham is a Senior Lecturer in Cultural & Historical Studies at the University of the Arts, London. His research focuses primarily on dress & sexuality, around which he has recently published in *Clothing Cultures, Film, Fashion & Consumption & Porn Studies*. He has also published & presented research on the music press, stand-up comedy & football writing.

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Viveka Kjellmer

University of Gothenburg, Sweden

Scented scenographies: visualizing and conceptualizing fragrance in the museum

Scent triggers other experiences and memories than visual stimuli. Invisible and elusive, it still affects us strongly, and the sense of smell can evoke both emotional and physical responses. How can scent be understood as a bearer of meaning?

In this study, I look at the meaning of scent from several perspectives: as exhibition object, as scenography, and as an experience-heightening agent to create a multi-sensory whole.

I discuss scent as art and artefact in perfume exhibitions and scented design using fragrance as communication tool (Banes 2007, Drobnick 2014). Applying a concept of scenography extended beyond traditional theatrical settings (McKinney & Palmer 2017), I highlight the sense of smell as a key factor in the sensory and bodily communication of scented events.

One way to invite scent into the museum is to present fragrance as art. In the exhibition *Art of Scent 1889-2012* (New York 2013), perfume was exhibited as artwork, and the scents themselves played the leading role when visitors smelled the perfumes through specially designed scent dispensers. The exhibition *Perfume* (London 2017) took this approach a step further and visualized the fragrances in scented scenographies where the stories conveyed by the chosen perfumes were conceptualized. These case studies will be compared to other examples of olfactory art and design, such as the smell of fear exhibited as artwork, and the scenographic potential of scratch-n-sniff wallpapers.

Scent as a bearer of meaning in the museum is still relatively unexplored. It is fundamentally about communicating through multiple senses – and creating interesting exhibitions – but it is also about conveying new aspects of culture and transforming our understanding of the meaning of scent.

My presentation is also a scented workshop where the perfumes discussed can be smelled.

Biography

Viveka Kjellmer is a senior lecturer in Art History and Visual Studies at the University of Gothenburg. Kjellmer has written about advertising and the image of scent, fashion exhibitions and visual consumption. Her current research concerns costume, body and identity, as well as olfactive art and scented scenography.

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Anna Kleiman

Hebrew University of Jerusalem, Israel

The Decency Dissent: Kuroda Seiki's French Nudes Meet the Japanese Nakedness of the Meiji Era

The second half of the 19th century was marked by fundamental changes in Japanese culture and social norms. After re-establishing commercial and political connections following 200 years of isolation, Emperor Meiji led an intensive 'westernization' process in all areas: Medicine, industry and technology, social behavior as well as in art. Kuroda Seiki, a Japanese artist sent to Paris to study European-style art, created nudes that were praised at their presentation in France, but were received scandalously and ambiguously in Japan.

In this presentation, I wish to analyze the social, artistic and aesthetic standards of nudity and sexuality in Western European society of that time, reflected by the academic and social debate about the difference between "nude" and "naked" in French art. These terms seek to distinguish between artistic nudity and obscene "pornographic" nakedness. I trace their inconsistent adoptions in Japan and their purposes, that involve national and political striving for egalitarian treatment in the international domain, using Seiki's three paintings' ambivalent perception as a study case of the social change in progress. I research the social norms regarding body exposure in Japan before the Meiji Era, as well as the connection between eroticism, body, and dress in Japanese pornography (shunga), and how they were affected by the governmental and institutional adoption of 'western' (Christianity-based) decency social values. I study the display of Seiki's paintings in Japan and outside of it, a display that struck a nerve with the Japanese public, as well as with the legislative and enforcement authorities.

My conclusions shed light on the intersectionality between the female body and the changes in its social perception, the ways it should or shouldn't be dressed, when the national identity is shaken by troubled water.

Biography

Anna Kleiman, holds a BA in Art and Theatre history, and is an MA student in the Department of Art History and Lafer institute for Women and Gender Studies, and a Jack, Joseph and Morton Mandel School for Advanced Studies in Humanities Excellency scholarship in The Hebrew University of Jerusalem. In her research, Kleiman focuses on visual scandals, involving women, sexuality and social decency, as well as the way popular visual culture is involved and takes a stand on social and political issues.

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Polycarp Kolesov

National Research University Higher School of Economics, Russia

Body Accessories' Transformative Effect as The Identity Shift in Performative Processes

The current research is devoted to the problem fields of body modification in the performative processes. The paper deals with the issue of a body accessories as a bearer of transformative power.

The body accessories, while bearing the functionality and signifying the appearance, have the ability to identify the subject in the social world. One's social shade is formed by one's "second skin", constructed by the body's addendums such as clothing items and adornments. Many of the performance artists use this capacity to challenge the ambiguity of an identity to their viewers. The research underlines how this possibility created by the communication of the performer's body and accessories holds in its own a transformative power. Moreover, the study shows that the transformative effect manifested in identity shifts of the performance artists resembles the same power shamans of pre-industrial societies display when managing their visual representation. Numerous attempts have been made to link together the studies of body modifications and performative processes. However, the transformative effect of body adornments in performance art hasn't been connected to the ritualistic performances of shamanic nature. Hence, the methodology employed in the paper vastly relies on the content analysis and comparative analysis of shamanic rites and performance art. The paper starts with an introduction commenting the terms of body modification, accessories. Then the paper gives an example and explanation of what is considered as a shamanic rite of pre-industrial society. Finally the results demonstrates that while the performance artists have been employing ritualistic elements in their performances, it is the body addendums, accessories and clothing that represent the identity's capability to maintain transformative power.

Biography

National Research University Higher School of Economics, Art and Design (2017 – p.t.). PHD student at Art and Design School (<https://www.hse.ru/org/persons/210273385>). Research thesis: The Anthropology of Contemporary Art: Rites of North nations and their elements in modern performing arts of non-tribal societies

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Jihen Trabelsi kraiem

University of Monastir, Tunisia,

Mutation of appearances in the Maghreb countries, the case of Tunisia, Morocco and Algeria

This communication aims to highlight the appearance system evolution in the Maghreb countries under the colonial influence and modernization effects, in order to implement the context that has spark the advent of "Haute Couture" to the Maghreb countries.

Indeed, from a "Haute Couture" that has irradiated and transferred around all corners of the planet and particularly the Maghreb countries, to a "Haute Couture" that aspires to find its own contemporaneity, there is not only breaks, but also stitches and bridges. To highlight the emergence of this concept in the Maghreb, we propose to introduce our topic by detailing the different historical stages that have marked the evolution of the Maghrebian woman appearance mode. This will obviously lead us to foreground the great mutation that the appearance system has experienced in this geographical area during these last decades at all levels.

It's just a set of political, economical, sociological and cultural phenomena would combine to renew the nature of demand and a new sources of creativity would appear to fulfill new needs. The approach adopted is multidisciplinary and tries to explain the accession of the "Haute Couture" concept and its manifestations in the Maghreb.

Mutation du paraître aux pays du Maghreb, le cas de la Tunisie, du Maroc et de l'Algérie

Cette communication a pour objet de souligner l'évolution du système du paraître aux pays du Maghreb sous l'effet de l'influence coloniale et suite à la modernisation afin de mettre en œuvre le contexte qui a suscité l'avènement de la "haute couture" aux pays du Maghreb.

En effet, d'une haute couture qui a irradié comme un centre sur son périphérique et qui est exportée aux quatre coins de la planète et notamment aux pays du Maghreb, à une haute couture qui aspire à trouver sa contemporanéité propre, il n'y a pas que des ruptures, mais aussi points de suture et des passerelles. Pour apporter un éclairage concernant l'apparition de ce concept au Maghreb, nous proposons d'introduire notre propos en détaillant les différentes étapes historiques qui ont marqué l'évolution du mode du paraître de la femme maghrébine. Ceci nous conduira bien évidemment à souligner la grande mutation qu'a connue le système du paraître dans cet espace géographique au cours de ces dernières décennies sur tous les niveaux.

C'est qu'un ensemble de phénomènes politiques, économiques, sociologiques et culturels allaient se combiner pour renouveler la nature de la demande et de nouvelles sources de créativité allaient apparaître pour répondre à de nouveaux besoins. L'approche adoptée est pluridisciplinaire et tente d'expliquer l'accession du concept "Haute Couture" et ses manifestations au Maghreb.

Biography

Assistant Professor in Monastir Higher Institute of Fashion, Ministry of Higher Education and Scientific Research, University of Monastir, Tunisia. Doctorate in science and technology of arts at the Higher Institute of Fine Arts Tunis, Member of the Scientific Council and the Scientific Cooperation Committee in Monastir higher institute of fashion.

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Petra Krpan (TBC)

University of Zagreb, Croatia

*Contemporary Fashion Design in Croatia: New Practices and Ideas**

Fashion design signifies today the emergence of creative thinking and shaping the body in an aesthetic and fashionable sense. Fashion is established in global perspective as creative design of the body through various social, cultural environments. The entire tradition of dressing and clothing has changed due to various influences, both theoretical and practical. The aim of this presentation is to present contemporary fashion practice in Croatia, ideas and innovations in the field of fashion and textile design through the design of various Croatian fashion designers such as Matija Čop, Duje Kodžoman, Saša Hortig, Studio Dioralop and many more. Fashion is no longer considered as 'applied art', such as design is no longer addicted to the so-called beauty immersed in the industrial environment of modern society wherein the aesthetic object (*ready-made*) means creation beyond the boundary lines. Instead of that, we are thrown into a new world of creativity. Many designers are working on interactive intervention and on creating some new contexts and situations in which the human body coexists with others in global and local areas. Fashion has the ability to connect all time/space categories and create new body transformations and new visual representation as seen in Matija Čop's eclectic work. The body is now assembled of different kinds of realities/unrealities within an artificial environment and a new fashion system.

Biography:

Petra Krpan is an assistant professor at the University of Zagreb, Faculty of Textile Technology, Department for Fashion and Textile Design, where she teaches *Fashion and New Media, Performance and Fashion, Contemporary Fashion, Fashion Theory I and II*. She completed her education at the Faculty of Textile Technology, University of Zagreb, BA Fashion Design and MA Fashion Theory, and at the University of London, London College of Fashion with an emphasis on Fashion Journalism and Fashion Media Business. She is about to complete her PhD programme at the Faculty of Humanities and Social Sciences in Zagreb in fashion theory and her academic research interests include fashion and visual culture, the influence of media in fashion as well as fashion performance.

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*Please note: this presentation will be a video, as Petra unfortunately is unable to attend FCVC2019.

David Leathlean

Manchester Metropolitan University.

The NiwiN (Nothing I wear is New) Sustainable Project

This abstract introduces the concept of using technology & disruptive innovation to engage students in fashion sustainability. The NiwiN project is an innovative example of how a real-time fashion project, highlighting recycling & up-cycling can engage a fashion student, living on a typical student budget. Originating from an unsuccessful bid for the IFFTI Conference (2019), using a range of different communication platforms, the project evolved into a temporary exhibition, highlighting twelve individual projects, created from 2012-19, with the theme of 'The Joy of Teaching'. The final part of the exhibition completed in April 2019, highlights elements of sustainability & creativity, forming the main focus on this project.

Highlighting to fashion students the importance of 'sustainability', increasingly has become an intrinsic part of their educational experience. However, moving students from commercial customers, to conscious decision makers, agents of change, choosing ethical and environmentally friendly alternatives, requires creative & innovative learning & teaching strategies. As highlighted by Waltier (2019) 'Old clothes and textiles may no longer be wanted by their owners but they are definitely not waste'. Communicating this message personally using real-life examples, offers the educator, an authentic opportunity to educate & inspire, future employees within the fashion industry.

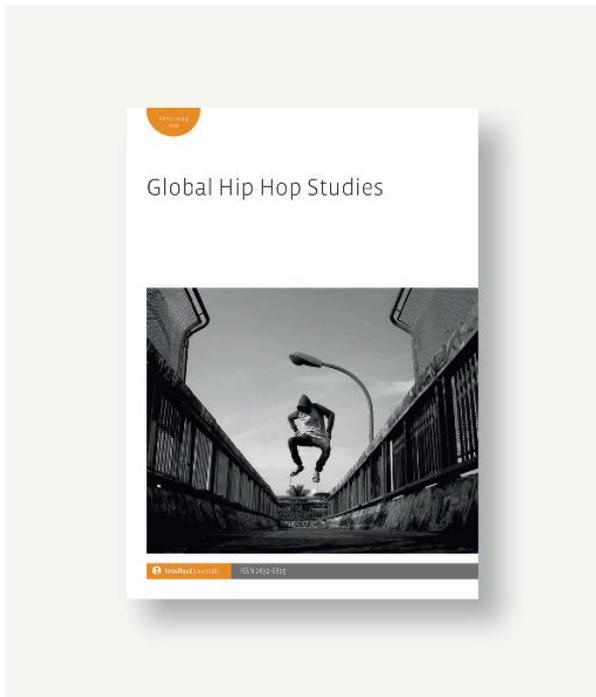
During the project engagement increased, supported by the use of technology. Using Social Media platform Instagram, as a teaching and research tool, alongside dynamic and interactive content, engaged the audience using personal still images and video content. Subsequently creating an on-line NiwiN learning community, with the main purpose to create impact. Instagram offered additional opportunities to engaging with an audience but in a virtual world, whilst engaging more effectively with the student population. Using Instagram, highlighted how 'unwanted' clothes, can be transformed into be-spoke, creative & unique statements, reflecting the personal style of the wearer & doing good for the planet.

Biography

David Leathlean is a Senior Lecturer at Manchester Fashion Institute, within the Manchester Metropolitan University. His research interest and subject specialisms involves visual merchandising, fashion culture & its history. David's work also includes various aspects of pedagogy including employability, creativity & student confidence. He has participated in international exhibitions and fashion conferences in the UK & Europe.

Recent collaborative output focused on Innovation in the learning process: Kettleborough, H., Cobb, S., Leathlean, D., and Wozniak, M. (2016) "I love Learning: Innovating for Creativity" [Online] http://www.creativeacademic.uk/uploads/1/3/5/4/13542890/cam_4a.pdf

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Global Hip Hop Studies

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Aims and Scope

Global Hip Hop Studies (GHHS) is a peer-reviewed, rigorous and community-responsive academic journal that publishes research on contemporary and historical issues and debates surrounding hip hop music and culture around the world, twice annually. The journal provides a platform for the investigation and critical analysis of hip hop politics, activism, education, media practices and industry analyses, as well as manifestations of hip hop culture in all four of the classic elements (DJing/turntablism, MCing/rapping, graffiti/street art and B-boy/B-girl dance), and the under-examined realms of beatboxing, fashion, identity formation, hip hop nation language (HHNL) and beyond.

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Nigel Lezama

Brock University, Canada

Cardi B's Nails: The Excess of Gender, Race, and Commodity

On her Instagram account, rapper Cardi B frequently shares images and videos of her manicures, which are spectacular for both their artistry and their prohibitive length. As a woman of colour, Cardi's manicure can signal a certain economic arrival; her artificial nails are an indisputable signifier of disposable income used for personal services. The manicure, as a mode of conspicuous consumption, is an activity of the leisure classes; historically, white women had time and access to money for such personal luxuries, which were provided by women of the racialized working classes. Cardi B's manicure counters historical narratives of subordination that situate women of colour at the lowest strata of society, unworthy or economically unable to adorn themselves. However, in *Black Looks* (2015), bell hooks insists that a triple-threat of capitalism, white supremacy, and sexism still impose a difficult burden on black women and their power of self-representation. The rapper's unrestrained fashion and self-presentation can be read as replaying a script of "racialized and sexualized inscribed forms of power," (Butler and Athanasiou 2013, 31) that black women have been assigned since the colonial 19th century. These aren't the delicate hands of the idle rich, nor the functional hands of the working poor; rather they symbolize something in between – the hard-working rich – which the rapper herself asserts on her 2017 breakout song "Bodak Yellow." "What bitch working as hard as me?" she challenges the listener to answer. Cardi's manicure is a personally affirming act that does not overpower her subjectivity. This form of body care is an enactment of black female subjectivity that merits attention particularly as a mode of self-adornment that mainstream culture has historically eschewed as an aesthetic of dominated habitus; however, in the very recent past, this style has seemingly transformed dominant codes of female self-adornment, by crossing over racialized and class practices, to become a sign of distinction that belies its humble origins.

Biography

Nigel Lezama is an associate professor at Brock University, in Canada. He is a fashion scholar who presents and publishes work on the impact of marginal fashion practices – drag, hip hop, dandyism, and courtesans – on dominant culture. He is currently working on a book length analysis of hip hop culture in the 1990s that investigates the ways that hip hop repurposes dominant tastes and analyses the integration of hip hop practices by the institutions of dominant culture in order to frame the limits of social and economic inclusion for racialized and marginalized groups. He is also working on a co-edited volume, *Canadian Critical Luxury Studies. Recentring Luxury* that will be published by Intellect Books in 2020.

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Vittorio Linfante

Politecnico di Milano, School of Design, Italy

Fashion Performing / Fashioning Performances: catwalks as communication tools between market, branding and performing art.

Catwalks are one of the key moments in fashion: the first and most relevant display where brands stage their collections, products, ideas and style. A bunch of minutes when a garment is “the star” and must show itself not just as a product but as a result of a design process endured for several months. All contents developed within this process become ingredients for connecting scenography, music, lights and direction into a unique fashion narrative.

According to the spirit of different ages, fashion shows have been transformed and shaped into peculiar formats: from *Pandoras* to presentations organized by Parisian couturiers, across the “marathons” typical of the beginning of modern fashion system, coming up to the present structure of fashion weeks, with their complex organization and related creative and technical businesses.

The paper intends to introduce the evolution of the fashion system through its unique process of seasonally staging and showing its production.

The paper intends to analyse the evolution of the fashion shows from the intimacy of ballrooms in the beginning of the 20th century (as the presentations by Paul Poiret) as well as the experiences of the early fashion shows that took place after the Second World War in Florence, focusing on the enthusiasm and ingenuous attitude typical from the '70s and the '80s, with their excesses, to finally depict our present. In this last scenario catwalks, in fact, aren't anymore a common collections presentation, but become one of the most interesting expression of contemporary culture (and sub-cultures), going from sophisticated performances (as Karl Lagerfeld's Chanel shows) to real artistic happenings (as the events of Victor & Rolf, Alexander McQueen, OFF_WHITE, Vetements and Martin Margiela), often involving contemporary architecture, digital world, technology, social media, performing art and artists.

Biography

Art director with a history of accomplishing business objectives through innovative graphic design concepts, trend research, the creation of brand identities and successful design brand projects for a number of companies among which Samsung, Smemoranda, Mondadori, Warner Bros., Mandarina Duck, Feltrinelli, Slowear, Valentino, Uniqueness by Pinko, Marni, Coccinelle.

Architect and Professor of Fashion, Branding, Communication Design at Politecnico di Milano, IED, NABA, Milano Fashion Institute, Università di Bologna.

Curator -with Paola Bertola- of the exhibition *Il Nuovo Vocabolario della Moda Italiana*, Triennale di Milano (November 2015 - March 2016).

Author of several essays and books including:

V. Linfante, *More Tamara the Tamara. La construcción de un icono [post-]moderno*, in G. Mori (ed.) *Tamara de Lempicka. Reina del Art Déco*, Arthemisia Books, Roma 2018.

P. Bertola, V. Linfante (eds.), *Il Nuovo Vocabolario della Moda Italiana*, Mandragora, Firenze 2015.

V. Linfante, *Giocattoli italiani di inizio Novecento*, Milano, 24 ore Cultura, Milano 2013.

V. Linfante, *Refashioning: dal collezionismo al vintage*, Maggioli Editore, Rimini 2008.

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Elizabeth Castaldo Lundén

Stockholm University, Sweden

The Most Famous Costume Designer: Constructing Edith Head's Narrative from School Teacher to Hollywood Stardust.

Costume designer Edith Head has become a symbol of Hollywood costume designers. With more than 50 years career designing for the big screen, her iconic look has inspired several characters that pay homage to her legacy. Edith Head started her career in 1924 as Howard Greer's assistant. Without any background in drawing or costume design, Head rapidly ascended to head of the costume department in 1937, when Travis Banton left Paramount and join Howard Greer in his Beverly Hills fashion atelier. Scholars have presented her career as a linear story of costume design success, focusing mostly on her time at Paramount Pictures and basing arguments on Head's own media declarations. However, Head's media appearances and the widespread popularity as a public persona demonstrate that a large part of her work for the studio rested on being a promoter by exploiting her role as a mediator of fashion discourses for female audiences. Head used the looks of the stars to educate women into finding "their type" and showed them how to adapt screen looks for real life situations. Storytelling became key to Her media appearances rehashed anecdotes from Hollywood's golden age, building her own celebrity status through the discursively constructed proximity to Hollywood stars.

This paper looks at the media construction of Edith Head as symbol of Hollywood success through her media appearances as costume designer and fashion expert. Drawing from archival holdings at the Margaret Herrick Library of the Academy of Motion Pictures Arts and Sciences and the Wisconsin Film and Theater Research center, the study focuses on Head's battle horse anecdotes that filled in interviews, radio segments, books, as well as her work as the Academy Awards fashion consultant. The presentation will demonstrate that Head was a key PR figure for the studio and that this strategy also worked on her favor to perpetuate her position in the job market after the demise of the studio system by means of her own acquired celebrity flare.

Biography

Elizabeth Castaldo Lundén holds a Ph.D. in Fashion Studies from Stockholm University and an MA in Cinema Studies from the same institution and a BA in Public Relations from U.A.D.E. She lectures at the

Media Department of Stockholm University. Her research interests include: Hollywood History, Fashion and Costume Design history, Americana, Celebrity Culture, Globalization and Mass Media. Among other projects, she is currently contributing to a forthcoming Encyclopedia of Costume Design and working on a book about the history of the Academy Awards Red-Carpet Phenomenon for Edinburgh University Press

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Georgia Mackay

Massey University, New Zealand

Street-where? On Shoes, Fashion Writing and Falling Short

In this paper, I will explore the lack of representation of subcultural and alternative style footwear in the academic discourse of fashion history and fashion studies. It seems that whilst there is a dearth of writing on stilettos, high heels, high fashion footwear and (more recently) sports sneakers, there is far less focus and space being given to alternative street-style fashion brands such as Doc Martens, Vans or Converse. Given the prevalence of these shoes in everyday life it seems an oversight that there is not more written about them (other than in retrospectives commissioned by the brands themselves) and I will seek to explore the reasons behind why they are so underrepresented in academic writing and research by taking an in-depth look at some of the most popular books about shoes currently available in my own academic library. As we move into a world where high fashion becomes ever more indistinguishable from streetwear it seems likely that perhaps there will be a regeneration of interest in the study of these ubiquitous styles, but as it is currently, we still seem to be stuck talking about footwear as high fashion, niche interest, or nothing at all. I seek to challenge this narrative by showing the value and potential that the study of alternative footwear brands has – not only for fashion studies, but from a truly interdisciplinary perspective.

Biography

Georgia Mackay completed her undergraduate degree in Archaeology and her post-graduate MLitt in Dress and Textile Histories at the University of Glasgow. After a few years working in museum collections she returned to academia to undertake a PhD at Massey University, Wellington, New Zealand where she is currently in her second year. Her research focuses on Doc Martens and the formation of female subcultural identity through clothing choices.

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Adam MacPharlain

Cincinnati Art Museum, USA.

An Added Effect: How Women Used Accessories to Create Identity in the 1940s

Women have long used accessories to accentuate themselves and their clothing, creating an outward display of identity and taste. During times of war and economic hardship, these accoutrements became a particularly essential means of changing one's appearance. This paper will address one such time and place—the 1940s in the United States. Women across socioeconomic backgrounds relied on accessories to amplify their clothing and to tell a unique story. Newspaper and magazine articles of the decade frequently offered suggestions on how to take a single garment and transform it for multiple uses by changing accessories, making them integral on an economic and social level. Not only could one save money by purchasing smaller exchangeable pieces, but one could also use accessories to metamorphose into a new woman with additions such as costume jewelry or a scarf. What pieces a woman chose, and the combination thereof, played a vital role in the message she wanted convey. With a printed turban a woman could transform herself into an exotic creation, clear vinyl shoes became her Cinderella-esque slippers, a naval-inspired cap sent a patriotic message. With the end of material rationing after the war, mass production increased in the garment industry and “fast fashion” was born. Whereas accessories during the war years were used to amplify a simple dress, accessories during the late 1940s were used to turn mass-market dresses into unique, individualized looks.

Thus far, attention from scholars has primarily been focused on dress during this period. This research aims to expand on scholarship by looking at the important role accessories played in American women's lives of the 1940s. The story will be told through articles and advertisements published in the forties and through extant pieces that will illustrate how accessories could be used to create looks for various occasions and identities.

Biography

Adam MacPharlain is the Curatorial Assistant and Collections Manager of Fashion Arts and Textiles at the Cincinnati Art Museum (Cincinnati, Ohio, USA). He holds a bachelor's degree in Apparel Design and Merchandising from Eastern Kentucky University and a master's in Museum Studies from the University of Leicester. He has curated exhibitions on the interplay of fashion and technology in the nineteenth century; ornamental hairwork in jewelry; and scenes of love and courting on women's fans. Adam has contributed to books including *Clothing and Fashion: American Fashion from Head to Toe* (2015) and *Hidden Histories of American Fashion* (2018). Prior to CAM, he has worked for the Kentucky Historical Society; Royal Shakespeare Company in Stratford-upon-Avon, England; the University of Kentucky Art Museum; and the National Museum of Toys and Miniatures in Kansas City, Missouri. Adam has presented papers at the Costume Society of America, Southeastern Museums Conference, and the United Federation of Doll Clubs on topics ranging from French fashion dolls to handwoven fabrics from Kentucky.

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Inés Corujo Martín

Hamilton College, USA

Accessorising the Body Politic: Fashion, Gender, and National Identity in Nineteenth-Century Río de la Plata.

The proposed paper traces the story of the *peinetón*, a female Argentine headdress that could measure up to one yard in length and width, which became extremely popular during the first period of Juan Manuel de Rosas' dictatorship between 1820 and 1830. I will show how this huge and extravagant accessory was employed as a national metonym in the Río de la Plata to identify and polarize the differences between competing political and ideological camps at the time – Federalists and Unitarists. At the same time, it promoted female participation in the public sphere and became a symbol of femininity, crafting Argentine women's modern identity. In this sense, the rise of the *peinetón* is intimately linked to the reconfiguration of gender roles through fashion in the context of nineteenth-century Argentine nation building after its independence from Spain; a historical moment when certain items were invested with political message. The *peinetón* thus marks a fascinating relationship between fashion, politics, and gender that needs further investigation.

This female accessory also became the object of satire in several lithographs, fashion plates, and leading periodicals of the period, generating intense debate on the role of fashion in women's lives. My presentation will connect, through the *peinetón*, satire in the print media and in graphic material (fashion plates, lithographs, and illustrations) – two genres which have been little-studied together to date, ultimately introducing a new and interdisciplinary perspective in nineteenth-century Hispanic literary and cultural studies.

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Bloomsbury have kindly donated a copy of Jay's book to our FCVC2019 fundraising raffle in support of CALM. Delegates can buy copies of Menswear Revolution with a 35% discount using the flyer at the end of this booklet.

Jay McCauley Bowstead and Ben Barry*

London College of Fashion, UK & Ryerson University, Canada

Influential Images - diversifying the male body in fashionable representation

The emergence of an androgynous aesthetic in menswear from the turn of the millennium has introduced alternative notions of masculinity and men's beauty that have challenged previously hegemonic ideals defined by strength, muscularity and invulnerability. Nevertheless, these new forms of fashionable expression have, almost without exception, been embodied by young, thin, (usually white), non-disabled, cis gender male models.

In this way, men's fashion has continued to exclude fat, older, disabled and trans men, positioning them as outside the bounds of fashionability. Today, however, these "other" men are claiming their right to be seen, to be desired and to be in style via social media. In turn, fashion's gatekeepers have had to rethink their prejudices or risk being seen as rather *démodé* themselves.

This paper seeks to assess the cultural significance of these emergent forms of fashionable representation by exploring the role of the social medial "Influencer" in disseminating new models of male embodiment along with new discourses of diversity and inclusivity.

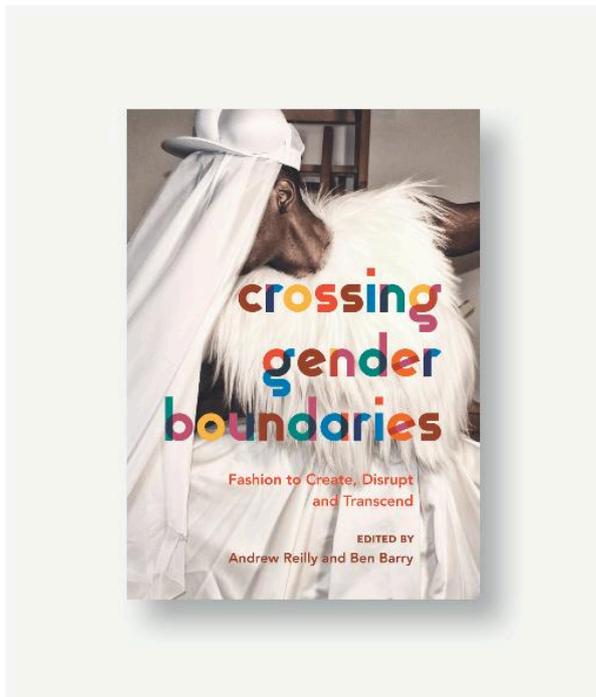
Biographies

Jay McCauley Bowstead lectures Cultural and Historical Studies at London College of Fashion and is co-convenor of LCF Masculinities Research Hub. His recent publications include the monograph *Menswear Revolution: The Transformation of Contemporary Men's Fashion* for Bloomsbury Academic, a co-authored chapter for the book *Teaching Fashion Studies* and a chapter on designer Hedi Slimane for the updated edition of *The Meanings of Dress*. He has appeared on BBC Radio 4's sociology programme *Thinking Allowed*, on The World Service and on the *Today Programme* speaking on issues of masculinity, gender and fashion.

Dr. Ben Barry is an Associate Professor of Equity, Diversity and Inclusion at the School of Fashion and Founding Director of the Centre for Fashion Diversity & Social Change at Ryerson University. His research uncovers how people (often those who are somehow marginalised) engage with fashion. His work pioneers the use of co-design and arts-based modes of data collection and dissemination, and has appeared in such journals as *Men and Masculinities* and *Fashion Theory*. His forthcoming book *Refashioning Masculinity: Men and Fashion in the Digital Age* will be published by the University of Chicago Press.

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*Unfortunately, Ben Barry is unable to attend FCVC2019. We hope that he will be able to join us at a future FCVC event.



Crossing Gender Boundaries

Fashion to Create, Disrupt and Transcend

Edited by Andrew Reilly and Ben Barry

Crossing Gender Boundaries: Fashion to Create, Disrupt and Transcend presents a collection of the most recent knowledge on the relationship between gender and fashion in historical and contemporary contexts. Through fourteen essays divided into three segments – how dress creates, disrupts and transcends gender – the chapters investigate gender issues through the lens of fashion. *Crossing Gender Boundaries* first examines how clothing has been, and continues to be, used to create and maintain the binary gender division that has come to permeate western and westernized cultures. Next, it explores how dress can be used to contest and subvert binary gender expectations, before a final section that considers the meaning of gender and how dress can transcend it, focusing on unisex and genderless clothing.

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Elli Meekings

Nottingham Trent University, UK

The Blur Between the 'Real and the 'Ideal': How Has the Hyperreal Become such an Essential Component of the Postmodern World?

In contemporary society it is increasing difficult to distinguish between what is 'fake' and what is 'real', including how to distinguish between those terms and exactly what they might mean. From CGI models (such as Instagram personality, Miquela Sousa) to real experiences based on fake ideals (for instance, Disney's town of Celebration, Florida), the hyperreal has become an inescapable part of culture as we know it. Hyperreality provides newly updated images of possible realities that surround us both digitally and physically, which means the postmodern world is constantly finding new ways to blur the lines between the 'real' and the 'ideal' on what feels like an almost daily basis. The cultural phenomena of blurring the real with the ideal within contemporary visual culture feels like a trend, or perhaps something more, for 'fake-real' imagery.

This paper delves into Jean Baudrillard's idea of hyperreality, paying close attention to key examples of the hyperreal within today's culture (such as those mentioned above), as well as drawing upon other relevant sources from my research into authenticity. I will use theories of consumer culture and authenticity, from theorists including Umberto Eco and David Boyle, in order to explore the origins of this 'fake-real' trend, discussing how a lack of authenticity may in fact drive individuals to search for what they deem to be more real and more authentic. It has been said that we are living in a world 'more real than reality' (Robinson 2012) and this paper aims to investigate how various aspects of the postmodern world that make up a possible 'ideal' reality seem to be slowly taking over our 'real' reality.

Biography

Ellie is a Final Year Fashion Design Student at Nottingham Trent University.

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Silvano Mendes

ESMOND, France

Marque de fabrique: les sièges d'entreprise dans la construction de nouvelles narratives de la communication de mode

(Fashion architecture: the use of corporate headquarters in luxury brand narratives).

Après les flagship stores, les musées de marque et les fondations artistiques, les sièges d'entreprise ainsi que leurs usines et ateliers sont devenus des éléments dans une narrative de communication qui consiste à consommer une marque et son univers autant que ses produits. Si les musées de créateurs, d'Yves Saint Laurent à Pierre Cardin, mettent en avant leur patrimoine et leur apport à l'histoire de la mode, tandis que les fondations, de Prada à Louis Vuitton, s'efforcent de montrer, sous un vernis souvent philanthropique, leurs liens avec le monde de l'art, les usines, ateliers et sièges des marques de mode et des groupes de luxe ont une dimension plus ambiguë. Plus qu'une construction institutionnelle purement corporative, ces endroits ne sont ni les non-lieux de Marc Augé, ni les hyper-lieux Michel Lussault. Cette communication part de l'hypothèse que ces espaces ont été conçus ou sont devenus des lieux performatifs, pour citer John Potvin, au service du discours des marques de mode, utilisés autant pour réaffirmer leur ADN que pour symboliser leur pouvoir, dans une approche parfois totalitaire. Dans cette perspective, cette communication interroge la mise en récit de ces espaces et leurs usages, de l'Hospice des Incurables pour Kering à Paris à la Tour LVMH à New York, en passant par le Palazzo della Civiltà de Fendi à Rome, afin de montrer comment leur dimension patrimoniale, leur ancrage historique, ou encore leur prouesse architecturale contribuent désormais au storytelling de la mode.

Biography

Silvano Mendes, associate lecturer in Fashion Communications at ESMOD and Université Paris 3 – Sorbonne Nouvelle in Paris and PhD Candidate in Fashion Studies (*Théories et Pratiques de la Mode*) at IFM (*Institut Français de la Mode*) and Université Paris 1 - Panthéon Sorbonne

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Hakima Metahri

l'Ecole supérieure des arts appliquées et du textile de Roubaix (E.S.A.T Roubaix), France

Between cultural assimilation and empowerment

From ghettos in Harlem to the French suburbs, hip-hop culture has generated a fashion that allows young people from these neighborhoods to show themselves and exist in the public space. The streetwear then becomes a voice of the infrapolitics. Since the 1980s, many children and grand children of immigrants have been worshipping branded clothing. Commas, water lilies, pumas, crocodiles and other graphic elements on these expensive sportswear apparel make up the « système vestimentaire » of these young people and indirectly reveal their aspirations and desire of social rise. This youth questions the place accorded to it in the social hierarchical system by borrowing the leisure clothes of the well-to-do class. They show their will to live «the high life» and reject the invisibility and discretion imposed on their parents. They display what was then erased, neglected, smothered by their elders.

From Lo-life crew wearing only Ralph Lauren clothing to young French suburbans wearing the Lacoste tracksuit and the (fake) Louis Vuitton bag, this youth seems to play with the dominant culture codes while refusing to perpetuate the working class model in which these young people evolves.

To understand these sartorial practices, we need to focus on their elders who consciously or not, have drawn long before them in the colonial wardrobe. Whether it is the slave who dresses like his master, the Congolese « sappers » who take the appearance of success, the immigrant worker who wears the suit and tie on Sunday, or even the traditional costumes in colonized countries which have been europeanized and still keep the stigma of this meeting, they all start a dialogue with the dominant culture.

Between desire and rejection, transgression and fascination, we wonder if sportswear has been used as a lever of emancipation for marginalized populations? What does it say nowadays, when even *haute-couture* is playing with it, showing an exotic image of poor areas? These sartorial movements suggest that there is a hegemonic fashion to reach without ever succeeding because once decontextualized clothes are telling the stories of those who are wearing it.

Entre assimilation et *empowerment*

Des ghettos de Harlem aux banlieues françaises, la culture hip-hop a généré une mode vestimentaire qui permet aux jeunes de ces quartiers de se montrer et d'exister dans l'espace public. Le *streetwear* devient alors une voix de l'infra-politique. Depuis les années 80, beaucoup de jeunes parmi les nouvelles générations descendantes d'esclaves ou d'immigrés vouent un véritable culte aux vêtements de marque. Les virgules, les nénuphars, les crocodiles, les pumas et autres éléments graphiques présents sur ces vêtements sportswear couteux composent le « système vestimentaire » de ces jeunes et révèlent indirectement leurs aspirations et leur désir d'ascension sociale. Une mode de «l'entre-deux» se met alors en place. Cette jeunesse remet en question la place qui lui est accordée dans le système hiérarchique social en empruntant les vêtements de loisirs des classes aisées. Ils affichent leur volonté de mener "la grande vie" et rejettent ainsi l'invisibilité et la discrétion imposée à leurs parents. Ils exhibent ce qui était alors gommé, négligé, étouffé chez leurs aînés.

Des *Lo-life* de Brooklyn ne portant exclusivement que des vêtements Ralph Lauren, aux banlieusards français arborant le jogging Lacoste et la (fausse) sacoche Louis Vuitton, cette jeunesse semble vouloir se jouer des codes de la culture dominante tout en refusant de perpétuer les codes de la classe ouvrière dans laquelle elle évolue.

Pour comprendre ces pratiques vestimentaires, il sera essentiel de s'intéresser à celles de leurs aînés qui consciemment ou non ont pioché bien avant eux dans le vestiaire colonial. Qu'il s'agisse de l'esclave qui s'habille comme son maître, des sapeurs congolais qui prennent l'apparence de la réussite, du travailleur immigré qui porte le costume cravate le dimanche, ou bien encore des tenues vestimentaires traditionnelles des pays colonisés qui se sont européanisées et qui gardent encore les stigmates de cette rencontre, tous s'installent dans un dialogue avec la culture dominante.

Entre désir et rejet, transgression et fascination, la question est de savoir si le vêtement sportswear a été un levier d'émancipation pour des populations marginalisées? Peut-il encore avoir ce pouvoir à l'heure où même la haute couture se l'est approprié donnant à voir un exotisme de banlieue? Ces déplacements vestimentaires laissent penser qu'il existe une mode hégémonique vers laquelle il faudrait tendre inlassablement sans jamais y parvenir car une fois décontextualisés les vêtements racontent l'histoire de ceux qui les portent.

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Biography

Professeur certifié en design et arts appliqués à l'École supérieure des arts appliqués et du textile de Roubaix (E.S.A.A.T Roubaix). Doctorante en 4^{ème} année de thèse co-dirigée par Anne Raulin (Université Paris Nanterre) en sociologie urbaine et par Fabienne Denoual (Université de Toulouse Jean-Jaurès) en Design. Intitulé de thèse: *Le design de mode au service de l'empowerment des habitants des quartiers populaires : De la redécouverte de savoir-faire textiles traditionnels à leur transmission et réappropriation*. Titulaire d'un BTS design de mode de l'École supérieure des arts appliqués Duperré, j'ai travaillé comme assistante styliste pour la marque de mode masculine Romain Kremer et également comme bookeuse dans l'agence de mannequin homme Bananas Models avant de reprendre mes études en design à l'université Toulouse Jean Jaurès.

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Aims and Scope

The *International Journal of Fashion Studies* is an interdisciplinary journal that fosters the worldwide diffusion of fashion studies. It has therefore set as its principal aim the dissemination of the work of non-English scholars by facilitating the publication in English of their writings. It is also the journal's conviction that understanding fashion means approaching it from a range of perspectives. The journal will reflect this through the publication of work from various disciplines within the arts, humanities and social sciences.

Call for Papers

The journal invites articles on all aspects of fashion as a social, cultural, historical and aesthetic phenomenon. Although the journal is open to contributions submitted in English, its principal aim is to be a platform for fashion studies developed by non-English speakers.

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Daria Mikerina

Charles University in Prague, Czech Republic

“Long-lasting fashion” as an ethic and aesthetic distinction. Untangling representational strategies of new and “more sustainable” fashion brands

There are many new “more sustainable” ways of approach to fashion: new fabrics, recycling, new hi-tech design, and, most importantly, the new attitude. This paper focuses on representational strategies of recently launched fashion brands that operate in accordance with the “new attitude”: “buy less, choose well, make it last”.

These fashion brands do not necessarily “move fashion forward” in terms of creativity, new materials and technologies, but persuade us to slow down, choose quality and “timeless” style, care about garments and make them last. Buying less meaning also buying more expensive garments. The conscious choice of the “better” clothes can be the latest form of status seeking. The strategy here is to represent the “more sustainable fashion” as not only the better ethic choice, but first of all the better aesthetic choice.

The paper scrutinises representational strategies of “more sustainable” fashion brands (from launched in 1993 Filippa K to recently launched brands NATALIJA, ENVELOPE1976, Bite Studios, AMU). Using tools of Multimodal Critical Discourse Analysis (drawing on the work of Kress and van Leeuwen) the paper explores verbal and visual strategies of the aestheticization employing by these brands and searches for the key themes and patterns in the applying representations. The paper analyses how particular semiotic choices signify “more sustainable” style as more aesthetically pleasing style.

Responsible consumption of fashion could contribute to our self-awareness and self-growth. The image of woman that analysed brands construct is the modern, independent, sincere, and opinionated woman. Imperative “make it last” stands for a “good taste”, personal style, ethical and aesthetic elitism. It represents the belief that when we make conscious choices and choose fewer clothes, we have intimate attitudes to clothes and the clothes “truly” represent who we are. As the paper argues, to represent and promote “more sustainable” fashion as aesthetically valuable, fashion should be approached in the dimensions of feelings. The paper introduces list of characteristics of verbal and visual representations of aesthetically valuable ethical fashion and critically discusses the notion of “sincerity” in fashion brand communication.

Biography

Daria Mikerina is currently a Ph.D. student at Charles University in Prague majoring in semiotics and philosophy of communication. She studied publishing and editing at University of Tyumen and semiotics and electronic culture at Charles University in Prague. Her main areas of interest are fashion studies, semiotics and print culture. She is now working on a thesis about new representations in contemporary fashion. She also works as an editor and PR consultant.

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Rebecca Merriman

The Mint Museum, USA

'Frail but Fearless': Dichotomies of Femininity and Strength at the New York Hippodrome, 1905-17

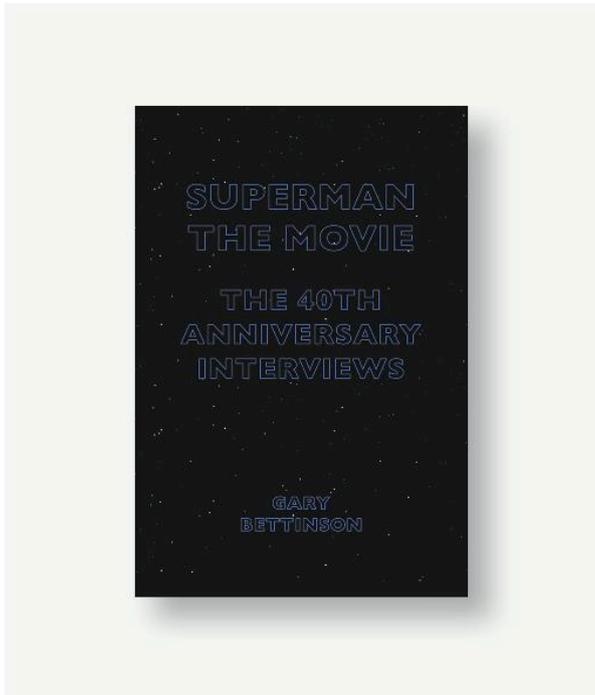
This paper examines two women who performed athletic feats at the New York Hippodrome between 1905 and 1917, arguing that their approaches to costume and bodily display were integral to their widespread critical and public acclaim. The women examined are lion tamer Claire Heliot and swimmer and diver Annette Kellerman. The paper contends that these performers occupied a uniquely difficult position within the early-twentieth century entertainment industry. The type of mainstream spectacle that the Hippodrome provided, combined with strict societal ideas of what constituted femininity and masculinity, created an environment that was not conducive to the success of athletic women. Their unusual acts therefore required them to negotiate their public image in such a way that emphasized their inherent femininity.

As the paper demonstrates, their costume was an essential element of this negotiation as it exposed the audience to a kind of woman with which they were already familiar. Because it was unacceptable for a woman to be defined solely by her athletic feats, she needed to take on recognizable feminine roles. Heliot did this by occupying a traditional domestic womanhood that sharply contrasted with her dangerous lion-taming act. Kellerman emphasized her beauty through the sexually-charged display of her body in form-fitting costumes and swimsuits. In addition to analyses of their costumes, audience and critical response to their performances are taken into consideration as evidence of these women's success as performers. This paper highlights how costume and the body can be used as tools to alter identity and reinforce gender norms for the purposes of subverting the physical expectations of women.

Biography

Rebecca Merriman is a registration assistant for the Mint Museum in Charlotte, North Carolina. Her research focuses on women's material and social history, with a particular interest in costume and the performing body during the twentieth-century United States. She also studies the histories of recreation and spectacle in conjunction with this main focus. She is an alumna of Bard Graduate Center, where she earned her Master's degree in the Decorative Arts, Design History, and Material Culture.

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Superman: The Movie The 40th Anniversary Interviews

By Gary Bettinson

From the film's record-break budgets to the enmity between director and producers, the story behind the making of Superman is inherently dramatic. Marking 40 years since the film's commercial release, the book presents original interview transcripts with the cast and crew that, when read together, serve as a rare insider account of an acclaimed blockbuster whose production was steeped in controversy. The interviewees cast light on the daily reality on set, as well as those following the film's release and its reception, with refreshing candour. Beginning with the film's very inception, the interviews provide valuable insights into the practical logistics and day-to-day realities of mounting a big-budget production, at a time when Hollywood action blockbusters were only just emerging as a genre.

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Ashley Morgan

Cardiff Metropolitan University, UK

The Suit Maketh the Man: Masculinity and Social Class in Kingsman: The Secret Service (Vaughn, 2014).

This paper outlines the ways in which suits are synonymous with masculinity (Hollander, 2016), examining the sometimes, paradoxical nature of suits worn by men of all social classes, and for different reasons (Gallilee, 2002). For example, hegemonic men wear suits in a bid to convey power, arguably, by rendering the wearers uniform in appearance so that the focus is on what hegemonic men might say and do, rather than how they might look. Moreover, the uniformity of suits is a means by which men of a lower social class, demonstrate aspiration to a higher social class and might affect hegemonic power through wearing them. While much has been written about masculinity and suits, with many authors agreeing that the bespoke suit is at the pinnacle of the hierarchy of men's clothing (Galilee, 2002; Hollander, 2016; Edwards, 2004; Johnson, 2014; Barry and Weiner, 2017), yet there is little attention paid to the way in which the bespoke suit is represented in media or popular culture. This article examines the role of clothing of the main characters in the film *Kingsman: The Secret Service* (Vaughn, 2014), with a focus on the contribution that the bespoke suit makes to the masculinity of the bodies of the individuals within the film. Principally, the bespoke suit elevates the body of the wearer from quotidian to tailored, the fitting of which allows for better representation of a man's body. It will explore representation of middle-class masculinity, hegemony and embodiment in the film, addressing the idea of whether wearing a bespoke suit can help a man transcend the boundaries of 'chav' masculinity, which is depicted as male subordination, and rise into middle class hegemonic masculinity through the character of Gary 'Eggsy' Unwin (Taron Edgerton).

Biography

Dr Ashley Morgan is an academic and senior lecturer at the Cardiff School of Art & Design. Her recent research examines men as sexually ascetic and hegemonic power in popular culture, toxic masculinity in Sherlock and Elementary, and the ageing British female body in popular culture.

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<https://mascnet.org/> <https://screeningsex.com/>

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Paul Mountfort

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Becoming animal/becoming other in cosplay

Cosplay (costume play) is largely a site-specific practice, based around fan conventions and promoted via online photo galleries and videos, in which cosplayers don the accoutrements of popular media characters and their associated storyworlds. Enormous energy may be lavished on achieving verisimilitude, with costume design and craft construction being significant elements for dedicated ‘cosers,’ while many conventions host competitive masquerades which have affinities with fashion shows. Yet less visible to its spectators are the affects of cosplay, the uncanny moments in which desire transports cosers, if vicariously, into their fantasy selves, and by which, conversely, existents from popular media texts ‘cross over’ and are made, temporarily, flesh. Frenchy Lunning (2013) has framed such affects in terms of Félix Guattari’s traversal moments or ‘display of multiple identity eruptions,’ while I have talked about the interiorization of the (source media) citation as the invisible counterpart of the visible projection of a fantastical other (2018).

This paper deploys Deleuze and Guattari’s ruminations on ‘becoming animal’ (1987) as a further provocation around affect in cosplay, and in particular their conception of a becoming that transcends mimesis, resemblance or representation. Such libidinous and ‘molecular’ becoming undermines the ‘molar’ powers of family, conjures the proliferation of a pack, involves a hideous pact, requires the institution of assemblage, circulates impersonal affects and effects deterritorialization. Does – or can – cosplay, which appropriates largely corporate media franchises in mass, staged commercial events effectuate Deleuze and Guattari’s becoming, in which the human becomes animal and the animal becomes human, producing irreducible dynamisms, lines of flight? In this context becoming ‘animal’ serves as a metonym of this wider sense of becoming, of becoming as the thing itself, of always becoming, becoming hybrid, becoming a multiplicity, becoming other.

Biography

Paul is Chair of the AUT Centre for Creative Writing, Vice-president of the Popular Culture Association of Australia and New Zealand (PopCAANZ), and editor of the *Journal of Asia-Pacific Popular Culture* (Penn State U Press, US). Also sitting on the editorial board of *The Australasian Journal of Popular Culture* (Intellect, UK), his scholarly interest is in the intersection of popular culture and transmedia. His latest book *Planet Cosplay: Costume Play, Identity and Global Fandom* (UK: Intellect, 2018) with Anne Peirson-Smith and Adam Geczy is out now.

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Planet Cosplay

Costume Play, Identity and Global Fandom

By Paul Mountfort, Anne Peirson-Smith and Adam Geczy

Planet Cosplay is the first book to examine cosplay from a set of groundbreaking interdisciplinary approaches, highlighting the latest and emerging discourses around this popular cultural practice. Authored by widely published scholars in the field, it examines the central aspects of cosplay, ranging from sources and sites to performance and play, from sex and gender to production and consumption. Topics discussed include the rise of cosplay as a cultural phenomenon and its role in personal, cultural and global identities. *Planet Cosplay* provides a unique, multifaceted examination of the practice from theoretical bases including popular cultural studies, performance studies, gender studies and transmedia studies. As the title suggests, the book's purview is global, encompassing some of the main centres of cosplay throughout the United States, Asia, Europe and Australasia.

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Daria Muller Velasquez

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Fashion and National Identity: Interactions between Italian and Russian Fashion Industry

The current research is devoted to the concepts of 'Made in Italy' and 'Made in Russia' and their roles in the building of national identity. The research investigates how professionals within the Italian and Russian fashion industry collaborate and communicate to develop the nation identity of both countries by using creative tools to build fashion brands. The research clearly demonstrates the interactions between Italian and Russian fashion markets and sheds a light on deep understanding how the phenomenon of 'Made in Italy' and 'Made in Russia' can be characterized today. The study is aimed at collecting relevant data and explaining how the Italian and Russian styles have been translated over the years and exported beyond the spatial confines of the nation, and how creativity helped the companies to explore the market. The methodology employed in the research includes expert interviews and a content analysis. The key focus of the analysis is clearly representing different creative approaches of companies and brands as well as the related strategic functions with a particular interest in understanding their creative and design processes. Specific creative elements and their adaptation to the Italian and Russian markets as well as relations between Italians and Russian markets at different levels in the design, production, and distribution of fashion brands are being identified both qualitatively and quantitatively with the purpose to highlight the dominant features of the 'Made in Italy' and 'Made in Russia' phenomenon in fashion global fashion industry.

Biography

Daria is a PhD student at the National Research University Higher School of Economics, Art and Design School, Moscow.

Publications: Muller Velasquez D. Made in Italy: The Merger of Innovative Technologies and Cultural Traditions in Design//Interuniversity Scientific and Technical Conference of Students, Postgraduates and Young Specialists named under E.V. Armensky/under ed.: E. A. Kruk,U. V. Aristova, G. G. Bondarenko, L. S. Voskov, N. S. Titkova. HSE, 2018, pp. 255-257

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Alla Myzelev

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Fashion of Activism: Craft and self-fashioning by Pussy Riot and FEMEN.

Pussy Riot and FEMEN are two of most highly publicized and well-known feminist activist groups from Eastern Europe. For the last five years, the West had been fascinated by their defense of various causes, which include political and religious freedom, feminism and the fight against corruption. While the extreme measures of the groups, especially of FEMEN, have been debated by a feminist scholar (Korolenko, Weiss) their visibility and the interest that the public takes in their action positions them at the forefront of the feminist struggles in Eastern Europe. My paper looks specifically at the self-fashioning of the participants of the two groups. I am interested in, for example in the use of the multi-colored balaclavas that Pussy Riot wore during their infamous action in Cathedral of Christ in the Saviour, which resulted in the exemplary trial and imprisonment of the three members of the group. I would like to investigate the role of their intentionally looking hand-made and rugged pieces along with simple and colorful dresses. Further, I look at how Pussy Riot members self-fashioned themselves while in jail and after. What interests me is how Pussy Riot intentionally utilizes thrifty-looking DIY looks in their performances to help further their political and social standing. At the same time, FEMEN, who wear traditionally crafted flower wreaths in their actions create clear national identification. In both cases the craft objects help in achieving their goal: in Pussy Riot's case to be seen as both International and cosmopolitan, however, still rooted in the Russian politics of dissent. In FEMEN's case, the objective is to look excessively feminine and also specifically Ukrainian. Thus, in both cases, the use of DIY objects or reference to craft culture play an important role in the formation of identity for the two groups, at the same time these references generate endearment and meaning for their supporters.

Biography

Alla Myzelev is an Assistant professor of Art History and Museum Studies at the State University of New York at Geneseo where she teaches courses in modern and contemporary visual culture. Myzelev received her Ph.D. from Queen's University in Kingston, Canada. She has published extensively on feminism, activism, and material culture. She is currently writing a manuscript on politics of fashion in the Soviet Union which was contracted by Routledge. She is the author of *Architecture, Design and Craft in Toronto 1900-1940: Creating Modern Living* (Ashgate 2016). Her edited collection of essays *Exhibiting Craft and Design: Transgressing the White Cube Paradigm* has just been published by Routledge (2017). Myzelev also curated several shows including a yearly exhibition of Feminist Art Conference International exhibition in Toronto (2014-2017).

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Frank New

New York University, USA.

Barbie: The Alternative Muse

Since making her debut at the 1959 New York Toy Fair, Barbie -- a fashion doll manufactured by Mattel, an American toy company -- has gone on to become a global icon and an undeniable piece of American pop culture history. From the beginning, Mattel's brand focus has been "offering girls choices and endless storytelling possibilities," which has resulted in an astonishing list of careers for Barbie over the past several decades, from astronaut to President of the United States.

My topic explores an alternative view into Barbie's influence, namely her impact on and symbiotic relationship with high fashion and queer culture. For example, the Human Rights Campaign's "Love Wins" movement for the LGBTQ community in 2016, featuring Barbie, thrust a political conversation upon a younger generation and crossed Barbie over into the status of progressive icon.

Barbie has influenced numerous artists and fashion designers in the queer community, including BillyBoy* ; The Blonds, and Bob Mackie, to name but a few. In the early 1980s, Bob Mackie was the first of many famous designers to collaborate with the brand. The Bob Mackie collectible dolls continue to be highly sought after by collectors and consumers alike. Inspired by his own private, doll-size collection, BillyBoy* designed two official Barbie dolls in the 1980s for Mattel, becoming the first designer to have his name on the packaging. Barbie was the muse and inspiration for the launch of *The Blonds*, a luxury apparel brand based in New York City. Their first collaboration with Mattel was on a Blond Diamond Barbie doll collection in 2013.

These types of stories, while popular within their own niche communities, have never before been covered in such a comprehensive, journalistic way as they are in my paper. Through interviews and extensive research, the information presented offers further insight on the profound effect Barbie has had on high fashion and queer culture.

Biography

Frank New is a New York City based multi-hyphenate. He wears many hats, including that of fashion stylist, events manager, visual merchandiser, costume/wardrobe stylist and designer, to name but a few. Frank is the founder of fashion and event production company ManYourStyle. In addition to being a small business owner, Frank is back in school studying for an M.A. in Costume Studies at New York University.

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Queer Studies in Media & Popular Culture

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Aims and Scope

Queer Studies in Media & Popular Culture is a refereed academic journal devoted to the study of representations and expressions of queerness in its various forms. International in scope and representing a wide variety of disciplinary and interdisciplinary approaches, it publishes scholarship on topics at the intersection of media/popular culture and queerness in gender/sexuality.

Call for Papers

Queer Studies in Media & Popular Culture invites articles and artwork pertaining to queerness in media and popular culture, as well as reviews pertaining to recently released queer media artefacts. Novelty and innovation in topic selection and research approach are encouraged.

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Avery Novovitch

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The Woman's Institute: Crafting a New Approach to Home Economics

In February of 1916, the International Textbook Company opened the Woman's Institute of Domestic Arts and Sciences, a home economics school for women headquartered in Scranton, Pennsylvania. This paper will examine the school and its influence on the fields of home economics and dressmaking. The Woman's Institute was a correspondence school, and thus gave women from all over North America access to the knowledge and skills necessary to fabricate their own fashionable clothing and accessories. Through textual and visual analysis of documents such as the school's ephemera and promotional materials, student writing, and books, this paper will explore the many ways in which the school empowered women through the craft of home sewing. Placing the school within broader context of the development of home economics will allow for a close examination of how sewing skills enabled women to exercise agency in establishing businesses, outfitting their families, and creating their own fashionable clothing and accessories.

Biography

Avery Novitch has a Bachelor's in English from Union College in Schenectady NY. She is a Master of Arts candidate in the Fashion and Textile Studies: History, Theory, Museum practice program at the Fashion Institute of Technology. She has interned at the Metropolitan Museum of Art in the Costume Institute and Editorial Department, the Merchant's House Museum, and the Ukrainian Museum. She served as a writer for her graduate exhibition at The Museum at FIT, The Traphagen School: Fostering American Fashion. She presented her paper "Jenneration Z: Kylie Jenner and Guy Debord's Society of the Spectacle" at last year's inaugural FCVC conference in Zagreb, Croatia. She is currently working to complete her master's thesis on the regional fashion of New York State's Capital District during the late nineteenth century.

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Raven Ong

Central Connecticut State University, USA

Filipiniana: Fabric and Silhouettes in the Transnational Journey

Filipiniana clothing refers to the distinctive aspects of the national costumes in the Philippines. It is known to catch the hearts of many with its simplistic beauty and romantic history. From the "Baro at Saya" to the "Terno Sleeves" or the "Butterfly Sleeves" often associated with Imelda Marcos, the Filipiniana continues to showcase its charm to the modern world of fashion. It is often said that fashion changes when the world changes. Although the changing world affects the evolution of clothing, influences in fashion is also greatly dictated by colonialism. Philippines is one country that is a perfect example. Colonized by Spain for around 300 years, by the Americans for about 50 years, and occupied by Japan for 4 years during World War II,

Philippines has thrived and triumphed, and has stood the test of time to tell its own unique tale: the Filipiniana. The “Barong Tagalog” made of pineapple fibers has always been the national costume for men. Because of the Philippines’ geographical location, this country has produced its own materials that are quite unique and have caught the attention and sparked an interest in the global scenario.

This study discusses the marriage between two important factors: One, influences brought by the western world that will explain the evolution of silhouettes, and two, the available materials that are suitable to its tropical climate. This study takes us on a journey of the Filipiniana clothing, from the age of colonialism to the modern global setting.

This study explores what Filipiniana really means and helps distinguish the uniquely Filipino characteristics of clothing. This study teaches how transnational influences help contribute to the weaving of time that shaped the Filipiniana.

Biography

Raven Ong is assistant professor in costume design at Central Connecticut State University in New Britain, Connecticut USA. He is currently teaching Costume Design and Rendering and Drawing for the Theatre. Raven obtained his undergraduate degree in Production Design at the De La Salle – College of St. Benilde, School of Design and Arts in 2007 and since then designed shows for various theater companies in the Philippines. He left the country in 2014 to pursue his Master’s Degree in Costume Design for the Theater at the University of Connecticut (UConn), USA. Raven was awarded by the university to travel to London to participate in design workshops at Shakespeare’s Globe and classes at the Globe Education. He also represented the Philippines at the Prague Quadrennial Tribes in Prague, Czech Republic in the summer of 2015.

Raven worked at Eric Winterling Inc., one of the biggest costume shops in New York City, building and creating costumes for Broadway productions. He was recently awarded Best Costume Design by Syracuse Area Live Theater (SALT) Awards for his work on La Cage Aux Folles musical with the Red House Arts Center in Syracuse, New York.

His body of work includes: International premiere of Waitress, Kinky Boots, Matilda and Beautiful: Carole King Musical (Manila, Philippines), The Producers, La Cage Aux Folles, Alice in Wonderland, Carrie, Jekyll and Hyde, Wizard of Oz, Shakespeare in Hollywood, Peter Pan: A Musical Adventure, Disney’s “Camp Rock”, Rapunzel! Rapunzel! A Very Hairy Fairytale, Spelling Bee, Sense and Sensibility, King Lear, A Midsummer Night’s Dream, Pride and Prejudice, To Kill A Mockingbird, On Golden Pond, Steel Magnolias, A Little Princess, 33 Variations, Leading Ladies, Lend Me A Tenor, Closer, Boeing Boeing, among others.

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Paul Owen

Liverpool School of Art & Design, Liverpool John Moores University, UK

The fashion of counter culture, obsession, style and place.

This research study explores the obsession that working class men of Liverpool have with designer brands, in particular vintage sportswear and 'sneakers'. To date, there have been no publications or exhibitions that have acknowledged this. There is academic research published regarding youth cultures, menswear and sneakers, but none have focused on place, or the relevance of brands and fashion artefacts in this manner. Notably 'Sneakers' by Kawamura, Y. (2016) identifies 'Sneakers. Fashion, Gender, and Subcultures' but focuses on American culture and references the success of 'Nike' and the 'Air Jordan' basketball boot of 1980's and subsequent sneaker culture. There are no references to European brands and their affinity to community. This study encourages the possibility to reveal, restore and clarify the current knowledge of Terrace Fashion and obsession with dress codes starting with the birth place of this phenomena; Liverpool.

Sneakers, trainers, kicks, webs, strides, soles, creps, beaters, trabs or trainees, whatever you call your footwear, there is a particular tribe who are obsessive about their footwear...

Counter Culture, Obsession, Style and Place is an exhibition* (display) that uses artefacts, photography, magazine references, interviews and other modes of storytelling. It is intended to demonstrate the impact and significance that branded labels had in respect of Terrace Casuals, their obsessions, style, dress codes and resonance to place geographically and in history.

The presentation offers new insight to the story from the terraces, extracts from interviews with Robert Wade-Smith, Peter Hooton, Brendan (Jockey) Wyatt and Jay Montessori whom all have first hand experience of the movement, to displays of artefacts sourced from personal and private collections. The presentation will provide viewers the chance to view rare, original and vintage sneakers that informed the birth of the Casuals and reveals how quickly these style codes evolved in Liverpool.

Today, sneakers are a huge part of fashion's multi-million pound industry, with high end brands moving in on the action created by the original terrace Casuals movement of the late 70's and early 80's. This proposal records an exciting and much loved fashion sub-culture and showcases the rise of the sneakerhead / hype-beast / style obsessed man, born on the football terraces of Merseyside and how it has transitioned deep into mens' fashion culture and psyche.

Biography

Paul is a Senior Lecturer on the BA (Hons) Fashion Design and Communication programme at Liverpool John Moores University. He is actively engaged in practice-based research, currently exploring the obsession with deadstock – form and function, with a focus of the significance that designer clothes have on working class men and their interest in vintage sportswear labels and in particular sports footwear (trainers / sneakers).

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Iuliia Papushina

National Research University Higher School of Economics, Russia

Late Soviet Fashion in Bourdieu's perspective: Power, Capital, and Competition in the Field of Fashion Production in USSR

Fashion and modernity have strong mutual relationships. However, during the XX and at the beginning of the XXI centuries fashion raised in the societies that do not meet the Western criteria of modernity. For instance, USSR, P. R. China, Northern Korea, the range of wealthy Arab societies. Does it mean that researchers should abandon established sociological theories of fashion production exploring fashion in these societies? This presentation delves into the production of fashion design during the Late Socialism period in USSR. The paper addresses the production of fashion in Clothing Design House of the Ural city Perm between 1961 and the end of the 1980s. Based on Bourdieu's theory of the field of production and his analysis of haute couture my research discovers relations of power between the design house, vestment factories and retailers, accumulation and usage of specific fashion capital, and competition in Late Soviet fashion. The data comes from in-depth interviews with ex-employees of Perm Clothing Design House and archival documents. The results of the research show affinity of the structure of fashion production in Capitalism and Late Socialism, but it also reveals peculiarities of Late Soviet fashion on each step of fashion production. The received results agree with the claim of the inconsistency of Soviet state policy with respect to fashion. However, if early the competition between competitive Western and Soviet fashion tendencies were located into individual consumer behavior, my results show diffusion of quasi-market practices in Soviet fashion production.

Biography

Iuliia Papushina is an Associate Professor of National Research University Higher School of Economics (Perm). She is Candidate in Sociology (2009, Thesis Title "Sociological Analysis of Consumption in the Papers by Jean Baudrillard") and specializes on participation in arts, sociology of fashion, and mind mapping in education. She teaches Consumer Behavior, Business Research Method, and Fashion: Rebel, Job, Lifestyle. <https://www.hse.ru/en/org/persons/7161403>

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Lindsay Parker

Bexhill Sixth Form College, UK

Tracing the fur debate through visual communication in fashion magazines.

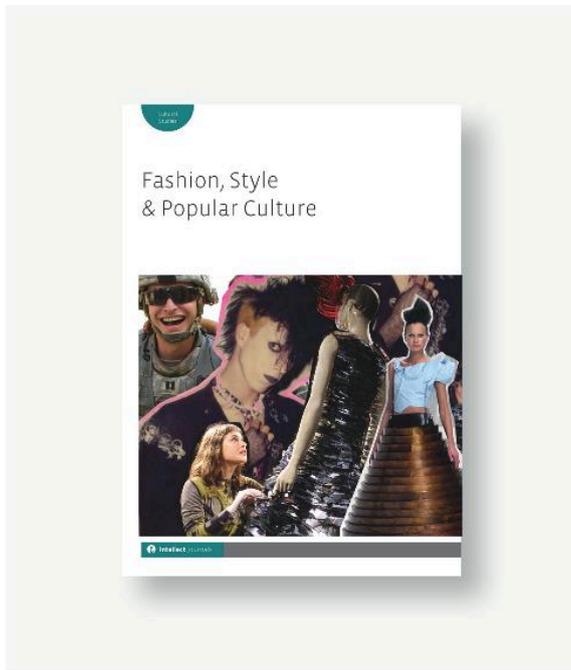
The debate surrounding the use of fur in fashion is often divisive and emotionally charged. Visual representations of both the source and impacts of fur production and of the lifestyle and qualities ascribed to those that wear it have been central to disputing and promoting the trade respectively. The imagery utilised by anti-fur campaigners and fur trade advocates is revealing in its reflection of wider societal attitudes. Fur, traditionally symbolic of luxury and exclusivity, was an undisputed staple of high fashion magazines such as Vogue and Harper's Bazaar from their inception. The visual representations of fur clad, glamorous models within these publications drew on long established meanings and values attributed to the material. Campaigns against the trade however have created new connotations by utilising provocative imagery of animal rights abuses and photographs of scantily clad celebrities to challenge these meanings. This paper explores fur advertising and editorial content in Vogue and Harper's Bazaar both during and following the height of the anti-fur movement to demonstrate how the fur industry attempted to regenerate and transform its reputation through visual communication. Analysing the encoded messages delivered to readers through these high fashion magazines identifies changing attitudes towards not just fur but also ethical fashion and concepts of luxury.

Biography

Lindsay Parker has studied on the MA Fashion Cultures course at London College of Fashion where the focus of her research has been the use of furs and plumage in fashion and its representation in the fashion media, promotional materials and industry discourse. A particular area of interest has been the dialogue between industry, media and animal rights campaigners.

Prior to this course, she earned a BA Hons in Fashion (Footwear and Accessories) from Northampton University and currently teaches Fashion at Bexhill Sixth Form College.

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Fashion, Style & Popular Culture

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Aims and Scope

Fashion, Style & Popular Culture is a groundbreaking peer-reviewed journal specifically dedicated to the area of fashion scholarship and its interfacings with popular culture. The journal offers a broad range of written and visual scholarship through various methods of research. This journal hopes to stimulate new discussions in the fashion disciplines and to push the envelope of scholarship by welcoming new and established scholars to submit their works.

Principal Editor

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Call for Papers

Fashion, Style & Popular Culture is concerned with style, fashion, clothing, design, and related trends, as well as appearances and consumption as they relate to popular culture. Scholarship including: historical, manufacturing, aesthetics, marketing, branding, merchandising, retailing, psychological/sociological aspects of dress, body image, and cultural identities, in addition to purchasing, shopping, and the ways in which consumers construct identities are welcome.

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Nicoletta Pellegrino and Alyssa Erspamer

Regis College, USA & University of Manchester, UK.

Political Demonstrations or Catwalks? Fashion as Key to the Performance of Belonging

Our paper addresses a gap in the literature: the central role of fashion in the performance of identities in political demonstrations. While there has been some scholarly work on suffragettes and their fashion choices, there are very few analyses addressing the choice of clothing item, color, or style in any other political movement, though fashion has been tied to the self-presentation and identification of disparate political movements for decades. Here we think of the brown shirts, the anarchist black blocks, etc.

The performative nature of contemporary activism is nothing new - Marcela A. Fuentes speaks of a “performativity literacy”. Performativity has also emerged as a field of study and discourse, especially since Judith Butler. Finally, fashion shows are increasingly becoming more performance than mere seasonal launches - they are called “spectacles” and “theatre”, terms also applied to modern demonstrations.

It is with these trends in mind that we piece together our thesis: political protests have become a kind of catwalk, in which activists become the “models” for a diverse set of political beliefs through their collective use of politically identifiable clothing items. These items help define the existence of elective communities and senses of belonging.

We will analyze two case studies - the pussyhats and the gilet jaunes - to better understand how the temporary performance of identity in a political protest relies on fashion to define its more permanent political identity. While varying significantly in demographic and style, our examples both illustrate this point.

Just this season, we saw another example of the overlaps between fashion and political demonstrations: Vivienne Westwood incorporated environmental activists into her fashion catwalk. They simultaneously spoke to the crowds about their cause and strutted around in their expensive couture. We will analyze such moments of cross-contamination, but on the streets, and through the lens of collective identity performance.

Keywords fashion, catwalk, politics, performance, identity, demonstration

Biography

Nicoletta Pellegrino, Ph.D is an Assistant Professor in the Humanities at Regis College. Alyssa Erspamer is a graduate student in Visual Anthropology at the University of Manchester.

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Péter Perhócs

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Symbolic Production of Meaning in the Context of Fashion Shows

A growing body of research regarding the consumption of fashion products has provided rich accounts of consumers' motivations and practices; however, a relatively limited amount of attention has been given to how producers, i.e. brands and the wider institutional forces of the fashion industry, contribute to the symbolic production of meaning. The focus of this article, therefore, is on fashion shows, and more exactly on the interplay which the shows' specific integral elements play in the universe of meaning production; these elements include the venue itself, the interior design and décor of venues' inner spaces, the fashion models, the background music, and the social composition of the audience.

The canonical sociological discourses regarding fashion shows argue that the usual apparatus of the fashion industry functions as legitimizing institutions. While not disregarding this highly relevant approach, this article understands fashion shows as such contexts in which the staged clothes are enriched with symbolic meanings by the integral components of the shows carrying separately aesthetic, social and cultural contents in such a way to create experience for the showgoers and through them to wider audiences.

Biography

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Joanne Pickering and Mark Brown

Royal College of Art, UK

Proper Clobber: football, fighting and collective joy in the Leeds dresser scene.

Following the Hillsborough disaster of 1989, the introduction of seating to football stadia has been cited as a major factor in reducing violence at football matches. This was also the 'second summer of love' however, and through interviews with fans of Leeds United, this research investigates the role of ecstasy in the move away from hooliganism for some football fans of the period.

The paper is being produced alongside a short documentary featuring former and current football fans; charting both the connection between football club and nightclub, and the relationship between fashion, identity and being seen on either scene. This conference contribution will see the premiere of some of this footage alongside an analysis of the testimonies gathered.

Biography

Jo Pickering is Research Tutor in Fashion and Textiles at the Royal College of Art and has lectured in Critical and Cultural and Historical Studies in fashion at several institutions, including London College of Fashion,

for the past 17 years. Her research is centered upon class and the body; previously publishing on the representation of class in reality television, her PhD research at Sussex University is a study of the role of bodybuilding and gym culture in relation to socio-economic status in the UK.

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Jess Richards

College of Creative Arts, Massey University, New Zealand.

Transformations of Text: Artistic Processes within a Creative Writing Practice.

This presentation will demonstrate an example of a hybrid creative project which is simultaneously 'drawing' and 'writing'. Within my practice-based PhD I am researching the use of artistic processes within my creative writing practice. This part of the project is a short story I've written – a retelling of the Cinderella tale, written in a triptych form and told from the point of view of three dresses. The style is poetic prose, and between them, the dresses tell the story of a seamstress and a young woman. The first dress is made of snow, the second is made of darkness, and the third is made of mirrors. Each story can only last as long as the dress is able to tell it.

The short story was printed out, and threads were drawn on the story in a fine lined pen to resemble finely woven fabric that is being pulled and drawn so certain words are accentuated, forming another narrative within the short story. This 'drawn story' was then printed onto antique and vintage book pages and transformed further into a triptych of palimpsests. The layering of the story on some of these pages makes the text become illegible as the thread lines suggest layered images. The viewer's eye is drawn in further, in an attempt to make meaning from the combinations of visible and obscured text on the book pages.

NOTE: Jess will also be running a creative writing workshop at FCVC2019

Biography

Jess Richards's academic background is in Visual Performance (performance / installation / performance writing), Dartington, UK, 1994. She is the author of three acclaimed literary fiction novels, *Snake Ropes* (2012) *Cooking with Bones* (2014) and *City of Circles* (2017) which are published by Sceptre, Hodder & Stoughton, UK. In recent years, she has collaborated with the artist Sally J Morgan (as Morgan + Richards) in live art / installation / writing performances. She is currently studying towards a practice-based PhD which explores the use of artistic processes within creative writing practice at the College of Creative Arts, Massey University, NZ.

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Casci Ritchie

Independent Researcher

Love signs: purple utopias, identity and the dress of Prince Rogers Nelson.



Prince Rogers Nelson created a visual identity for each and every album he released during his forty year career in the music industry. Known for his eccentric and provocative style, Prince wore clothing to convey a message, to work harmoniously with the music and create his very own purple subculture.

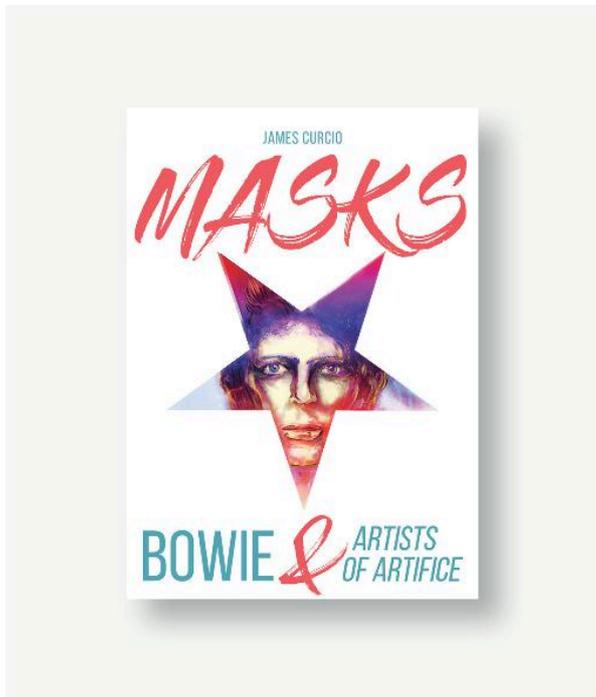
The visual identity of Prince and his fans, first formed in the early stages of *Dirty Mind* era has now evolved into a tangible ode to what Prince offered to music, fashion, and culture. The lewd “flashers mac” of *Dirty Mind* is now more generally known as a purple tailored trench coat made famous in *Purple Rain* (1984) but arguably, still holds the same message of slashing down assumptions about appearances related to race, sexuality, and gender.

The paper will focus on three studio albums; *Dirty Mind* (1980), *Lovesexy* (1988) and *Love Symbol* (1992) and their own distinctive visual identities. Focusing on fashion, style and sub-cultures the author will discuss Prince’s developing visual identity through this period and the style tribes he created in the process.

Biography

Casci Ritchie is an independent fashion historian based in Glasgow, Scotland. She holds a BA Hons in Fashion Design (Heriot Watt University), an MA in Fashion Body Wear (De Montfort University) and most recently graduated from Glasgow University with an MLitt in Dress and Textile Histories. Her dissertation explored the impact of Hollywood cinema on the fashion choices of Glaswegian women during the 1940s. She has continued to develop her passion for twentieth-century fashion from creation to consumption with a particular interest in fashion in film, popular culture and sub-cultures. She is currently researching the origins of musician Prince’s iconic style and has presented her research in London, Manchester, Newcastle and Prince’s home city, Minneapolis. Her article focusing on Prince and the trench coat will be published in the upcoming book, *Prince in Popular Music: Critical Perspectives*. She is an ambassador and conference organiser for The Costume Society and writes for various online platforms such as Screen Queens and Dismantle Magazine.

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MASKS

Bowie & Artists of Artifice

Edited by James Curcio

This interdisciplinary anthology explores the complex relationships in an artist's life between fact and fiction, presentation and existence, and critique and creation, and examines the work that ultimately results from these tensions.

Using a combination of critical and personal essays and interviews, *MASKS* presents Bowie as the key exemplifier of the concept of the 'mask', then further applies the same framework to other liminal artists and thinkers who challenged the established boundaries of the art/pop academic worlds, such as Friedrich Nietzsche, Oscar Wilde, Søren Kierkegaard, Yukio Mishima and Hunter S. Thompson. Featuring contributions from John Gray and Slavoj Žižek and interviews with Gary Lachman and Davide De Angelis, this book will appeal to scholars and students of cultural criticism, aesthetics and the philosophy of art; practicing artists; and fans of Bowie and other artists whose work enacts experiments in identity.

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Carole Schinck

New York University, USA

Costuming the Torch Singer: A Tailor-Made Transformative Enactment

Since the diseuses of Paris's café-concerts in the 1890s and the Broadway performers of the 1920s, torch singers—a categorization stemming from the expression “to carry a torch for someone”—have interpreted songs of unrequited love and lament. Even the only moderately knowledgeable music lover will, at the mere mention of their names, likely picture a lithe Yvette Guilbert as portrayed by Toulouse-Lautrec in her green sheath and black gloves, a sparkly gowned Billie Holiday with gardenias in her hair, or Amy Winehouse in her beehive and fifties- and sixties-revival looks.

Nevertheless, the subject of self-fashioning and, more precisely, the role of stage costume as a mediation tool as well as a significant transformative and performative link between the torch singer and her audience, remains little explored. This paper will focus on deconstructing the mechanisms by which torch singers have capitalized on costume to transform themselves into the intermediate fictive personae essential to their enactment of human emotion and tragedy.

Using a methodology inspired by the writings of Stéphane Hirschi and Barbara Lebrun, based on the singer's three performing bodies, the paper will involve a discussion of three exemplary figures: Édith Piaf (1915–1963), the priestess of love from the streets, negating her physical body in a black dress turned vestment to sanctify song narratives; Joyce Bryant (b. 1927), a paradoxical sex goddess, encasing her on-stage character's body in mermaid-style sheaths in stark contrast to her true nature; and Libby Holman (1904–1971), a master of seduction and mystery, cladding the body of the narrator of her songs in a groundbreaking strapless gown, then in a succession of various costume mutations. Through archival, material, and visual analysis, the study of these telling cases will culminate with a look at contemporary torch singers such as Lana Del Rey, Adele or Zaz.

Biography

Carole Schinck is a print-media professional and former editor in chief of ELLE Québec. For the last ten years, she has helped disseminate knowledge about art by providing freelance editorial services to the Montreal Museum of Fine Arts, notably supervising the editing of the award-winning catalogue for the exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*. Carole has interned at the Costume Collection of the Museum of the City of New York and, in the summer of 2019, will intern at the Centre National du Costume de Scène in Moulins, France. Her master's thesis focuses on the costuming of torch singers from the 1930s to the present day, a topic encompassing her dual research interests in the golden era of post-World War II couture and the stage costumes of twentieth- and twenty-first-century female singers. Carole is now pursuing a career in fashion curation and publishing.

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Cassandra Schreiber

London College of Fashion, UK

Fashioning a Sherwood man

Continually being remade, and continually being recast, the faces and looks of Robin Hood are as many as the different stories of how the man became the Sherwood outlaw. This paper is a case study of the fashioned body of Robin of Loxley (i.e. Robin Hood) in the film *Robin Hood* (Bathurst 2018). Through comparing the costume of this latest version with previous (arguably more successful) versions, the aim of the paper is to investigate the changes made to the costume of the main character Robin of Loxley, and how these changes relate to and can be indicative of Western ideals for normative masculinity with its appropriate fashion. Barthes suggests that clothing functions as signs, while gender is a social construct through performance according to Butler. This paper combines the two fields of semiotics and gender theory, and applies it to the study of film costume, providing a distilled imaged of masculinity through clothed performers.

Based on a character deeply rooted in Anglo-Saxon culture, Robin Hood and his merry men have been a part of visual culture through films and television shows since early cinema (*Robin Hood* (Arnaud and Blaché 1912) for example). Hollywood and British filmmakers keep revisiting the story, and keep regenerating the characters through contemporary cinematic style and fashion. This paper proposes that even though the film *Robin Hood* from 2018 is set in historical time (the events of the story is placed around the Third Crusade), contemporary 21st century fashion of the time in which the film was made inevitably influence the fashioning of the character. Tracing the changes in the costume provides information about the masculine ideals and gender politics of the time in which the film was made. Furthermore, through comparison with previous forms and renditions, it is possible to investigate the masculine characteristics that have been discarded during the 20th and early 21st centuries.

Biography

I am a first year PhD student at LCF/UAL, where I am writing my PhD thesis on masculinity in the costumes of Robin Hood and King Arthur. My background is in Film Studies (MLitt from University of Glasgow and BA from University of Gothenburg), but I have always had a specific interest in and focus on cinematic costume. Costume's relation to time and gender (specifically masculinity) has long been of interest to me.

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Elena Siemens

University of Alberta, Canada.

Restless: Fashion Window Art Da Vinci to Warhol.

This presentation addresses the wild collision of diverse references to art in recent fashion campaigns (print and store windows). In particular, I discuss Prada's use of comics and manga, Louis Vuitton's collaboration with Jeff Koons, Calvin Klein's ads featuring Andy Warhol (photographed by Willy Vanderperre), a graffiti-inspired campaign by Chanel (photographed by Karl Lagerfeld), and Gucci's flamboyant pool of references from Hieronymus Bosch to Snow White. As one reviewer points out, Gucci reveals "the spectacular true meaning behind fashion: art." The paper also includes a segment on the Selfridges Department Store's window campaign dedicated to Shakespeare. Today, Warhol's dictum "When you think about it, department stores are kind of like museums" needs no qualifiers and should read: "When you think about it, department stores are museums." Citing theoretical and critical material, this visually driven paper demonstrates that in place of the twentieth-century model of Cinderella and its happy ending (John Burger), the new millennium's fashion media offers a wild mix of scenarios, few of them reassuring.

Biography

Elena Siemens is Associate Professor in the Department of Modern Languages and Cultural Studies, University of Alberta, Canada. Her research and teaching address Visual Culture, Urban Spaces, Performance, Fashion Media, and Critical Theory. Her most recent publications include *Remembering Paris 1968: Fashion Theatre of Protest* (2019 forthcoming), *Fashion Media and Cultures: A Canadian Perspective* (2018), *Subjective Fashion* (2017), *Street Fashion Moscow* (2017), *Theatre in Passing 2: Searching for New Amsterdam* (2015). She frequently curates student and guest artists Pop-Up exhibits at the IRS Studio (U of A), most recently *Restless* (2019), *Hotel Metropole* (2018), and *Café Counterculture* (2018).

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Guillaume Sirois

Université de Montréal, Canada

Architecture as a Communication Device: Fashion Brands and Contemporary Art Foundations

Building a fashion brand involves more than simply selling clothes; indeed, it entails the creation of a singular vision of creativity, beauty, and originality (Godart, 2012) to elevate the brand in our current "culture of promotion" (Arinczyk & Powers, 2010) and "cool capitalism" (McGuigan, 2009). To distinguish themselves from the rest of the marketplace, many fashion brands have started to cultivate their links with the contemporary art world (Becker, 2008). Some brands have even established their own foundations for contemporary art and built exhibition spaces in some of the world capitals of luxury and

design. This paper examines the case of three such foundations situated in Paris, i.e., the Fondation Cartier pour l'art contemporain, the Fondation Louis Vuitton, and Anticipations - the corporate foundation developed by Les Galeries Lafayette. In this paper, I consider specifically the spectacular buildings (Sklair, 2017) constructed to house these foundations, which are both a cultural venue and a unique promotional tool for these brands. I argue that in these cases, architecture should not be considered as a simple static discourse as it is often the case with buildings (Jones, 2011) but rather as a changing media device that can be used for various communication purposes. Designed by famous architects, these buildings all have unique features that single them out in the urban landscape and can transform their appearance. Through glass structures, movable elements, lighting, and projections on their surfaces, these buildings acquire the capacity to produce a succession of images, which is a key component of the communication strategy deployed by these foundations. Based on a visual inquiry and a series of interviews with senior executives, this paper shows how architecture can be put to work to fulfil the cultural mission of the foundation and serve the commercial interests of its sponsor.

Biography

Dr. Guillaume Sirois is an assistant professor in the Department of Sociology at the Université de Montréal. His current research focuses on expertise, institutions and dominant discourses in the contemporary art world. He is currently working on a research project that examines how the contemporary art world and several creative industries (fashion, design and architecture) collaborate through institutions and communication strategies. His research interests also include cultural policy, creativity and globalization.

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Drake Stutesman

New York University, USA

Claire West's Influence as costume designer to DW Griffith and Cecil B. DeMille.

Clare West (1879-1960) trail-blazed the status of film costume designer, costuming some of cinema's most famous films and being one of the first to receive the credit of studio costume designer. She was born on the violent Kansas-Missouri border in 1879 and by 1900 had moved to Montana for almost 10 years, traveling to California and back during this time. This presentation argues that West's concept of design was substantially influenced by her travels in the chaotic American Midwest and Northwest before coming to Los Angeles circa 1910, at approximately age 31, with three small sons, and having been married twice. Because she produced some of early cinema's original images, her work is in the roots of 20th century American design. One of the first costume designers to combine historical accuracy with stylish tailoring that appealed to a modern audience, West pushed her costumes to extremes in silhouette and textiles but also in the meaning that her audience would read into them. She costumed *The Birth of a Nation* (D.W. Griffith, 1915, [working with Robert Goldstein]), *Intolerance* (D.W. Griffith, 1916), *The Ten Commandments* (Cecil B. DeMille, 1923), and *The Merry Widow* (Eric Von Stroheim, 1925), to name a few. She mentored, or

worked with, great designers such as Mitchell Leisen and Natacha Rambova. By the twenties, especially though her designs for DeMille at Famous-Players-Lasky, where she headed his costume department for almost ten years, West outdid French couturiers to become the favorite of her era's screen superstars such as Gloria Swanson.

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Kevin Alexander Su

UTS Insearch, University of Technology, Australia

Irving Penn's fashion photography as a transformative medium

Examinations of Irving Penn's platinum-palladium prints of the 1970s allow for constructive reflections on the experiential relevancy between fashion, art, and media production. Such discussions are made further pertinent in the context of the digital social media age.

As part of its replication, conventionally through print or digitization, the fashion photograph retains a certain variability in its presentation; as spreads in a magazine, on a billboard or poster, as an online advertisement banner; each possessing a definable scale and format prescribed by the medium at hand. Through this mechanism the photograph is afforded a rebirth of sorts, whether material or virtual, replacing the measure of relevance that the original creation – traditionally the film negative or slide from which the first positive print was produced – once may have had.

In its resolved state, the replicated object of the fashion photograph defers its significance to what is *fashioned* by the photograph; an item of dress, an interior space, a body in movement. Here, and by convention, such deference is wholly subsumed within one's experience of the photograph, to the extent that an oft indistinguishable conflation between each degree of replication emerges.

Yet the prevalence of replicated imagery in the digital social media space has not completely negated the significance of material objecthood in fashion photography. Adapting the notion of 'transformative experience' (L.A. Paul 2015), it is possible for a juxtaposition of Penn's original works and its digitized replications to be understood within the trans-disciplinary intersection of fashion, art photography, and philosophy, and for the authenticity and aura of medium-based photography to be considered distinctively fashioned objects in and of themselves.

Biography

Kevin Alexander Su has taught and lectured in fashion and design studies at an undergraduate level across various tertiary institutions in Sydney, Australia, including the University of Technology Sydney's School of Design as well as the University of New South Wales' College of Fine Arts. In 2012 he received his doctorate award from UTS for research in early-twentieth century African American fashion history and has maintained a keen interest in the broader area as head of the design and architecture program at UTS Insearch since 2018.

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Anushka Tay

London College of Fashion, UK

Changing Chinoiserie Chic

Chinese styles in garments and textiles have been popular in Europe since at least the 18th century, as original imports from China gave way to Orientalist fashion designs through the 20th century. Yet frequently missing from the histories of both China's fashion, and of Chinoiserie fashion design in the UK, are the voices of the Chinese diaspora in Britain. This small, spatially dispersed ethnic group has largely rejected ethnic dress, as for some, 'ethnic' garments represent racial stereotype. The use of so-called Western-style garments may reduce the potentially negative, racialized connotations of an individual's visual self-presentation. Yet for others, Chinese-style garments affirm ethnic pride. Furthermore, Orientalist fashion styles may represent a cultural hybridity reflecting individuals' complex British and Chinese identities.

This paper argues for a transformation in how 'exotic', non-Western visual styles are considered in fashion studies. Central are the experiences of diasporan individuals whose heritage is represented by such fashion and costume design. Minority ethnic groups are conceived of as inherently heterogenous. Situated in postcolonial and diaspora dress studies, it poses the consumption of Orientalist fashions as inherently pluralistic, reflecting a range of ambivalent and sometimes contradicting views of individuals' ethnic identity.

This paper asserts that meanings of chinoiserie styles in fashion design are transformed as they are interpreted by British Chinese individuals, underscoring the multiplicity of ethnic identity. Primarily responding to the 'Clothing and Identities' strand, this bottom-up approach to the cultural significance of fashion places the racialized body at the forefront. It circumvents the assumption of the hierarchically dominant position of the fashion designer, and moreover questions diversity initiatives in fashion imagery which do not correlate directly to lived experience of ethnic minorities. It also refers to other conference strands including fashion design, editorial, advertising, and museum and archive collections.

Biography

I am a TECHNE/AHRC funded PhD student at the London College of Fashion, exploring how dress is used as a tool to mediate Chinese diasporan ethnic identities in the context of multi-cultural British society. My PhD thesis is entitled *Chinoiserie Outside China 1949-Present: an exploration of how British Chinese people have experienced and demonstrated their relationship to their Chinese heritage through dress*. It is supervised by Professors Reina Lewis and Carol Tulloch. I also hold an MA in the History and Culture of Fashion (Distinction), and a BA in Costume with Performance Design (1st).

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Anushka Tay and Céline Ducret

London College of Fashion, UK & Royal College of Art, UK

Touch Translations: An Intervention

Much fashion and costume is concerned with symbolism and how people represent their identities. It must not be forgotten that clothing strongly stirs different emotions: it is these inner feelings which are translated by wearers into visual statements. Indeed, the way clothing makes us feel may underscore or complicate the visual representations. We invite researchers to explore making connections back into the body. Fashion and costume researchers use words to describe and communicate the visual. In this Intervention, we play with words, treating them as a medium to explore the notion of translations. These are translations between the two languages of this conference, French and English. And also, translations between sight, sound, and feel. Ultimately, we invite participants to reconnect with experiences of clothing as a haptic object.

Structure:

The Intervention will be a workshop of 20 minutes where participants are given 3 drawing tasks, whilst we (Céline and Anushka) perform a short dialogue. The workshop aims to give researchers a moment to explore and engage different senses and modes of communication during the conference. It also offers conference attendees a chance to get to know each other in a different way!

Biographies:

Anushka Tay

I am a TECHNE/AHRC funded PhD student at the London College of Fashion, exploring how dress is used as a tool to mediate Chinese diasporan ethnic identities in the context of multi-cultural British society. My PhD thesis is entitled *Chinoiserie Outside China 1949-Present: an exploration of how British Chinese people have experienced and demonstrated their relationship to their Chinese heritage through dress*. It is supervised by Professors Reina Lewis and Carol Tulloch. I also hold an MA in the History and Culture of Fashion (Distinction), and a BA in Costume with Performance Design (1st).

Céline Ducret

Céline Ducret, born in Geneva, lives and works in London.

Using the media of textile in connection with the human body to tell narrative, Céline's practice is a reflection on the human condition. By creating speculative artistic design solutions, she investigates current social issues and develops playful responses in her work. Working with wearable sculptures, her mixed media methodology includes videos, collages and 3D experimentations. She was awarded by a full scholarship for her BA in Costume for Performance at London College of Fashion (first class honor) and her MA in Textile at the Royal College of Art (distinction dissertation) by 'La Fondation Barbour' in Geneva.

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Anna Tandler Mulaney

New York University, USA.

Waiting in the Wings: Clothing, Class, and Status in the film "Stage Door"

What did it mean to be a struggling stage actress in the 1930s? How did the pressures of being a woman play into the already arduous life of showbusiness - one where you never knew what the future held, success or heartbreak? Gregory La Cava's 1937 film *Stage Door* explores these questions, setting the scene at The Footlights Club, an all-female boarding house where a plucky group of young actresses wait out their days hoping for their big break and a chance at stardom. The women who color this world all come from different backgrounds: street-smart Jean (Ginger Rogers) is a nightclub dancer from humble beginnings, Kay (Andrea Leeds) once acted in great roles but now lives hand-to-mouth, Tracy (Katharine Hepburn), the daughter of a wealthy agriculture tycoon, wants for nothing except a chance to make it as an actress. The women of *Stage Door* are funny, heartbreaking, and deeply human. Masterfully designed by Muriel King, the costumes in *Stage Door* not only illuminate the ways in which the women differ from each other, both in socioeconomic class and social status; their clothing also serves to objectify them, allowing men to create women in their ideal image.

Using specific dialogue and scenes from the film, this paper will investigate how the women of *Stage Door* used clothing to negotiate their status among their peers and employers, ensconcing their struggles within silks and furs. Pulling from primary sources, such as late-1930s clothing advertisements, articles documenting real-life actor boarding houses, and Muriel King's original sketches for the film's costumes, I will explore the economic ramifications of an actress's life between the Depression and WWII, as well as the ways clothing fostered a unique community among the women, at times dividing and uniting them.

Biography

Anna Tandler Mulaney is a textile artist and a current Master's candidate in NYU's Costume Studies program. She is the author of two style books *The Daily Face* and *Pin It!*, published by Chronicle Books. She began her professional career as a hairstylist and makeup artist, working on everything from fashion magazines including *Paper*, *Nylon*, and *Men's Italian Vogue*, to Broadway shows like *Oh Hello on Broadway* and *Natasha, Pierre, and the Great Comet of 1812*. Anna runs her own company, Silk Parlor, hand-making bespoke Victorian lampshades, embroidery art, and weavings. In the field of fashion studies, Anna's research is primarily focused on the intersection of clothing and the female identity.

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Madaleine Trigg

Massey University, New Zealand

Network and natter: new materialities, costume & the body

Biography

Madaleine is an experimental performer, director and photographer. Her practice (including her current PhD research) explores the potential of materials to create potent and poetic image-based performances. In particular she is interested in the image and issues of the female body, experimenting with these sculptural materials, movement and costumes to (re)present this body.

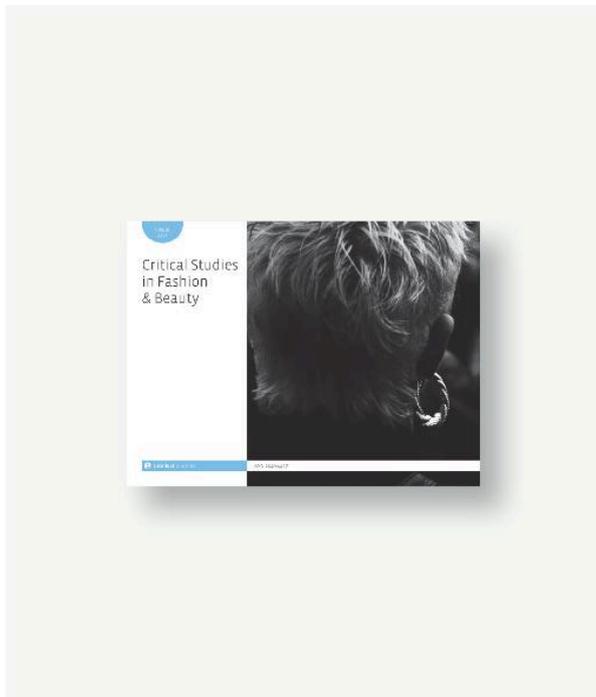
Madaleine has engaged with numerous techniques in the isolation and manipulation of the image, including live performance, camera less photography, alternative photographic processes and holographic projections.

Madaleine has performed at the RCA, ICA, the Roundhouse, the Place and the National Theatre Studios. She has also created new works in artistic residencies in Belgium and Germany. Madaleine's solo performance, *Sutre*, has been exhibited at Kinetica Art Fair (as a hologram), represented the UK in the Extreme Costume Exhibition (2011 Prague Quadrennial) and was long listed for the 2013 Aesthetica Art Prize.

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Images from: Felt Me. Performance Arcade, Wellington, New Zealand, 2019.



Critical Studies in Fashion & Beauty

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Aims and Scope

Critical Studies in Fashion and Beauty is the first journal dedicated to a critical examination of the fashion and the beauty systems as symbolic spaces of production and reproduction, representation and communication of artefacts, meanings and social practices. It also explores visual or textual renditions of cloth, clothing and appearance.

Principal Editor

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Karen Turman

Harvard University, USA.

Cherry Moons, Banana Skirts, and Le Dandysme: Contextualizing Prince's Style Through a French Fashion Perspective.

From subversively dandified suits to Bakerfixed hairstyles, Prince Rogers Nelson expressed a certain “je ne sais quoi” in his fashion choices throughout his 40-year career. Although he never officially resided in France, his appreciation of French culture and history permeates throughout his aesthetic choices. His second feature film, *Under the Cherry Moon* (1986), takes place in the south of France and echoes jazz age entertainment visuals reminiscent of performances by Duke Ellington, Louis Armstrong, and Josephine Baker during the 1920s and 1930s. During the interwar years, Paris became a haven for Black entertainers, artists, and intellectuals who discovered an almost utopic experience in comparison to the violent racism in the U.S. Baker, in particular, enjoyed attaining stardom in France, but her otherness, as Black, American, and female, reveals the complications of subscribing to the myth of a France free of racism, akin to the idea of Prince's home state of Minnesota as a welcoming refuge for African Americans during and after the Great Migration. A comparative analysis of the aesthetic evolutions of Prince and Baker shows the manifestation of both stars' unique versions of Dandyism as a form of social rebellion through sartorial expression. 19th-century French poet and art critic Charles Baudelaire defines the Dandy as one who aspires to the total sublimation of their existence through a constantly deliberate and self-conscious alignment of style, artistic production, and social rebellion. Both Prince's and Baker's versions of Dandyism demonstrated an act of taking possession over a curated look as a profound statement of power and assertion of agency. In this paper, I analyze Prince's affinity for French culture and history, contextualizing his aesthetic choices in *Under the Cherry Moon* through the lens of Baudelaire's definition of the Dandy in *The Painter of Modern Life*. Considering Prince's French connection sheds new light on his profound cultural influence as manifested in the ways in which he redefined limits, questioning the social assumptions categorizing race, class, sex, fashion, gender, and history itself.

Biography

Dr. Karen Turman is a Preceptor of French in the Department of Romance Languages and Literatures at Harvard University. She earned her B.A. (2001) at the University of Minnesota, and her M.A. (2008) and Ph.D. (2013) in French Literature with an emphasis in Applied Linguistics at the University of California, Santa Barbara. Her interdisciplinary research interests include 19th-century Bohemian Paris, music and dance during the Jazz Age, fashion and popular culture studies, and cultural competence in second language acquisition. Dr. Turman's scholarship on Prince began with a project on Dandyism presented at the Purple Reign conference at the University of Salford in 2017. She has since presented on Prince at Winona State University, the Popular Culture Association, the University of Minnesota, and Spelman College. Her forthcoming publications include an essay on Josephine Baker, Claude McKay, and Prince entitled “Banana Skirts and Cherry Moons: Utopic French Myths in Prince's *Under the Cherry Moon*,” and “Prettyman in the Mirror: Dandyism in Prince's Minneapolis.”

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Nilay Ulusoy

Bahcesehir University, Turkey

The Universe of Fashion Film in Turkey

Fashion film can be categorized as short films that are produced by fashion institutions. Distributed online, and intended to mediate fashion by focusing on experiences, storytelling, aesthetics and the “personalities” of the garment. According to Kawamura; a wearable garment alone cannot become fashionable, until it is mediated as a fashionable item by specific institutional practices. The designers’ growing interest in the moving image was developed by the technological possibilities. Kahn argued that fashion film is a new form of representation has challenged traditional forms of media. Fashion films tell different stories that customers can feel identified with. Hence nowadays, fashion films are the creative audiovisual projects produced for fashion brands.

The fashion is a significant part of the creative economy and contribute to the growth of manufacturing in Turkey. Textiles and clothing sectors had a 18,4% share in Turkey’s total export volume in 2017. In the second decade of the XXI Century, Turkish fashion brands and designers started to use audiovisual content as a strategic tool to express their identity in the world of fashion. Besides Istanbul has its own fashion film festival since 2015. The aim of this article is to explore the development and the main functions and characteristics of fashion film in Turkey. We will study Turkish fashion films in order to identify the main characteristics of this new genre that Turkish fashion corporations are using to communicate and build brands. First we will do the qualitative study of the main features of the fashion films directed by Turkish directors. Then we will study the effect of fashion film phenomenon in Turkish fashion industry. Interviews will be conducted with fashion film directors, fashion designers and fashion film festival committee members.

Biography

Nilay Ulusoy is Associate Professor at Bahcesehir University, Istanbul. She graduated from Marmara University’s Communication Faculty in 1997. She finished Marmara University’s Communication Sciences master program in 2000 and her doctoral studies in 2006. In the same year, she did research at National Center of Cinematography and the Moving Image (CNC) in Paris with a scholarship form the French Institute of Istanbul. She teaches courses on the history of cinema (M.A. level), film theory, visual culture and Turkish Cinema (Ph.D. level). Her new field of interest is fashion studies. She is the head of the Film and Tv Department in Bahcesehir University.

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Olga Vainshtein (TBC)

Russian State University for the Humanities, Russia

Fashioning the 'Performance Man': the costumes and contexts of Andrey Bartenev.

The paper is focused around the work of contemporary Russian artist Andrey Bartenev. The artistic creations of Andrey Bartenev are spectacular and various, forming a visible presence both in Russian and international cultural scene. Bartenev, nicknamed the 'Performance Man' and the 'Master of Installations', creates performances, installations, kinetic sculptures, theatrical and video art and ostentatious outfits for himself. The paper aims to analyze the cultural tradition essential for his works: Russian futurism and pop-art, the works of Andrew Logan and Robert Wilson.

Bartenev's performances *Botanic Ballet* (1992), *Snow Queen* (1993), *SunPool* (2009) demonstrate a synthetic poetics. The expressive aesthetics of his performances is connected to Russian avant-garde. His style of body art ("One Hundred Games on one Face" (2004), is interpreted as originating from the experimental face-painting of Mikhail Larionov and Ilya Zdanevich in 1913. The methodological frame of analysis includes the concept of Camp by Susan Sontag. Some of Bartenev's works are discussed in terms of Bakhtinian grotesque, demonstrating the liberating and subversive potential of carnivalesque culture. The paper also traces the origins of Bartenev's individual fashion style. The symbolical form of his typical flamboyant outfits refers to the Harlequin costume. Bartenev's involvement with the Russian fashion TV show "The Fashion Sentence" is analyzed as a case study. Special attention is given to representations of body in Bartenev's performances. Many of his performances feature a carnival grotesque body: oversized, unnaturally tall, asymmetrical, and sometimes covered with various bulges. His performances frequently include giants which tower above the crowds such as the *Snow Queen* or *Miss UFO*. Exploring the boundaries and the limits of the body in his artistic practice, Bartenev reflects on changing perception through the lens of the body.

Biography

Olga Vainshtein is Senior Researcher at the Institute for Advanced Studies in the Humanities at the Russian State University for the Humanities in Moscow. She has defended Ph.D. in 1986 and the second Ph.D. in 2005. She has taught courses on Fashion Studies, History of European Literature and Critical Theory in Moscow and was a visiting professor at the University of Michigan and Stockholm University.

Her current research interests include history of European dandyism; fashion and gender; contemporary critical theory, history of body, fashion and disability. She has written from a global perspective about fashion and culture in publications such as *The Fashion History Reader* and *Men's Fashion Reader*, *Fashion Theory journal*. She is the author of the book *Dandy: fashion, literature, life style* (2006, 2012) and the editor of *Smells and Perfumes in the History of Culture* (In two volumes, 2003, 2010) and the book series "Library of Fashion Theory". Olga Vainshtein has numerous publications in English. She is the member of editorial boards of the journals *Fashion Theory: journal of Dress, Body and Culture*; *Critical Studies in Men's Fashion*; *International journal of Fashion Studies* and Russian version of *Fashion Theory journal*.

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Shirley van de Polder

London College of Fashion, UK

Two Chameleons, Same Station John Berger & Tilda Swinton through free association

Art critic, novelist, poet and painter John Berger (1926-2017) shared his birthday with actress and performance artist Tilda Swinton (1960). However, Berger and Swinton seemed to connect in more ways than through the 5th of November. In an excerpt from the documentary series *The Seasons in Quincy: Four Portraits of John Berger* (2016), Berger says:

“We were born on the same day, the fifth of November. To say we have a lot of things in common, nah, it’s complicated. But also, there is something that we share. Quite mysterious, but very deeply. Sometimes I think it’s as though, in another life, we met or did something. Not in the sense of reincarnation, it’s not that. Because what is important about this, if it is like that, that we are aware of it in some department which is isn’t memory although it’s quite close to memory. (...) In another life we touched together. Maybe we made another appointment to see each other again, in this life. Ok? The fifth of November? Ok. But it wasn’t the same year. That didn’t matter. We weren’t in that kind of time.”

“Like we got off at the same station,” Swinton says.

“Exactly. We got off at the same station,” Berger replies.

This contribution aims to explore the connections between Swinton and Berger by thematically examining the interdisciplinary and transformative nature of their work through the medium of creative writing. Touching upon subjects such as experience, memory and iconology, this contribution will travel between disciplines, times and characters, arriving in time to witness two chameleons meeting at the same station.

Biography

Shirley van de Polder completed her MA Fashion Curation at London College of Fashion (2014/2015) with a dissertation on the psychoanalytical experience of exhibitions, installations and theatre performances. She previously graduated from the University of Amsterdam, specializing in dramaturgy and contemporary costume design during the BA Theatre Studies (2008-2012), and she completed the Research Master Art Studies (2012-2014) studying the value of associative thinking in the history of fashion curation. Shirley’s PhD research, titled *Liminal Affections: An exploration of the origins, constructions and shapes of free association and its potential to inform novel academic practice within the arts and humanities*, aims to bring together creative and academic practice through associative thinking and creative writing. The *Dialogue between Obsession and Dress*, Shirley’s most recent piece of writing for *Fashion Theory* on obsession and dress collections forms an example of the intended amalgamation of academic practice and creative writing in her PhD research.

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Melanie Williams

University of East Anglia, UK

History's hummingbirds re-envisioned for the peacock sixties: the period costume designs of Jocelyn Rickards for Alfred the Great (1969)

The 1960s was a decade during which both British film and British fashion experienced a twinned renaissance, with both growth areas overlapping and informing each other. Hence, as journalist Shelia More commented in 1967, film costume in British cinema transformed 'from an under-financed production blind-spot' to an 'integral expression of character' and source of spectacle and pleasure. Alongside films with contemporary settings, period dramas also played an important role in this process, with costume designers seeking to balance the demands of historical verisimilitude with the marketing potential instigated by historically-inspired new looks (e.g. contemporary fashions influenced by *Doctor Zhivago* or *Far From the Madding Crowd*).

This paper will explore one particularly intriguing example of the interface between period costume and contemporary fashion, in the shape of Jocelyn Rickards' designs for the Anglo-Saxon-set biopic *Alfred the Great* (MGM, Clive Donner, 1969). Rickards spoke of her desire to create costumes which could 'appeal to the eyes of the 20th century while remaining true to the spirit of the 9th', hoping to inspire 'the young and imaginative' in her own time with costumes for 'young people who, although they lived in the dark ages, glittered like hummingbirds'. Making use of the BFI's collection of costume sketches for the film, and promotional materials for the film, I will investigate how one particular costume designer responded to a complex brief, combining a grounding in detailed historical research with a willingness to 'put all the books on one side' and embark on imaginative departures into innovative screen costuming that spoke to the late 1960s as much as to its archaic setting. The research in this paper draws on work undertaken as part of the AHRC-funded project Transformation and Tradition in 1960s British Cinema, due to be published in May 2019 in a book of the same name.

Biography

Melanie Williams is Reader in Film and Television Studies at the University of East Anglia, UK. Her publications on British cinema include *Female Stars of British Cinema* (2017) and *David Lean* (2014) as well as the edited collection *British Women's Cinema* (2009). She is also the co-editor of the *Journal of British Cinema and Television*.

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Britpop Cinema

From Trainspotting to This Is England

By Matt Glasby

The Britpop movement of the mid-1990s defined a generation, and the films were just as exciting as the music. Beginning with *Shallow Grave*, hitting its stride with *Trainspotting*, and going global with *The Full Monty*, *Lock, Stock and Two Smoking Barrels*, *Human Traffic*, *Sexy Beast*, *Shaun of the Dead*, and *This Is England*, Britpop cinema pushed boundaries, paid Hollywood no heed, and placed the United Kingdom all too briefly at the centre of the movie universe. Featuring exclusive interviews with key players such as Simon Pegg, Irvine Welsh, Michael Winterbottom and Edgar Wright, *Britpop Cinema* combines eyewitness accounts, close analysis, and social history to celebrate a golden age for UK film.

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Elke Katharina Wittich

AMD, Faculty of Design, Hochschule Fresenius, Germany

Textile Identities: Decoding Traditional Costumes – Redefining community-ID beyond nationalities.

A work in progress of AMD, the Department of Design of Fresenius University of Applied Sciences (Germany), in cooperation with the Center Cvito Fiskovic and the Ethnographical Museum in Split (Croatia) – April 2019 to July 2020. ‘Textile Identities - Decoding Traditional Costumes’ is a scientific and design project involving institutions from Germany and Croatia. In Germany, they are professors and lecturers at the AMD Academy Fashion & Design, Department of Design at Fresenius University of Applied Sciences. In Croatia, professors and research assistants from the Cvito Fiskovic Art History Centre and the Ethnographic Museum in Split are involved. The project aims to investigate the formal, visual and historical significance of Croatian costumes.

The focus will be on the power to create identity in times of profound change of a social and societal, economic and political nature.

After the collapse of the multi-ethnic state of Yugoslavia and the wars in Yugoslavia, Croatia underwent such a profound change with the negotiations for EU accession in 2013. On the design side, a contemporary interpretation of these costumes is to be offered in order to redefine community-ID beyond nationalities. We would like to draw attention to this project and report on the results later, in 2020, when we can - hopefully - document a presidency of the results in Split.

Clothing is basically suitable for identifying social groups and contributing to the creation of identity by identifying with values that are indicated by clothing forms, their materials, colours and their processing methods. To an even greater extent, historical costumes are possible triggers of such an identity foundation. Traditional costumes are connected with rules and rituals that are basically lived in community; the handling of the costume and the observance of the rules symbolically secured the community in earlier times.

Although traditional costumes with urbanisation in the course of industrialisation disappeared from many parts of Europe towards the end of the 19th century, this does not alter their identity-generating potential. According to the project’s conceptual approach, aspects of this tradition can also be revived if traditional costumes are interpreted in a scientifically accompanied design project by students in the Fashion Design (B.A.) course for a young target group, here young Croats. The issue deserves all the more attention because many Croats emigrated during the wars in Yugoslavia and today shape a new form of group identity abroad.

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Esther Yance

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Film Costume as a Subject of Study.

The study of costume in film is growing and seems to be acquiring long due academic consideration. The exhibition dedicated to Hollywood costume design at the Metropolitan Museum of Art in New York in 1976 was the first serious attempt to consider the field as a worthy object of study. Since then, multiple other museum presentations, articles and publications have been devoted to this theme. The theoretical approaches and academic points of view relating film costume have also been enlarged. Initially focused on Hollywood feminine stars, glamour and the figure of costume designer, the first publications tried to honor the work of costume designers in film history. Names as Edith Head, Adrian or Travilla got finally a place in film and fashion libraries thanks to the works of Diana Vreeland and Dale McConathy, David Chierichetti and Elizabeth Leese in the 70's.

After these first publications new scholars developed a deeper understanding of the relationship between fashion and costume design, by means of analyzing the work of fashion and costume designers in film history, the influence of cinema in audiences or the arrival of prêt-à-porter to Hollywood productions in the 1960's and 1970's.

In spite of the importance of these studies, it was only in the 1990's when academic texts on film costume experimented a great flourishing. New scholars working from diverse theoretical perspectives established the explicit relationship between costume and film language as a fundamental part of the mise-en-scène. Sarah Street, Jane Gaines, Pamela Church Gibson or Stella Bruzzi questioned the problem of "narrative realism" and the idea of the "spectacular clothing" as related to an "authenticity" that audiences can perceive on a film. Other authors signaled the importance of costume for acting. "If clothes makes man, then costumes certainly make actors and actresses" wrote Audrey Hepburn in 1990 (Hepburn, en Engelmeier: 1990: 11). To all this, we should consider the important contributions of other fields, such as feminist and queer studies, cultural studies, psychoanalysis and semiology, all of which have provided fundamental concepts to the analysis of film costume.

This paper will try to resume the main concepts and theories displayed by scholars in relation to film costume with the aim of contributing to the settlement of the discipline.

Biography

Esther Yance is a PhD Student at Universidad Complutense de Madrid and specializes in film costumes in Science Fiction movies. She has taught in Parsons Paris, Istituto Marangoni Paris, Istituto Europeo de Design Madrid and Universidad Complutense de Madrid. Her approach to fashion and dress theory draws from semiology, culture and film language. She has previously worked as stylist for international advertising.

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Zhou Yan

Beijing Normal University, China.

The Changes of Female Costumes in Chinese Film History

Female costumes in Chinese films underwent dramatic changes at different periods. During the 1930s-40s 'Golden Time', the conservative but charming costume 'Chipao' was a considerable element, which expressed the feminine tragic temperament and exerted a sense of spiritual power. Such female characteristics first and foremost embodied the idea of the 'visual quality as an abstraction about the post-modern culture and they were even ahead of that from the European female films after the World War II. In the Maoist era during 1949-1977, the female characteristics had been trapped in the Leninist, Zhongshan-style, or completely military costumes. Such changes aimed to proclaim that women were equivalent to men as revolutionary proletarian soldiers. When the time came to 1977-1997 as 'Deng Times', on one hand the female costumes in the films returned to the pre-Mao periods or even the feudalism according to the plots as a result of the root-searching culture; on the other hand the fashion genre occurred and created a new fashion style under the influence of Western culture. At the beginning of 21 century, with the remarkably development of film industry and commercialization, the female characteristics had been mainly affected by Hollywood. As a key part of body narration, the female costumes had gradually become an object of fashion and sexuality so as to be 'watched'. Since costumes had developed as a sign of genre, it had slowly lost its cultural meanings. In the future, it's necessary to focus on the importance about the traditional female costumes, for we need to pay sincere attention to the destiny of the female in society. These would be significant measures for the Chinese contemporary films to get great breakthrough regarding Xi's promotions on 'telling well the Chinese stories' and 'constructing community of common destiny for all mankind'.

Key words: female costumes; Chinese films; Changes

Biography

Zhou Yan (周艳)(1979.2-), female; Doctoral students 18 of Beijing Normal University; Engaged in the study of Movies of Central Asia and analyses of contemporary situations of Chinese movies.

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Robert Taylor

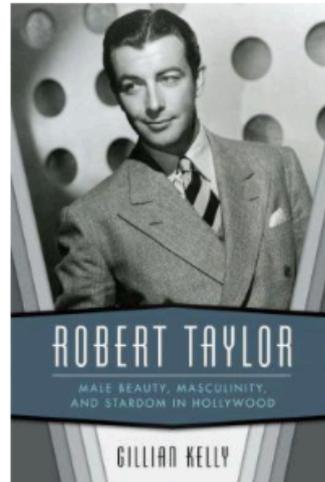
Male Beauty, Masculinity, and Stardom in Hollywood

Gillian Kelly

Because of his lengthy screen resume that includes almost eighty appearances in such movies as *Camille* and *Waterloo Bridge*, as well as a marriage and divorce to actress Barbara Stanwyck, Robert Taylor was a central figure of Hollywood's classical era. Despite this, he can be regarded as a "lost" star, an interesting contradiction given the continued success he enjoyed during his lifetime.

In *Robert Taylor: Male Beauty, Masculinity, and Stardom in Hollywood*, author Gillian Kelly investigates the initial construction and subsequent developments of Taylor's star persona across his thirty-five-year career. By examining concepts of male beauty, men as object of the erotic gaze, white American masculinity, and the unusual longevity of a career initially based on looks, Kelly highlights how gender, masculinity, and male stars and the ageing process affected Taylor's career. Placing Taylor within the histories of both Hollywood's classical era and mid-twentieth-century America, this study positions him firmly within the wider industrial, cultural, and socioeconomic contexts in which he worked.

Kelly examines Taylor's film and television work as well as ephemeral material, such as fan magazines, to assess how his on- and off-screen personas were created and developed over time. Taking a mostly chronological approach, Kelly places Taylor's persona within specific historical moments in order to show the complex paradox of his image remaining consistently recognizable while also shifting seamlessly within the Hollywood industry.



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About the Author:

Gillian Kelly earned a PhD in theatre, film, and television studies from the University of Glasgow, Scotland. Among her publications is the chapter *Robert Taylor: 'The 'Lost' Star with the Long Career in Lasting Screen Stars: Images that Fade and Personas that Endure*, which won Best Edited Collection at the BAFTSS Awards 2017.

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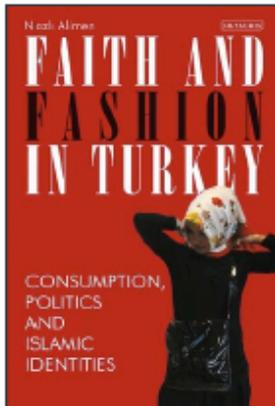
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Nazli Alimen is a research fellow at Helsinki University. She holds a PhD in Cultural Studies and Marketing from University of the Arts London. Her research interests include visual and material cultures, particularly fashion and dress, consumer culture, and fashion marketing. She has published in a variety of journals as well as writing a chapter for *The Routledge International Handbook of Veils and Veiling Practices*.

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