

TRANS—
BOUNDARY
FASHION



(RE)THINKING FASHION GLOBALIZATION

Seminar co-organized by
The Transboundary Fashion Seminar &
the Research Collective for Decolonizing Fashion

Bunka Gakuen University Tokyo
15-16 February 2019

VENUE



Bunka Gakuen University
3 Chome-22-1 Yoyogi,
Shibuya, Tokyo 151-0053

Access to the University from Shinjuku station

From Shinjuku station it is a short 10-minute walk to the university. Please take the south exit of the station, which is facing Koshu Kaido, the street on which the university is located. Go to the right and follow the street in the direction of Hatsudai. You will walk past Labi (or Yamada denki, an electronics store), and all kinds of stores and tall buildings. The university will be on the left side of the road.

Conference room 1st day - morning

The conference **room C041** for the morning of the first day will be in the **C building** of Bunka Gakuen University on the 4th floor. The C building is in between the two big towers. Please enter the building through the front door and walk to your right to the elevators (not the grey ones, but the purple ones in the back). They will take you up to the 4th floor of the C building.

Conference room 1st day - afternoon

The conference **room F48** for the afternoon of the first day will be in the **F building** of Bunka Gakuen University on 4th floor. The F building is located at the back side of the campus and can be recognized by its large glass windows on ground level. Pass through to the backside of the A building, where you will find a big courtyard. The F building is on the other side of the courtyard. Walk in through the glass entrance to the elevators, up to the 4th floor. The room will be at the end of the hallway on the right.

Conference room 2nd day – all day

The conference **room C041** for day two will be the same room on the 4th floor of the **C building**. We will be in this room the entire day.

University Museum

The university museum is located right next to the university.

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PROGRAMME

Friday 15 February 2019

- 9h00 – 9h30 Registration (*c building 4th floor*)
- 9h30 – 10h00 Welcome speech by Yoko Takagi (The Transboundary Fashion Seminar) and Toby Slade (Research Collective Decolonizing Fashion) (*room C041*)
- 10h00 – 11h00 **Panel I: Global/Local**
Moderator: Angela Jansen
Location: room C041
- Yoko Takagi & Saskia Thoelen**
Kimono Migrating Across Borders: A Preliminary Study into the Discovery of Wasō Culture Outside of Japan
- Kyoko Koma**
Discourses of Several Actors on Globalising Non-Western Kawaii Fashion in the 21st Century
- 11h00 – 11h30 Coffee
- 11h30 – 12h30 **Panel II: Global/Local (continued)**
Moderator: Toby Slade
Location: room C041
- Angela Jansen**
'Tribalization or the End of Globalization': Rethinking Cultural Homogenization Through Fashion Globalization
- Harriette Richards**
Melancholia at the Margins: Place and History in the Fashion of Aotearoa New Zealand
- 12h30 – 13h30 Lunch
- 13h30 – 14h30 Visit Kimono Exhibition at the University Museum
- 14h30 – 15h30 **Panel III: Mapping Fashion**
Moderator: Yoko Takagi
Location: Room F48
- Sarah Cheang and Elizabeth Kramer**
East Asian Global Connections and Fashion Histories

Jenny Hughes

Body Mapping: Cross Cultural Influences in the Studio

15h30 – 16h00 Coffee

16h00 – 17h00 **Panel IV: Mapping Fashion (continued)**

Moderator: Sarah Cheang

Location: Room F48

Daan van Dartel

Surinamese Kotomisi: Multiple Identities of Fashion

Abby Lillethun and Linda Welters

Coats and Trousers: Redrawing the Map to Rescript the Narrative

Saturday 16 February 2019

9h30 – 10h30 **Panel V: Fashion Systems**

Moderator: Angela Jansen

Location: room C041

Chepkemboi J Mang'ira

#OWNYOURCULTURE – Decolonizing Fashion Through Traditional Jewelry

Osuanyi Quaicoo Essel & Malika Kraamer

Dress Fashion Posters in Consumer Fashion Choices and Preferences in Ghana

10h30 – 11h00 Coffee

11h00 – 12h00 **Panel VI: Fashion Systems (continued)**

Moderator: Toby Slade

Location: room C041

Yuniya Kawamura

Ethnic Dress Styles as New Sustainable Luxury

Katalin Medvedev

Once Again, Politics Wraps Budapest Fashion Scene in a Shroud

12h00 – 13h00 Lunch

13h00 – 14h00	<p><u>Panel VII: Migration</u> Moderator: Sarah Cheang Location: room C041</p> <p>Deirdre Clemente <i>"Our Clothes Told Everyone Where We Were From": Nineteenth-Century Immigration, Ethnicity, and the Changing Language of Dress</i></p> <p>Courtney Fu <i>Negotiating Identities: Fashions of Nyonyas (Straits Chinese Women) in Early 20th Century Singapore</i></p>
14h00 – 14h30	Coffee
14h30 – 15h30	<p><u>Panel VIII: Global Design Practice</u> Moderator: Yoko Takagi Location: room C041</p> <p>Jose Teunissen (by Skype) <i>State of Fashion: Searching for the New Luxury. Imagination, Sustainability, Embodied Practice, Craft Revival, New Narratives</i></p> <p>Hazel Clark and Alla Eizenberg <i>Making the Ordinary Fashionable: New Sartorial Languages from Russia and China</i></p>
15h30 – 16h00	Coffee
16h00 – 18h00	<p>Final roundup discussion and book discussion Moderator: Toby Slade Location: room C041</p>
18h00	Dinner

ABSTRACTS

Friday 15 February 2019

Panel I: Global/Local

Kimono Migrating Across Borders: A Preliminary Study into the Discovery of *Wasō* Culture Outside of Japan

Yoko Takagi & Saskia Thoelen

About half a century after the large-scale introduction of Western dress in Japan leading to a drastic decrease in *wasō* (i.e. the wearing of kimono) limited to special events and ceremonies, Japan has seen an increase in the wearing of kimono as casual dress in its major urban centres, as an alternative to globally dominant dress. One of the concrete examples of this phenomenon is the establishment and development of kimono wearing groups, such as “Kimono de Jack.” The Kimono Jack movement, (high-jacking a space with kimono wearers) has been spreading all over Japan, and has influenced kimono wearers overseas to establish their own groups, starting with Kimono de Jack UK (since 2011), and leading to the development of other Kimono de Jack groups in many other countries around the world, most notably in Europe and in North America.

The establishment and development of these groups goes hand in hand with the spread of kimono overseas, and the interpretation and adaptation of *wasō* across borders. Therefore, our research concentrates on the way in which kimono is crossing geographical boundaries and how it is being used and is creating new meanings for its users in locations outside of Japan. Through preliminary surveys and in-depth interviews with “key-players” from the *wasō* scene overseas, data was collected from four distinct locations, two in Europe (Paris, Amsterdam), and two in the US (New York, Philadelphia), making use of an interdisciplinary approach with a focus on material culture. The theories of cultural transfer (Espagne and Werner, 1985) and intersectionalities (Kaiser, 2012) provided a lens to focus on wearer’s interpretation and adaptation of the kimono across borders from multiple viewpoints. Finally, the frameworks of japonisme, and agency (Giddens, 1982) guided us to analyse how new meanings and interpretations are actively created amongst kimono wearers overseas.

Discourses of Several Actors on Globalising Non-Western Kawaii Fashion in the 21st Century

Kyoko Koma

French fashion has been considered “the normative fashion”, which proposes fashionable styles that dominate the fashion positions that everyone should follow, including non-Western others. But French fashion cannot be considered equal to “the French Fashion” because the latter has been established on appropriating “the others” from abroad, as shown by the exposition *Mode d’ici, Mode d’ailleurs*, held in 2014 at the National Museum of Immigration History in Paris. The exhibit featured comprehensive French fashion proposed by several others: by people fleeing to Paris during the Russian Revolution, as seen

in Irfé, during the Spanish Civil War, as seen in the work of Balenciaga and so on. Foreign designers sought to differentiate themselves during the second half of the 20th century. Today, contemporary fashion is informed by globalization. On the one side, Paris fashion could be considered as having historically appropriated other cultures sometimes exotic ones, including primitive orientalism in the 19th century and futurist orientalism in the 20th century, as seen in skyscrapers in Tokyo or New York (Todorov 1989), or the egalitarian exoticism of the 21st-century Japanese pop culture boom (Rafoni 2004, Sabre 2014). On the another side, could we consider French fashion as a fashion composed of various features of several non-Western others, and can its non-Western fashion be diffused globally by borrowing the frame as “the French Fashion” as a *tactic* against *strategy*, based on Michel De Certeau’s definitions?

My paper will focus on the direct or indirect *tactic* of transnationalising (rather than globalising) the Japanese *kawaii* or immature style, which is a non-Western fashion which has been considered decentred from a Eurocentric, modern society. After critically examining the previous studies on *kawaii*’s definition, through discourse analysis, I will to clarify the process by which this non-Western style could be constructed and diffused by several actors as a feature of transnationalisation in France, in that dictionary *Le Robert* adopted *kawaii* as a French loanword: firstly, directly by wearers themselves in SNS or Internet, to construct a *niche* fashion outside of mass media; by the Japanese government, in the hopes of exploiting the popularity of the *kawaii* fashion, especially among French youth; and indirectly by some French fashion brands, which have constructed and diffused or, as mentioned above, “appropriated” or “localised” and *(re)globalised the kawaii style*, as reported in mass media. I will examine how the *kawaii* style, as a non-Western fashion, could be globalised/transnationalised in the 21st century by way of the Internet and mass media through discourse analysis of SNS and French mass media, such as of national newspapers and fashion magazines (digital versions) published in the 2010s.

Panel II: Global/Local (continued)

‘Tribalization or the End of Globalization’: Rethinking Cultural Homogenization Through Fashion Globalization

Angela Jansen

Inspired by the article ‘Tribalization. Or the End of Globalization,’ this paper focuses on the renaissance in recent years of fashion based on cultural heritage in response to (fashion) globalization. After decades of increasing globalization, the world is actually facing a decline in globalization, with a worldwide rise of authoritarian nationalism and fundamentalism. People are believed to be plunging in an identity crisis and their collective response has been tribalization: the return to a strong foundational cultural identity.

However, the cultural heritages on which these foundational cultural identities are based, were largely shaped and defined by former (Western) colonizers. Colonized cultures were characterised as traditional, as opposed to the modern colonizers, to justify oppressive colonial politics. Cultural heritages were reduced to static snapshots in time and as such, robbed of their long, often global and dynamic histories. After independence, new nations used these reductionist colonial writings to identify ‘traditional, ancestral and authentic’ cultural heritages to shape national identities.

Fashion globalization, which generally refers to the global spread of Western fashion and with it, Eurocentric hegemonic fashion discourse, often falsely suggests equality and inclusivity by including 'other' fashion systems, but through their relations and interactions with Western fashion rather than in their own right, sustaining marginalisation and inequality. It usually implies the rise of 'new' fashion capitals following the introduction of Western fashion, denying and erasing long, often global and dynamic fashion histories outside the geographical boundaries of Europe and North America.

This paper argues that the erasure of fashion histories outside the West has been feeding into fundamentalist cultural and consequently national (fashion) identities. While cultural homogenization in the context of globalization is mainly argued as a worldwide spread of Western culture, this paper discusses cultural homogenization within postcolonial nations in response to (fashion) globalization.

Melancholia at the Margins: Place and History in the Fashion of Aotearoa New Zealand

Harriette Richards

Aotearoa New Zealand is situated in many ways at the margins. Isolated within the South Pacific Ocean and at the periphery of the global economy, this place is a uniquely positioned postcolonial location. This small island nation is also deeply implicated within the global fashion system and comprises a long history of unique sartorial adornment and independent design. Much recent research has explored the history of fashion in Aotearoa New Zealand (De Pont ed. 2012; Hammonds et al. 2010; Labrum et al. 2007; Molloy and Larner 2013). However, little has been written regarding the relationship of this fashion to the place and its history. Thus, in this paper I am concerned with the ways in which the history of Aotearoa New Zealand, and notions of the place itself, inform the production of particular fashion aesthetics. I am also interested in how the aesthetics of place are represented in different forms of cultural production and how they contribute to the construction of particular narratives of history and cultural identity.

Melancholia is also situated at the margins in many ways. A concept of significant historical consequence and an aesthetic quality that speaks specifically of the liminal space between distinct differentiations (Benjamin 2009; Ferber 2013). Melancholia has much in common with fashion and with Aotearoa New Zealand. Employing this concept as a heuristic device, I explore how an aesthetic of melancholia is fashioned in Aotearoa New Zealand and how this aesthetic reflects and represents the place, its history, and its cultural identity. By engaging with the concept of melancholia in relation to sartorial aesthetics and identity, this paper presents an original approach to the study of culture and history in Aotearoa New Zealand, and offers a unique method through which we might think about the construction of colonial and globalized narratives of fashion and identity elsewhere.

Panel III: Mapping Fashion

East Asian Global Connections and Fashion Histories

Sarah Cheang and Elizabeth Kramer

The Fashion in Translation (FiT) project (Royal College of Art; University of Northumbria; University of Brighton) aims to reformulate the national, transnational and global using East Asian perspectives and object-led studies of fashion history. The project places emphasis on following fashion's movements within East Asia, and between East Asia and other parts of the world, and explores the impossibility of grasping and defining globalization (a question that is often raised in transnational studies). Rooting the research in East Asia also provokes a series of rejoinders to on-going Eurocentric tendencies in global fashion studies and proposes new models for understanding fashion and postcolonialism.

This paper will use two new examples of transnational fashion research from the FiT project to catalyze an active discussion of East Asian fashion histories as globally connected. A study of early 20th century Chinese embroidered shawls that attends to the transformations involved in transmission between China, the Philippines, Latin America, Spain and England, enables a new history of Asian-American-European interactions to be written that does not privilege Europe and North America, nor create a simplistic narrative of 'exotic' components in European fashion. Likewise, following the souvenir jacket from its origin embroidered by the Japanese for U.S. occupying forces to its reinterpretation during the Vietnam War, to its use to mark out rebellious subcultures and international appearance in popular films, and subsequent commercialisation as a mainstream fashion garment, demonstrates a fluid and sustained transmittal dialogue. By bridging the gap between cultural studies and the material evidence of museum collections, and centering the study of cultural flows of fashion on East Asia, we seek more satisfying ways to challenge binary constructions of East/West, traditional/modern, which are an insufficient model for understanding the complexities of global flow but that continue to haunt fashion studies.

Body Mapping: Cross Cultural Influences in the Studio

Jenny Hughes

A presentation of the work of students at UCA Rochester documenting their experience of fashion and experimental textiles within the studio via multidisciplinary, issue based work exploring cross-cultural narratives.

As a practising textile artist and University Lecturer specialising in fashion design, I strive to instil a sense of 'critical adventure' in fashion and textile students. Encouraging them to question their own understanding, break down perceptions, to re-invent and deconstruct stereotypes and move away from well-worn euro-centric perspectives. My illustrated talk will focus on the students' creative experience through a series of documented workshops and projects designed to enhance their knowledge of and at the same time question the meta-narrative of 'Global Fashion'. In short, we see how a group of students begin to identify and contest more and less visible boundaries that permeate fashion systems around the world.

Contextual exploration includes the ground-breaking work of contemporary African and Asian designers such as Phyllis Galembo, Manish Arora, Rei Kawakubo, Junya Watanabe and Yohji Yamamoto. With an emphasis on more dynamic ways of exploring fashion design: enveloping the body through draping, wrapping, exploring asymmetry and multiples as well as considering 'clothing' in a more abstract sense. Students study the Japanese aesthetic concepts of 'Ma' exploring the space/gap between the body and clothes, and of 'Wabi Sabi' the acceptance of transience and the innate beauty of imperfection as a conceptual springboard for design and construction.

As students' address ecological concerns, migration, social and gender issues, etc., their design experiments move beyond eurocentric/ethnocentric discourses within fashion to explore dynamic cultural hybrids and weave an alternative future. Outcomes become more politically, socially and ethically engaged through questioning and re-framing issues and perspectives deemed 'global'.

Panel IV: Mapping Fashion (continued)

Surinamese Kotomisi: Multiple Identities of Fashion

Daan van Dartel

When considering entangled histories, according to western logics and theorisation, which are firmly embedded in dichotomous thinking, disentangled histories should also be possible. Of course, they are not, there is no such thing as a disentangled culture, which is perhaps best expressed in the way people dress. Speaking of global fashion histories, the originally colonial collections of the NMVW in the Netherlands, the National Museum of World Cultures, abounds with these types of garments that inherently embody the dynamism in the production of culture. Since in the so-called West, where globalisation is often seen as starting with European imperialism, excluding the rest of the world as people without history (Wolf, 1992), the fashioning of the period of transatlantic slavery is a very interesting example of the perceived hegemony of western fashion theory. In my talk, I would like to look at a Surinamese fashion style called kotomisi, for which it always has been assumed that its origin lies within European notions of dress and modesty. I want to show that the development of kotomisi entailed processes of selection, force, adaptation, resistance, and creolisation of different cultures, among which Europe, Africa and Japan. Kotomisi, now often considered and vehemently expressed as an emblem of cultural identity and regional dress, was fashion and is indeed still fashionable today and very much part of a local entangled fashion system gone global.

NB – this research is currently ongoing, so it may be that my talk is still inconclusive, but it will address the larger questions raised by the CFP.

Coats and Trousers: Redrawing the Map to Rescript the Narrative

Abby Lillethun and Linda Welters

This paper seeks to redraw the map and rescript the narrative of coats and trousers, two garments that have become globally ubiquitous. Coats cover the upper body, have sleeves,

and open in the front. Trousers are bifurcated garments that cover the lower torso, crotch area, and legs.

Histories of Western fashion generally assign the coat's emergence in the West to transfer from Persia (Payne, *et al.* 1992; Tortora and Marcketti 2015); however, few explore the coat's development in Asia. Western fashion histories treat trousers with even less attention to their Asian origins. As the story goes, the Romans adopted trousers ("feminalia") from the "barbarians" in Gaul (Payne, *et al.* 1992; Tortora and Marcketti 2015). The eventual normative wearing of coats and trousers in the West by men, and later by women, appears in fashion surveys and discussions of modern fashion as a *fait accompli* rather than emergent from long cultural exchange.

Recent archaeological discoveries of extant coats and trousers in China add evidence to augment visual representations in art. Surviving coats were found in China's Xinjiang Uyghur Autonomous Region; one of wool is dated to the fifth to second century BCE and several survive from the fourth to sixth centuries CE (Mair 2010). In the same region of China, archaeologists found the oldest extant trousers, two pair, dating to between the thirteenth and tenth centuries BCE (Beck et al 2014). Although gaps remain in tracing the adoption of coats and trousers, it may be argued that coats and trousers were not original to Europe, but that they travelled there via prehistoric and ancient trade networks.

The important roles of coats and trousers in diverse fashion systems across the past, and their continuity in contemporary fashion systems, demands that their narratives be rescripted to foreground their development in Asia and to explore their transcultural adoption.

Saturday 16 February 2019

Panel V: Fashion Systems

#OWNYOURCULTURE – Decolonizing Fashion Through Traditional Jewelry

Chepkemboi J Mang'ira

My name is Chepkemboi Mang'ira, founder of OwnYourCulture, an online platform that encourages young Kenyans to embrace their heritage through creative styling of traditional accessories. We aim to promote, preserve and educate the youth on traditional jewelry and its relevance in today's fashion. Our work began as a social media hashtag showcasing different ways traditional accessories can be fashionable. We left it open for the youth to predict and bring forth stories of their culture or stories passed down in their communities alongside the styled photos. This movement is relevant in Kenya because we have completely abandoned our traditional clothing styles, with little or no records of pre-colonial fashion.

In Kenya the accepted attire is purely westernized from clothes to hair, as opposed to the leather, feathered garments and layers of ornaments of pre-colonial times. Western fashion is religiously consumed with style trends heavily influenced by Western media. In our work-OwnYourCulture, we focus on restructuring the fashion trends narrative to have a more inclusive aspect of fashion, whereby our traditional/pre-colonial design forms still play a role in modern day fashion. We do this by styling traditional accessories for different occasions,

from work to weddings. In Kenya and the larger Eastern Africa, majority of the tribes wore leather hides with beaded patterns, or flamboyant feather outfits. With the advent of colonization for one to attend school or work and earn money, they had to denounce their religion and dress. This was aided by brainwashing tactics that would then affect generations to come, leading to the dissipation of traditional clothing. To date, the term 'traditional' still has a negative connotation in fashion. Western accessories are more preferable than the large beaded ornaments. At OwnYourCulture we consistently research and share the design styles of the pre-colonial period. We have even gone a step further to create events where individuals must dress in a way that represents their heritage.

With the onset of the internet and instant sharing of information, there has been a need to reclaim the narrative by Kenyans. We also want to be seen for our creativity and design across the globe. On social media there are no boundaries anymore, information and trends are available across the world and designers want to showcase and be acknowledged too. History is being rewritten now through our work and similar initiatives. For example our work has inspired more Kenyans to search for their fashion identities based on our heritage. Designers have now started to use their heritage and some of the pre-colonial work we have published to recreate unique pieces.

When fashion is inclusive, there's a general pride and freshness of ideas. For example, in East Africa alone there exist hundreds of tribes, each with their own traditional style and design aesthetic. This can be a huge source of creative inspiration for artists and designers alike. This in turn creates economic opportunities across the board.

Dress Fashion Posters in Consumer Fashion Choices and Preferences in Ghana

Osuaryi Quaicoo Essel & Malika Kraamer

Ghana is a fashion conscious country with thousands of creative bespoke designers, seamstresses and tailors. These tailors, seamstresses and designers create stunning outfits of high aesthetic quality ranging from haute couture, middle class and street fashion. Due to the bespoke nature of most of Ghana's fashion systems, hundreds of new designs trickle onto her fashion markets on daily bases giving consumers many options to choose from. Many of these creative bespoke dress-fashion designs are cataloged and published in fashion posters that are widely distributed and found in almost every tailoring shop across the length and breadth of the country. These posters are predominantly printed in Lagos and Accra and largely distributed through the major markets and itinerant sellers.

The fashion posters have become major handy tools for bespoke fashion advertisements that shape and inform the fashion choices of consumers. In this article we explore the editorial preferences of dress-fashion producers and what inform their selection of fashion designs that feature in fashion posters. It also examines the factors that determine the consumer choices of designs featured in the posters and its relationship with the editorial preferences of seamstresses, tailors and designers. Descriptive survey constitutes the research design while simple descriptive statistics and thematic analysis would be used for the data analysis.

This co-presented and researched paper, part of a wider project on fashion systems in Ghana, adds our understanding of a fashion system beyond the often-perceived dominant global city networks. It explores one aspect of a system that does not currently have its main references in European fashion trends, but is nonetheless international – these posters have

a wide spread throughout West Africa and also influence the special occasion wear of the Ghanaian and Nigerian diasporas. The focus on Ghana helps to rethink fashion globalization discourses by shifting the center to a decolonialised fashion system.

Panel VI: Fashion Systems (continued)

Ethnic Dress Styles as New Sustainable Luxury

Yuniya Kawamura

Western dress has always claimed its superiority over ethnic dress because it was a symbol of advanced economic development and sophisticated civilization. There are cultural hierarchies among different types of dress, and the image of ethnic dress is not modern and far from fashion, and thus we, as scholars, need to “decolonize” fashion from the Western interpretations (Jansen and Craik 2016). In addition, recent discussions on sustainable/ethical fashion include primarily Western dress/fashion (Gordon and Hill 2015). I offer a different insight on ethnic dress as sustainable luxury fashion. For example, Japanese kimonos, Indian saris, and African dashikis are woven or cut in straight lines to construct geometrical silhouettes leaving hardly any (or no) fabric remnants, and the sizes are often adjusted by making tucks and pleats. They rarely use buttons or zippers. Simplicity is one of the reasons for its devaluation since Western dress has more complex constructions and therefore, would demand advanced dressmaking skills. However, ethnic dress often requires deep knowledge of the sartorial code as well as aesthetic regulations. It may also offer a distinct aesthetic and luxury taste that is unique to its culture and provides Westerners different perspectives on fashion. As controversial debates on cultural appropriation continue in the fashion industry, we must find ways to integrate Western and ethnic dress in culturally acceptable ways to establish a new meaning of sustainable luxury fashion so that we can truly analyze fashion and dress from global perspectives and be more inclusive of all types of dress while erasing or minimizing cultural hierarchies.

Once Again, Politics Wraps Budapest Fashion Scene in a Shroud

Katalin Medvedev

An imaginary Western fashion map today would have a blank spot over Budapest, the capital of Hungary. In fact, the entire former Eastern Bloc would appear on such a map as a fashion wasteland. What is noteworthy, however, is that in the early 20th century Budapest was an important commercial, retail, and fashion hub. In fact, according to dress historian Katalin Dózsa, at the turn of the 20th century the proper order of premier European fashion centers was Paris, London, Vienna, Berlin, and Budapest.

This paper argues that the fashion scene in Hungary (together with other Eastern-Central European countries) was made invisible following World War II because the country became a victim of (geo)politics. Although the communist takeover in 1947 is widely accepted as the reason for the demise of Budapest as a fashion center, I would posit that since the fall of communism, two other significant reasons have emerged for the unlikelihood of the city

returning to its former glory: the insidious effects of Cold War rhetoric that continue to this day, resurfacing as a new Cold War; and current Hungarian politics.

Communists treated fashion as a means of reification of ideological principles, presenting them in visually accessible forms on the bodies of female communists. Both sides of the 1950s political-economic divide used fashion to battle out their differences. Think of the famous Kitchen Debate that took place at the opening of the 1959 U.S. National Exhibition in Moscow. In a sparring with Premier Khrushchev, President Nixon claimed that because of the ease of housework, which was the result of a developed capitalist economy, U.S. women were able to spend plenty of time on their appearance unlike communist women, who were presented in Western propaganda as drably-dressed workhorses. Popular media was instrumental in searing this image in the Western mind. A case in point is the famous 1980s Wendy's commercial demonstrating the lack of choice and fashion by a corpulent, middle-aged Soviet "fashion model" sauntering down a "runway" in the same frumpy grey dress for all occasions. In the new Cold War, the West continues to imagine Eastern-Central European women as having no fashion identity of their own or, at best, as routine followers of Western fashion.

The second reason is Hungary's current nationalist brand of capitalism, which has politicized every aspect of people's lives, including the realm of fashion. Under the ruling administration, major capital investment, an absolute must in the fashion industry, is available only for designers handpicked by the government for their political allegiance. In return, the designers are expected to create "genuine Hungarian fashion," which means utilizing Hungarian folk motifs in their products. Such inflexible images, views, and undertakings appear to bring down the hammer for the foreseeable future on the potential of a renewed Eastern-Central European fashion scene in general and on Budapest in particular.

Panel VII: Migration

"Our Clothes Told Everyone Where We Were From": Nineteenth-Century Immigration, Ethnicity, and the Changing Language of Dress

Deirdre Clemente

As fashion studies moves towards a more nuanced understanding of global fashion systems, old constructs of class and gender still dominate many of our new narratives. This paper reinterprets one of the most studied yet widely miscast players of the past two centuries: the immigrant. Still considered by laypeople and scholars alike to be destitute, rag-tag greenhorns with little knowledge of their host culture, turn-of-the-century immigrants are seen here to be far more clothing savvy than previous histories have allowed. By revisiting how and where immigrants cobbled together a new language of dress, we can better comprehend the many and varied meanings of clothing at a pivotal time in the development of global capitalism—the late nineteenth and early twentieth century.

Presented here are two case studies: the *contadini* from southern Italians who arrived en masse to New York City and Chinese immigrants who flocked to California in the second half of the nineteenth century. Using archival materials such as oral histories, government documents, personal letters, and historic newspapers that have been collected from 11

archives over 15 years, this research-rich paper studies the role of dress in immigrant identity formation. Yet the lessons gleaned transcend time and place. Rather, this paper aims to explain how immigrants from different continents and circumstances used dress to navigate the gaps between “traditional” and “modern” notions of race, class, and gender. As Andrea Sartorini, an immigrant from Sicily in 1908, explained, “Our clothes told everyone where we were from, but we quickly learned the differences between our old world and our new world. We changed our clothes to be both.”

With sources that capture the voices and “lived experience” of the immigrants themselves, this paper asks—and answers—important questions about the role of dress in the process of global migration.

Negotiating Identities: Fashions of Nyonyas (Straits Chinese Women) in Early 20th Century Singapore

Courtney Fu

This paper addresses the issue of fashion globalization through a study of how migrant societies dealt with competing models of modernities. It focuses on the Chinese female immigrants in early 20th century Singapore, and uses the domestication of *cheongsam* as case study. I argue that an appropriated style evolved through careful deliberations by the fashion leaders of the immigrant society over Anglicized, Americanized, and Sinicized modernities, and that this localized style overtime transcended the social and cultural barriers and transformed the sojourners of an adopted land to citizens of a new found nation.

This paper also demonstrates that outside the established fashion capitals of the era, colonial Singapore, by virtue of its cultural diversity and receptivity to foreign influences, was nonetheless a vibrant fashion system in its own right. Two types of public women emerged as fashion leaders: the socialites and the dance-hostesses of the cabarets at the newly established amusement parks. As immigrants in the colonial hub of British Malaya, the Chinese were subjected to fashion trends from European colonizers, Hollywood movies, and the eastern metropolis of Shanghai. While choosing between these competing influences, factoring local idiosyncrasies and personal calculations about class and status was also part of their daily sartorial practices. Against the background of rapid urbanization and commercialization, a nascent fashion industry emerged. The stylized *cheongsam* dressing set in motion by the trendsetters was eventually consumed by more immigrants of different origins and backgrounds, thanks to the local manufacturers and retailers.

As such, when *cheongsam* was banned in Japan-occupied Taiwan, waned in China during the civil war and disappeared altogether with the militarization of clothing under the Communist regime, the dress became a trendy form of daily wear by the expanding working class of Chinese women in Singapore gearing toward independence.

Panel VIII: Global Design Practice

State of Fashion: Searching for the New Luxury. Imagination, Sustainability, Embodied Practice, Craft Revival, New Narratives

Jose Teunissen (by Skype)

The digitalization in 21st Century has generated a new generation of fashion designers who no longer need to move to established fashion centres to start a global career and to gain global recognition. Through web shops, blogs, social media and local Fashion Weeks they are able to establish a global business from any place as well as being part of the current critical Fashion discourse to re-think the system. (Teunissen 2005; 8-23, Teunissen 2018: 12-72).

In this paper I want to argue that this new generation of fashion designers is operating from a new and engaged vision. Being aware of social and environmental issues and the failures of the current fashion system, they are fundamentally rethinking and redefining the fashion system by implementing new values and new imaginations using an embodied practice as an activist tool. Since many of these newcomers have a non-western background, they are not obviously using the conventional values and notions of the dominant Western Fashion history and its intertwining with movements conceptualism, modernism or post-modernism. At the same time, they do not so much express the tradition from which they come (Brand, Teunissen 2005, 2011:157-177), Fukai 2006:288-314; Skov 2011:137-157) as the path they take between that tradition and the various contexts they traverse, and they do this by performing acts of transition. (Bourriaud, 2009 51-51). More important, imagination is no longer being employed as a materialised fantasy, as a form of escapism or as a reflection of another world - as evoked in the conventional fashion glamour. But the new generation is able to create attractive fresh new imaginations shaping new and more responsible and social connected worlds without any references (to the conventional Western Fashion history), where the imagination has become, in terms of Appadurai (1996: 3-5) an organized field of social practices, a form of work (in the sense of both labor and culturally organized practice).

Making the Ordinary Fashionable: New Sartorial Languages from Russia and China

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Across the twentieth century the politics, histories and sartorial cultures of both Russia and China resonated with one another, and the dress of both countries likewise served as 'inspiration' for Western fashion designers. This referencing drew on different periods and on the 'otherness' of extraordinary garments from imperial Russia (e.g. Yves St Laurent's 'Russian' collection 1976/77) and China (Christian Lacroix, *Frontière Chinoise* F/W 1992/3). Ordinary outfits also caught the attention of some designers (Donna Karan, 'Chinese Worker,' S/S 1995). How, we ask in this paper, if at all, have the vestimentary histories of Russia and China, and their appropriation by Western fashion, had an impact on the sartorial languages of emerging generations of fashion designers originating from these two countries?

We draw particular attention to contemporary fashion interest in the everyday, and reference Michel de Certeau's notion of 'tactics' and 'strategies' to analyze the appeal of

the everyday as a source by designers from nations outside of recent fashion history. We consider how much cultural discontinuities and political and economic changes (including the fall of the Soviet Union in 1991, and the 'opening up' of China) and nostalgia for those earlier times have stimulated an interest by emerging Russian and Chinese fashion designers in ordinary clothes worn in the Soviet Union, and in China in the twentieth century.

Focusing in particular on the Russian Gosha Rubchinskiy and Chinese Ma Ke as rare cases of designers who have achieved considerable prominence in the Western fashion discourse, we analyze their different creative interests in the everyday and the wider reception of their work. We propose that their approaches can serve as new forms of inventiveness, corresponding to de Certeau's 'tactics,' and ask whether they have the potential to undermine the perpetuation of 'strategies' of extraordinariness and otherness in Western fashion.