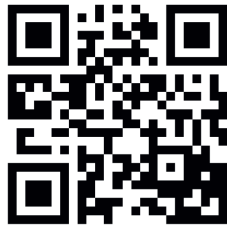




FASHION

*in
Fiction*



**Style Stories and
Transglobal Narratives**

12-14 June, 2014

DEPARTMENT OF
ENGLISH
CITY UNIVERSITY OF HONG KONG

Table of Contents

Welcome Message	1
The Conference	2
Keynote Presentations	3
Conference Abstracts	6
Conference Events	53

Welcome message

A very warm welcome to the **Fashion in Fiction: Style Stories and Transglobal Narratives Conference 2014**. We look forward to three days of discussion, debate and display about how fashion exists as a source of inspiration for creative storytelling in both fiction and non-fiction forms across books, novels, newspaper and magazine articles, films, television, photographs, material design, art, architecture, brands, blogs and social media channels.

This is the third conference in the Fashion in Fiction Conference series and will examine how fashion communicates meaning across various media. In doing so, we will address how fashion is communicated both materially and non-materially, visually and verbally and particularly as it transgresses a non-Western framework both in theoretical and geographic terms. We will analyse how fashion is communicated, written about, visualized, represented and reinterpreted across a range of mediated channels and also how it is used to signal individual and collective identity using many forms across time, space and place.

Together we form an enviable, international cast of scholars, educators, students, writers, artists, designers, professional communicators, journalists, activists and bloggers from all corners of the globe representing diverse disciplines and interests. This will provide a local, regional and global perspective as we examine how fashion communicates in all of its aesthetic, historical, cultural, professional, commercial, political, performative, rhetorical, gendered, ethical, ritual and social aspects.

Complementing our three day conference we also have an agenda of related events exploring various aspects of the Fashion in Fiction: Style Stories and Transglobal Narratives conference theme including art events, professional fashion discussion panels and a fashion safari visiting design ateliers and art spaces on Hong Kong Island.

Thank you for attending and we hope that you will enjoy the conference and all of the style stories that this transglobal fashion city of Hong Kong has to offer.

Anne Peirson-Smith, Fashion in Fiction 2014 Conference Chair
Allan Johnson
Y-Dang Troeng

Fashion in Fiction 2014 Conference Committee

Conference Organising Committee

Hong Kong Conference Committee

Dr Anne Peirson-Smith, Department of English, City University of Hong Kong (Chair)

Dr Allan Johnson, Department of English, City University of Hong Kong

Dr Y-Dang Troeung, Department of English, City University of Hong Kong

International Conference Committee

Dr Joseph H. Hancock II, Westphal College of Media Arts and Design, Drexel University, Philadelphia, PA, US

Dr Vicki Karaminas, Faculty of Design, Architecture & Building, University of Technology Sydney, Australia

Dr Wessie Ling, Faculty of Arts Design and Social Sciences, University of Northumbria, UK

Professor Catherine Cole, University of Wollongong, Australia

Annette Welkamp, Special Cultural Projects Department, Qatar Museums Authority

Conference Organising Team

Choi Tsz Chung, Scott

Fung Hiu Wai, Jennifer

Ho Ki Yan, Phoenix

Lau Ka Wai, Priscilla

Young Raymond

Conference Registration Times

Thursday 12 June, 2014 Registration Run Run Shaw CMC Building Foyer from 8:30am-6:00pm

Friday 13 June, 2014 Registration Run Run Shaw CMC Building Foyer from 9:00am-6:00pm

Saturday 14 June, 2014 Registration Run Run Shaw CMC Building Foyer from 9:00am-1:00pm

The conference is scheduled to begin at 8:30am on Thursday June 12 with a registration section and will begin at 9:00am in the following two days (June 13 and June 14) starting each day with registration followed by the Keynote Presentations.

Conference rooms

The conference will take place on the 3rd floor of the Run Run Shaw Creative Media Building. The Keynote Presentations will take place in Shun Hing Lecture Theatre, 3rd floor. The parallel speaker sessions will take place in the 3rd floor breakout rooms as indicated in the schedule.

Keynote Presentations

Day 1: June 12, 9:00-11:00am, Shun Hing Theatre, 3/F

‘The emperor’s new clothes revisited’: on fashion narratives, illusion, and masquerade

Professor Efrat Tseelon, Chair of Fashion Theory, University of Leeds

In this paper I argue for a new paradigm to understand fashion as a human phenomenon. I argue that the paradigm that is premised on fiction of coherent identities is challenged by increased evidence of semiotic fatigue.

I show that while fiction is a design feature in our cognitive and cultural make-up, as a critical tool to understanding fashion it presupposes a notion of communicable identity which is unsustainable.

My paper starts by setting out the conceptual and empirical role of fiction in human understanding. In particular, it figures the dialogue between the study of ‘fashion objects’ and the broader questions about the nature of the world (do objects exist outside language or consciousness?), and its implications to the research approach (e.g. focus on the miniature or the gigantic, the inside-view or the outside-view, texts or interpretations) and research method (what constitutes data: facts, meanings, experience, representations)?

Having mapped fashion discourse onto the wider arena of ontological and epistemological issues, I proceed to explain fiction in fashion through a theory of masquerade. My theory is inspired by Goffman’s use of metaphors as a roadmap and a critical tool for reflexive inquiry of human behaviour. It draws on insights from Baudrillard’s historical analysis of signification as a transition from a semiotic metaphysics of depth (where appearances reflect an authentic essence and coherent identity), to a post-semiotic metaphysics of surface (where appearances are the essence and where they create and subvert an illusion of underlying essence and a fixed identity).

Finally, I provide some examples of my concept of semiotic fatigue: a shift from saturated meaning (e.g. stereotype) to ad-hoc meaning (e.g. where a stigma symbol transforms to prestige symbol), and to meaning vacuum.

Biography:

Efrat Tseelon is trained in social psychology and cultural analysis and holds the Chair of Fashion Theory at the School of Design, University of Leeds. Since receiving her PhD from Oxford on Communicating via Clothing she has been developing a critical perspective on the study of fashion, beauty, and the body. Her research focus covers societal practices, cultural objects & representations, and individual cognitions. She has contributed to fashion scholarship in extending the research agenda from designer fashion to ordinary clothes, shifting the focus from stereotype approach of ceremonial costumes to wardrobe approach of everyday clothes, challenging the notion of the language of clothes of objects with fixed meanings, in favour of a focus on a process where meanings are negotiated and not fixed. She introduced methods from marketing and qualitative social science that moved the perspective of fashion research from its focus on clothes and their makers, to the clothes wearers and consumers. She is the editor in chief of Critical Studies in Fashion & Beauty, and is the author of numerous publications on topics as diverse as the study of beauty as stigma, clothing as an instrument of gender construction, authenticity as a critical factor in distinguishing art from fashion, masquerade as a technology of identity, and fashion ethics as ideological discourse, among others.

‘A Fashion Editor story: Local to global and vice versa - translating fashion in Greater China.’

Jing Zhang, Fashion Editor, South China Morning Post

Biography:

Jing Zhang has been Fashion Editor at the South China Morning Post and Post Magazine for almost 4 years. Prior to this, she edited the bi-lingual, internationally distributed fashion/culture/art magazine WestEast for 4 years. She now reports on the international fashion market, as well as the developing Asia region; in particular Greater China and Hong Kong, where business is booming and change is fast. The convergence of the local, global and digital worlds shuttling towards a new fashion framework is of great interest and focus. As well as interviewing leading creatives like Giorgio Armani, Karl Lagerfeld, Riccardo Tisci and Vivienne Westwood, who provide much of the magic, Jing also covers powerful movers and shakers who shape this multi-billion dollar industry, like Diego Della Valle, Sidney Toledano and Axel Dumas. She particularly enjoys stories touching on long term cultural trends in fashion: the tribes, symbols and what they mean to people’s identity. A critical eye and balanced approach is always the goal – as well as bringing insight into beautiful clothes, how they are created and those that make them. Born in

Guyang, China, Jing moved to Manchester, England at age 5 with her mother, to join her father, who was studying for his PhD. She has since lived in Hong Kong, London and Beijing. She has a BSc in Psychology and a MA in Anthropology from UCL, London.

Day 1: June 12, 6:00-7:00pm Shun Hing Theatre, 3/F

KNITerature

Movana Chen

Biography:

Movana Chen is a Hong Kong-based artist who studied fashion design at the London College of Fashion and received a Bachelor of Fine Arts from the Royal Melbourne Institute of Technology University in Hong Kong. Movana started her knitting projects in 2004 by making “magazine clothes”, a genre that involves playing with deconstructing and reconstructing of meanings and content by knitting shredded magazine papers. Her work is a multi-disciplinary fusion of media, fashion, performance, installation and sculpture which has been presented at different exhibitions, art festivals and events globally. Her recent solo projects include at ArtisTree (Hong Kong), Chinart LaGalerie (Paris), Shin Hwa Gallery (Hong Kong) and Pekin Fine Arts (Beijing). She has also participated in group-exhibitions at CODA Museum (Apeldoorn-Netherland), Espace Louis Vuitton (Hong Kong and Singapore), MoA Museum of Art Seoul National University, Gyeonggi MoMA Korea and MoCA Shanghai Museum. Movana was one of the 30 finalists of the 2011 & 2012 Sovereign Asian Art Prize. Amongst the collectors of her art works, apart from private collectors, are the Hong Kong Heritage Museum, Louis Vuitton, Chinart LaGalerie (Paris) and the Galerie Helene Lamarque (Miami).

Day 2: June 13, 9:00-11:00am, Shun Hing Theatre, 3/F

‘Cold War Sewing Machines: Narratives of production and consumption in a divided world.’

Antonia Finnane, Professor, School of Historical and Philosophical Studies, University of Melbourne

The Cold War is not often explored through the field of Fashion, but in this field more clearly than almost any other the binarism of Cold War culture emerges to light: on the one side the drab utilitarian dress of productionist societies; on the other, the lively, diverse fashions of consumer societies. Were there shared as well as divergent assumptions and practices in the vestimentary regimes of the different sides? This question is worth asking in the context of East Asia, where a Cold War boundary divided China and Japan. In sectors most closely associated with the production of post-war fashions - sewing machines, textiles, design, advertising - the differences between the two countries were considerable even before the Cold War, and were greatly enhanced in the fifties and sixties as Japanese development proceeded apace. Yet closeness in historical time to an earlier, different era, combined with the fundamental permeability of borders even in the dead of the Cold War winter meant that connections between the two remained significant, and common ground existed for apparently divergent patterns of social and economic behaviour. The sewing machine in Japan, well documented in a recent book by Andrew Gordon, provides a point of departure for exploring this common ground. As in Japan, so too in China, narratives concerning the use of sewing machines were developed to encourage their use. In simple tales delivered to mass audiences through the print media, on stage, or on screen, tales told in Japan by sewing machine companies to enhance sales and in China by revolutionary work units to enhance production, the complexities of family relations and their impact on women’s participation in the money economy emerge as a common element. And while a Cold War characterisation of the two economies as “consumerist” and “productionist” respectively can be supported, in neither society was the discourse unambiguous.

Biography:

Antonia Finnane is a professor of history in the School of Historical and Philosophical Studies at the University of Melbourne. She studied at the University of Sydney, the Beijing Language Institute, Nanjing University, and the Australian National University, graduating from the Department of Far Eastern History in 1985, with a PhD in Chinese history. Her publications include *Speaking of Yangzhou: A Chinese City, 1550-1850* (Harvard East Asian Monographs 2004) winner of the 2006 Levenson award for a work on pre-20th Century China; and *Changing Clothes in China: Fashion, Nation, History* (New York: Columbia University Press 2008). Her current research focuses on the impact of Maoism on handicrafts in Beijing in the 1950s, with particular reference to tailoring.

‘Redressing of the fashion industry; the story of Redress and The EcoChic Design Award’

Christina Dean, CEO, Redress

Biography:

Christina Dean founded Redress in 2007 in Hong Kong. Today as CEO, she is responsible for the Redress’ overall strategic development, programmes, fundraising and corporate partnerships. She is a regular speaker at various seminars and has received numerous recognitions for her work, including being listed by US online magazine Coco Eco as one of ‘2010’s Most Influential Women in Green’ and by UK Vogue as one of the UK’s ‘Top 30 Inspirational Women’. Prior to founding Redress, Christina was an award-winning journalist and a practicing dental surgeon.

Day 3: June 14, 9:00-11:00am, Shun Hing Theatre 3/F

‘Fashioning Adaptations: Anna Karenina on Screen’

Pamela Church Gibson, Course Leader, MA Fashion and Film, London College of Fashion, University of the Arts London

When we encounter Tolstoy’s famous heroine, sixty or more pages into his novel, she is presented through the eyes of Vronsky, her future lover, as they meet for the first time. He has gone to the station in Moscow to fetch his elderly mother, and as he approaches the carriage where she waits for him, steps aside to allow a far younger lady to alight. One glance tells him that she is someone ‘belonging to the best society.’ He feels compelled to look at her a second time, not only because of her extraordinary good looks but in order to see again the attractive expression on her face - this, of course, will have catastrophic consequences for Anna. It is surely a combination of beauty, tragedy and the fashionable clothes worn by a ‘woman of the best society’ which have made this heroine so very popular with film-makers. So far there have been fifteen cinematic adaptations of the book.

I should like to discuss three of these films, each starring an actress known for her style as well as for her beauty. All were costumed in the most spectacular way by well-known designers whose talents reached far beyond the screen to influence the fashions of the day. Greta Garbo, in 1935, was dressed by the leading Hollywood designer, Gilbert Adrian. In 1948 Vivienne Leigh, who before her Oscar-winning performance as Scarlett O’Hara had featured in the pages of British Vogue, wore costumes designed by leading fashion figure Cecil Beaton. Lastly, Kiera Knightley, a favourite cover girl for so many fashion editors, had a vast array of clothes and accessories created for her foray as Anna by the costume designer Jacqueline Durran, signed up by high street retailer Banana Republic; they wanted an ‘Anna Karenina’ range to tie in with the release of the film. Durran would win an Oscar for Anna’s outfits, while the influence of her designs reached far beyond the high street.

This paper will explore other links between these three adaptations. Not only is the costuming of literary adaptations an important issue for those investigating ‘fashion in fiction’, but these three cinematic texts provide a wealth of unexplored material for such scholars.

Biography:

Pamela Church Gibson is the Course Leader for MA Fashion and Film and was responsible for its development. Pamela has published extensively on film, fashion, history and heritage, and is recognised as an international authority on fashion and film. She is the Principal Editor of *Film, Fashion and Consumption*, a new peer-reviewed journal, has been asked to help inaugurate The European Popular Culture Association, backed by the PCA in America, and her latest book, *Fashion and Celebrity Culture*, explores the complex new relationships within contemporary visual culture.

Conference Abstracts

Day 1 (Thursday, June 12, 2014)

PANEL DISCUSSIONS: 11:30am - 1:00pm

Panel 1.1: The Past and Future of the Chinese Fashion Industry (Rm 4051)

Panel Chair: Natascha Radclyffe Thomas

Weaving Fashion Stories in Shanghai: Heritage, Retro and Vintage Fashion in Modern Shanghai

Natascha Radclyffe-Thomas, London College of Fashion

Shanghai's identity as a fashion city is inexorably linked to its past, both real and imagined. The contemporary fashion world East and West repeatedly references Shanghai's most celebrated stylish era of the 1920s and 1930s whether through fashion shoots, products or branding. Fashion consumers make positive associations with brands that mediate the brand experience through storytelling (Hancock, 2009). Place marketing leverages the power of particular geographic locations to imbue certain cities with the cachet of chicness or innovation with respect to those brands founded or operating within them.

Heritage has been seen as a key driver for differentiation of international fashion brands, especially in the luxury segment and has been a popular strategy for Western brands' entry into the Chinese market (Lu, 2008). The domestic Chinese fashion market is also adopting this marketing approach with the relaunch of heritage brands, or 'time-honoured' (laozihao) brands as those with a hundred year history are known. Beauty brands such as Shanghai VIVE have relaunched themselves with a brand identity firmly situated in pre-1949 Shanghai; the brand's flagship store is situated within one of Shanghai's key heritage buildings. Chinese heritage apparel brands such as Hengyuanxiang, a woollens producer established in 1927, aims to establish itself as a key international player in luxury branded goods (Bevole, Gofman & Moskowitz, 2012). Another Chinese brand using its heritage as a differentiation strategy is Humsuit, the tailoring firm established in 1929, whose tailoring techniques have been placed on the Shanghai Intangible Cultural Heritage List.

Brands such as Shanghai Tang, although officially a Hong Kong company, bases its entire brand identity on the celebration of Shanghai's opulent era designing product, interiors and brand marketing communications that exploit customers' interest in retro (复古, fugu). Many Western luxury brands have used retro-Shanghai as a backdrop to their fashion shows and marketing campaigns e.g. the fashion film that accompanied Dior's Lady Dior Grey, and similarly Shanghai Tang has recently held its catwalk shows in Shanghai, affirming to the authenticity of the brand identity. The city of Shanghai itself has emerged as the driver of China's retro brand renaissance including both brands that celebrate the early modern period but also those that reference Mao-era aesthetics such as fashion brand Ospop whose classic liberation (Jie Fang Jie) shoes are 'proudly Made in China'.

Whilst the interest in heritage and retro brands appears common to both Western and Chinese fashion consumers, it has been commonly stated that for Chinese fashion consumers vintage was a stylish step too far; Confucian cultural beliefs associating pre-owned clothes with death and economic austerity (Palmer & Clark, 2005). Yet Shanghai now boasts a burgeoning vintage fashion scene with clothing and accessories sourced overseas and sold in boutiques like Lolo Love Vintage and Shanghai Code, luxury vintage consignment stores and fairs as well as snapped by Shanghai Streetstyle bloggers.

Writing in *Fashion's World Cities* Breward (2006) pondered whether its twenty-first century renaissance might see Shanghai develop an alternative fashion city identity to those established in the West, yet contemporary evidence shows that Shanghai is branding itself as a fashion heritage city in much the same way as the historic fashion capitals of Europe Paris and London. This paper uses field research in Shanghai to explore the issues raised.

Biography:

Currently Course Leader Access Fashion Business at London College of Fashion. I am a researcher, fashion design practitioner and lecturer with teaching experience in the UK, Asia and the US. As partner in fashion-forward London childrenswear company 'Miss Fleur' I was involved with all stages of the product-design process. As a committee member of the Costume Society in England and the Textile Society of Hong Kong, I have organised events and run study tours in Europe and Asia. My research interests are in the Chinese Fashion Industry, Cross-Cultural Marketing and Fashion Blogging.

The Shifting Cultural Politics of Chinese Fashion Media: A Rising Country Makes a Dwindling City?

Tommy Tse, Department of Sociology, University of Hong Kong

In this paper, participant observation was used to investigate how global fashion and luxury firms and Hong Kong's print media present fashion meanings in the local context. The editorial team of a Hong Kong fashion magazine was observed. That fieldwork created chances for interviews and conversations with twenty fashion media insiders in Hong Kong and mainland China from 2011 to 2013, which helped open new windows on the paradoxical yet valid logic of fashion industry.

By revisiting the literature and case studies on various sociohistorical, economic and cultural influences on Chinese fashion industry, a fuller picture of the social dynamics of the mainland Chinese and Hong Kong fashion media is first exhibited. The self-perceptions and career aspirations of industry participants are then discussed and analyzed. Hong Kong fashion journalists take a pessimistic view of their career prospects and the industry in Hong Kong. Mainland fashion media personnel, by contrast, take an optimistic view of the industry's potential in mainland China.

The interview data suggest that such contradictory visions may arise from differing political changes and cultural biases. It is argued that the fashion media industry has never reached a cultural renaissance in either Hong Kong or China proper, despite the economic boom both economies have experienced over the past two decades. Behind China's rapidly rising economic splendor in the world, a less-heard story of fashion in China through her ideological transitions is narrated: fashion was a taboo, a sign of bourgeoisie taste, and considered as morally inferior in the Communist ideology. Against this backdrop, the colonial Hong Kong, where the media representation of East-meet-west fashion was much related to the ideas of being a modern Chinese, did not share this ideological change. With the arrival of 1997, the situation had experienced changes under the fast growing Chinese economy and information flow. The shifting fashion media industries and cultural politics in the two regions also illustrate new relations between the post-socialist country and her post-colonial city.

Biography:

Tommy Tse is a Lecturer at the Department of Communications Studies, Hong Kong Baptist University. He completed his Bachelor's and MPhil degrees at Department of Comparative Literature, The University of Hong Kong, with his expertise in gender studies and literary and cultural theories; and his PhD degree at Department of Sociology (HKU) specialized in the interdisciplinary study of fashion communication, media and culture industries. For years after graduation, Tse has acquired experience and knowledge in marketing and advertising in various print media companies and integrated services agencies. Before joining HKBU, Tse worked at the Culture and Media Domain, HKU SPACE.

Born global: A new perspective for Chinese fashion design

Tim Lindgren, Queensland University of Technology

In this paper I contend the gathering momentum of the Chinese fashion industry has reached an important tipping point. Typically this impetus has been constrained by two key forces that have shaped the perception of Chinese development. Chinese culture and Chinese politics have long held an almost insurmountable presence over many aspects of daily life, including cultural and creative expression however this is changing rapidly, in part because of China's global ascendancy as an economically powerful nation, but importantly because of borderless exchanges of aesthetic information due to globalisation and the integration of digital and social media in daily life.

The pillars of authenticity that for foreign fashion brands extend far into their cultural and creative histories, often for tens of decades in the case of the European luxury brands of Louis Vuitton, Burberry or Christian Dior for example, do not exist in a new Chinese era of cultural fluidity. Here the cultural bedrock allows these same pillars to extend only thirty or so years into the past, to the moments when Deng Xiaoping granted China's creative entrepreneurs passage, and therefore Chinese fashion designers have had less time to assemble their brands and reputations.

Moreover, for these foreign brands, the hollowing of European markets as well as greater urgency for increased revenues from the developing economies of the Asian marketplace has meant a strategic focus on this new consumer, and an encroachment upon the territory of the domestic Chinese designer. However the swift uptake of new information facilitated by digital media has allowed new consumers in China to learn quickly. According to Torstan Stocker (2014), a much compressed discovery process due to access to digital information has occurred in less than ten years facilitating a global outlook.

Consequently many consumers have moved quickly beyond the allure of once-glistening foreign luxury brands in pursuit of

clothing brands that fit with a new social consciousness arising from an improving transparency in China's environmental, ethical and social landscape. Digital media has displaced the traditional gatekeepers of fashion and social media has become a preferred source of peer review where the distrust of official information is commonplace. Along the way Chinese entrepreneurs have assembled the world's largest e-commerce economy fuelled by an almost ubiquitous consumption of global media that provides Chinese consumers with an unfettered survey of the borderless field of fashion. Thus, burgeoning Chinese consumer infrastructures including e-commerce giants such as Alibaba and Amazon and their accompanying logistical networks have created a new class of global consumer in China.

This new perspective means Chinese fashion designers must increasingly be borne global, with a focus on creating innovative business models and distinct aesthetic design signatures that resonate no longer with a country-specific consciousness, but invoke a sophisticated worldview.

Biography:

Dr Tim Lindgren is an Australian fashion designer with twenty-five years experience in the global fashion industry where he has run his vertically integrated womenswear label, and designed his own packaging. During the last ten years, Tim has also pursued his research interests in Shanghai, and at the A.R.C Centre for Creative Innovation at the Queensland University of Technology. As well, Tim is a cultural studies lecturer and his themes include creative entrepreneurship and brand building in China.

Panel 1.2: Theorizing the Body and Fashion (Rm 4004)

Panel Chair: Louise Wallenberg

Becoming Animal, Becoming Free: Re-reading the Animalistic in Fashion Imagery

Louise Wallenberg, Centre for Fashion Studies, Department of Media Studies, Stockholm University

Departing from the notion of becoming animal this paper wishes to investigate fashion's persisting fascination for the animalistic through a series of visual examples taken from different points in time, with an emphasis on fashion imagery from the 20th and 21st Centuries.

Throughout history, wild and domestic animals have been given various functions: they have occupied central positions in literary works (as anthropomorphised animals); they have constituted allegories communicating political meanings or they have been used to indicate social, economic and gendered status in painted and photographed portraiture; they have been given narrative agency in film and theatre; and they have been used to indicate the hyper-fashionable in fashion imagery. And as pure objects of fashion, the animal(-istic) has been, and still is, used to convey notions of gender, exoticism, eroticism and danger.

The animal trope in fiction, then, is one of endurance. And it is often formed by a pendular movement (desire) involving love at one end and fear at the other. While wanting to become like an animal – due to a passionate love for them – is portrayed as romantic, the fear of them (i.e. a fear of becoming them) forms the truly horrific in fiction. In the first scenario, it is a matter of becoming one with the loved other, in the other, it is a panic fear of becoming the other, and through this becoming, losing one's humanity and control. In fashion imagery, representations of the animalistic seem to be far beyond this pendular movement (desire): here, (women) models are often portrayed as already being one with (exotic) animals, and hence emphasizing the (model) women as half-animals (and as non-Western) – and through this, creating a “zone of indiscernibility or undecidability between [wo]man and animal”. Surely, this infatuation with animals in fashion imagery and its desirable blurring between model and animal, evokes the notion of “becoming animal”, as proposed by Gilles Deleuze and Felix Guattari. With “becoming-animal” they mean a movement in which the subject – the I – no longer inhabits her safe realm of stability, but “instead is folded into a more nomadic mode of existence in which one is always an anomaly, that is, inaccessible to any form of definition”. It is a passage from body to flesh, “where the one is a figure of unity and strength, while the other is in an interminable state of disarticulation or disfigurement”. Applied to the “beastly” characteristic of much fashion imagery, this notion helps clarify the longstanding equation between woman and animal, an equation imperative to 19th Century misogynist ideology.

By intermingling this ideology and fashion imagery through the philosophical notion of becoming animal, this paper wishes to explore and discover new meanings that this imagery may hold: what if the blurring of woman and animal instead could be read as one pointing out a possible liberation and empowerment? For, if following Deleuze and Guattari, the process or the movement of “becoming animal” does not have to be an animal metamorphosis, only: it may also be an achievement of non-identity, which is the condition of freedom.

Biography:

Louise Wallenberg is Associate Professor in Fashion Studies at the Centre for Fashion Studies at Stockholm University. She has a PhD in Film Studies (2002). She has published on queer cinema, gender theory and fashion. Currently she is co-editing two volumes, *Fashion and Modernism* (Stockholm: Carlsson förlag, 2013) and *Fashion, Film, and Urban Space: Re-Visiting the 1960s*. Her other publications include *Nordic Fashion Studies* (co-edited, Stockholm: AXL Books, 2012); *Mode: en tvärvetenskaplig betraktelse* (co-edited, Stockholm: Raster, 2009); and several articles.

The Poetics of Self-fashioning: between nonsense and meaning

Yeseung Lee, Royal College of Art

His paper reflects on the role of garments in the changing sense of self through the literary notions of “estrangement/defamiliarisation” (Shklovsky) and “poetic function” (Jakobson).

What are the poetic or prosaic qualities of artefacts: what is it that renders some garments mundane and others captivating, auratic, and ‘disruptive’? How and why certain clothes tell us much more about human’s need of protection or decency? I suggest that it is contingent on the relationship between self and other articulated through the notion of defamiliarisation.

Shklovsky suggests that poetic language is structured, impeded, distorted speech, as opposed to economical and correct prose, that it removes the perceiver from the domain of automatic, or conventional, perception, making them pause and dwell on what is being perceived. Applying this to other domains of art, Shklovsky proposes that artistic practice aims to make objects foreign and unfamiliar, to increase the difficulty of perception, because the process of perception itself is the main purpose. (Shklovsky 1991, 12-3)

The physical proximity and ubiquity often render cloth and clothing invisible, ‘nonsensical’ material. Yet precisely because of this proximity, once estranged, garments can be effective means of self-objectification. With the material qualities showing ourselves to us and touching us, garments are powerful metaphorical as well as mimetic representation of the self, at once the trace and symbol the self. Depending on our perceptiveness as a wearer, the materiality of garment can trigger a “disruption of rhythm” (ibid., 14), or defamiliarisation, allowing us a ‘poetic experience’, as Shklovsky would put it.

The ambiguity, or the disrupted meanings, brought on by the estrangement however, is quickly settled into a new meaning: our need for the immutable reality, the unique unchanging self, inevitably draws a new distinct boundary. This sequential steps—the garment as a poetic device, estrangement, ambiguity, the generation of new meaning and self—is potentially unending, as the authentic unchanging self, lying in a never-attainable beyond, is faithfully pursued, but also constantly doubted and subverted. This understanding of garment as a poetic device unsettles the deep-seated surface/depth dichotomy: the self is not anything ‘hidden,’ ‘underneath’ or ‘behind’ to uncover, but transient, multiple, and constantly self-generating.

Dressing practice as self-making is thus an iterative, poetic process, the constant oscillation between self and other, between nonsense and renewed meaning. This permanent passage is conducted through bodily engagement, the visceral and emotional process of interacting with the material other. The multiple realities experienced in this passage is materialized in our dressed selves, the constantly self-fashioning bodies.

Biography:

Yeseung Lee is a designer and researcher working at the crossover between mass-produced and made-to-measure fashion. Since completing her PhD, “Ambiguity of Seamlessness—The Poetic Function of Making” (2013 RCA), Yeseung teaches research students at the Royal College of Art, London.

Fashion in Death

Jules Findley, Royal College of Art

I am examining the memorialisation of death for the bereaved and our preconceptions of burial in the sensitive subject of death of a child in England. Parents cope with the emotional journey to accept such a tragedy and begin forming an everlasting memory of a short life. In processing these emotions, the rites the bereaved parents practice will help them accept the death of their child.

Motherhood naturally involves attachment that is inevitably prematurely severed after the death of her baby or child. Love,

separation and attachment form the key components of loss, bereavement and burial.

The tendency is for parents not to move on in their bereavement for fear of losing that vital connection with their child. Attitudes to funerals and burials in particular are changing, however there is the daunting task of arrangements, which involves choosing a garment for the child to wear for burial. How do parents decide on clothing for their beloved child to be buried or cremated?

Many rituals are made via the midwives or nurses that cleanse the dead babies that die at birth or children after a short time of life. In particular, all the senses are heightened for a parent in death of a child. The intense pain parents feel in the raw stages of bereavement is akin to a physical pain. The roller coaster of emotions may have already been traumatic for the parents and perhaps siblings too. In death there has to be acceptance and acknowledgement. For many, it's as if time stands still for those painful years afterwards. The installations are a voice for the bereaved as a place where they can express their own grief. Installations raise public awareness of grief issues and questions; through the manipulation of making paper and mixed media.

Paper is flexible in its qualities, it can be comprised of layers like grief; paper has strengths and weaknesses, and can look and behave like skin. Paper has many properties, sustainable, easy to burn, decomposing. To encompass fragility and delicateness for a young child and answer the challenging questions that the material poses, being able to make paper attractive and as delicate as fabric is a challenge.

The investigation into this research is timely, as rituals in death and talking about bereavement are beginning to open up. The recent photographic retrospective exhibition at Somerset House on Isabella Blow is discursive on the narrative of her life. There are sensitive issues to discuss and address globally, it is time to question some of these rituals and make new ones.

Biography:

Jules Findley researches grief, in her practice explores materials that expresses bereavement issues through installations. More recently research has been into death of a child and examining the sensitive issue of clothing. Studies in materials have led to questioning contemporary funeral rites as well as sensitively exploring child death and maternal separation.

Jules Findley is currently studying for a PhD in Textiles at the Royal College of Art, London. Jules works as academic programme leader in Fashion and Textiles at University of Brighton, after many years as a fashion designer, and working in film post production. Jules Findley is a Fellow of the Royal Society of Arts and is a Member of Dying Matters.

Panel 1.3: Revolution, Refugees, and the Fashioning of Self (Rm 4053)

Panel Chair: Y-Dang Troeung

Fashion as Cultural Revolution

Calvin Hui, Modern, College of William and Mary

This presentation is part of my project that uses fashion – understood as consumer commodity and artistic production – to address Chinese consumer culture in the socialist and post-socialist periods. Indeed, fashion has dual meanings. Fashion can mean clothes: ready-to-wear is often regarded as consumer commodity whereas the haute couture is often appreciated as high or avant-garde art. Fashion can also be perceived as a temporal register, as in trend and à la mode. By using the dual meanings of fashion as a point of departure, my project attends to the complexly mediated relationships between fashion and consumption, social class and ideology, and history and memory in the Chinese context. Entitled “Fashion as Cultural Revolution,” the first part of the presentation engages with Xie Tieli’s film *Never Forget* (1964) and Wang Ping and Ge Xin’s film *Army Soldiers under Neon Lights* (1964) to reconsider socialist culture in China. By using the interpretive theory that Fredric Jameson outlines in *The Political Unconscious* (1981) to work with the Chinese filmic texts, I suggest that it is through the representation of fashion and consumption that the politics of socialist history is registered and worked out. In particular, by examining the representation of the proletarian subject’s consumption of a high-quality suit and a pair of nylon-socks in *Never Forget* (1964) and *Army Soldiers under Neon Lights* (1964), I argue that such filmic representations reveal, symptomatically, the historical contradictions with which Chinese socialism was confronted at the dawn of the Cultural Revolution (1966-76). The second part of the presentation looks at the representation of the red dress in Lu Xiaoya’s film *The Girl in Red* (1984), which is an adaptation of Tie Ning’s popular novella *The Red Shirt that Does Not Have Buttons*. In this part, I present the ways in which the representations of fashion and consumption, similarly, unravel the contradictions of China’s economic reforms and opening up in the late 1970s and early 1980s. I conclude by suggesting that representation of fashion and consumption in Chinese cinema can be regarded as a privileged site for deciphering otherwise imperceptible meanings of class, ideology, and history in the formation of the new socialist and post-socialist subjects in China.

Biography:

Calvin Hui is Assistant Professor of Chinese Studies in Modern Languages and Literatures at the College of William and Mary in the United States. He offers courses such as “Fashion, Media, and Consumer Culture in (Post-)Socialist China” and “Chinese Popular Culture.” He received his PhD in Literature at Duke University, after completing his dissertation “The People’s Republic of Capitalism: The Making of the New Middle Class in Post-Socialist China, 1978-Present” under the supervision of Rey Chow, Michael Hardt, and Fredric Jameson. He also earned graduate certificates in East Asian Studies and Feminist Studies. His research focuses on modern Chinese humanities, critical theory, and cultural studies, with an emphasis on Marxist theory, gender and sexuality studies, and postcolonial and ethnic studies. He can be contacted at email kchui@wm.edu.

Fashioning Ideology and Identity: Focusing on the 1930s’ drama “*Inspiring Generation*”

Min-Jung Lee, KBS Arts Vision

Min-Ja Kim, Seoul National University

In 1930s, it was the time when Japan began to aggressively push Koreans to assimilate to Japanese culture under the ‘Naeseon Ilche; Japan and Korea are One’ policy, and Japan intended to invade China starting from Manchria. Ideologies here were postulated as ongoing process of socialization with dialectic feature rather than being a static state. Comparative analysis of conflict structures and patterns between clothing symbolizing the ideologies of the Ruling(支配) and the Oppositional(對抗) was done. Further argue will be made with the recent action drama “*Inspiring Generation*, KBS, 2014” that takes place in 1930s Sinuiju and Shanghai. By then, alteration of clothing was much influenced by ideology than the change of social structure or technological advance.

As a result, ideology is represented as discourse and symbols in detail, clothing which delivers both the material delivery and the conceptual system, not only differentiate ideology but also shows the specific characteristic difference. During the time of Japan’s colonial rule, colonial uniforms for colonial system were established meticulously. Western or Japanese style uniform was the symbol of the ruling ideology. And for the oppositional ideology, Hanbok especially “White Clothing”(白衣) appeared. Because the coercive power and vigor of Japan oriented for “Great orient”(大東亞) was strong, white clothing remained as a mere symbol. Meanwhile, Reformist(實力養成論者)’s movement toward the improvement of living lead the similar way of Japanese policy and was incorporated into the ruling ideology.

Clothing as a symbol of the ruling ideology presented as policies of organization and compulsion with enforceable laws, and its alteration patterns became stronger as ruling ideology intensified. Clothing as oppositional ideology was expressed as aggregations of public consciousness. During the periods, the propulsion of colored clothing with short hair(色衣斷髮) for modernization was similar, but the subjects of ruling ideology and the objects who are granted modernization benefits were different.

Biography:

Min-Jung Lee, Costume Designer, KBS Arts Vision, Seoul, Korea

Min-Ja Kim, Professor, Research Institute of Human Ecology, Seoul National University, Seoul, Korea

Deportation and Embodied Resistance

Y-Dang Troeung, City University of Hong Kong

Over three decades after the world witnessed the mass refugee displacement that took place in the wake of the Cambodian Genocide, hundreds of Cambodian Americans are being “returned” to Cambodia through the machinations of the US deportation regime. Self-described as the Khmer Exiled American community, these deportees grew up in the inner-city of America, were incarcerated most often for gang-related crime, and were subsequently deported to their parents’ homeland, after they had already served their sentence. Concerned with this contemporary crisis, Kosal Khiev represents the first Cambodian American to write in a creative form about his experience of incarceration in the US and his subsequent deportation to Cambodia. In this paper, I consider how Khiev’s spoken word video *Why I Write* explores the complexity of this experience not only by mobilizing the spoken word and filmic form, but also by deploying signs of the body and ‘Southeast Asian gangster fashion.’

Such fashions, often characterized by tattoos, hoodies, baggy shorts, and t-shirts, have been the cause of racial profiling and discrimination for Southeast Asian men in both the United States and Cambodia. As Mimi Nguyen has argued, the hoodie, as a

sign, screen, and expectation, indexes a history of “collective confrontation with [US] state violence and its agents” while ethnographic studies report that the ongoing social exclusion of Cambodian American deportees in Cambodia is compounded by their inner-city American style of dress (Leitner Report). Within this transnational context of disavowed Cambodian American gangster experience, Khiev’s embodied performance in *Why I Write* encodes his multiple dislocations and re-rootings: from his tattoos to the red target taped to his chest, Khiev’s body bears the scars of empire, state profiling, incarceration, and deportation, while the rhythmic, fluid movements of his performance insist on his refusal to be contained. Despite the overlapping regimes of state power that have violently sought to regulate Khiev’s freedom of movement, *Why I Write* represents an attempt through art and aesthetics to escape from the enduring wartime temporality inhabited by the refugee.

Biography:

I am an Assistant Professor of English at City University of Hong Kong, where I teach courses in literature and film studies. I specialize in Asian diasporic literature in English, postcolonial literature, and human rights literature and film. My current research project investigates representations of the Cambodian genocide and its aftermath in contemporary world literature.

The Criminalized Refugee and Stylings of Resistance

Catherine Fung, Bentley University

This paper examines representations of the post-Vietnam War refugee as gang member, juvenile delinquent, and criminal. Clint Eastwood’s film *Gran Torino* (2008), which portrays working class Hmong youth in Detroit, Michigan, is one example of how the “bad” refugee—the one who fails to excel in school, obey the law, become “self-sufficient” and attain upward mobility—is represented as a gang member in an urban landscape. The “bad” refugee is marked by visual signifiers oftentimes associated with Black American and Latino gangs: urban fashion, tattoos, low-riding cars, guns, graffiti, and hip-hop. The criminalized refugee is treated as an excess of imperial violence that must be either contained through imprisonment or deported through “repatriation” agreements. This paper analyzes texts written by refugees that take up the figure of the criminalized refugee: Ka Vang’s short story, “Ms. Pac-Man Ruined My Gang Life” (2002), Aimee Phan’s collection of short stories, *We Should Never Meet* (2005), and Anida Yoeu Ali’s video, “My Asian Americana” (2011). I argue that instead of treating the criminalized refugee as a failure, these texts construct him/her as a figure of resistance against the mechanisms of governmentality. It is through accessing these rebellious topographies that refugees render their bodies uncontainable; they refuse the demarcation of the “model minority” Asian American subject, contest categories of race and nation, and resist the demands of American citizenship.

Biography:

Catherine Fung is Assistant Professor of English and Media Studies at Bentley University. She is currently working on a book manuscript entitled, “The Complicit Refugee: Memory, Citizenship, and the Vietnam War.” She serves as the Book Reviews Editor for *MELUS*, and has previously served on the executive board for the Association for Asian American Studies. She has published in the journals *Novel: A Forum on Fiction* and *College Literature*.

PANEL DISCUSSION 2:00-3:00pm

Panel 1.4: Cosplay and the Presentation of Identity (Rm 4051)

Panel Chair: Anne Peirson-Smith

Understanding Cool Japan: Validity of Fashion as a Vehicle of Soft Power

Tets Kimura, Flinders University

As a reflection of society, Japan offers an inflexible work environment – suffering from long slave-like working hours as a full-time employee or slave-like living conditions as a casual labourer. Continued economic uncertainty is now the norm. “Hope” is not expected to be found in Japan – 40 per cent of university students have considered suicide as an option. Japanese fashion has developed as a form of social revenge. Fashion in Japan is removed from the Western institutional tradition, thus people from “street” can be influential fashion producers. Freedom to express the self in fashion becomes a sanctuary, producing various fashion styles including Gothic-Lolita, “cosplay” costumes, and tokkōfuku (aka “kamikaze suite” worn by motorbike gangs).

Although the driving force behind Japanese fashion may be unattractive and even disgraceful, “cool” has been used as an adjective for Japanese fashion, let alone, contemporary Japanese culture in general. This has even sparked a government cultural policy known as Cool Japan. This newly promoted official initiative is associated with soft power – the ability to achieve a

political goal through attraction rather than coercion. Japan's main objective for the last 20 years has been economic revitalisation. To enable this, Japan today attempts to export its own culture. This paper will reveal the potential of Japanese fashion as Japan's soft power, and consider amalgamating statecraft, economic policy and cultural production.

Biography:

Tets Kimura has been working as a Japanese language interpreter for the Australian Federal Government agencies and reporting independently for both Australian and Japanese media in their respectable languages. His experience has made him realise that he is opportunely positioned to observe cross-cultural issues between the two countries. He is currently conducting his Doctoral research on influences of Japanese fashion in Australia; as a recipient of an Australian Postgraduate Award at Flinders University, Adelaide. His research receives co-supervisions from both the University of Tokyo and Bunka Gakuen University, Fashion Research Institute, Tokyo.

O brave new world that has such costumes in it: an examination of Cosplay and the fantastical presentation of self.

Anne Peirson-Smith, City University of Hong Kong

This paper will examine the dressing up practice of Cosplay - the trend for young adults in Hong Kong and South East Asia to dress up in themed costumes assuming the persona of characters from Japanese comic books (manga) and animated cartoons (anime), video games and pop music bands - as a means of exploring the motivations behind this activity. Social interaction theory and approaches to performativity will be used to closely examine the complexities and contested sites that construct this rapidly globalising phenomenon from the player's own perspectives, and questions why dress is used as a catalyst for escaping the boundaries of self and acquiring multiple identities.

The paper will discuss the outcomes of an ethnographic study where interviews were conducted with a selection of Cosplayers in Hong Kong, Beijing and Tokyo who regularly dress in a range of costumes in public places and at organized themed events. Research questions included, what it means for Cosplay participants to assume another persona, what motivates them to dress up, how they decide to choose a particular character, whether it is a form of creative expression, rebellion, secret or overt expressions of self, why and how they employ dress to pursue a particular fantasy and the role of gender socialization in this type of costuming.

Findings suggest that dressing up as a Cosplayer is multi-vocal experience representing varying motivations including the reaffirmation of identity, the escape from a known reality – in an attempt to recapture a “cute” childhood innocence, and the visible, often mediated adherence to a defined and reassuring collective in the Asian context.

Biography:

Anne Peirson-Smith, PhD is an Assistant Professor in the Department of English, City University of Hong Kong. She teaches and researches fashion culture and communication, popular culture, public relations, advertising and branding. She is currently researching youth fashion style in South East Asia and has published various articles on the Cosplay phenomenon and youth style following the recent completion of a large scale Hong Kong government funded research grant and is working on a book for Intellect Publishers on this subject. She has also published articles in *Fashion Theory: The Journal of Dress, Body and Culture* and *World Englishes* and contributed numerous book chapters on fashion, public relations, branding and popular culture. She has a professional background in advertising, branding and the creative industries public relations and branding and is the co-author of the book, *Public Relations in Asia Pacific: Communicating Effectively Across Cultures*, (2010) New York: John Wiley. She is also the co-author In addition, she is an associate editor of the new peer-reviewed *Journal of Fashion, Style and Popular Culture* (Intellect Publishers) and is the co-editor of forthcoming book, *Global Fashion Brands: Style, Luxury & History* (Intellect) and a special issue of *Fashion Branding for Fashion Practice: The Journal of Design, Creative Process and the Fashion Industry*. She is also on the advisory board of the *East Asian Journal of Popular Culture* (Intellect Publishers).

Lolita meets Alice in Wonderland

Kathryn A. Hardy Bernal, AUT University

The fashion style of the “Gothloli” (*Gosurori*, or Gothic Lolita), a member of the contemporary “Lolita” movement, is inexorably bound to the archetypal “Alice”. Members of this subculture dress in garments inspired by the Victorian age, whilst the silhouette is reminiscent, particularly, of Sir John Tenniel's illustrations for Lewis Carroll's heroine, and defined by Walt Disney's *Alice*.

Most often, the design is referential and, other times, the translation is more literal, whereby outfits may be decorated with *Alice* figures and motifs, or the wearer more consciously mimics Alice's appearance.

The Alice-Lolita image is prolific, especially in Japan. Here, the relationship between Alice and Lolita also appears in other areas of popular culture; in the art of Nori Tomizaki; *shōjo* graphic novels and anime; and live-action film. In Nori's digital paintings and manipulated photographs, which portray doll-like figures and lifelike dolls, there is an emphasis on the Gothic aspect, whereby Alice and the Gothloli are juxtaposed to represent the epitome of a sweet but scary little girl. The leading characters of the manga and animated series, *Rozen Maiden Träumend*, may appear to be sweeter but also display a macabre edge. These Lolita-type dolls come to life and war against each other in order to win the prize of becoming "Alice", an ultimate human Gothloli. For this chance to transform into this real little girl, they must fight and beat all other dolls at the "Alice game".

However, there may be more than a superficial connection between Alice and Lolita, in that, it may be argued, there is perhaps no coincidence that the author, Lewis Carroll, or Charles Lutwidge Dodgson (his true identity), is believed to have suffered from a syndrome known as the "Lolita Complex", the condition that takes its name from the female protagonist of Vladimir Nabokov's notorious novel, and designated as an unhealthy obsession with young girls. Though – whilst Carroll's *Alice* stories, Nabokov's *Lolita* and Gothloli are similar in the fact that they serve to immortalise the Little Girl – the Lolita fashion style, formed in Alice's image and bearing the title of the Nabokovian child, is determined to be neither directly, nor circumstantially, related to its namesake.

This paper explores these intertextual relationships between *Alice*, *Lolita* and the Lolita fashion-based movement, and investigates the validity of the subculture's identification with the Lolita Complex.

Biography:

Kathryn Hardy Bernal is Fashion Theory Coordinator, and Senior Lecturer in Contextual & Theoretical Studies, at AUT University, Auckland, New Zealand. Her research background is in art, design and literature of the Victorian period, with an emphasis on Mediaevalism, Gothic Revivalism, Pre-Raphaelitism, Aestheticism, Japonisme, Art Nouveau and Mourning. Her specialisation, however, is the contemporary Gothic & Lolita subculture, an investigation into the exchange between Western Neo-Gothic movements and the Japanese Lolita phenomenon, and the worldwide transmigration of these ideas across other cultures, with a focus on fashion and gender politics.

Panel 1.5: Accessories to Fashion (Rm 4004)

Panel Chair: Lyndal Walker

Fans and silk; trading across gender, art, fashion and history.

Lyndal Walker

Through my visual arts practice I am investigating fans and silk with an interest in transitions from East to West, across class and history, from craft to mass-manufacture and between art and fashion. At Fashion in Fiction I would discuss my work, research since 2011 which includes travel in China and making fans and printing my photographs on silk scarves.

Fans and silk are loaded with economic, cultural and sexual meaning and as such extend issues central to my art practice including gender and consumerism. Originating in The East, fans and silk were examples of luxury exports to Europe where they became part of the European fine art tradition. In the 19th century they were mass-produced and Flaubert and Balzac used fans as symbols of the rising power of the middle class.

The process of globalization is causing massive change in international relations, manufacturing technology and social status. Silk and fans have previously made the transition from East to West and from handcraft to mass production. My research uses these items to explore on-going change in the way we live and the objects we live with.

While in residence at Red Gate in Beijing, I made a fan with photos taken at a music festival in Australia. On one side is an idyllic image of women sitting under parasols with the sun shining through. The other side represents tangled chairs and tents, discarded after the festival. These items, cheaply manufactured in China allow temporary comfort but soon become waste. The fan, by nature double-sided, represented two stories of Chinese products and cross-cultural flow.

I'm interested in silk for its ambiguities. It is earthy (made by worms) and yet glamorous. It is practical, yet luxurious. In the 1920s, Chinoiserie was associated with female sexuality and deviance and I have brought this narrative to silk scarves on which I have printed male portraits and close-ups of erect penises. Explicit images have become an aspect of dating in the digital age but

my work reinstates the sensual and enhances the skin-like quality of silk as viewers must unfold the scarves to see the images.

My projects with silk and fans are ongoing. At Fashion in Fiction I wish to present aspects of my research that explore the narrative of objects from China across time, continents, social status and use value.

Biography:

Lyndal Walker is an artist, writer and curator. She has exhibited installations and photography in Australia and internationally since 1994 at galleries including The Museum of Contemporary Art, Sydney; The Ping Yao Photography Festival, China and Modern Culture, New York. Her writing has been published in *Meanjin* and *The Australasian Journal of Popular Culture*. Her interests include gender, creative communities, consumerism and time. Her collaborative projects include *The Hotham Street Ladies who make art out of food*.

Divisive Fashions: The Contending Narratives of the Handbag

Emily Ridge, Hong Kong Institute of Education

Prevalent and habitual as it appears today, the handbag is a relatively recent fashion phenomenon and one with a rather divisive literary and cultural history. From the late nineteenth century, the woman's bag emerged as a subversive emblem for female self-sufficiency in the shape of a secure container for the formation of an autonomous narrative. It is no accident that Henrik Ibsen made Nora's "small travelling bag," material manifestation of her "duty" to herself over and above her domestic duty as a wife and mother, the closing object of visual focus in *A Doll's House* (1879). This was an emblem taken up by a number of New Women writers of fiction and non-fiction, from George Egerton and Nellie Bly through to Dorothy Richardson. In the words of Caroline Cox, "as women became a more tangible presence on the city streets, so did their bags, which changed from dainty reticules into shapes that were sturdier and more substantial."

Yet if the bag was elevated as a symbol of female autonomy and potentiality during this period, such significations sat rather uncomfortably with age-old iconographic associations of bags with wombs and fertility; a woman's more traditional reproductive and maternal role, in other words. This emergent tension was nicely captured in Oscar Wilde's *The Importance of Being Earnest* (1895), where the well-known theatrical handbag is shown to contain the manuscript of a work of fiction before it holds that famously misplaced baby. Figuratively speaking, the handbag has been shown to liberate and to fix narrative possibilities for the modern woman at one and the same time and such contending representations have endured to the present day. Germaine Greer has, for instance, characterized the modern woman's handbag as "an exterior uterus, the outward sign of the unmentionable burden" while Ursula K. Leguin has alternatively invoked the woman's bag in the service of proposing a "carrier-bag theory of fiction," finding in that very bag-womb analogy the secret of a new form of creative empowerment.

This is an object whose rise to the status of essential fashion accessory cannot be interpreted in any facile way. The modern handbag heralded a new woman while speaking of an old woman, serving thus as a fascinating conduit for authorial and feminist negotiations of sexual difference in the nineteenth and twentieth centuries. My intentions in this paper are thus twofold: to present the handbag as a fashionable object with competing and, often oppositional, narratives and to investigate the extent to which such interpretative malleability and conflict has, in fact, contributed to its ubiquitous presence as a (largely unquestioned) sartorial staple.

Biography:

I work as a Lecturer in English Literature at the Hong Kong Institute of Education, having completed my PhD in Durham University in 2012. My research to date has concerned modernist engagements with the material culture of movement and travel and I am also currently initiating a new project on the subject of troubled representations of hospitality and host-guest relations in late modernist writing. Articles based on aspects of my research have appeared in *Textual Practice*, *Katherine Mansfield Studies* and *Kaleidoscope* and I have two further articles forthcoming in *Modernism/Modernity* and *Journeys: The International Journal of Travel and Travel Writing*.

**A ‘Novel’ in 15 words: Milliner seeks identity and authenticity with aspirations of craft and art practice within a niche.
(After Felix Feneon 1861-1944)**

Sharon Bainbridge Course Leader, School of Professional and External Engagement, Leeds College of Art, Leeds

The work of the milliner sits in the moving spaces between costume, fashion and art, yet at all times the aim being to have the viewer look and question. Yet who creates the definitions and ensures they will then be followed? Are definitions static?

Definitions of fashion and art are not always useful: fashion, can be as conceptual, as fine art commercial and superficial. The Belgium designers Viktor & Rolf have made conceptual fashion their own as shown at the Barbican Exhibition, London in 2008, generating ideas and images rather than commercial products; creating installations rather than catwalk shows. Playing with Marcel Duchamp’s *Air de Paris* (1919) when creating sets of unopenable perfume bottles in 1996, the irony comes full circle as they now have highly successful perfume sales.

The work subverts common signs it invites you to look further and question ones’ perceptions, Derrida in his theory of deconstruction noted how the constructs of meaning will change with context, the artist does not manage meaning once it is in public domain, the meaning is formed by the viewer. Dejan Sudjic’s comment “usefulness is inversely proportional to status. The more useless an object is the more highly valued it will be”(1)“ Artists have turned into a class of shamen and have managed to co-opt the techniques of industry to help them do so” Is a head covering useless or useful?

Exploring the definitions of accessories, costume curator Valerie Cumming notes that “form, function and fashion are key to accessories, the body needs covering, the function of this can be dependent on the environment, this quickly moves to fashion when human ingenuity steps in then issues such as status, religion and power come into play.” (2) This is fairly self-explanatory yet when we view accessories in galleries and museums it is often under the strict format of costume exhibitions, looking at the materials and chronology, the pieces are usually in vitrines on mannequins, it is what we expect and often means we don’t look further unless a punctum or point of recognition arises for us.

The conceptual artist Joseph Kosuth examined the definitions of objects most famously the chair, “meanings of the object can be transformed through change in context brought about purely through the act of nomination” (3).

Do any of the definitions of the milliner or the hat achieve authority? The meanings are fluid and overlap, this relates to Saussure’s system of signs, the signs will evolve dependant on those reading them. This paper examines whether we can create a new set of signs and readings around accessories.

Biography:

Sharon Bainbridge is the Course Leader for Short Courses at Leeds College of Art and Cluster Leader for the Curatorial and Archive cluster at the institute. Her background is in textiles and millinery. As Course Leader of Millinery at Leeds College of Art she developed the programme from a leisure course to one that developed future milliners and new businesses, through extensive live projects and strong enterprise and design skill development. She has exhibited nationally and internationally and been a finalist in Hat Designer of the Year several times. Bainbridge was awarded a Medal of Excellence from City & Guilds as a millinery student and as a tutor five of her students were subsequently awarded this prestigious accolade. She has collaborated with Hat Works the Museum of Hatting in the UK devising and delivering four exhibitions, and several local museums in Halifax and Leeds working with their archives as inspiration with students and designer practitioners. In so13 she worked with local worsted manufacturers for Campaign for Wool’s Wool Week delivering a vast exhibition in Leeds. Her research interests are looking at the collaborative possibilities and pathways between industry, museums & archives and academic institutions; and how to create strong links that are transparent and beneficial to all parties.

Panel 1.6: The Contexts of Fashion in Fiction: Huysmans, Wilde, and Rhys (Rm 4053)

Panel Chair: Colin Cavendish-Jones

Female Fashion Workers and “Petticoat Crises” in Joris-Karl Huysmans’s *Living Together* (1881)

Heidi Brevik-Zender, University of California, Riverside

This paper examines the portrayal of working-class female garment makers in the novel *Living Together* (1881) by French author Joris-Karl Huysmans. Although he is well-known today for his novel *Against the Grain*, which launched his reputation as the father of nineteenth-century French decadence and demonstrated his clear interest in male elites, Huysmans also found literary inspiration in the working class, particularly in women garment makers, whom he described in several writings including a short

newspaper article published in Le Gaulois newspaper entitled “Dresses and Coats” (1880) that he revised a year later and incorporated into *Living Together*. This analysis takes both texts into consideration, focusing especially on the debilitating sexual obsession that afflicts the novel’s main character. Deploying a fashion metaphor, Huysmans calls this pathology a “petticoat crisis.”

Living Together chronicles the parallel experiences of writer André Jayant and painter Cyprien Tibaille, friends dually afflicted with creative impotence that mirrors the stagnation and emptiness of their domestic arrangements and sexual encounters. For good reason the work has been called “a book about nothing,” a novel featuring a banal plot that leads its characters anticlimactically back to where they began, thus mimicking the very inertia of its leading men. Yet despite its relatively mundane subject matter, the work is not without interest. The few critics who have examined *Living Together* point out its intriguing internal narrative tensions, which manifest in the text’s inclination to undermine naturalism even as it describes it. Moreover, Huysmans’s tendency to vacillate between treating his protagonists either ironically as parodies of writer and painter, or more genuinely (and sympathetically) as creative men afflicted with productive sterility, subverts facile interpretations of his point of view of the experience of the modern urban artist. These two characteristics of the novel – its challenge to the literary genre it represents and its ambiguous commentary about how aesthetic work is produced – underpin this analysis of Huysmans’s depiction of female garment workers in sweatshops and their role in supporting the concerns of the male writer.

Biography:

Heidi Brevik-Zender is Assistant Professor of French and Comparative Literature at the University of California, Riverside, where she directs the French Program. Her research interests are in French literature and culture of the nineteenth and twentieth centuries, with an emphasis on the study of fashion, gender, urban space, and issues of modernity. Publications include articles and book chapters on literary and pictorial representations of fashion in works by Zola, Maupassant and Rachilde; films by Sofia Coppola and Catherine Breillat; and the television series *Mad Men*. Her book, *Fashioning Spaces: Mode and Modernity in Late-Nineteenth-Century Paris*, is forthcoming with University of Toronto Press.

Oscar Wilde on Dress Reform

The value of the dress is simply that every separate article of it expresses a law. Oscar Wilde, Pall Mall Gazette, 11th November 1884

Colin Cavendish-Jones, City University of Hong Kong

Oscar Wilde was well known for his flamboyant dress sense long before he gained fame as a writer. Wilde made himself conspicuous at Oxford, in London and on his 1882 tour of North America with a series of costumes and poses, and with his attempts to bring such bygone fashions as cloaks, knee-breeches and wide-brimmed hats back into style in the late nineteenth century.

As he gave more thought to the subject of dress reform, however, Wilde came to formulate a series of principles on which he believed rational dress should be founded. He gave up wearing knee-breeches, both because they were uncomfortably tight and because, as he wrote in an article on dress reform: “I satisfied myself that the dress is not one founded on any reasonable principles.” This paper examines the sartorial principles Wilde came to espouse by the mid-1880s and the aesthetic and practical reasoning behind them, including his involvement with the rational dress movement for women as editor of the *Woman’s World* (a post he held from 1887-1889) and his ideas about the effect of dress on behaviour and moral character.

Biography:

Colin Cavendish-Jones’s principal research interests are European Nihilism, the Victorian religious unsettlement, the Romantic, Aesthetic and Modernist movements, reception of Classical literature, and connections between literature and philosophy, particularly in the nineteenth century. He has written on a variety of nineteenth and early twentieth-century authors, including Pater, Wilde, Trollope, Chesterton and Proust. Dr. Cavendish-Jones studied Classics at Magdalen College, Oxford and subsequently practiced as an international lawyer in London, Dubai and the U.S.A. After working as a teacher, lecturer, writer and theatre director in numerous countries throughout Europe, Asia and the Americas, he returned to academia and completed a PhD. at the University of St. Andrews on Art as a counterforce to Nihilism in the works of Oscar Wilde. He has taught a diverse range of courses at City University, ranging from Shakespeare to Film Studies, and is currently working on a study of the relationship between Christianity and Nihilism over the last two centuries.

The sad fortunes of 'stylish things': George Eliot and the writing of fashion.

Royce Mahawatte, University of Oxford

Anne Hollander writes that in nineteenth-century novels, clothes 'always correctly express character'. In George Eliot's fiction, clothes arguably play a larger role. Fashion, and more importantly, the love of it, is brought into a discourse that conveys tensions between different constructions of femininity, affect and social responsibility. Eliot's references to clothes, material culture, hair-styles and fashion cycles more generally, are extensive in her novels and short form fiction. This paper will focus on her first published work 'The Sad Fortunes of Amos Barton', serialised in 1857. The story which is set in the 1830s can be seen as an experiment in genre: a Realist regional setting visited by, the Countess Czleraski, a character more suited to the so-called 'silver-fork' novel, who wreaks, not so much as a scandal in the town, but rather an increasing series of difficulties that tragically affect the life of the Reverend Barton and his family. The Countess and her lifestyle have an effect on Milly Barton, the wife of Amos, an effect that is adequately conveyed through the writing of fashion.

In this paper, I will discuss some of the contemporary literary discourses around fashionable dress as a way of informing Eliot's treatment of fashion consumption. Eliot also had an artistic relationship with the fashionable novel, the 'silver fork school' of fiction – a genre so focused on the experience of the material that it came to be known by a thing itself. The silver fork novel really presents us with a literary tradition where, to quote Bill Brown: 'things seem slightly human and humans seem slightly thing-like.' Winifred Hughes, April Nixon Kendra and Cheryl Wilson have all discussed the genre and I would like to bring Eliot's earliest published fiction into this discussion. For the main part, however, I will align the language in 'The Sad Fortunes' with excerpts from contemporary fashion journalism, which deploys singular linguistic techniques. Interestingly, the author tries to reverse some of the effects of the writing of fashionable things by actually subverting the language of fashion writing. The resulting discourse can be retroactively applied to Paul Jobling's reading of Roland Barthes' *The Fashion System* (1967) where 'the Fashion System exists to give a great deal of semantic power to 'nothing': 'nothing' can signify 'everything'...one detail is enough to transform what is outside meaning into meaning.'

Biography:

Royce Mahawatte (DPhil. University of Oxford) is Lecturer in Cultural Studies at Central Saint Martins. Selected publications are the monograph *George Eliot and the Gothic Novel* (University of Wales Press, 2013), chapters in the collections *Queering the Gothic* (Manchester: Manchester University Press, 2009), *Hair: Styling, Culture and Fashion* (Oxford: Berg 2008) and *More Dirty Looks: Gender, Pornography and Power* (2003) and a review of 'Body Dressing' ed. Joanne Entwistle, in *Journal of Consumer Culture*, 2003 3: 413-415. He also writes for *The Times Literary Supplement*, *The Financial Times* and his fiction has appeared in *Prospect Magazine*. His research interests are Victorian fiction and cultures of fashion and the body.

PANEL DISCUSSION 4:00-6:00pm

Panel 1.7: Instruction and Advice: Creating Female Identity Through Fashion (Rm 4051)

Panel Chair: Sophia Errey

Faith, Fashion and Fiction: The novels of Isabella Alden and Grace Livingstone Hill

Sophia Errey, RMIT University

Isabella Alden and Grace Livingstone Hill, aunt and niece, were prolific American writers of popular fiction from the 1870's to the 1930's. Both were embedded in milieus of active involvement with church based worship and social activism, and envisaged their novels as promulgating Christian belief, and appropriate practice for believers.

After a period of oblivion in the late 20th century their writing has recently enjoyed a revival, particularly as electronic books. What appeals to contemporary readers in these novels, with their generally simple plots, and conservative 19th century mores? Readers' comments indicate that they find strong enjoyment in the specificity of both writers on details of interiors, food and above all fashion. While these were clearly designed to entertain, as well as instruct, the original readers, these elements also reflect the concerns of both the novelists and their primarily female audiences.

While the heroes and heroines often employ a distinction between being "of this world" and "not of this world" a concern for appropriate dress and manners is ever present. Characters are presented as existing within a field of sensitive negotiation between Christians and non-Christians, as well as between social levels, and within different contexts, in their purchase and usage of fashion.

Most of the novels have settings contemporary with the time of writing, but Livingstone Hill's "historical" novels also reflect

primarily the period of their composition, rather than the ostensible chronology. Hence these books offer insights into the performance of dress within a lower to middle class context, and its evolution over sixty years. Moreover they present a vivid account of the minutiae which distinguished both class and religious affiliation during this period, minutiae which traverse distinct sub cultures, and which are so distinct from 21st century concerns that their tantalizing nostalgia is complemented by an anthropological curiosity.

From the betrayed wife of *According to the Pattern* (1903) anxiously debating whether to lower the neckline of her home-made ball dress, to the business woman in her “neat dark blue dress” of *Happiness Hill* (1932) the novels of Alden and Hill offer a rich field of study for lived fashion, remote from the fantasies of fashion plates, and the social environments of museum-worthy gowns.

Biography:

Dr. Sophia Errey was born and educated in Melbourne, and was a senior lecturer in Art History and Theory at RMIT University, Melbourne between 1973 and 2010. She is currently a free-lance writer, lecturer and artist. Her interests include fashion, decorative arts, psychoanalysis and contemporary theory, all of which were utilized in her PhD by Project “Fashioning in the Image of Time”(2010). Her publications include catalogue essays and book chapters on fashion and metalwork.

Fashion and Representation of Women in Victorian Advice Literature

Christy H. T. Tse, The Chinese University of Hong Kong

The Victorian era saw the emergence of the British middle class, who exerted much influence on different aspects of the British society. Industrialisation and urbanisation also meant that environmentally, Victorian Britain was undergoing rapid changes as well. The bourgeois notions of respectability and domesticity became dominant in the lives of Victorians. For Victorian middle-class women, the image of the ideal woman (i.e. “the Angel in the House”) was advocated. Their respectability was then measured, by how closely they fitted in the descriptions of this “angel.” In published materials aiming for a middle-class, female audience, such as ladies’ magazines and etiquette books, advice was given to middle-class women regarding how they should look. Magazines, in particular, contained much advice on fashion. The representation of the “respectable” lady was not only represented through texts but through images such as fashion plates.

Perception was a crucial element to the notion of Victorian middle-class respectability. How a woman was perceived and how she perceived herself and others were something that mattered to her social status and lives. Fashion and the way she looked represented not only her identity as a middle-class woman, but also the respectability and identity of her husband. Firstly, the clumsy dress and the corset that were part of the Victorian fashion also hindered middle-class women physically and thus confining their activities. That made works outside of home difficult and helped confining women indoors, in the “private” sphere (i.e. home) which was supposed to be their domain in the Victorian gender rhetoric. Secondly, Victorian fashion carried symbolic meanings, in which the emphasis put on the curvy shape of a woman’s body could be a reference to her ideal roles as a wife and mother. Besides, there were complicated and strict rules on what to wear and how to wear in different social occasions and situations. To comply with the fashion of the day, economic power was not to be ignored. Fashion in the Victorian era was also a reflection of a class of “new money”—the middle class.

This paper examined a popular genre of literature in the Victorian era: advice literature published during the 1830s to 1860s, during which the Victorian middle class began to gain power in various aspects of British society. Utilising advice manuals, etiquette books, and ladies’ magazines, this paper explored the way the ideal middle-class woman was represented and constructed through fashion. In discussing the representation of middle-class women in advice literature, the paper also sought to understand Victorian fashion in published materials and its relationship with the construction of class and gender identity for middle-class Victorians.

Biography:

Ms. Tse is an MPhil candidate in History at the Chinese University of Hong Kong. Her current thesis is a study of the representation of Victorian middle-class women in early to mid-Victorian advice literature. In 2012, she graduated from the University of Hong Kong with a Bachelor of Arts (Second Honours, Division One), majoring in History and English Studies. As an undergraduate, she was awarded the 2011 George Endacott Prize in History. Her research interests include Victorian cultural and gender history in Britain, as well as in the British Empire.

Is beauty useless?

Fashion, gender and wartime-politics in *Punch* magazine 1915

Andrea Kollnitz, Stockholm University

This paper aims to discuss and problematize how visual fashion discourse contributes in creating and writing national history. Looking at illustrations in *Punch* during 1915, the second year of the 1. World War, I will clarify how male and female fashion plays an implicit but very distinct role in the negotiations about how to live a proper life and in the struggles to keep society in order during a period of extreme national insecurity. I will on one hand highlight fashion as expressive dramatizing and clearly differentiating costume for a range of significant (satirical) characters on the national British stage. Dressed in highly evocative and recognizable clothing they perform typical situations and events connected to the celebration and threat of war. They enact high society life, class clashes and relationships between the sexes as they emerge and change during the exceptional conditions caused by the war. An example for a recurring theme is the outspoken fashionability of high society ladies or bourgeois mothers as a signifier of ignorance and irresponsible behavior while the male population offers their lives on the battlefield. Similarly common is the cowardice demarcated by the dull suits and fat bellies on men who have stayed at home in contrast to the well-shaped tall uniformed officers walking the streets accompanied or decorated by pretty girls in freely moving dress. On the other hand fashion figures as a focal point when questions on authenticity, transformation of identities and roles through changing apparel and the need to be inventive in times of need are dealt with. Not least female fashion creativity shown through picture series on the transformation of a garment for different social occasions is a recurring visual trope. While thus discussing the material and discursive "use" of fashion from different perspectives in British 1 World War society, I will also discuss the specificity of British national conditions through comparisons with the fashion discourse in the German satirical cultural magazine *Simplicissimus* during 1915. The comparison shows crucial differences in the discursive function of fashion and clothing in those two nations who were on opposite sides of the battlefield and in quite different political roles, not least when it comes to the directness of war experience on the own national territory. In conclusion my paper will problematize narratives on both fashion history, social history and national history by analyzing the seemingly harmless visual representations of fashion and its bearers in the satirical press during a time and in a country charged with political and social crisis.

Biography:

After my PhD at the art history department at Stockholm University with the dissertation *The National Identity of Art. On German and Austrian Modernism in Swedish Art Criticism 1908-1934* (2008) I have been employed as an assistant professor at the Centre for Fashion Studies, Department of Media Studies at Stockholm University. My current research combines areas of fashion studies and art history/visual culture and is focused on the self-fashioning of the avant-garde artist, nationalist visual and textual fashion and art discourse, fashion display in museums, fashion images and caricature. I am the co-editor of a forthcoming anthology on Fashion and modernism as well as of a forthcoming anthology on the Cultural History of the Avant-garde in the Nordic Countries 1925-50.

Feminism and Fashion in Arthurian Society

Vera Lim, City University of Hong Kong

"I have never thought modesty had much to do with bared legs for climbing – surely men know that women have legs like their own" (Bradley 149). This is Morgaine's answer to Lancelot in *The Mists of Avalon* by Marion Zimmer Bradley, after he exclaims that most women would be too modest to bare their legs in front of a man – even if they were running up the side of a mountain. Her retort calls attention to the feminist notion that the identity of a woman is constructed through regulated practices: defining a woman by what she should not do, no matter how impractical or insensible such practices are. In the novel, the roles of the various women characters of Arthurian myth are bound in with the clothes and accessories they wear, all of which Bradley describes in great detail. Even Vivianne, the kingmaker who sets Uther on the High King's throne, is equally concerned with how her appearance reflects her status: while rushing to the sickbed of the injured child Arthur in her travelling clothes, she regrets being unable to present herself in an outfit befitting her position as the Lady of Avalon. Hence, in spite of Bradley's feminist retelling of Arthurian myth, all of the female characters are forced to perform their gender within the confines of the masculine Symbolic Order. Lacan famously declared that the woman does not exist, because unlike men, she does not occupy a definite role and space in the social order. Contemporary feminist theory expands on this idea, declaring the category of 'woman' to be defined by its incompleteness. In the novel, all the female characters defy easy categorisation, especially the women of Avalon. Due to their upbringing in the gender-equal social order of Avalon, their self-awareness and broad education leave them chafing under the yoke of their (comparatively) ignorant husbands. The complexity of Bradley's depiction of the women characters is contrasted with her portrayal of the men of Arthurian mythology as a homogenous lot of knights, excepting the famous few. Little attention

paid to men's fashion, as opposed to the descriptions of their gifts of jewels and expensive dresses to their wives, most of whom end up becoming dolls in costumes. In the world of Arthurian Britain, a woman's body is highly sexualized and subsequently, her value is tied to her physical being: her duty is to be a trophy, reflecting the wealth and status of her husband, and to bear his sons. The restrictive sphere that constitutes the life of an average woman in Arthur's court is best summed up by Morgause, who, distancing herself from her gender, assumes the masculine universal "I": "I am happy to sit for once among ladies and gossip about who is married and who has taken a paramour and all the new fashions in gowns and ribbons! I am kept so busy in Lothian with the ruling of the land that I have small time for women's matters" (Bradley 606).

Biography:

Vera Lim has a B.A. in English Literature and is currently awaiting to be officially awarded her M.A. from the Nanyang Technological University of Singapore. She is currently a Visiting Fellow in the English department at the City University of Hong Kong. Her interests include popular culture, with specific focus on fantasy literature, as well as the concepts of language, society and gender, which formed the basis for her M.A. dissertation on Ursula Le Guin's Earthsea cycle. Currently, she is revisiting these ideas again in a paper on Marion Zimmer Bradley's *The Mists of Avalon*.

Panel 1.8: Art about Fashion, Brandscaping and China Fashion (Rm 4053)

Panel Chair: Annette Welkamp

Would you like a painting with your trunk, madam? Why are there art galleries in fashion stores?

Annette Welkamp, Qatar Museums Authority

Everyone wants to be an artist, and if that isn't possible, then at least hang out with them. Artists are cool and clever; they defy and challenge societal expectations, and represent freedoms that most can only dream of. Visual artists have long moved in and out of the fashion world, as commentators, partners and muses. On a purely creative level, relationships between artists and fashion designers are logical. The impact for example of the Pre-Raphaelite style featured in William Morris' paintings is recognisable in the output of designers such as Fortuny and Rei Kawakubo, Yves Saint Laurent's Mondrian day dress (1965) is familiar to both art and fashion historians and Andy Warhol's early work designs for the Bonwit Teller store windows sit comfortably within his entire oeuvre. Recently the alliances between art and fashion have widened, percolating through into other areas of the industry, namely retail and marketing.

Artists have consistently explored clothing design, with mixed results (most notably the musician Percy Grainger's alarming towelling outfits), and also costumes for operas (Kasimir Malevich for the Futurist opera *Victory over the sun*, 1913) and ballets (*Comme des Garçon* for Merce Cunningham, 1997) where the outcomes have been spectacular and profoundly influenced performances. Artist photographers and filmmakers have similarly blurred the boundaries of their creative output by working in the fashion sector on advertising campaigns, most recently Anton Corbijn for G-Star Raw, where the models and his portrait sitters are sometimes the same (Liv Tyler). Similarly David Lynch's collaboration with Christian Louboutin (2007), and Cindy Sherman's with *Comme des Garçon* (1994) serve both to support business outcomes and the artist's creative mandates.

Whilst mainstream brands occasionally venture into artist partnerships (Damien Hirst and Levi's, 2008), it is primarily luxury retailers which have explored such alliances; Louis Vuitton, Hermès and Prada most notably. For these companies, outcomes have grown to become more than simply product development, rather the alignments have morphed into all-of-brand, cross-platform, global marketing strategies. Takashi Murakami's work with LV was ambitious and included the simultaneous launching of a new range, books, posters, key chains, events and an exhibition at the Museum of Contemporary Art (MOCA) in Los Angeles which included its own Vuitton pop-shop. Further successful campaigns were developed with Richard Prince, Daniel Buren and Yayoi Kusama.

The overwhelming success of the Murakami and Kusama campaigns extended the brand's coverage into new audiences, those traditionally of art museums. This paper will explore the increasing presence of art installations and exhibition galleries in the flagship stores of luxury brands, in order to understand this development in the context of both the art and fashion perspective. Have the contemporary art brands and luxury fashion brands finally merged, as suggested by Thompson (*The \$12 Million Stuffed Shark. The Curious Economics of Contemporary Art*, 2008)? Or is the answer to simply be found in Linda Evangelista's reply to the question put to her at the MOCA opening, "What do you think of this synergy of art and fashion?" "Well it certainly makes fashion more interesting."

Biography:

Annette Welkamp is an arts strategist, specialising in museums and galleries. She has extensive experience in this field

internationally, having worked variously as a curator, academic, director and manager in Australia, The Netherlands, Hong Kong and the Middle East. She is currently engaged by the Qatar Museums Authority as the Deputy Director for the Department of Special Cultural Projects on a global textiles project and is Director of the arts consultancy, Cultural Connotations. She was formerly a Visiting Fellow at City University of Hong Kong responsible for the course Management for Cultural Professionals. Her research is primarily focused on assessing the significance of corporate archival collections, which include those developed by luxury fashion brands.

X Marks The Spot: An Investigation of visuality and brandscaping.
Demetra Kolakis,, London College of Fashion, University of the Arts London

This paper will explore the phenomena of visuality and brandscaping. An inquiry into the representational conventions of environment, image, time and space questioning the paradox of vision and attention; merging aesthetics and cultural commentary in ways that initially mask underlying meanings of spectator/shopper; consumerism and hyper-consumption. The aim of this research is to investigate the use of spatial communication of brandscaping as material culture. This paper will explore brandscaping through aesthetics, form and its function to better understand the role of the aesthetic fashion environment as spatial communication. Firstly the paper will identify the reasons why fashion brands are using this platform, and secondly it will examine how brands are using it. The findings will offer additional insights into the multi-sensory experience brandscaping concept. This study explores the meaning and usage of branded spaces and atmospheric strategies and those who experience the fashion environment. According to John Potvin, “the encounters with fashion happen within a space at a given place and do not simply function as backdrops but are pivotal to the meaning and vitality that the experiences of fashion trace” (2009). Space is a vital component developing individual and daily experiences of fashion, from blogs to Facebook, and the presentation of fashion. This research provides opportunities to identify emotional and psychological connections in the differentiating and distinguishing of a brand as an image. The reinvestigation of space will consider fashion’s function as conceptual, literal and experiential. The image building is linked to the consumption of brands and experiences, which give individuals an opportunity to create their own unique identity and image. The sensory experience is linked to the individual’s striving for identity and image, as well as for self-fulfillment and entertainment.

Biography:

Demetra Kolakis, is the Course Director BA (Hons) Fashion Media at the University of the Arts London. She works at the forefront of the fashion industry and her teaching is influenced by what she sees as the exciting and transformational future for fashion media studies. Research interests include the interplay between consumption, production and experience in relation to contemporary fashion, modernism, visual culture and cultural processes. Her current research interests are the sensory characteristics and atmospheric qualities of the built fashion environment and their relationship to behavior. In addition she has worked collaboratively and individually on a variety of interdisciplinary projects exploring fashion media within the wider field on the rise and the impact of new technologies on the mediation of fashion. Her work has been exhibited at pop ups, galleries, and international shows including Ideal Berlin, Best Shop Berlin, Designers Against Aids, and Premium Berlin.

Reading ‘Made in China’: Transnational Production and Chinese Fashion
Wessie Ling, Northumbria University

Despite its record of the world’s biggest clothing exporter and the first fashion week in Asia in the 1960s, Hong Kong failed to convince a resonating Chinese luxury fashion internationally. Common notions of Hong Kong fashion points to its inability to innovate and the image of copying. Instead, limelight of Chinese luxury fashion has largely been captured by the recent powerhouse of mainland China. China’s rising importance in the global stage plays a key role in the promotion of its luxury designer fashion. Yet its growing economic status cannot be the sole factor for its rise. Mainland luxury designer fashion is seen surfing the wave paid by Hong Kong fashion system and the development of its fashion industry. Today, the ‘Made In China’ label cannot be solely perceived as low cost manufacturing counterfeit for its quality produce has gradually outraged its image. This paper discusses Hong Kong and mainland designer fashion from its export-oriented market to the creation of own designer labels. Highlights are made to the dual development of their fashion system and the characteristics of transnational style in the creation of their luxury fashion.

Biography:

A cultural historian and a practicing visual artist WESSIELING uses academic writing and visual art practice to address her work. The discourse of cultural identities in the production of fashion and cultural property of fashion are common themes in her work; in particular, the construction, expression and creation of an identity when producing fashion, its relation with the transnational locality and the tension within and outside of the fashion system in which it is produced. Fashion as an attitude, an idea or a resource, its pull- push force, the juxtaposition of its use and being used by it are threads in both her written and art-work. Author of *Fusionable Cheongsam* (2007), she has written widely on the socio-cultural revolution of the Chinese dress through which dissected the material culture in China. In her visual art practice, she uses text and installation to create work that addresses the cultural property of fashion. Her works were exhibited at Danson House (Bexleyheath Heritage Trust), 2013; Brunei Gallery (London: SOAS), 2012; Plymouth City Museum and Art Gallery, 2012; Victoria & Albert Museum, 2011 among others. She is a Reader in Northumbria University, UK.

Panel 1.9: Fashion in Popular Culture (Rm 4053)

Panel Chair: José Blanco F.

Bitch, Phallic Mother and the Girl That Returns Home **—The Hidden Patriarchal Ideology in Contemporary Fashion Cinema** Paris Shun-Hsiang Shih, National Chengchi University

This current paper aims to examine the hidden patriarchal ideology and certain character types in contemporary films or television shows on the fashion industry, including *13 Going on 30*, *The Devil Wears Prada*, *Confession of a Shopaholic*, and *Ugly Betty*. While these films or television shows seem to promote images of modern women enjoying consumerist consumption, embracing their sexuality, and finding liberation in the fashion industry, they eventually denounce these women and celebrate only the “girls who go home” at the end of the stories. The films employ the same narrative to denounce female desire and reinforce conventional domestic values in patriarchal society.

The paper analyzes hidden character types in these films on fashion. The first type is the “bitch,” including Emily in *The Devil Wears Prada*, Sofia in *Ugly Betty*, Lucy in *13 Going on 30*, Alicia in *Confession of a Shopaholic*. These women are portrayed as “bitches” due to both their material desire and female sexuality. They further create a threat to the patriarchal order because they stand for the “feminine evil.” They must be condemned (instead of being identified with) by the audience at the end of the films.

The second type is the “phallic mother,” including Miranda in *The Devil Wears Prada* and Wilhemina in *Ugly Betty*. Powerful female leaders in the fashion industry are normally shaped as “phallic mothers,” because power can only be understood as “masculine” in patriarchal society. Miranda, for example, is shaped as a masculine figure with her short hair and her authoritarian ruling style. They are also shaped as the “false mothers” because they possess too much power. By shaping powerful women into “false mothers,” the films imply that only submissive and domestic women could be the “ideal” mothers.

The final type is “the girl that returns home,” including Jenna in *13 Going on 30*, Andrea (Andy) in *The Devil Wears Prada*, Rebecca in *Confession of a Shopaholic*, and Betty in *Ugly Betty*. These female protagonists will start with their success in the fashion industry, enjoying their newly-gained freedom and power in a feminine world. They will, however, either bring conventional domestic values into the fashion industry (as an attempt to domesticate the feminine threat), or they will decide to leave the fashion industry and become re-domesticated eventually. The ending of the films implies that only a girl who does not have any desire and sexuality can be loved and contained by patriarchal society.

The paper concludes that contemporary fashion cinema seems to promote new images of modern women, but in fact it condemns female desires and domesticates the feminine force in the industry. Fashion is both present and absent in the films—it is present because the films talk about the industry; but it is absent because the films still (mis)represent fashion from a patriarchal perspective. The paradox makes current fashion cinema “anti-fashion.”

Biography:

Paris Shun-Hsiang Shih is a postgraduate in English and American literature at National Chengchi University, Taipei, Taiwan. He is interested in Shakespearean adaptations in Taiwan and on the screen, gender studies and postfeminism, and popular culture studies. He has many published reviews on contemporary cinema and postfeminism in *Cultural Studies Monthly*. He also has published papers on gender, sexuality and popular culture in both *Cultural Studies Bimonthly* and *Journal of Women's and Gender Studies*. He is currently working on a research project concerning the appropriation, domestication and commodification of the previous wave of body politics. He has already published two papers concerning this topic in *Cultural Studies Bimonthly* and has a forthcoming book chapter on the popularization of the green witch's body in *Wicked* the musical.

Making Whales out of Peacocks: How Virtual Fashion Erases Factory Work

Christopher Patterson, New York Institute of Technology, Nanjing

Reality television series like Project Runway and Fashion Star have popularized fashion as both a form of art and a product that everyday people can vote on or have an opinion about. Yet, since the most current economic recession, fashionable clothing has become more difficult to obtain for many wannabe fashionistas, making virtual clothing via video games a more popular substitute. In games like Second Life, World of Warcraft and Guild Wars, players can purchase limited-edition clothing made by real designers for only a couple US dollars, or for simply liking a facebook page. Game companies like CCP (Crowd Control Productions) partner regularly with fashion designers to ensure quality fashionable items, hoping to make big-money “whales” out of “peacocks” (players who are willing to use real money to purchase virtual clothing).

The narrative of virtual fashion, which emerged in 2005 with the popularity of Second Life and Maple Story, has heralded virtual designs as a way of satisfying the urge to shop cheaply and without the exploitative necessity of sweatshop labor. In this egalitarian narrative, even the overweight and elderly can fit in with the latest fashions. But is there more to the narrative of virtual fashion than its utopian glaze? How does it affect fashion in real life?

This presentation explores the contradictions of virtual fashion and analyzes its narrative as a means of resolving real life anxieties about exploitation and empire without actually changing the global means of production. Virtual fashion, for all its potential, does not enable users to stop wearing real clothes manufactured in real factories, but it does allow users to distance themselves further from the real processes of manufacturing and assembling computer products. I argue that the narrative of virtual fashion allows users to ignore the emerging world of third world labor, where cellphone assembly lines, microprocessor factories and call-centers are becoming just as ubiquitous as garment factories. Likewise, as most of this labor is produced by women, it reproduces the gender difference in the fashion workforce.

The popular culture critic Thuy Linh Tu has written that fashion “operates through a logic of distance” that “works not to mask or deny the labor of clothing production, but to isolate it from the here and now of fashion making” (27). By employing this logic of distance in virtual fashion, online games like Guild Wars 2 and Lord of the Rings Online now make more money by selling cosmetic items than by charging users to play. By distancing players from manufacturing processes that make computers, such games pride themselves as a way to eliminate sweatshops and the conspicuous consumption that reinforces class structure. Critical of such narratives, I investigate how these games have created greater symbolic distance between the players and the laboring classes that produce virtual items.

Biography:

Christopher Patterson is an Assistant Professor at the New York Institute of Technology in Nanjing. He received his Ph.D. from the University of Washington in 2013 for his dissertation on Anglophone Literature from Malaya, the Philippines and Asian America. His articles have appeared in or are forthcoming in *WorkingUSA*, *Manusya*, *M.E.L.U.S. (Multi-ethnic Literatures of the United States)* and the anthology *Queer Sex Work*. He is also the host of the podcast *New Books in Asian American Studies* and he is the Grant Writer and Program Director for the Seattle Asian American Film Festival.

From Traditions to Fantasy: The National Costume for Puerto Rican Miss Universe Contestants

José Blanco F., University of Georgia

Raúl J. Vázquez-López, University of Georgia

In the last few decades, the global trend in pieces worn for the Miss Universe pageant’s Parade of National Costumes has been to present fantasy and often “over-the-top theatrical” costumes that loosely relate to the country’s national identity or to symbols and images associated to the nation. In 2013, for instance, Miss USA was dressed as a Transformer while Miss Sweden was dressed as a Viking with a metallic bustier and short skirt. In the past, however, dresses closely resembled the national costume of the country represented. Puerto Rican contestants have also worn to the pageant fantasy pieces inspired by perceived national themes.

This presentation discusses how the costumes selected to represent Puerto Rico in the Parade of National Costumes at the Miss Universe Pageant tell a story or a fictionalized account of the country. In other instances they highlight an element that is considered to be representative enough of some aspect significant to Puerto Rico. The presentation traces the evolution of the national costume for Puerto Rican Miss Universe contestants in the last decades; discussing the transition from designs that reflected traditional or national dress to the recent fantasy costumes which allow fashion and costume designers creative exploration of the concept of the national. We explore how the national was represented first by designs with a more institutional definition grounded in traditions and history to a more individualistic and stylistic expression in the hand of a designer with

possible support and input from the contestant herself and other individuals associated with the competition.

The Puerto Rican government enacted Law No. 21 in 1983 defining parameters for representative dress of Puerto Rico. The law provides guidelines for materials, silhouette, construction, color, embellishments, and accessories of female dress. As in many similar cases in Latin America and around the world, this national costume was a romanticized version of the peasantry and a creolized variation of Spanish dress. This national costume, therefore, was already a product of nineteenth century romantic nationalism, creating a fantasy that idealized peasant life ignoring actual dress traditions. Through time, however, this dress has come to be known not only as authentic but also as unchanging. The “national costume” has contributed to the elaboration of a national myth that ignores the political and economic struggles of peasants in Puerto Rico; in other words, national dress was always a work of fiction even before fantasy costume became de-rigueur to represent Puerto Rico at the Miss Universe pageant.

We also contextualize the changes in the approach to the Puerto Rican national costume within changes and trends for general national costumes in other contestants—paying particular attention to Latin American countries. This should highlight a global trend in fashion discourse and on the discussion of what is perceived as acceptable to represent nationality and the essence of a country on a global stage such as Miss Universe. A look at the Miss Universe pageant national costumes then reveals the way participants, fashion designers and event organizers have decided to brand the country and to brand the concept of the national as expressed through dress and fashion as a communication device. The narrative created through the costumes worn by Puerto Rican contestants for the Miss Universe pageant offers the possibility to identify different ways in which the national has been expressed.

Biography:

José Blanco F. is an Associate Professor in the Textiles, Merchandising and Interiors Department at the University of Georgia's College of Family and Consumer Sciences and manager of the college's Historic Clothing and Textile Collection. He is originally from Costa Rica and has a Ph.D. in Theater from Florida State University. His current research focuses on dress and popular culture in the second half of the twentieth century with an emphasis on male fashion. He is also interested in fashion and visual culture in Latin America and the application of Jungian archetypal analysis to fashion. José is the Vice-president of Education for the Costume Society of America.

Raúl J. Vázquez-López is a Spanish Instructor and Preceptor in the Department of Romance Languages at the University of Georgia in Athens. During his time at UGA, he has taught Spanish at multiple levels, including Elementary Spanish, Intermediate Spanish, Advanced Conversation and Composition, Business Spanish, and Medical Spanish. His ongoing research focuses on Puerto Rican popular culture. Along with his partner, he has presented and published about the Festival de Máscaras, Latin American Vedettes, and Puerto Rican peasants or *Jíbaros*. When not grading, planning class, and answering emails, Raúl is traveling, watching movies, or weaving.

Panel 2.1: From Proust to Bond: The Orientalist and Exotic in Fashion (Rm 4051)

Panel Chair: Donald Goellnicht

Marcel Proust: Fashion and desire from Paris to the Orient and back

Adam Geczy, The University of Sydney

Fashion for Proust is positioned mid-way between the natural world and the transcendent world of art and involuntary memory. Although Proust's novel teaches that the best rewards lie in abjuring the vanities of society, it is one of its many paradoxes to be built on the pleasure taken in witnessing and desiring a distinctively alluring and elaborate world, one that represented both a climax of Western mores, manners, style and dress that can be traced back to the seventeenth century (as indeed Proust does), and in visible decline (most noticeably played out in the last few volumes). In other words, the novel can be said to be a process of transcending fashion, yet the book's richness owes itself to the wealth of the world it is set to overcome. Indeed it is the narrator's desire to be fashionable in dress and manners, and thus to be included in higher circles, that guides a large part of the novel. He sees many of the most colourful and complex characters within the glowing nimbus of fashion and desire. And with his lover Albertine, he clothes her in the clothing of Fortuny, whose fabrics are sumptuous reminders of the cultural crossroads between East and West through the portal of Venice. Albertine, Fortuny, Venice are a web, wrought from clothing and fashion a *sit were*, that symbolize the narrator's imaginative escape from material circumstance, and his ultimate transformation.

Biography:

Dr Adam Geczy is an artist and writer who is Senior Lecturer and Chair of the Faculty Board of Sydney College of the Arts, a Faculty of the University of Sydney. With twenty years of artistic practice, his videos, sculptural installations and performance-based works have been exhibited throughout Australasia, Asia and Europe to considerable critical acclaim. He is

co-author with Dr Michael Carter of *Reframing Art* and his *Art: Histories, Theories and Exceptions* (Berg, 2008) won the Choice Award for best academic title in art in 2009. With Vicki Karaminas he has co-edited *Fashion and Art* (Berg, 2012), and co-written *Queer Style* (Bloomsbury, 2013); they are currently completing *Fashion's Double: Fashion and Representation in Painting, Photography and Film* (Bloomsbury, forthcoming 2015). His *Fashion and Orientalism* (Bloomsbury) was also released in 2013. In press is (with Jacqueline Millner) is *Fashionable Art* (Bloomsbury forthcoming 2014), and he is currently completing (with Vicki Karaminas) *Fashion's Double: Representations of Fashion in Painting, Photography and Film* (Bloomsbury, forthcoming 2015)

Exotic narratives in fashion: the impact of motifs of exotica on fashion design and fashionable identities

Jennifer Craik, RMIT University

Exoticism and fashion go hand in hand. References to cultural motifs usually from other places and people have been one of the foremost inspirations in fashion. Exotic references create narratives of difference and distinctiveness both for the designer and the wearer. This paper traces the exotic theme in contemporary fashion and contrasts examples where it has been applauded with cases where it has created controversy. The paper poses a number of questions. What are the factors that result in these different responses? Are different types of exotica identifiable? When is cultural appropriation acceptable and when is it questioned? How does the exotic create fashion identities at individual and collective levels? How does the exotic as inspiration differ from the exotic as concept? When is the exotic authentic and when is it inauthentic? Why are some examples of exotica regarded as generic (and thus fair game for fashion) while others are regarded as intellectual property that should not be referenced or appropriated? Have trademarks and codes of authenticity changed the ways in which exotica features in fashion?

In particular, the paper focuses on how Australian fashion has been shaped by the exotic especially references to indigenous culture to tell different stories and weave different narratives of identity. Elsewhere I have explored the ways in which three distinctive types of fashion have constructed narratives of national identity, namely, outback or rural dress, swimwear, and Australiana-themed fashion. In this paper, I focus on the cyclical use of indigenous motifs and references as well as the development of specifically indigenous fashion by indigenous, non-indigenous and indigenous/non-indigenous collaborations. Since European settlement, the place of indigenous culture has been contested with the consequence of ambivalent references in discourses of national identity. This has been reflected in different cultural narratives including tourism, film, photography, art and craft, sport, and music. But it has also featured in fashion and as the assertion of indigenous identity has become more prominent in recent years so too has the visibility of indigenous themes in the design of textiles and garments. Increasingly, indigeneity is becoming the leitmotif of the articulation of national identity and culture and thus too in national dress codes and fashions. The exotic in Australian fashion is therefore increasingly indigenous. This paper explores specific indigenous fashion narratives and contrasts surface (2-D) references to the exotic – for example in textiles – with structural (3-D) manipulations of the exotic in the design process – for example in the shape, form and construction of garments. Finally, the paper speculates on the implications of these developments for Australian fashion culture.

Biography:

Jennifer Craik is Research Professor in the School of Fashion and Textiles at RMIT University, Melbourne; and Commissioning Editor of the Australia New Zealand School of Government ANU E-Press series, Canberra, Australia. Research interests include interdisciplinary approaches to the study of fashion and dress, contemporary culture, cultural and media policy, cultural tourism, and arts funding. Publications include *The Face of Fashion* (1993), *Uniforms Exposed* (2005), and *Fashion. The Key Concepts* (2009).

Asian Style: Orientalizing Fashion in James Bond Fiction and Film

Donald Goellnicht, McMaster University

From *Dr No*, the first film, released in 1962, to *Skyfall*, the last, released in 2012, Asian style costumes have featured frequently over the fifty years of the James Bond film phenomenon, the longest-running and most successful film franchise in history. Ian Fleming, on whose James Bond novels many of the films are based, initially had a limited understanding of Asian dress, presenting *Dr No* (1953), who is half-Chinese, for example, as wearing a “kimono,” even though his representation is clearly based on filmic depictions of *Dr Fu Man-chu*, himself a stereotypical Western invention of Chineseness. Fleming did somewhat better in dressing the Korean characters in *Goldfinger* (1959), and was most successful with Japanese dress for *You Only Live Twice* (1964) after making two research trips to Japan in preparation for writing the novel. The designers for the films in which Asian style features prominently have a somewhat more accurate sense of national or ethnic dress, but they still consistently use Asian-style fashion for orientalisng purposes that operate in the registers of race, gender, and sexuality, often simultaneously.

Whether depicting the Bond Villain (Dr No in *Dr No*) or Bond's more generalized opponents (like Goldfinger's Korean servants and army in *Goldfinger* or Blofeld's Japanese army, dressed in yellow and red to figure the Asian communist scare, in *You Only Live Twice*) or Bond Girls (like Aki and Kissy in *You Only Live Twice*), this paper will argue that orientalist fashion is consistently used as a semiotic system designed to present Asians as exotic Others, to emasculate and/or queer Asian men, to eroticize Asian women, and to establish Bond's white/British heterosexual masculinity as not simply normative, but powerfully phallic by contrast, even when he is disguised in traditional Japanese dress.

The use of Asian style in the fiction and films needs to be read in the context of shifting geopolitical power: from the emergence of China as a Cold War communist threat and a nuclear power in the 1950s, and the Bandung Conference of non-aligned Asian and African nations in 1954 (*Dr No*); through the attention to Korea as a potential satellite of China during and after the Korean War (*Goldfinger*); to the economic success of post-War Japan in the 1960s, represented by the vividly contrasting mixture of "traditional"/Japanese and "modern"/Western dress in *You Only Live Twice*. Finally, the paper will turn to *Skyfall* (2012), a non-Fleming Bond narrative that attempts to treat the emergence of China as an economic superpower at the start of the twenty-first century within a postmodern conception of Asian style that makes no attempt at authenticity, but instead aims for globalizing pastiche that still does not manage to escape racist, sexist, and homophobic representations of Asia(ns). This period from 1950 to the present is marked by the decline of Britain, its colonial empire, and its influence as a global superpower, what Paul Gilroy characterizes as postcolonial melancholia, yet Bond and his British fashion of Savile Row suits are presented as reigning supreme, at least in the Fleming-based films, while *Skyfall* presents a globalized Bond who can triumph only by invoking nationalist nostalgia for Scotland and retreating to "the old fashioned way" that turns out to be best in contrast to the postmodern pastiche of Shanghai.

Biography:

Donald Goellnicht is a professor in the Department of English & Cultural Studies and Director of the Institute on Globalization & the Human Condition at McMaster University in Hamilton, Canada. He teaches Asian North American literature and culture, African American literature, and critical race theory. Recent publications include a special issue of *Modern Fiction Studies* on "Theorizing Asian American Fiction," co-edited with Stephen Sohn and Paul Lai, and articles in *Journal of Asian American Studies* and in *Concentric: Literary and Cultural Studies*.

Panel 2.2: Fashion in International Cinema (Rm 4053)

Panel Chair: Julia Hargassner

Transnational Costume Dramas in Japanese and South Korean Cinemas

Jiwon Ahn, Keene State College

Costume drama films, typically set in the pre-modern historical period, have often served in different regional contexts the conservative function of evoking a sense of national unity. In particular, the role of cultural artifacts such as traditional costume in period films has been recognized by film scholars such as Susan Hayward and Pam Cook as providing a vision of historical continuity and provoking nostalgia for the glorified past through the spectacular display of cultural objects. Certainly both in modern Japan and South Korea, costume drama films have functioned significantly in articulating the nation, although under widely differing postcolonial and postmodern conditions.

Then, in the current context of ever-increasing transnational circulations of film texts and influences, a series of questions become particularly timely and significant, which include: why is costume drama still a popular genre in Japanese and Korean cinemas when the "national" tends to be under-, if not dis-, articulated rather than accentuated in the global film market? And more importantly, how does the deliberately ambiguous historical setting in some of the recent "fusion" costume dramas revise our understanding of the genre and its ideological role in its border-crossing circulation? How are nation and history articulated through the embodiment of knowingly inauthentic details of period costumes in "fusion" costume films? Why, at the same, do the more conventional costume films with the goal of reproducing authentic history continue to be produced and remain popular?

The paper deals with these questions through a comparative analysis of two groups of recent period films-- *Bangja's Story* (Kim, 2010) and *Masquerade* (Chu, 2012) on the one hand, and *Love and Honor* (Yamada, 2006) and *The Last Chushingura* (Sugita, 2010) on the other-- as two sets of examples in which the national and the transnational are articulated differently. Also by distinguishing the "fusion" costume drama from the fantastical history drama of recent years that relies heavily on digital spectacles of historical artifacts (with the latest example being the Hollywood reproduction of *47 Ronin* starring Keanu Reeves), the paper maps out parallel visions of national, regional and global imaginaries co-existing in the contemporary global film culture,

evoked by these extravagant costume drama films of Japan and S. Korea.

Biography:

Jiwon Ahn is Associate Professor in Film Studies at Keene State College, New Hampshire, USA. Jiwon has been writing widely about production, distribution, and reception of East Asian (mainly South Korean and Japanese) popular films, animation and television programs in the context of transcultural circulation of media texts. Her research interest lies in shifting conditions of meaning production within the process of globalization, with an emphasis on animation outsourcing, transnational fan cultures, global film genres, and lifestyle television.

Fashion in Soviet Films

Julia Hargassner, University of Salzburg

Fashion is a cultural factor and encompasses different spheres of material, social, psychological and economic life. Fashion in the Soviet Union is a fascinating and controversial subject that has not yet been investigated in all its complexity and its manifold perspectives. While Western fashion is regarded as a form of personal liberation, the Soviet regime was doing its best to create Soviet fashion 'from above' so that it corresponded to the main principles of the socialist way of life. Soviet fashion was thus part and parcel of the total control, aimed at by the regime. Nevertheless, Georg Simmel's dichotomy of fashion can be observed in the Soviet Union as well. As he argued, fashion is driven on the one hand by the wish to belong and on the other by the need for self-differentiation. My paper focuses on the contradiction of Soviet fashion which at the same time was set 'from above' and still tried to be individual and self-expressive.

Proceeding from Roland Bathes' analysis of written clothing and based on the significance of the vestment sign in conveying meaning, the paper aims to describe and to analyse clothing in Soviet films. Relying on Emma Widdis' thesis that clothes carry meaning, I claim that film costumes may be used as a point of reference for an analysis of the social, economic and inner life of people in the Soviet Union. Therefore, the paper intends to explore a whole variety of possible relations between the film costumes and Soviet everyday life, social history as well as gender constructions, as they are presented in the films. In this sense, my paper analyses the language of clothes in the following Soviet films between 1954-1985: *Devushka bez adresa* (A Girl without an Address) (1957), *'Tri Topolya' na Plyushchikhe* ('Three Poplars' in Plyushchikha) (1967), *Vlyublen po sobstvennomu zhelaniju* (Fallen in Love On One's Own Will) (1982). These films enable us to trace the social and economic changes that took place in the Soviet Union during these years. Besides, in the course of the analysis, vestment signs that express the mechanisms of belonging and differentiation – distinctive features of fashion – will be sought for. Finally, the paper will trace the changes that Soviet fashion has undergone over the time span of thirty years: What fashion styles are we to observe in the films? What meaning do the film costumes carry? Is it possible to observe through the clothing in films particular social and economic changes in the Soviet society?

Biography:

Julia Hargassner graduated from the Ural State University in Ekaterinburg (Russia) and the Paris Lodron University in Salzburg (Austria). She is a Senior Lecturer at the Slavonic Department of the University of Salzburg as well as a research assistant in the project "Needle and Thread: Transformations of the Soviet Costume as a Mirror of the Change in Values of the Soviet Union between 1953-1985, with Special Reference to the Individual Clothing Production", funded by the Austrian Science Fund (FWF). In October 2014 Julia Hargassner was a member of the organizing committee for the International Conference "Fashion, Consumption and Everyday Culture in the Soviet Union between 1945 and 1985" held at the University of Salzburg. She is currently working on her PhD thesis "The Language of Clothes in Soviet Literature and Films between 1953 and 1985".

Fashioning dance numbers in Hindi cinema

Banhi Jha, National Institute of Fashion Technology

In India, the most potent sources of fashion are tradition and cinema. The power of Hindi cinema is often manifest by the transition and appropriation of on-screen costume into the wardrobe of masses. Barthes argues that fashion as a system transcends the dimension of dressing habits of an individual into a social institution that regulates and reproduces the clothed body (Barthes 1968). The costumes become the language of the clothed body for a 'complexity of signs' (ibid 1968). This is evident in the 'Bollywoodization' of fashion, a firmly entrenched phenomenon caused by globalization and consumerism. These often become reproducible, mutating images through the fashion system across all social strata, re-iterating the transition from tradition to modernity.

The reinterpretation of garments that are part of the traditional design repertoire on celluloid generates new images of the *Bharatiya nari*¹. The appropriation of a traditional dress and decontextualizing it based on the condition of ‘to-be-looked-atness’ constructs culture anew (Chow 1995). The clothed body thus becomes both object and subject of the gaze looking at others and in turn, being looked at (Calefato 2010). Costumes become a mode of defining the on-screen ‘character’ through appearance, public visibility and perception of image – ‘conservative’, ‘bold’, ‘positive’ or ‘negative’ by the audience. Song and dance sequences, in particular, are perceived as being synonymous with Indian cinema. Sometimes they form a part of the narrative and at other times, merely entertainment placed in a variety of situations and contexts ranging from family gatherings, romance, friendship and more recently, the *item number*².

This paper examines the dance costumes worn by actors in roles of the seductress and the ‘fallen woman’. Through select examples of ‘hit’ song and dance numbers in Hindi cinema in the last decade, this paper questions the reasons for association of dance numbers with the *choli*³ blouse. How similar is it to the bra in terms of wearability and metaphorical meaning? How is the relationship between the screen character, body and the body covering, represented in this case by the *choli* blouse, established on screen? The focus is on how the *choli* blouse while retaining its traditional essence, adapts to cinematic requirements and follows the path of fashion diffusion in society.

Endnotes

1. *Bharatiya nari* is Hindi for the Indian woman with traditional value systems
2. *Item number* popularly refers to song and dance sequences usually with sexually suggestive vocabulary in popular Indian cinema
3. *Choli* blouse is a style variation of the traditional sari blouse with multiple shaped panels worn with a sari or a flowing skirt.

Biography:

Banhi Jha is professor of Fashion Design at National Institute of Fashion Technology, New Delhi. She graduated *summa cum laude* in Fashion Design from Fashion Institute of Technology, New York. She also holds two Masters Degrees in English Literature and in Education specializing in Higher Education. As a design educator for over two decades, her areas of interest range from Fashion Illustration, Indian cinema, Styling, Crafts and Sustainability, Fashion and Cultural Studies. She has presented and published papers at conferences and workshops and has articles, papers, book chapters and textbook to her credit.

Panel 2.3: Textile Design and the Fashion Industry (Rm 4004)

Panel Chair: Viveka Kjellmer

Innovative fashion design via the integration of interactive photonic textile technology

Cheng-cheng Zhao, The Hong Kong Polytechnic University

Jeanne Tan, The Hong Kong Polytechnic University

Zi-qian Bai, The Hong Kong Polytechnic University

Tao Hua, The Hong Kong Polytechnic University

The colors of conventional fashion clothing are passive. With the advancement of smart textiles, it is possible to adapt and interact with changeable colors via the integration of photonic textiles. Photonic textiles utilize Polymeric Optical Fibers (POFs), light emitting diodes (LEDs), sensors and controls to enable users to customize the emitted color and frequency of the garments. The design process involved in creating a POFs fashion design is very different to that of conventional fashion design. It is important to consider both the creative and aesthetic design of the garment with the seamless integration of technology. There is a gap within existing research which investigates the design process behind the development and creation of interactive POFs clothing. This paper will utilize the creative practice of the research group involved in this study as the main case study. It will study how the technological and creative aspects of the design process, support each other. The paper will also investigate how the customizable color changes via a remote control can affect the aesthetic perception and enhance the user experience of the viewer and wearer. Within the context of this paper, the researchers will investigate the design process of “Totem”. “Totem” is a POF interactive dress developed by the researchers which can adapt the colors of the light emission via the use of a typical Android mobile phone. This paper will also study the correlation between the construction of the garment and the placement of the technology. This research is innovative; it contributes to the advancement of knowledge of the design process behind the creation of smart clothing which had been neglected. Findings of this paper have the strong potential to contribute to the development of life-enhancing products.

Biography:

Zhao Chengcheng is a research assistant at the Hong Kong Polytechnic University. She received her BEng Degree in Textile Design from Zhejiang Sci-Tech University and worked at KAMPF Spinning for two years as a designer. In 2014, Chengcheng was offered a post as a research assistant under the supervision of Dr. Jeanne Tan. Chengcheng’s academic research explores jacquard weaving with photonic textiles. Her primary areas of research are smart textiles and apparel, intelligent textiles, and

wearable electronics and photonics.

Dr Jeanne Tan's research interests are photonic textiles fashion, surface embellishments and narrative fashion. Her works often utilize textiles and fashion as a communicative and interactive platform and using traditional aesthetics and techniques as the syntax of the creation's narrative. Dr Tan enjoys dichotomous roles as researcher and practitioner. Her works are experimental and often crosses the disciplines of design and technology. Dr Jeanne Tan gained her PhD at the influential Glasgow School of Art and had presented her works and research within the format of exhibitions and published articles. Dr Tan had received prestigious awards for her work in research, design and teaching.

Bai Ziqian is a PhD candidate at ITC (Institute of Textiles & Clothing), The Hong Kong Polytechnic University. Her research interests cover fashion and textile design, photonic textiles, smart textiles, and design practice study. Her thesis examines representations of investigation and development of polymeric photonic fiber integrated textiles for interactive interior furnishings. Her chief supervisor is Dr. Jeanne Tan. She holds a Master's degree (2006) from ITC in Fashion and Textile design. She also has worked as a designer in HK fashion industry for two years. After that she was back to ITC as a research assistant in several research projects that focus on smart textiles design. She pursuit her PhD study since 2011.

Dr. Hua is currently an Instructor in Institute of Textiles and Clothing (ITC), The Hong Kong Polytechnic University (PolyU). Dr. Hua graduated from The Hong Kong Polytechnic University in 2007 with a PhD in Textile Technology. He was a Visiting Scholar at the University of California, Davis, USA in 1998. Prior to joining ITC, he was an Associate Professor at Jiangnan University in China and then a Research Fellow at ITC of PolyU. He has over 20 years teaching and research experience in textiles. He has published more than 70 journal papers, conference proceedings and patents. He is a Fellow of the Royal Society for Arts, Manufactures and Commerce, Member of Textile Institute, Member of the Hong Kong Institution of Textile and Apparel and Consulting Editor (Weaving Technology) of Textile Asia. He received First Class Award of Science and Technology by the China National Textile and Apparel Council in 2009. His teaching and research areas are spinning and weaving technologies, jacquard fabric design and development, fabric pressure sensor and product development, mechanics of fibrous structure, and testing method for textiles.

Fragile Fashion: The Paper Dress as Art and Visual Consumption

Viveka Kjellmer, University of Gothenburg

This study discusses fashion as art and cultural statement. Three Scandinavian designers creating paper fashion are examined: Bea Szenfeld from Sweden, Annette Meyer from Denmark and Virpi Vesanen-Laukkanen from Finland. Their paper collections raise questions about consumption, durability and the frailty of fashion.

Bea Szenfeld's Paper Dolls is as a comment on the transiency of fashion, expressed by means of material rather than form. Szenfeld uses the language of paper to challenge our perception of fashion and the everyday objects that surround us.

Annette Meyer's Icon Dressed focuses on clothing as body packaging. Within the framework of Western fashion history, she highlights how women's bodies have been shaped over time along with changes in fashion. The body as object is problematized in this collection of floral paper dresses, presented as gift packages.

Virpi Vesanen-Laukkanen's Candy Wrapper Corsets is about women's lives, where external demands for perfection oppose the desire to claim space and allow oneself pleasure. Chocolate is a powerful symbol of guilt and enjoyment. In this work the chocolate wrapper represents the packaging for both the forbidden pleasure and the woman's body. Questions about women's consumption and delight are pitted against adaptation to society's expectations.

In a society where identity is perceived as negotiable, and is strongly linked to appearance, fashion plays an important role (Finkelstein 2007). Image consumption can be used to find new ways to manifest expressions of identity (Mirzoeff 2009). Thus, looking at fashion can be considered an essential part of identity construction.

Fashion can be understood as a means to create identity through consumption though not necessarily only by purchasing the garments. Given a concept of consumption dealing with time rather than objects, visual consumption is just as valid as physical consumption (Shroeder 2002). Fashion may just as well be consumed when staged on another's body: the model on the catwalk or the imaginary body in an art installation.

Viewed as art, garments can be treated as artefacts and analysed as such. In this way, fashion can be understood as both object and phenomenon. A fashion museum can participate in the fashion discourse and need not be regarded as a neutral place for collecting (Anderson 2000). Instead, the museum becomes an arena where fashion is questioned and discussed.

In light of these perspectives, the paper-dress collections studied can be understood in a broader sense than merely as cultural artefacts or art installations in a museum. They question our perceptions of fashion and consumption by focusing on a number of important themes: body, time and identity.

As a work of art, a paper dress focuses on fashion's role in identity construction through visual consumption. The staging in a museum enhances fashion's visual and unattainable aspects. Precisely because it is visual fashion, an artefact and not a portable garment, its statement becomes even more obvious. The paper dress interacts with the viewer beyond the physical and is able to raise questions about body, identity and fashion consumption.

Biography:

Dr Viveka Kjellmer is Assistant Professor in Art History and Visual Studies at the Department of Cultural Sciences, University of Gothenburg. Kjellmer also holds a university degree in economics and has previously worked in marketing. Her research concerns advertising, images of fashion and mass communication, as well as consumption and identity. Kjellmer has published studies about the visual language of images in advertising, focusing on the image of scent and on perfume advertisements as communicators of status and values. She has also published studies on fashion exhibitions and has researched style as a tool for branding and identity staging.

Panel 2.4: *Torchwood, The Paradise, and Sherlock: Fashion and Television (Rm 4051)*

Panel Chair: Allan Johnson

'The Problem Seems to be an American with No Sense of Timing or Fashion:' Costume and National Identity in *Torchwood*

Melissa Beattie, Aberystwyth University

Despite its obvious importance to characterisation, costume is rarely studied when analysing the mise-en-scene of telefantasy series. This paper, drawn from my PhD research, would use as a case study the telefantasy series *Torchwood*, which has existed as both a sole BBC Wales production and twice as an international co-production with first the CBC (series 1) and then the American cable broadcaster Starz (series 4). The series, a spin-off of British telefantasy series par excellence *Doctor Who*, includes highly stylised costume for some lead characters, especially the males, which both function as metonyms for the characters themselves (much like comic iconography) as well as complicating simple readings of national identity of both character and series. These complications include the fact that a programme that was paratextually positioned as being Welsh had an American-accented, pseudo-RAF uniformed man from the future as its lead and metonym, as well as how the costuming (amongst other aesthetic elements) changed and the change in how they were interpreted when the series moved production to the US. Drawn from my PhD research and including empirical audience data, textual analysis and interviews with both costumers associated with the series, this paper will both use the series as a case study for how national identity can be discursively constructed, reinforced and analysed via costume as well as looking at the specifics of how a globalised (and glocalised) genre series uses costume.

Biography:

Melissa Beattie is currently a PhD candidate in Television Studies at Aberystwyth University. She specialises in the construction and representation of national identity, cult geography, fan studies, Classical reception and contemporary archaeology. She has previously published chapters in *New Dimensions of Doctor Who* (IB Tauris, 2013) and *Who Needs Experts? Counter-Mapping Cultural Heritage* (Ashgate, 2014) as well as co-editing *Impossible Worlds: Impossible Things: Cultural Perspectives on Doctor Who, Torchwood and the Sarah Jane Adventures* (CSP 2010).

Curdled Milk for the Masses: Recent British Television Costume Drama and the Seductive Spectacle of the Department Store

Tony Grace, Gill Jamieson, University of the West of Scotland

But the last window held these young people rooted to the ground. An exhibition of silks, satins and velvets in the most delicious and delicate fabrics. High up were the velvets, black like raven's wings and white like curdled milk. (Emile Zola, *Au Bonheur des Dames*)

In 2010 the BBC commissioned an ambitious adaptation of Emile Zola's *Au Bonheur des Dames* (*The Ladies Paradise*) by established dramatist Bill Gallagher. Transposing Zola's story to Victorian England, Gallagher hoped that its topicality, set during a time of great social change, would resonate with a contemporary audience familiar with a dying high street and endless online shopping. The BBC targeted the global interest in British quality period drama following the phenomenal success of *Downton Abbey* (ITV, 2010). *The Paradise* aired in September 2012 running for only two series before being summarily decommissioned. Brutal market forces occasioned this dramatic change in fortunes: ITV had launched their own rival department store series about an American entrepreneur and his ambitious wife: *Mr Selfridge* (ITV 2012), capturing the audience desired by the BBC.

The similarities between the two series are striking. Both capitalize on nostalgia for a lost retail experience where consumer culture is delivered in one convenient location to the masses. The pleasures afforded by this new shopping experience, especially for the female consumer, are readily apparent in Zola's description of Denise's wonder at the copious displays of satins and silks and lace. The simultaneous freedom and constraint presented by fashion and what Adorno might term its "pseudo-individualization" is a recurrent theme. At the heart of the department store are ladieswear and the haberdashery department each offering its female customers ways of making herself in the image of her own choosing with arrays of ribbons, fabrics and patterns. In ladieswear the well-heeled order a new gown or material while in the haberdashery department a woman can accessorise. The department store not only offers an accessible secular spectacle of luxury, crystallizing what Benjamin termed "the looking glass city" of Paris with its "Arcades" while offering social mobility for the growing middle classes, and also those working in *The Paradise*.

Costume design for both productions is highly significant and one of the spectacle of attractions for the television audience. Intriguingly, costume designer for *The Paradise* Joanna Eatwell was inspired by Tissot's painting *The Shop Girl* as a key image for the design of the dresses. Of course 'the shop girl', Denise must also look remarkable in her well-cut black dress compared to the bright 'paradisaical' colours selected by the customers. However, the more recent setting and the factually-centred story of *Mr Selfridge* featuring Selfridge and other historical characters like the French aviator Blériot may appeal more with Edwardian fashions more readily adapted to contemporary tastes, tapping into a High Street revival in tweeds.

This paper contextualizes both productions and their audience appeal. At a time of economic austerity, with 'make do and mend' regarded as a virtue, and the High street struggling to survive as online shopping expands, what are we to make of the nostalgia for the traditional department store and its pleasures?. Why did *The Paradise* fail to resonate with the domestic where *Mr Selfridge* succeeded?

Biographies:

Tony Grace has been a Lecturer in Film and Television with the University of the West of Scotland since 1998 and leads the MA/PG Dip programme in Creative Media Practice. His practice-based research formed part of the School of Creative and Cultural Industries's highly successful submission in RAE 2008. This included the BAFTA nominated feature documentary *Orwell: Against the Tide* for George Orwell's centenary in 2003, featuring interviews with Noam Chomsky and Richard Rorty. Tony developed, wrote and co-produced this documentary which was broadcast throughout Europe and screened at many international film festivals.

Gill Jamieson is a lecturer in Filmmaking & Screenwriting at the University of the West of Scotland since 1998. Her research and teaching interests are varied but include the connections between film & television & fashion.

The Westwood or the McQueen?: Fashion, Disguise, and Power in the Sherlock Holmes Mythos

Allan Johnson, City University of Hong Kong

The Sherlock Holmes of Arthur Conan Doyle's original 56 stories wore very little clothing—or, at least, very little clothing that we are told about. The rare glimpses of attire come mostly with disguises that help Holmes penetrate the bleaker precincts of London, so the now iconic image of the great detective of Baker Street first emerged only when the American actor-manager William Gillette stepped onto the stage in a deerstalker hat and houndstooth cape. This paper will examine the relationship between fashion, disguise, and power in the BBC's hugely popular *Sherlock*, a radical, yet, in many ways, remarkably faithful neo-Victorian restaging of the Holmes canon. Unlike Conan Doyle, the creators of *Sherlock* understand their viewers as sophisticated readers of fashion and brand identity, and consistently portray classic British luxury labels such as Belstaff, Derek Rose, Paul Smith, Gieves & Hawkes, Vivienne Westwood, and Alexander McQueen as forms of disguise that can dress and undress characters. When *Sherlock*'s Belstaff 'Milford' coat becomes an almost mythical cloak of identification and protection for the detective, or when James Moriarty exhibits a camp attachment to his Vivian Westwood suit during a heated standoff, the

programme not only anticipates viewer's perceptions of luxury fashion, but also strips luxury fashion of its usual commoditized implications. Reading both the fictional and televisual incarnations of Holmes alongside the vast fan culture that has grown up around the programme, this paper argues that, in addition to contesting sartorial subjectivity, the wardrobe of Sherlock represents a calculated portrayal of contemporary British identity which has contributed to the recent growth of the UK's global soft power.

Biography

I am Assistant Professor in English at City University of Hong Kong. My teaching and research interests centre broadly around twentieth-century British literature, addiction and intoxication, sexualities and desire, modernism and mass culture, and narrative theory. My first book, *Alan Hollinghurst and the Vitality of Influence* (Palgrave Macmillan, 2014) is the first full-length study of Hollinghurst's work and addresses the notion of visual influence in twentieth-century gay British writing; I am currently at work on a second book that explores metaphors of silence and absence in the interwar period. My published work includes articles and book chapters on an array of modern and contemporary authors including Stoker, Cather, Forster, Waugh, James, Eliot, and Hollinghurst. I am an Associate Fellow of the Higher Education Academy and a Fellow of the Royal Society of Arts. Before coming to City University of Hong Kong, I taught at the University of Leeds and Birkbeck, University of London.

Panel 2.5: Sustainable Fashion and Ethical Fashion Brands in Practice (Rm 4004)

Panel Chair: Nadira Lamrad

Fashion, Crafting and narratives of the natural world

Patricia Brien, University of South Wales

Fashion is generally framed within an urban landscape. Fashion according to Georg Simmel, finds its natural place in modern cities where the urban backdrop of anonymity is crucial in drawing individual distinction through clothes. *Spiritus Loci* a practice-based group project, which took place over one season and was situated in nature spaces around an urban centre. It is an alternative systems proposal for working with and within the natural world for design and crafting outcomes. It is about engaging in a network of the seen and unseen from the natural world together with human networks as a way to explore sustainability in practice and beyond.

There were three main areas used to explore this project; they included the notion of working and seeking inspiration in a shared commons, a chosen nature place. Secondly ritual was utilised as one of the narrative mediums and was instrumental in establishing and maintaining group dynamics and play. Thirdly, we used specific material to create an artefact that holds and narrates place. This paper will look at the role of creating and engaging with the natural world and how that can potentially impact upon fashion's sustainability narratives.

Biography:

Patricia Brien is the Course Leader in Fashion Promotion at the University of South Wales, UK. She is currently completing her MA in Arts (Textiles) at the Royal Melbourne Institute of Technology. Her practice-based project, *Spiritus Loci*, is a participatory design and crafting project that explores diverse points of connectivity with the natural world and human networks as one sustainability narrative in the fashion world.

Untangling Fashion for Development

Nadira Lamrad, City University Hong Kong

Mary Hanlon, University of Edinburgh

Latin American cultural memories and historical narratives, embodied in traditional symbols, designs and fabrication techniques, have been leveraged by fashion enterprises seeking to address development issues. Through fashion, these enterprises have built a presence within the development space. Fashion for Development entrepreneurship models, ranging from one-for-one purchasing to sustainable artisanal workshops present a new approach to target persistent development problems. By providing consumers the ability to directly support frameworks that encourage social change, they are democratizing the capacity to make a difference. This paper questions dominant discourses associated with Fashion for Development and attempts to spotlight veiled narratives hidden behind overtly positive narratives and imagery. It employs an interdisciplinary approach to critically analyze and deconstruct online discourse and design adopted by three Fashion for Development enterprises: TOMS Shoes, the Faire Collection, and MARIO TESTINO FOR MATE. The article investigates the role of brands and their fashion products as mechanisms for the construction of identities, the perpetuation of discourses of power and privilege, and the deconstruction and deterritorialization of

culture and history. The article highlights the need for further research to untangle impacts from the numerous processes and factors associated with Fashion for Development on both fashion and development theoretical approaches.

Biography:

Nadira Lamrad is a PhD Candidate at the Department of Asian and International Studies at City University Hong Kong. Mary Hanlon is a PhD Candidate in Sociology at the University of Edinburgh. They are also the co-Founders of SocialAlterations.com, an online learning hub for responsible fashion.

Fashion for Vulnerable Bodies - Redefining Fashion for Illnesses and Disabilities

Barbara Shuk-Kwan Wong, The Hong Kong Polytechnic University

Fashion is always related to style, trends, and the idea of "beautiful clothes for beautiful people." People with chronic illnesses and disabilities are usually excluded. However, recently there has been a growing trend to challenge the status quo and to rethink the ideology of fashion and beauty. Fashion, as well as design for the disabled have gained attention in recent years. For example, with her stylish prosthetic legs and beautiful images in the fashion magazines and on the fashion runways, the disabled American actress, model, and athlete Aimee Mullins has altered the people's perception of "disability".

In comparison, people with illnesses have historically received less attention. Chronic illnesses, unlike disabilities, are intermittent rather than continuous events. Chronically ill people suffer both from a change in their appearance due to their illness and also due to the resulting emotions. The disease also affects their sense of self. Studies of breast cancer patients have shown us that the self and appearance are inseparable, and that the change of body appearance such as hair loss or breast removal due to medical treatment is felt as a "loss of self". Partly due to increased media discussion of breast cancer and its effects on women, the fashion world is now starting to respond to them in radical and innovative ways.

Drawing on the concepts from sociology of bodies, fashion, design studies, communication and health psychology, as well as technology, this paper discusses and explores fashion for illnesses and disabilities in various aspects. The paper will show some examples of art and design works for chronic illnesses and disabilities. It will examine and discuss the strategies and narratives in the media about chronic illnesses and disabilities, such as the visual images of Jo Spence and the more contemporary photographs of breast cancer patients, as well as breast cancer prevention campaigns in the media and the patients-as-models deployed on the runways.

Redefining the meaning of illnesses and disabilities by arts and designs can help to reduce stigma of these people, and they are able to negotiate their identity so to enhance the well-being and quality of life. Being the provocative actors in this process, the artists and designers are the social agents for social influence and innovation to initiate social change. As one of the key roles in design is communication, not only in graphic design, but the design objects and technologies also possess some forms of rhetorical power to influence and be influenced by the human value, which can help to improve or enhance the quality of people's lives.

Biography:

Barbara S. K. Wong is a PhD Candidate in the School of Design at The Hong Kong Polytechnic University. Her research is related to design for health behaviour change, experience design and social innovation. Barbara has a diverse background including fashion design and marketing as well as healthcare. She teaches extensively in various design and cultural subjects in the tertiary institutions in Hong Kong. She was also nominated as the Management Committee (Student Representative) of the Jockey Club Design Institute for Social Innovation, a subsidiary of School of Design, to promote design for social innovation in the community.

A socially responsible apparel and textile project for children with disabilities in Turkey

David Yeung, Beijing Institute of Fashion Technology,

Apparel and textile design have become increasingly important in the issues of ethics and sustainability in regards to design, production and consumption. The aim of this research was to explore the possibilities of making use of apparel design as a means of improving the quality of lives of those seems disadvantageous in our society. It was hoped that through the research and development, analysis, design and make, etc, were expected to explore the possibilities for the use of apparel and textile products

to help raise a better quality of life in society. The project was done in Turkey when I taught at Izmir University of Economics between 2009 and 2010. 4 members including me of fashion design department started to develop the project for the children aged between new born and 12 at Ayşe Sevinç Solmaz Care and Rehabilitation Centre in Izmir. The intention was to use a practice-based research to make an inquiry so that relevant knowledge, skills and resources could be adopted so as to help children with mental and physical disabilities. The research aimed to produce design solutions which supported these children's progress by encouraging positive emotions as the developed items can be protective, educational, multi-functional, sustainable, fun, healing, secure, performance enhancing, and attractive for children.

After an interview with the centre's staff and observation was taken we obtained the necessary information regarding the children's necessities so that we were able to design functional garments and objects to fit for purpose. In the end, design solutions were provided in the form of apparel and textile products so that children at the centre could be able to wear the apparel products according to their needs. It was versatile, functional, durable and easy to wear. For the latter, it was educational, fun, durable and attractive for the target users. In May 2012, the whole project was exhibited at Cetin Emec Sanat Galerisi, Izmir, and in the end all items were donated to the centre.

Overall, the project was actualized through clothing and educational textile cushions and toys to support a better life quality and satisfy the needs of severely mentally and physically handicapped children. It is hoped that through the practice-based research, social, moral, technological, design and functional issues were addressed so as to develop a good and practical research for design educators or practitioners who aspire to continue to do similar research in the future.

Biography:

David Yeung was born in Hong Kong. After completion of a BA (Hons) Fashion Design in the UK 1993, he became a design practitioner and worked in different apparel categories in Hong Kong. In 97, he developed his teaching career and had continuously studied in education. Throughout his teaching career, he worked from a senior lecturer to a position of a programme leader in fashion and textiles. Starting from summer 2008, he was back to the UK to pursue a MA in Design Management and graduated with a distinction in 2009. At the same time, he worked as a part time lecturer at Northumbria University teaching women's wear group of final year students project, of whom studied in BA (Hons) Fashion. In 2010 David was appointed by the Izmir University of Economics, Turkey to teach graduation project and fashion management. In Jan 2012, he was offered by Academic of Art University, San Francisco to be an online fashion design instructor teaching American and overseas students. And in Mar 2014, he was appointed by the international section, Beijing Institute of Fashion Technology, China as a senior design lecturer in fashion.

In May 2012 he was interviewed by the Northumbria University and was named one of the world's leading designers according to the Northumbria School of Design Alumni. Last but not least, he finished writing a fashion source book in Sept 2010, Hong Kong named 'Fashion is Cool'. It aimed to introduce readers what fashion design is about. It was favored by the renowned Tsing Wah University Press, Shuimuwenquan Book Co. Ltd., and a revised edition was published in May 2013.

Panel 2.6: National and Transnational Identity (Rm 4053)

Panel Chair: Raúl J. Vázquez-López

The selective adoption of Western-led fashion trends in Taiwan: 'creating' hybridity

Lin Shih Ying, Fu Jen Catholic University

The consumer society has taken shape since 1970s in Taiwan, while the 1980s were a period of expansion, and consumption grew exponentially with the flourishing economy. As a consequence, choosing ready-to-wear clothing became one of the important decisions for women to make. In this paper, Gilles Lipovetsky's (1994) concept of how the ready-to-wear industry changed the fashion phenomenon in France is used to analyze how this phenomenon also occurred in Taiwan. Lipovetsky highlights that the mass production of ready-to-wear clothing was originally expected to create a democratic dynamic of fashion. These democratic aspirations were anticipated by scholars to have been accessible due to ready-to-wear clothing turning fashion into a democratic system. However, we now know that this belief that fashion is equally accessible to all is outdated. Of course, fashion is still approachable for all to a certain degree, depending on the amount of time and talent someone with limited funds can devote to its attainment. The ready-to-wear phenomenon represents mass production and mass consumption, which theoretically enables fashion trends to be attainable by the populace at large, although economics and other social factors always play a part in how access is distributed. Still, when fashion came to be seen as approachable for all, various styles and plural aesthetics began to appear, seemingly brought about by this democratic dynamic. Paradoxically, however, there is still a shared aesthetic of youth and

slimness that is hidden below these plural body performances. Fashion seems to have led consumers directly into a new predicament: although widespread access to fashion originally brought various styles and plural aesthetics to society, the hidden universal aesthetics referred to above also emerged shortly thereafter.

However, after conducting my fieldwork, I have concluded that most Taiwanese women are not passive agents, which will be demonstrated in this paper. As my fieldwork shows, these Taiwanese consumers negotiate with the hegemony of hybrid Western runway fashion by making their bodily practice via dress articulate their preferences regarding fashion and the ideal body. For example, in Taiwan's society, consumers express what they think about fashion trends (which essentially originated from Western fashion capitals), and articulate their preferences to the manufacturers from Wufenpu who produce clothes. Although they have not changed the ready-to-wear fashion system altogether, these consumers still make their selective adoption of it a form of negotiation. Their articulation of their preferences makes their consumption of clothes a dialectic process with the garment industry and ready-to-wear fashion system production. In this paper, there is an explanation of how, in certain specific contexts, wholesalers in Wufenpu and Taiwanese women have in fact managed to make their articulation of consumption negotiate with, if not resist, the hegemony of hybrid Western runway fashion.

Biography:

Lin Shih Ying was born in Tainan, Taiwan in 1979. She received her BA in Chinese Literature from the Soochow University in Taiwan in 2003. In 2005, she obtained her MA in Photographic Studies from University of Westminster in UK. Lin has continued her PhD study in Erasmus University Rotterdam, the Netherlands. Her research interests lie in the field of gender, fashion, dress and body. She has taught gender and everyday life and gender, image and globalization at Kaohsiung Medical University, Taiwan in 2011. Currently, she has been a lecture teaching consumer culture and fashion design at Fu Jen Catholic University in Taiwan.

“Chinita Goodaz”: Tessanne Chin, The Voice, and the Popularization of Chinese Jamaican Identity”

Tzarina T. Prater, Bentley University

When Tessanne Chin completed her audition for the fifth season of the American vocal competition, *The Voice*, she was asked where she was from, and the judges: Adam Levine, Ceelo Green, Christina Aguilera and Blake Shelton, upon hearing her “accent” asked her to repeat phrases. For the judges, Chin's body produced a kind of disjunction. They could not reconcile the phenotypically “Asian” body with the “Caribbean” sounding voice. Tessanne Chin, who would eventually win the competition, was continually asked to perform “otherness” for the show's judges, studio, and the larger nationwide audience through linguistic and visual signifiers: accent, dress and hair style. In this cultural text, the cartographic impulse of empire, the fetishization of a specifically Chinese, Jamaican, and gendered body went into motion, invoking phantasms of a history often left out of exegetical and historical narratives of the Chinese Diaspora. In direct response to the projective qualities of this complex intersection of Orientalist and Caribbean specific colonialist discourses of race and nation, Jamaicans and indeed many from the larger Caribbean basin took to YouTube to both support Chin and to question the “gaze” to which Chin was being subjected.

Taking Tessanne Chin as the case and YouTube as a platform, this paper takes a look at the participation of Caribbean subjects in digital platforms and reads this participation as attempts by these subjects to create an archive, to write themselves into historical and national memory. In doing so, I am trying to answer Timothy Chin's call in “Notes on Reggae Music, Diaspora Aesthetics, and Chinese Jamaican Transmigrancy” to question the “relationship between Chinese Jamaicans and the discourses of national, cultural, and racial identity” (107), but I am doing so through these articulations on YouTube where technology, history, and cultural production and the concepts of “platform” converge and I am asking what kind of languages of resistance, if any, are being produced.

Biography:

Tzarina T. Prater is an Assistant Professor of English in Bentley University's English and Media Studies Department. Her areas of specialization are 19th and 20th Anglo-Caribbean and African American literature and culture, American Literature, Gender and Cultural Studies. She has published several articles and is currently working on her book project on Chinese Jamaican literary and cultural production.

Straw Hats and Peasant Blouses: Constructing Puerto Rican Identity in The Progressive Peasants.

Raúl J. Vázquez-López, The University of Georgia

The jíbaro or mountain peasant is arguably the most relevant symbol of Puerto Rican cultural and national identity—right after the Puerto Rican flag. The jíbaro has served as the basis of a great number of canonical Puerto Rican literary texts; including the 1882 play *Los jíbaros progresistas* (*The Progressive Peasants*) by Ramón Méndez Quiñones and the 1953 play by René Marqués, *La carreta* (*The Oxcart*). Every incarnation of the jíbaro, since it the term was first used in 1844 by Antonio Vidarte in his poetry book *Aguinaldo puertorriqueño* (*Puerto Rican Carol*), responds to its cultural, political, and geographical circumstances. Yet, its image remains relatively unchanged, unlike that of actual Puerto Ricans who have moved past the straw hats and peasant blouses into global styles and fast fashion at shopping malls.

In this presentation, I will discuss how in *Los jíbaros progresistas*, Mendez Quiñones employed fashion as an indicator of progress that, in the case of the jíbaro peasants, meant a migration from the countryside to the city. Jíbaros, then, were more likely to adapt to urban settings if their clothes looked similar to those of urban dwellers and if they could distance themselves from pre-conceptions about migrants from rural areas. Further, I will highlight some of the most significant representations of the jíbaro from other arenas such as painting, sculpture, political propaganda, and social media to trace the trajectory of the popular icon to its present state and how clothing and fashion creates real and fictional accounts of the jíbaro.

Los jíbaros progresistas presents an opportunity to explore the origins of the jíbaro as a national symbol by studying the fashion choices made by its characters. Mendez Quiñones employed these sartorial choices to illustrate the jíbaros' interest in progress, which as suggested by the author, can be achieved through a combination of migration and evolving into fashionable urban styles. Nonetheless, it can be said that the jíbaro itself is fiction. The attire traditionally associated to the jíbaro—also considered the national costume—is a romanticized version of Spanish dress. But it was departing from this fictional creation that the Puerto Rican intellectual elite of the late nineteenth and early twentieth centuries were able to project a positivist—albeit impossible—image of Puerto Ricanness.

The jíbaros of Mendez Quiñones—dressed in their Sunday best—are significantly different from the twenty-first century Puerto Ricans and from the many subsequent fictional incarnations of the jíbaro and its “national” costume. The fashioned jíbaros, dressing themselves up for urban life, help us highlight the evolution of a national symbol that never was.

Biography:

Raúl J. Vázquez-López is a Spanish Instructor and Preceptor in the Department of Romance Languages at the University of Georgia in Athens. During his time at UGA, he has taught Spanish at multiple levels, including Elementary Spanish, Intermediate Spanish, Advanced Conversation and Composition, Business Spanish, and Medical Spanish. His ongoing research focuses on Puerto Rican popular culture. Along with his partner, he has presented and published about the Festival de Máscaras, Latin American Vedettes, and Puerto Rican peasants or Jíbaros. When not grading, planning class, and answering emails, Raúl is traveling, watching movies, or weaving.

Panel 2.7: Transglobal Fashion Perspectives: E-panel Discussion (Conference Room, Department of English, 8th floor)

Panel Chairs: Anne Peirson-Smith and Allan Johnson

Francesco Merletti: Fashion Portraiture or Dark Social Commentary?

An In-Depth Analysis from An Art And Dress History Perspective.

Virginia Hill, Istituto Marangoni Milan

“fashion as a device for character development and authentic social scene setting in art” (Call for papers fashion in Fiction 2014) section: Fashion in art

This paper proposes to analyse the work of Francesco Merletti, an Italian painter based in Milan, Italy.

His work will be critiqued from the perspective of fashion and dress history.

Merletti makes use of fashion to carry out a very personal commentary on life, death and the human soul. Once beyond the initial veneer, his paintings are intense, particular and disturbing. He forces our interpretation to choose between the woman's involvement with dress and appearance and the painter's search into the inner sanctuary of the female soul. At first glance the “fashionableness” of his sitter is startling, attractive and even pleasurable, but on closer scrutiny nothing is what it seems. The

viewer begins to feel uneasy; the glamorous fur wrapped around the subject's neck could be a dead pet, the feathers on a dainty hat, the stuffed family canary.

By recalling the uncompromising elegance of 1950s Parisian haute couture - the swing coats of Christian Dior, the silhouettes of Cristobal Balenciaga - Merletti plays on a western collective imagination: our assumptions about gender, class and feminine beauty. Are we to take this as a critique of femininity or the fragility (fractured lives) of the western woman today?

Perhaps we are closer in Merletti's portraits to the 17th century memento mori than to glorifying representations of the living. The intensity with which the chosen media are manipulated expresses the depth and darkness of the soul of his women. There is no place here for male representation.

He only ever paints one woman, his muse, she of the bulging eyes....

Some of the material for this talk derives from a still unpublished interview between the author and the artist. These reflections will be a key to the understand Merletti's fascination with haute couture, women, life and mortality.

Biography

Lecturer, Istituto Marangoni Milan, Italy (past 8 years) Courses: History of dress, Fashion Theory and Fashion Sociology.
Associate Lecturer, Winchester University, UK

Studies:History of Art BA hons, East Anglia university, UK . Diploma in Textile Conservation in Florence, IT. MA History of Dress, Courtauld Institute, London, UK. Post Graduate Certificate in Academic Practice, Manchester Metropolitan university, UK. Fellow of the Higher Education Academy, UK, since 2012.

Areas of interest : Nonverbal communication through dress and appearance , Dress in the Italian Renaissance, Fur and fashion, Issues surrounding nationality in dress/fashion

1994-2014: worked as freelance fashion editor, stylist and designer

Cultural History of the Avant-garde in the Nordic Countries 1925-50. More than fashion: patriotism in the mainland Chinese edition of *Elle*

Adina Zemanek, Jagiellonian University

The PRC edition of *Elle* was established in 1988, as the first local edition of a Western fashion magazine. Its success was based on a marketing strategy that emphasized conformity with global standards: the Chinese *Elle* was mainly about trends in international fashion, and displayed the same high visual quality as its French prototype. At a time when the reform and opening-up policy was still at an initial stage, to its Chinese readers *Elle* was both a window to the world and a source of aesthetic enjoyment. The emphasis on fashion and membership in an "*Elle* global family" still constitutes the core of the PRC edition's marketing policy.

Given these circumstances, the presence of a marked patriotic thread running through this magazine's locally produced textual contents from its establishment up to the recent years might come as a surprise. In *Elle*'s early years of presence in China, the patriotic motif found its expression in a reiterated narrative structure, whose protagonists are women endowed with certain natural talents (for opera singing, playing chess, ballet dancing, or acting), and which progresses from hard work undertaken in China in order to improve their skills to defeating opponents in international contests, and ultimately to turning individual success abroad into achievements of the motherland, and replacing individual identity with national identity. The motif is present in later years as well - article authors emphasize the national identity of Chinese women with international achievements.

A possible explanation of this phenomenon may be related to the magazine's editorial policy. The PRC edition of *Elle* is not published as a result of joint-venture cooperation, but has the status of a local magazine that uses the title of *Elle* and publishes contents from *Elle*'s international database on the basis of copyright license agreements. It has to adhere to local legal provisions, which stipulate that Chinese publishers of international magazines should decide on the contents of each issue. In the case of *Elle*, it was actually the foreign party (Hachette Filipacchi) who made the most important decisions. This may have been an incentive for emphasizing *Elle*'s Chineseness, by methods such as the patriotic motif discussed here.

The present paper is based on a broader qualitative study of article texts, aimed at revealing the image of womanhood constructed in the PRC edition of *Elle* from 1988 to 2008. It will discuss the various forms taken by the patriotic motif in the magazine, and offer possible explanations for its presence.

Biography:

Assistant Professor at the Institute of Middle and Far Eastern Studies, Jagiellonian University in Krakow. MA in Chinese philology (2000, University of Bucharest), PhD in cultural anthropology (2010, Jagiellonian University). Scholarships to Sichuan Union University (1996-1998), and Fudan University (2007-2008). Currently Visiting Scholar at the Institute of Sociology, Academia Sinica (February 1 to October 31, 2014). Editor of *Media in China, China in the Media. Processes, Strategies, Images, Identities* (Krakow, 2014), author of *Daughters of China and Citizens of the World. The Image of Women in Chinese Fashion Magazines* (Krakow, 2013). Research interests: Chinese women, media and popular culture.

The Super-Dressed Body: An Analysis of Alan Moore's *Watchmen* and the Reappropriation of the Costumed-Self

Utku Ali Yıldırım, Bogazici University

Graphic novels have been in vogue since the early 90s, but they have only started to be taken seriously after the revaluation of Alan Moore and Frank Miller's works on reimaginings of superheroes, edging towards post-apocalyptic dystopian literary genre, filled with anxieties about identity. While the identity crisis regarding sexuality and violence can be observed in most narratives of 90s and 2000s, graphic novel presents a more "graphic" one, as it forces the audience to experience the narrative in a certain way, visualised by the author/artist. While the experience of the reader and the audience in the superhero graphic novel and the recently popularized superhero film genre, respectively, may seem to be similar in that the recipients are "fed" the images and the appearance of the superhero by the creator himself, the way these images are processed by the recipients are prolonged and enhanced in graphic novels due to the stillness of the images, as opposed to "moving" images on a film. Combined with its characteristics of novel it inherently possesses, the graphic novel proves to be the most fruitful medium to investigate the identity crisis represented via superheroes. The role of dress and costume in superhero narratives is of utmost importance, for vigilantism requires a concealment of the real identity and an emphasis on the alter-ego. Superhero costumes are the ultimate metaphor of how body is empowered and transformed by the dress choices, and how these dressed super-bodied vigilantes are at the edge of an almost primal, naked form of their selves.

My aim in this presentation is to shed light on this duality of the superhero identity by looking at the costumed, dressed and naked bodies in Alan Moore's *Watchmen* (1987), emphasising on the interchangeability of the costumed body, superhero-costumed body and naked body. The main point of departure in this presentation will be the appropriation of the costumed-self by the characters in *Watchmen*; and the aim will be to read their appropriations as performative representations, thus blurring the line between costumed self and the costume-less other. Rorschach, being a radical conservative and overly-masculine vigilante, dons his mask and costume as his true identity; Nite Owl's potency as a man is directly connected to his costumed-self, and his "true", primal and naked self is actually costumed body. Silk Spectre has the awareness of the sexual design of her costume, but she re-appropriates her costumed body, soon after disavowing it; and finally the only one who lost any chance of preserving a different identity altogether, Dr. Manhattan is completely and comfortably naked. All these examples will be discussed in detail and will be proven by a close textual and visual analysis.

Biography:

Utku Ali Yıldırım is an MA student in Bogazici University, Department of Critical and Cultural Studies and works as a Research Assistant in Istanbul Kultur University, Department of English Language and Literature. He completed his undergraduate studies in Bilkent University, Department of American Culture and Literature. He is currently working on his MA thesis on discursive resemiotisation processes of everyday words, and reappropriation of such terms. His other research interests lie with investigating the connection between narrative and identity, via graphic novels, literature, film studies, resemiotisation and media studies.

Fashioning Islam: The Case of *Âlâ* Magazine

Damla Okay, Bahcesehir University

Since its release in June 2011, *Âlâ*, a monthly Islamic women's magazine in Turkey and first of its kind, has been the subject of debate due to its genre as a glossy magazine and its content which primarily dwells on fashion and style. The main points of discussion that have been made by several Islamic/conservative journalists are that the magazine's coverage of luxurious garments and accessories, made-up faces and 'covetable' items encourages capitalist consumption in young women, and that this coverage is not at all compatible with Islamic code of modest dress and appearance for women. The aim in this presentation is not to further add to this criticism, but to investigate whether the magazine plays any role in the social centralization of a (at least formerly) peripheral group in Turkey, namely women who choose Islamic wear. The emergence of and reactions to *Âlâ* display the

confusion that is inherent in the perception of headscarved women in contemporary Turkey, as well as these women themselves. In order to understand such controversies arising with the publication of the magazine, one must also be familiar with the opposing discourses of the Kemalist-secular paradigm (the founding ideology of republican Turkey) and the conservative-religious masses, the clash of which has made its mark frequently in the history of republican Turkey. By highlighting the friction between these two politically and socially prevalent ends through women's dress, this presentation will try to contextualize the delicate position of *Âla* magazine and its approach to fashion and appearance.

Another aim of the presentation is to point out to the transformation *Âla* has gone through in its short span, in which it has become less political and socially conservative, and more luxury fashion-oriented. This new face of the magazine, among other things, features segments with diverse types of apparel such as sportswear or business wear. The editorial change that caused this shift in tone and content can be read as an attempt to reconcile the images of secular and conservative women in Turkey and this presentation will try to prove this by a close content analysis.

Biography:

Damla Okay is a PhD student in the Cinema and Media Research Program at Bahcesehir University, Istanbul. Currently employed as a qualified English teacher, Damla has received her B.A. degree in American Culture and Literature and her M.A. degree in Media and Visual Studies. Her research interests include fashion theory, popular culture and media discourse, visual culture and film studies. Her future projects include a study of dress and fashion in Turkish cinema.

Panel 2.8: Photographing Fashion and Fashion on Screen (Rm 4051)

Panel Chair: Itai Doron

Paris of the East? Collapsing Fashion Capitals in Shanghai and Hong Kong

Jess Berry, Griffith University

The global geography of fashion is expanding. While Paris, London, New York and Milan still hold prime positions as the world's fashion capitals, in the twenty-first century peripheral cities such as Moscow, Sao Paulo, Shanghai, Mumbai and Dubai have also emerged as prominent style sites. As Christopher Breward (2006), David Gilbert (2013) and Lise Skov (2011) highlight, the fashion city itself has become subject to the fashion cycle. While traditionally fashion city status was established through a complex set of formulations that revolve around systems of production, distribution and consumption, this shift in the geographical sites of fashion may be due to the fact, as Gilbert argues, that 'the symbolic production of fashion has become more significant than the production of garments.'

Advertising, magazines, the fashion press, blogospheres, fashion week and the media at large are powerful determinants in creating a symbolic economy for fashion and the city, where narratives of modernity, romance, excitement and glamour have accessorised fashion with iconic monuments and streetscapes. Each of the world's major fashion capitals has a unique and enduring identity that has in part been established through fashion photography, advertising and film. In the collective imagination Paris is poised and elegantly chic, New York is dynamic and modern, London, dignified and eclectic. Emergent fashion cities Shanghai and Hong Kong appear to be increasingly adopting similar rhetorical devices in shaping the city as a style site, where prominent architecture and recognisable street scenes are represented in the fashion media as exciting and romantic modern metropolises. As Elizabeth Wilson has argued 'Nanjing Road more closely resembles Bond Street or Fifth Avenue than it resembles Shanghai in the 1930s.'

In analysing recent magazine and advertising photography as well as examples from short fashion film, this paper will interrogate the language and mythology of fashion city rhetoric. It will argue that this lexicon is so successful in representing cities as objects of fashion, that locations not immediately associated with high-fashion status have been similarly posed so as to participate in the symbolic economy attributed to the renowned global fashion capitals. Specifically, this paper will argue that Shanghai and Hong Kong have been posed in such a way as to collapse the distinctive identities of the traditional fashion capitals with each other. That is, the emblematic devices that Paris, New York and London have continually exploited are being co-opted through direct reference and allusion by their Asian fashion city counterparts. This paper questions whether in making these allegorical comparisons fashion photography and film creates a problematic narrative for the fashion city, where the authenticity and distinctiveness of its objects are uncertain. Or alternately do such images serve to simply reinforce the fashion cities' economy of desire?

Biography:

Dr Jess Berry is Lecturer, Art Theory at the Queensland College of Art, Griffith University, Australia. Her research is concerned with the relationship between fashion and art, the fashion city, fashion new media and Australian fashion history. Recent articles have appeared in *Critical Studies in Men's Fashion*, *Journal of Design History*, *Craft + Design Enquiry* and *Catwalk: The Journal of Fashion, Beauty and Style*. She is editor of *Fashion Capital: Style Economies, Sites and Cultures* (Interdisciplinary Press: Oxford, 2012).

Tinker, Soldier, Sailor, Thief: Identity, Discourse, Narrative and Representation of the Male Sexual Outlaw as a Gay Fantasy Figure and its Appropriation from Art and Literature into Fashion Imagery

Itai Doron,

London College of Fashion, University of the Arts London

Permeated by heterosexism, contemporary fashion photography featuring in high-profile fashion magazines and advertising is saturated with images depicting narratives of sex and violence. In these fashion images and promotional campaigns that target women consumers, sexuality is almost always associated with and performed by female models with a limited repertoire of wooden male archetypes as companions. Notions of male sexuality and gender identities, practices and pleasures are curiously absent from these narratives, and likewise in art and visual culture the sexualised male body, especially the working class male body and its visual representation is still very much unexplored territory. In the last decade however, contemporary menswear magazines - by arguably catering for both gay and straight male audiences, have expanded on the limited range of male stereotypes represented in fashion imagery (such as Businessman, Athlete, Adventurer, Bohemian) to include intriguing forms of alternative masculinities, lifestyles and queer fantasy scenarios, with a clear reference to same-sex desire and fluid ideas of gender acting - blurring the line between homo and hetero.

In this paper, and a body of original photographic work on which it is based, I examine the subject and image of the gay fantasy figure, with reference to the male Sexual Outlaw character, and its fantasmatic performance in fashion editorials and advertising campaigns. The paper aims to consider the visual representation of 'working-class' heterosexual masculinity and sexuality fabricated through the figures of the 'gay-for-pay' Sailor and Male Hustler, by examining the appropriation of such characters and motifs from art and literature into contemporary fashion photography. It will focus on themes of homoeroticism, narratives of criminality, sexual danger, duality and adornment (with specific reference to tattooed bodies), and will provide an overview of the fascination with rough trade type that gay artists and audiences share, and the dichotomy of 'good and evil' and 'tragic and comic' in these artists' subversive rendition of homo-hetero desire. The starting point for this paper are two seminal works on the male Sexual Outlaw as a focal point for the concerns, desires, and realities of their audiences: Jean Genet's novel *Querelle de Brest* (1947, illustrated by Jean Cocteau) and Philip-Lorca diCorcia's series of photographs titled *Hustlers* (1990-1992). By focusing on the figures of the Professional Mariner and the Male Prostitute, and incorporating underlying references to a life lived on the margins of society and the male-dominated shadowy underworlds they supposedly inhabit, the work investigates the representation and desire for sexually dominant man from within the canon of Western white gay male art, establishing links between the context of personal identity, sexuality and social history. The paper will consider case studies from modern day menswear fashion editorials and advertising campaigns (from Jean Paul Gaultier's *Le Male* perfume ads to fashion editorial work by Willy Vanderperre, Glen Luchford, Matthias Vriens-Mcgrath and Mert Alas and Marcus Piggott) as well as literature (Herman Melville, Gore Vidal, John Rechy), drawing and photography (Samuel Steward, James Bidgood, Tom of Finland, Pierre et Gilles), and film (Kenneth Anger, Rainer Werner Fassbinder, Claire Denis).

Biography:

Itai Doron is a lens-based artist and Course Director of the Photography Programme at the London College of Fashion, University of the Arts. He exhibited at the White Cube gallery and has participated in numerous group and solo exhibitions in the United Kingdom, Europe, Japan, Israel and the United States. He has authored a selection of photography books, including *End Of Real* in 2005, *Yassin* in 2009, *Chokras' Mahal (Boys' Palace)* in 2011, and *Fifteen Minutes With You* in 2012, as well as written a chapter for the *Ways of Queering* hard copy volume. He lives and works in London.

The Fiction of Non-Fiction British Fashion Films

Jo Stephenson, University of London

The British fashion industry has been promoted through British film and media since the beginning of the twentieth century, in an unexplored genre of non-fiction fashion film. These include Pathe cinemagazines of the 1940s, the post-war films of the Central

Office of Information (COI), and television broadcasting of national events. Beyond the fact that they are classed as non-fiction, these film and media materials are official texts, often being sold as news. In telling national brand stories as part of the British export drive they highlight the blurred lines between news and entertainment, as well as the relationship between advertising and storytelling. As a group of films, they politicise the relationship not only between fashion and film, but also between fiction and non-fiction.

In this paper, I will look at how non-fiction British fashion films have supported the British fashion industry, and in turn, promoted the city of London and the nation of Britain as brands to be sold both locally and abroad. Exploration of the non-fiction fashion film genre will illustrate the lack of distinction between private and government films. It will look at the promotion of fashion moments in national events as platforms for national storytelling, and the complicity of the films in effecting the history telling of those events. It will also highlight the relationship between fashion and government policy, arguing that the focus on the British fashion industry in these films is a political one.

To do this, I will draw on David Hesmondhalgh's writings on *The Cultural Industries* as a framework through which to look at the brand storytelling of these promotional British fashion films. In talking about brand storytelling it is also important to acknowledge the institutions behind these stories - not only the companies that made them, but also the institutions that now archive them. Here I will refer to Carolyn Steedman's *Dust*, as well as Michel Foucault's *The Archaeology of Knowledge* and Jacques Derrida's *Archive Fever*, to look at the concept of national brand storytelling through the non-fiction fashion film archive.

This paper comes from a wider AHRC funded thesis on the branding of Britain in the non-fiction fashion film. By looking at the development of the non-fiction British fashion film from the beginning of the twentieth century, I intend to draw conclusions about the use of fashion as a cultural and political symbol in today's economy, told through the stories of filmic fashion promotion designed to create a national brand.

Biography:

Jo Stephenson is a writer and researcher based in London. Her main interests revolve around the British fashion industry, film, television and the arts. At Queen Mary, University of London she is currently writing a PhD thesis funded by the Arts and Humanities Research Council (AHRC), tracing the relationships between non-fiction film and media, the British fashion industry, and British branding campaigns from the 1940s to the present day. As well as online articles, she has published academic work on the post-war fashion films of the Central Office of Information, and has a forthcoming book chapter on the promotion of fashion in British television coverage of Royal Weddings.

Panel 2.9: Fashion in World Literatures (Rm 4053)

Panel Chair: Mirna Zeman

“Nosologys”, “Vampir-isms” and other “Manias”. On Literary Hypes and Fashions

Mirna Zeman, Paderborn University

In Nikolai Vasilievich Gogol's famous satirical short story a collegiate assessor named Kovalev wakes up to discover that he has somehow lost the crucial part of his olfactory apparatus - the nose. A desperate search for his missing organ leads Kovalev to the city where he finds his nose walking the streets of St. Petersburg, dressed as a state councilor.

At the time Gogol wrote his *Petersburger Stories*, Russian journals and literature were flooded with treatises on noses. Hence, an assumption can be made that the novel was written as a parody of the contemporary literary fad of “nosology”. Collective literary craze over noses emerged in the 1830s following Russian translation of Laurence Sterne's *Tristram Shandy* and was making rounds in Russian Literature, enabling the nasal motive to once again go mobile on the paths of transnational intertextuality, crossing borders of different media-formats and contemporary spaces.

Historical “nosology” is only one variant in the long series of literary and pop-cultural phenomena which literary history and journalism traditionally label “-ologys” (“Zombology”), “-isms” (“Sterne-ism”, “Ossian-ism”, “Vampir-ism”) or “-manias” (“Shakespeare-mania”, “Twilight-mania”) and to which contemporary cultural journalism and literary criticism commonly refer to as “hypes”. Diagnosis “hype” applied to massively consumed, popular, marketable literature has been filling literature and arts sections in journals and magazines in recent years and has mostly taken a form of value statement, criticizing hypes as a negative effect of the late capitalist economy. Despite the conjuncture of the term, we still miss a theory defining hypes in the field of literature, explaining how they emerge and what role they play in circulation of themes and motives around the globe and in dynamics of cultural/literary evolution.

I define literary/popcultural hypes as largely non-predictable, short-term clusters/accumulations of similar literary content

(including its cross-media translations and material spin-offs), having an impact on a reader and frequently facing practical “realizations” on the recipient’s side (e.g. in form of cults). My article proposes to think of literary hypes in analogy to (vestimentary) fashions. Literary hypes follow the law of (variant as well as invariant) repetition inherent to the mechanism of fashion. Both hypes and fashions can be identified on the basis of abundance of similar material, both are short-term, temporary phenomena depending on an ability of a model to reproduce large number of variants of its kind.

Focusing on examples of waves of imitative writings in Russian, English, German and South Slavic Literatures in the period between the late 18th century and the present, the paper offers a cyclical concept of literary hypes/fashions. It employs the notions of cumulation, seriality and iteration in describing literary hypes/fashions, offers a treatise on the problem of relation between fashions and genres and poses the question whether changes in prevailing literary fashions move through a series of recurring cycles. The paper makes a plaidoyer for a fashionology of literature, concerned not only with narrative representation of dress and vestimentary fashions in literature, but with fashion mechanisms within the literary system itself.

Biography:

Mirna Zeman, PhD, studied Contemporary Literature and German Language and Literature in Zagreb (Croatia). She obtained her doctoral degree in Comparative Literature from the Paderborn University, (Germany), where she currently pursues her post-doctoral project on Literary Trends, Hypes and Fashions. Mirna Zeman is a spokeswoman of a research group “Fashions in Popular Culture” and an Associate of the Research Training Group “Automatisms. Cultural Techniques of Complexity Reduction”, both at Paderborn University. Her research interests include Stereotype Studies, Media and Culture Theory on Fashions, Travel Literature, Critical Studies of Nationalism and Nation Branding. She has published/co-edited 3 books and numerous scientific papers on these topics.

For the Love of a Peacock. Affect and Fashion in Late Imperial Chinese Fiction

Paola Zamperini, Northwestern University

Many historians have turned to Ming and Qing fictional sources to reconstruct taste and consumption practices of late imperial times. Indeed, plays, short stories, and novels written in classical and vernacular Chinese during this period focus extensively on characters’ appearances and sartorial choices, revealing how both authors and readers alike often deployed and understood “literary” clothes as social and status markers that were in turn clearly informed by the taste, fashion, and fads of the authors’ times. But as scholars of literature have already begun to show in their scholarship over the past few years, sartorial discourses in pre-modern Chinese literature can shed light on much more than the contemporary mores and literal habits of the society that engendered them.

Accordingly, in my proposed paper, which is part of a much larger project on clothing, pornography, and desire in Ming and Qing novels and beyond, I will argue that deconstructing fictional fashion practices can provide us with a very useful set of keys to understanding complex dynamics such as gender construction, sexuality, and the ethical concerns of writers and audiences alike. For this particular venue, I will focus on the relationship between clothing, accessories, and affect in late imperial stories. Specifically, I will try and deconstruct gendered modes of sentiment and sentimentality as they are, at times quite literally, woven into the fabric of narrative and character development. Love, hatred, lust, desire are embedded, worn, and decoded by many characters, and learning to follow and understand the complex codes of “emotional wear” will help us deepen our knowledge of the literature of this fascinating era.

Biography:

Paola Zamperini has a Ph.D. in Chinese Literature and Women and Gender Studies from the University of California at Berkeley, and is currently Associate Professor of Chinese Literature and Chair of the Department of Asian Languages and Cultures at Northwestern University. Her research interests span pre-modern and contemporary Chinese literature, gender studies, and popular culture. In particular, she has been writing about desire, love, and sexuality in late imperial novels, as reflected by her most recent book, “Lost Bodies: Prostitution and Masculinity in Late Qing Fiction” (Brill, 2010), as well as about female suicide, gambling, and fashion in Chinese literature and visual media.

Viktor Shklovsky’s European Suit: Clothes and National Identity in Zoo, or Letters Not about Love

Asiya Bulatova, University of Manchester

Viktor Shklovsky, famous Russian writer and literary critic, wrote Zoo, or Letters Not about Love in 1922-23, while living in exile in Berlin. Written as a series of letters to Elsa Triolet (“Alya”), who forbids the author to write about love, the book

addresses the issues of physical and cultural displacement. The subject's recurrent references to various items of clothing juxtapose the cutting edge modernist literature produced in Russia and old-fashioned and lifeless European culture. The text undermines fashion's claim to novelty and immaculate fashion choices of Berliners cover up the fact that Europe is unable to produce anything new. As Shklovsky writes, "It is nice to know which shoes to wear with a smoking jacket and which cufflinks to stick into a silk shirt, though these accomplishments are of little use to me at the moment." Indeed, although the book constructs a strikingly modern landscape of émigré Berlin, the source of the author's creativity is located in Russia, "Our batteries were charged in Russia; here we keep going around in circles." In this paper I will argue that in Shklovsky's novel early Soviet critique of fashion, based on the belief that individual's resources should be used to build a new society and should not be squandered on personal style, is presented as a vantage point which allows Soviet subjects to produce theoretical advancements in literary studies and new forms of literature.

In Zoo Alya, the fictional reader and the immediate recipient of the protagonist's writing, is a representative of "Pan-European" culture. This metaphorical foreignness of the addressee allows Shklovsky's epistles to function as newsletters that inform her about important changes in Russian culture after her own emigration in 1918. The figure of the forbidden love allows for a blending of literary studies, autobiography and post-Revolutionary theory of fashion. In the text Alya not only urges the writing subject to substitute his unrequited love with writing, she is also written into the discourse of literary theory, "her house is engirdled by Opoiiaz". In Russian the phrase "opoiasan Opoiiazom" is a pun, the adjectival participle "engirdled" and the name of Shklovsky's Petersburg-based research group Opoiiaz (Society for the Study of Poetic Language) are practically homophonous. By dressing Berlin up in Russian clothes, the protagonist refuses to follow European fashion, "I will not give up my writer's trade or my free thoroughfare across the rooftops for a European suit."

In the final letter of the novel, Shklovsky asks the All-Russian Central Executive Committee to grant him permission to return to Russia, "Let into Russia me and all my guileless luggage: six shirts (three at home, three at the laundry), a pair of tan boots accidentally polished with black wax, some old blue trousers in which I vainly attempted to make a crease." I will suggest that throughout the novel clothes function both as an evidence of the subject's loyalty to Soviet authorities and a critique of the institution of fashion, which stands in for the outdated ways of life in bourgeois societies.

Biography:

I received a doctoral degree in Anglo-American literature at the University of Manchester, United Kingdom. I have since been teaching various courses on literature and critical theory in Manchester. My research interests are in the area of twentieth-century literature in English and Russian (especially modernism); critical and literary theory (especially theories of authorship and human agency); comparative literature (especially the concept of international literature). My doctoral thesis reconsidered the genre of the essay in Anglo-American modernism between 1910 and 1930. My current project focuses on the rethinking of human agency in the writings of Russian Formalists.

The Fashioned Victims: Addressing the Un/dressed Body in David Henry Hwang's *M. Butterfly*

Emile Lin Cheng Hsien, Fu Jen Catholic University

In *The Body and Society*, Turner indicates that "[t]here is an obvious and prominent fact about human beings; they have bodies and they are bodies" (1). Moreover, human bodies are simultaneously dressed bodies. In *M. Butterfly*, Song's dressed body lures/seduces Gallimard into his calculated scheme, whereas his undressed body triggers the collapse of Gallimard's fantasy and foregrounds the undermining subversion. Thus, Song's un/dressed body plays a vital role and deserves further investigation. By addressing the un/dressed body, it not only delves into the mechanism of deconstruction but also focalizes the inextricable connection between body and self-identity.

Generally, nakedness is considered inappropriate or even a taboo in different social contexts. People dress themselves according to certain social/cultural conventions and this particular tendency suggests that "dress . . . is one of the means by which bodies are made and given meanings and identity" (Entwistle 7). In *M. Butterfly*, it is obvious that Song understands such a bodily means and makes full use of it to his own advantage. Song's treatment of his own dressed body not only manifests the transformative essence of fashion but also displays how it can be manipulated to effect a *trompe l'oeil*. In contrast, Song's undressed body dismantles the tailored image and problematizes the pseudo-heterosexual economy.

Song's naked body undermines the established power dynamics and gender binary. It forces Gallimard to confront the impending ambiguity at play in their relationship, which illustrates that "[n]aked or semi-naked bodies that break with cultural conventions, especially [that] of gender, are potentially subversive and treated with horror or derision" (Entwistle 8). Therefore, this disjunction between the dressed and undressed body strips the pseudo-heterosexual fabric and reveals the concealed androgynous economy. Such stripping makes the anxieties concerning power, sexuality and sexual-orientation flash out. Furthermore, it explicates how

the implicit tension in the particular economy fashions its participants into victims of self-identity.

The focus on the dressed and undressed body can exemplify how the representation of self through fashion can be carefully calculated to make and then break a person. Thus, this paper seeks to address the un/dressed body to redress the core issues, such as power relation, sexuality and sexual-orientation, dramatized in Hwang's *M. Butterfly* in order to show the seminal relation between the body and shaping of identity. What is more, it goes beyond to re-examine and challenge the dress/body/self as a totality by arguing how both Song and Gallimard become fashioned victims through the turbulent experience in the androgynous economy established by the bodily scheme.

Biography

Emile Cheng Hsien Lin is currently a senior student in the English Language and Literature Department of Fu Jen Catholic University. After graduation, he is going to continue his academic pursuit in the graduate program in the Department of English of National Taiwan Normal University. His topical interest in research includes visual arts and literature, gender politics, identity politics, body politics, and more importantly fashion in fiction, in particular, how the fashion represented in literature comments on identity, body, and gender. His paper "The Fashioned Victims': Addressing the Un/dressed Body in David Henry Hwang's *M. Butterfly*" this time intends to probe into the seminal relation between body and identity through the fashion representation in literature.

Day 3 (Saturday, June 14, 2014)

PANEL DISCUSSION 11:30am - 1:00pm

Panel 3.1: Taste and Tastemakers (RM 4004)

Panel Chair: Rachel Matthews

Who shapes fashion's future? Exploring the activities of contemporary fashion tastemakers

Rachel Matthews, Monash University

Campbell suggests that the term tastemaker "implies creativity and an additional inner-directed readiness to defy current norms". Fashion tastemakers have been identified as pivotal within theories of the fashion diffusion viewed as intermediaries who interpret notions of fashion for the public and whose actions influence the future direction of fashion and style.

Certain fashion journalists and fashion bloggers form part of this elite group who translate, shape and filter constructions of fashion through their actions. Some fashion bloggers, formerly shunned by the fashion industry, are now acknowledged as authoritative voices, their presence in the front row at international fashion week events evidence of their new status.

This paper explores approaches to contemporary fashion tastemaking through an examination of selected high profile fashion journalists and fashion bloggers – those tastemakers who communicate their taste judgments predominantly through language, narrative and discourse (discursive practice). Employing discourse analysis to examine the activities of these two groups of tastemakers, this paper identifies how expression of expertise and credibility and subtle differences in language and communication are activated in the tastemaking process. The study also attempts to understand whom the tastemakers are addressing, acknowledging the significant role of the audience in mechanisms of tastemaking.

This paper proposes that contemporary fashion tastemakers sit at a crucial junction between production and consumption in the fashion system. Technological developments have allowed producers and consumers of fashion to communicate more directly, thus bypassing 'middlemen' or intermediaries. How has this change affected the relationships and relevance of contemporary fashion tastemakers? Do these individuals still exert influence? And how do the voices' of these fashion tastemakers maintain their authority in today's noisy, contested and divergent fashion media environment?

This analysis of contemporary fashion tastemaking activities suggests that the position between production and consumption in the fashion system has required re-configuring in light of a continually evolving media and communication landscape and the changing power of the consumer.

Biography:

A graduate of Central St Martins and Winchester Schools of Art in the UK, Rachel Matthews' career has been a combination of senior posts in fashion education, the fashion industry and international consultancy projects. Her academic posts have included roles at the University of the Arts London and Middlesex University. She is currently head of Melbourne School of Fashion, where she has recently developed and implemented the Bachelor of Fashion and Business course. Rachel is undertaking a PhD at

Monash University, where her research interests focus on the activities of contemporary fashion tastemakers. She is a contributing writer for *Address: Journal for Fashion Criticism* and editor of the *Fashion Lexicon* project.

Modernizing women through magazines in turkey in early republican era

Elvan O. Adanir, Izmir University of Economics

Seda Kuleli, Izmir University of Economics

Ozge D. Goknur, Izmir University of Economics

Modernization period, which started in Western Europe, has necessitated similar changes in the countries like Russia and Ottoman Empire in the eastern part of the continent. 18th century has become the milestone of important changes for Europe and Ottomans (Zürcher, 1995; p.23). The progress, which was achieved by Europe in the end of 18th century, has brought changes in the Ottoman's political agenda. Since the process of "Modernization" has begun in the western side of the Empire, it is called "Westernization". This process of change, which starts in Ottoman period and reaches to the foundation of the Republic first has begun in social, educational, economic, legal and military fields and its reflections has been effective in apparel customs.

During the foundation period of the Republic, instead of East-West dichotomy, creating a concept of "contemporary society" has been adopted as an official ideology. Although there isn't a law regulating women's dress, with the law and regulation for hats taking effect, especially in the urban areas the black veils are taken out and stylish clothes inside are exposed. From 1930 on, different newspapers and magazines are started to be published and they played an important role in integrating modernization process into the popular culture. Illustrations and stylish clothing secrets from latest Paris fashion trends, has become one of the indispensable materials of magazine pages. The fashion articles translated from foreign journals, have described new style and the materials used in clothing models to readers (Karlıklı, Tozan, 1996: 46). In addition, in this social change, the woman is portrayed and represented as an identity, which is the center of the "modern family" and demonstrated in the magazines as beautiful, well maintained and modern (Kandiyoti, 1996: 223).

In these magazines, contemporary manner rules and details were given on topics such as bathing in the sea in order for the society to accept and embrace the revolution and the "contemporary" living standards. Following the Latin alphabet revolution which took place in November 1, 1928 magazines like family-oriented popular culture and cartoons, magazines for home and handcrafts were among the published media. These magazines have been published to raise awareness of the readers and an understanding of such a task like changing society's role models to create a visual representation of an ideal modern citizen, the newly defined responsibilities, social life and citizenship. News and articles about themes like woman-sports, woman-family, woman-professions and articles about selected contemporary figures to represent a role model to the society are being published in these magazines. (Karlıklı and Tozan, 1996; p.49).

In this research it is intended to reveal the history of modernization of women in Turkey through the discourse of popular magazines of early republican period. Furthermore the modernization of women and the cultural change in the country during the first half of the 20th century is taken in to consideration. The research was carried out with the aid of the collected magazines between 1928 and 1940.

Biography:

Elvan O. Adanir studied textile engineering at Ege University. She got her master and doctorate's degree in art at Dokuz Eylül University, respectively in 1992 and 1997. She worked as research assistant, lecturer, assistant professor and associate professor of traditional arts at Dokuz Eylül University between 1990 and 2008. In 2008 she got her professorship. She published four books, 22 papers, 8 articles, and 2 book chapters. She translated the book written by J. Bronowski-B. Mazlish named "Western Intellectual Tradition from Leonardo to Hegel". She opened and attended solo and mixed exhibitions. Her art works are accepted for international and national permanent collections.

In 1996, Seda Kuleli graduated from Ege University, Textile Engineering department. She worked at NEY Textile a menswear production company. Between 1997-99 she worked as research Assistant at Ege University, Textile Engineering Department. In 1999 she began working as founder and head of CAD Department, continued to work until 2006. She began teaching as part time instructor in 2005 at Izmir University of Economics; at Fashion and Textile Design Department, after 2006 until recent she has been lecturing on sewing, pattern construction and CAD systems. She is a full time lecturer at IUE, Textile Engineer and Master of Design, PhD student.

Ozge D. Goknur graduated from Management Department of Dokuz Eylül University in 1996. Same year, she attended F.I.T's International Fashion Design Program in Florence, continuing in New York. From 1998 to 2000, she worked for DKNY in New York, as technical design coordinator for design and preproduction departments. She followed production approvals in Seoul and

Hong Kong. From 2000 on, she worked as collection designer for Jimmy Key and as sportswear design coordinator for Hugo Boss. Since 2004, she is a lecturer in Izmir University of Economics. She has master's degree in Design Studies and continuing her PhD in Management at Ege University.

Fashioning the Global City through Brands in Novels

Barbara Waters, University of Manchester

A brand consists of “any name, design, style, words or symbols... that distinguish one product from another in the eyes of the consumer” (Brassington & Pettitt 2006 p.301). However, brands are more than just names or symbols that identify ownership or origin; they represent consumers' perceptions and feelings about a product (Kotler & Armstrong 2012). Pike (2011) argues that the geographies of place and space are inescapably intertwined with brands and branding, and that the values and meanings that people ascribe to specific brands are entangled in their perceptions of the brand's spatial associations and connotations. Whilst there is a significant body of research in marketing which deals with country-of-origin (COO) effects, Andéhn & Berg (2011) argue that many different places, including cities, are capable of generating powerful place-of-origin effects, and that a positive reputational connection between a product-category and a place represents the most potent form of origin effect.

Breward (2004:11) argues that fashion is “a bounded thing, fixed and experienced in space”. Breward & Gilbert (2006) explore the concept of world fashion cities; they suggest that metropolitan centres of style such as New York, Paris and London, are routinely associated with fashion brands and retail outlets for marketing purposes (eg: DKNY, AX Paris, Rimmel London). Breward & Gilbert (2006 p.ix) also state that: “Writers...have also long understood the connections to be made between the sense of place ... and the making and wearing of clothing.”

Brand names are frequently used in fictional works, where they help to achieve a form of verisimilitude (Hoeller 1994). A study by Friedman (1985) examining the use of brand names by thirty-one authors of best-selling American novels over the period 1946-1975, found more than a five-fold increase in both the variety and frequency of brand name mentions over the period in question. Bloom (2002 p.21) suggests that modern popular fiction makes of its language “a form of lifestyle, foregrounding objects and events rather than psychological characterisation. As such, characters become symbiotically associated with the things they own...” Furthermore, McNeil et al. (2009 p.6) argue that the “complex interrelationship between clothes and character forms one of the key narrative devices in fiction”. Thus, fashion brand names are commonly used in contemporary popular fiction.

Despite this, there is little or no research which addresses the connection between fashion brand usage and the geographies of place in novels. This paper explores the association of fashion brand names and world fashion cities through a content analysis of fashion brand names in three fashion city-based ‘chick lit’ novels from Lindsey Kelk's popular I Heart series: I Heart New York (2009), I Heart Paris (2010) and I Heart London (2012). The extent to which the brand names mentioned in the novel reflect the fashion city setting is discussed.

Biography

Barbara Waters is a lecturer in the School of Materials at the University of Manchester, UK, where she teaches fashion marketing and management. She is also a PhD student at the University of Huddersfield, UK. Her current research is focused on the use of fashion brand names in novels.

Panel 3.2: Constructing Gender and Sexualities Through Fashion (Rm 4051)

Panel Chair: Maria Mackinney-Valentin

Medusa's Locks: Hair Raising Hair Styles and Gender Identities.

Sureshika Piyasena, City University of Hong Kong

Fashion has very often been used as a tool to assert identity, class, social position, wealth etc. However fashion has not only been used to make a statement about one's self by merely conforming to the norms of the world of fashion but is also a sphere that allows to subversively appropriate it's norms to make a statement about one's gender and to break gender stereotypes . In this essay I discuss how hair styles are a battle ground and a site of reinforcing gendered identities and how it also has been used to subvert culturally created gender stereotypes with reference to various articles, advertisements and blogs about hair styles and hair length.

Fashion for a woman is considered more important than it is for a man especially when it comes to hair and the world of fiction is full of heroines who have long beautiful hair. In most cultures, women are supposed to preserve culture through their appearance .

Hair has also been seen as an important part of a woman's sensuality and considered feminine, while long hair on men has been viewed uncomfortably because of its associations with homosexuality. Therefore is fashion a tool of patriarchal control? This is one of the reasons why short hair for women is seen as a political statement and as a form of protest. In this paper I attempt to analyse how hair styles can be a political statement and how they reveal a deep seated fear in society concerning androgyny and subverted gender norms.

Biography

Dr. Sureshika Piyasena read for her PhD at Jawaharlal Nehru University, New Delhi, India. Her PhD thesis is titled *En-gendering Women and War: Representations of the Sri Lankan Woman Combatant*. She has published "Dying to Marry or Marrying to Die: The Sri Lankan Woman Combatant and the Institution of Marriage" in *Nivedini: Journal of Gender Studies* in December 2012. The anthologies, *Skeletons: An Anthology of Poetry* and *The Black Rose of Winter* include her poetry which was published in 2013 and 2014 respectively. She has been a Visiting Lecturer at the Department of English, University of Sri Jayewardenepura, Sri Lanka, and is currently a Visiting Fellow at The Department of English, City University of Hong Kong.

Social significance and cross-cultural narratives of the fashionable beard among Danish men in the early 21st century

Maria Mackinney-Valentin, The Royal Danish Academy of Fine Arts,

Trine Brun Petersen, University of Southern Denmark

While fashion is said to be organized according to 'social demand' (Simmel 1971), it may also be considered a 'cultural barometer' (Wilson 2003: 47) that reflects contemporary societal influences. It is likely that Denmark is especially susceptible to global influences because of its small geographical size and population of only 5,5 million. Indications of this are seen in the mediation of fashion in Denmark, which is strongly tinted by global luxury fashion campaigns, international fashion shows and trendsetters, transplanted style tribes and especially U.S. popular culture.

The paper is a study of the social significance of cross-cultural narratives as seen in the fashionable beard in early 21st century Denmark. The study looks at the beard as a style trend through a series of focus group interviews organized according to age. The informants all live in the greater Copenhagen area and the age range is 21-70. Semi-structured, in-depth interviews conducted in early 2014 form the core of the empirical material. The interviews were supplemented by photo registration to record sartorial assemblage and film documentation of the informants' physical interacting with their beards during the focus group interviews. This information sheds light on the personal relationship of the informant to his beard for instance in relation to hiding or regulating facial features as well as bringing attention to the question of male beauty regimes.

The verbal and physical interactions among the informants during the focus group interviews are key to exploring the social significance. The interviews show the beard closely related to questions of masculinity and age. These themes are linked to both particular local discourses concerning neighborhoods, style tribes and national folklore regarding for instance the Nordic Viking heritage. These are interlaced with narratives from North America such as the lumberjack, the grandpa and the Amish narratives; and the Middle East with references to the Taliban or mullah beard. Common for these cross-cultural narratives are that they are generally preferred over other available local and regional narratives when the informants are describing their own or others' beard. This is surprising considering the rise in recent years of "New Nordic" in for instance cuisine and television and the foregrounding of heritage, new primitivism and authenticity in both status negotiations and fashion branding. The paper discussed whether this may be a consequence of global fashion culture or whether it reflects a celebration of 'wrong' – in a social or cultural sense – as part of subversive consumer strategies of demonstrating social distinction.

The paper concludes with a wider consideration of the appropriation of the beard in mainly global luxury fashion campaigns and the possible ethnic, economic and political perspectives this may have for instance in relation to the widespread lack of facial hair among for instance Chinese men.

Biography:

Dr. Maria Mackinney-Valentin holds an M.A. in English literature from the University of Copenhagen and a Ph.D. in trend theory from The Royal Danish Academy of Fine Art, School of Design where she is currently an associate professor of trend and fashion theory. Her research interests include trend mechanisms in fashion past and present and consumer behavior in relation to issues of social status, age and gender. She has published in journals such as *Design Issues*, *Critical Studies in Fashion and Beauty*, *Journal of Fashion, Style and Popular Culture* and *Berg Encyclopedia of World Dress and Fashion*.

Dr. Trine Brun Petersen is Assistant Professor at University of Southern Denmark. She holds a Ph.D. from *Designskolen Kolding/Aarhus School of Architecture* on design, ideology and behaviour. Her current research interest include uniforms for the health sector, fashion for children and the relation between subculture and mainstream fashion.

Noir's Femme Fatale is a Man: Identity, Costume Design and Desire in Film Noir

Drake Stutesman, New York University; The Pratt Institute

Film noir, common during World War II and the post war decade, is difficult to classify but its tropes are recurrent: femme fatale, weary male hero, and overwhelming web like crime. It is commonly argued that noir spoke to an angst felt by American veterans trying to re-enter society and the femme fatale, though depicted typically as deadly, manipulatively sexual and inhumanly callous, argued as a projection of men's resentment of women. But a character in *Crossfire* (Edward Dmytryk, 1947) describes the post war world as fear based in general: "[y]ou can feel the tension in the air. A whole lot of fight and hate that doesn't know where to go." I argue that noir's femme fatale is an answer to fear and that rather than being a target for male hatred is, in fact, a figure of adulation who acts out, and embodies, much that a late 40s/early 50s American man wished he could be. The noir femme fatale was a cool headed independent mover in a chaotic world, able to defy or define authority with ease, be sexually confident, and often stay unscathed by violence. In the noir world, men returning from WWII were anything but that.

This paper will examine these ideas and show how costumes such as those made for noir films such as *Out of the Past* (1947) designed by Edward Stevenson and *Double Indemnity* (1944) designed by Edith Head formed stock silhouettes that can be read to reveal the femme fatale as an icon of male ambition. Noir exposes an anxiety that is not about how men see women but rather about how men see other men, how they fear men, and how they long for an identity that they are afraid to bring forth - that of a free agent. What if the femme fatale was not a woman but was, actually, a hidden man? Another 'character' that has the femme fatale's positive traits is the idealized officer, the (often older) man who commands the fate of privates. This father figure did not always act paternally toward his troops, as General Douglas MacArthur, Supreme Commander of the Allied Powers in WWII, notoriously did not. The male fear of attacking the father or resentment towards his, possibly corrupt or narcissistically driven, authority may play a part in the creation of the noir femme fatale. I argue that she was, in fact, a guise for the authoritative male that the returning veterans longed to be – sexual, in control, free of doubt, able to move freely through society's structures, cut loose from the dictates and confines of social roles. The femme fatale embodies all the right stuff of the military hero but she acts out the post war male wish to subvert that 'rightness' (which, in any case, may be false) by acting, without conscience, outside the system and acting on personal desires. The noir femme fatale is a wished for persona of the post war American male veteran.

Biography:

Drake Stutesman teaches at New York University and Pratt Institute. Her fiction and non-fiction has been published by, among others, the British Film Institute, Reaktion Books, Museum of Modern Art [N.Y.], Museum of Contemporary Art [L.A.], Indiana University Press, Rutgers University Press, Reality Studios and Bookforum. She is the editor of the cinema and media journal, *Framework*. She is writing a book on the hat as an object in history and a biography of the milliner/couturier, Mr. John. She wrote the screenplay for Djuna Barnes's *Nightwood* and is co-producing the film. She co-organized the May 2014 Film Costume Design conference at NYU.

Red Female Fashion Items in Literature and Cinema

Shoshana-Rose Marzel, Women's and Gender Studies Program, University of Haifa

Michel Pastoureau : "La couleur est une idée"

Red clothing items are present throughout narrative fiction, from Red Riding Hood to actual cinema, through Tania red dress in Pushkin's *Onegin* as well as the one worn by Mme de Guermantes in Proust's *La Prisonnière*, to the American movie *The Woman in Red*. The choice of the color red is no coincidence. On the contrary, it represents multiple meanings, so much so that it acquired a particular status in fiction.

According to French researcher Michel Pastoureau, the color red conveys numerous significations, including contradictory ones: being the color of blood, red is associated with violence and death as well as with passion and love, while red can also be the expression of mysticism and religion as well as of political affiliation.

This lecture will explore some occurrences of red clothing items as literary and filmic devices.

Red is worn by the archetypal figure of Red Riding Hood and by the little girl in the 1993 historical drama film, *Schindler's List*. Although red in *Red Riding Hood* is heavily charged with sexuality while it is not so in *Schindler's List*, in both cases red has been chosen to point to the same violence towards the most innocent ones: defenseless little girls.

In other cases, red indicate mainly seduction and sexuality; such is the case with the red dress worn by Vianne Rocher (played by

Juliette Binoche) in the 2000 film *Chocolat*, as well as in the 1999 film *Onegin* based on Pushkin's novel, in which Tania wears a magnificent red dress after marriage; the same is said concerning Charlotte's red dress, in the romantic film comedy untitled *The Woman in Red* (1984). In this last case, it is worth noting that this movie is an American remake of the French film originally untitled "Un éléphant ça trompe énormément." Feminine red clothing was so important for American movie makers, that they changed the film's title.

Other narratives use red clothing in order to convey political meanings such as in Zola's *La Fortune des Rougon*. In this novel, Zola symbolizes the tragic defeat of the Republic by the death of Miette wearing her red pelisse. Red, then, is exploited to express both violence and politics.

Based both on literary and film criticism as well as on cultural research, this lecture aims at an analysis of fashion in fiction in its cultural context. It will show that writers and film makers introduce polysemy through simple means, such as the use of the color red.

Biography:

Dr. Shoshana-Rose Marzel is lecturer at the Women's and Gender Studies Program, University of Haifa and at Bezalel, the Academy of Art and Design in Jerusalem, Israel. Marzel specializes in fashion studies and 19th century French novels. Her book *L'Esprit du chiffon, le vêtement dans le roman français du XIXème siècle*, was published by Peter Lang in 2005. She co-edited with Dr. Guy Stiebel *Dress & Ideology from Antiquity to the Present*, to be published by Bloomsbury, London, in 2014.

Panel 3.3: Fashion in the Digital World (Rm 4053)

Panel Chair: Alexandria Hutchinson

Megatrends in 140 characters

Alexandria Hutchinson, Harris Stowe State University

Social media has become a platform for consumers to exhibit their personal style. The use of user generated content (e.g. Instagram, Tumblr, Youtube, Twitter) increases the diffusion of trends and extends the fashion dialog of fashion street style. This research attempts to show the interdependence urban city consumers style, influences consumer behavior through social media. The trickle down theory proposed in 1904 by George Simmel states that fashion of the upper social classes are diffused to lower classes through imitations. Furthermore, Blumer's theory explains the outcome of the process of fashion selections (1969) Research has evaluated the effects of social media on the outcome the fashion industry's profit specifically in luxury and contemporary brand consumptions. However, this model focuses on the fashion conscious consumer and social media behaviors that increase their style influence. The analysis will measure the influence style innovator's lifestyle have on the fashion consumption of Generation Y's micro-trends. Further the research could identify the geo-social knowledge style innovators contribute through the use of social media. As Crane (2000) remarked, The consumers are now playing the role of the producers and disseminators of fashion and thus, the boundary between production and consumption of fashion is breaking down. Research has not focused on the lifestyle of the consumer/designer role that innovates style adoption through the use of social media. The diffusion of their style in micro trends seen throughout fashion capital venues, incorporates social media engagement in their daily routine. In western fashion capitals in contrast to eastern fashion capitals, has street styles aesthetics unique to certain cities that influences consumers geographically. As, Kawamura (2011) pointed out, by using Japanese street culture as a case study, the youth style is commercialized to reach a wider audience. This research examines the social media contributions and the trend life cycle in the fashion industry.

Method

The ethnographic study will start in observation of western Fashion Trade shows and Fashion week, which symbolizes where the latest street style diffusion initiates then diffuses through social media engagement. In order to measure web contribution to style influence, an analysis of the social media networks such as Lookbook.nu, Instagram, Twitter, Facebook and Youtube over a 4 month period will occur. During the tradeshow, inquiries with retail owners and fashion consciousness consumers will guide the web analytic software parameters to track the style adoptions curve. Interviewees could be asked to share information about their style influences, shopping experiences, and social media engagement. To understand the communication and style influence consumers perceive from user generated content personal style. The data could refine fashion business plan models social engagement to innovate with shifting trend scenarios and product life cycles.

Biography:

Alexandria Hutchinson is an Independent Scholar from, Missouri. She is a youth culture journalist with a background in

Merchandise Product Development from the Fashion Institute of Design and Merchandising in Los Angeles. She has compiled street style reports and ethnographic studies of fashion marketing to the 18 – 25 demographic. Her interested in social media and fashion has lead analysis of Generation Y's spending power and the studies of emerging cities. She has participated and attended numerous major trade shows such as Fashion Week in Los Angeles and New York, and Trade shows in Las Vegas.

Fashion Blogging and the Performative Habitus

Denise Mohan, University of Newcastle, Australia

From bedroom laptops to front row seats, fashion bloggers have capitalised on digital platforms to cement their positions as fashion's elite. Their entrance into the field of fashion is disrupting traditional media hierarchies, shifting perceptions of dominance within the fashion industry (Rocamora, 2012). Indeed, the wide global reach of bloggers makes them indispensable to the marketing efforts of brands around the world (Kozinets, De Valck, Wojnicki & Wilner, 2010). However, while there are thousands of fashion blogs on the Internet, only a select few have penetrated the consciousness of the fashion industry. Recent findings indicate that bloggers who practice self-disclosure tend to garner a larger following (Trammell & Keshelashvili, 2005), suggesting the important role of blogs as platforms for the performativity and commerciality of the fashion industry. By highlighting the tension between authentic self-expression and the careful construction of a profitable persona, this paper discusses the dynamic roles that bloggers play in the industry, and the ways in which they address and engage their key audiences. Further, this paper proffers that the performative aspect of blogging has the potential to engage not only fashion consumers, but fashion producers too.

The Bourdieuan concepts of field, capital and habitus are useful to mapping the terrain of the fashion industry (Bourdieu, 1993; Entwistle & Rocamora, 2006), and the unique position that bloggers occupy within it. Essentially, the field of fashion may be viewed as a social space encompassing institutions, rules, rituals and conventions that make up an objective hierarchy. The amount and type of capital an individual possesses – which may be in the form of economic, cultural, social and symbolic – determines the position that a person occupies in that hierarchy. At the level of the individual, the notion of the habitus denotes a set of dispositions and attitudes that govern the individual's practice. In particular, this paper explores the notion of the performative habitus in fashion blogging, and how this trait may in turn translate into the acquisition of various forms of capital. This is in light of the wide-reaching nature of digital communication, which may potentially facilitate the extension of the fashion blogger's personal brand through social media avenues such as Facebook, Instagram and Twitter. A content analysis conducted over a one-month period on four high-profile fashion blogs Bryanboy, Stylebubble, Gary Pepper Girl and Frockwriter, analyses the text, visuals, hyperlinks and distributive channels of blog posts to elucidate the common and differing practices exhibited by successful fashion bloggers. With a particular focus on the editorial content on fashion blogs in regard to advertising, this study finds that bloggers manage a complex balance between authentic self-expression in the form of fashion critique while maintaining important relationships with key designers. Past interviews of bloggers with various media outlets were also examined to provide contextual information on the social backgrounds of bloggers. This in turn aids in the understanding of engagement of fashion audiences in the digital age.

Gay Rhetorics: Fashion, Social Media and State-Sponsored Propaganda in Malaysia

Goh Cheng Fai Zach, City University of Hong Kong

On September 13, 2012, the online news provider Malaysiakini, along with other local news agencies, reported that the Malaysian government's Ministry of Education has endorsed "guidelines" to help parents and teachers to identify gay and lesbian symptoms in their children or students so that they can take early corrective measures. These guidelines provided four "symptoms" each of gays and lesbians. Out of the four symptoms listed for gays, three have got to do with stereotypical fashion choices, including a preference for wearing V-neck and sleeveless clothes, preferring tight and light coloured clothes, as well as liking to bring big handbags, similar to those used by women, when hanging out. These criteria were handed out during anti-gay seminars that the Malaysian education ministry held to teach parents and teachers how to curb LGBT behavior. The short list of criteria has stirred up public outrage at the portrayal of homosexual citizens in Malaysia, who feel increasingly discriminated against. The news report has also gained some attention from other news agencies around the world, whose consequent news reports point out that the 'othering' of the LGBT community in Malaysia was an effort to gain the votes of the Malay Muslim majority in the upcoming general elections.

This paper explores some of the ways in which the Malaysian government paints the LGBT community as being threatening, and examines the supposed threat to masculinity which male homosexuality brings, by analyzing the way in which the threat is constructed, in this case through the usage of fashion-related discourse. When constructing their list of characteristics on what constitutes homosexuality, the ministry of education has chosen to focus on the fashion choices that constitute the choices of a

small group of gay people, and use the fashion choices to stereotype the entire gay population of Malaysia. Is such portrayal and stereotyping of gays based on fashion choices something that is common all around the world, and to what extent does the Malaysian situation conform to such portrayals? Do they conform to the western notions of stereotypical gays or does the Malaysian narrative depart from the usual narrative stereotypes of homosexual fashion? I also look at some of the backlash that emerged out of social media in response to the anti-gay propaganda that was produced by the Malaysian government.

Biography:

Goh Cheng Fai Zach is a Visiting Fellow at the Department of English, City University of Hong Kong. He recently completed his MPhil degree at the School of English, the University of Hong Kong, where he studied the narratives of trauma and memory of the Japanese Occupation of Malaya and Singapore in 21st century Malaysian Literature in English. His research interests include contemporary Asian literature and cultural studies. He is a member of the Asian Shakespeare Association and contributes to *Cha: An Asian Literary Journal*.

Fashion in Fiction: Style Stories and Transglobal Narratives 2014 Conference Events
12-15 June, 2014

Reception and Art workshop: KNITerature and Knitting Conversations by Movana Chen
June 12, 2014, 7:00-9:00pm, Open area outside Shun Hing Theatre, Creative Media Centre 3/F

Hong Kong artist Movana Chen demonstrates how she creates her artwork by knitting shredded books and magazines into artforms at the conference reception following her KNITerature presentation. Conference delegates will also be given an opportunity to observe Movana creating her artwork and can try their hand at knitting as an artistic conversation. This will tie into “Knitting Conversations” a two year collaborative work (2001-ongoing) with over 150 global participants. The project connects them all, allowing everyone to communicate across nations and cultures. Movana has invited family, friends, strangers and students around the world to knit one or more books that have special meanings or memories from their bookshelf. Through knitting with the participants, Movana hopes to create a new way of reading and new ways of communication: to remove barriers existing between people. Images from the “Knitting Conversations” project will also be on display throughout the conference.

Special Session: Publishing with Intellect (Rm 4004)
James Campbell, Intellect Books
June 13, 6:00-6:30pm

Art Exhibition: Batik Exhibition
by Sin Sin
June 12-14, 2014, Creative Media Centre 3/F

Sin Sin Fine Art will showcase how batik is created from scratch in Indonesia.

Communicating Fashion Panel: creative and professional fashion stories
June 14, 2014 5-7PM KEE Club, 6/Floor, 32 Wellington Street, Central, Hong Kong Island.

A panel consisting of fashion industry experts across the supply chain involved in creating, crafting and communicating fashion will provide some unique insider insights into how fashion is communicated visually and verbally. This will be followed by an open discussion and debate.

Fashion Safari and Sin Sin atelier talk in Central and Sheung Wan
June 15, 2014

Fashion Walk is an optional post-conference event that will take place on Sunday 15 June from 2:00pm. Participants will meet at a designated location in Central, Hong Kong Island and will be taken on a stroll along the iconic historical Hollywood Road and also through the fashionable and creative Soho District. During this walking tour participants will view fashion related landmarks including Shanghai Tang, selected local fashion designer ateliers and the recently opened art, culture and fashion hub PMQ on Aberdeen Street. The walk will conclude at Sin Sin’s atelier and gallery in 52-53 Sai Street, Sheung Wan, Hong Kong Island at 4pm for a talk on the conference theme about the interface between transglobal art and fashion by designer and gallery owner Sin Sin. Participants will be supplied with a Fashion Walk map and timeline. Please sign up for this event at the conference registration desk.

Conference Supporters

Intellect
360 Fashion Network
Executive Counsel
Côte&Ciel

ARTMAP
covatta communications
Sin Sin Fine Art
ten Design Stationery

