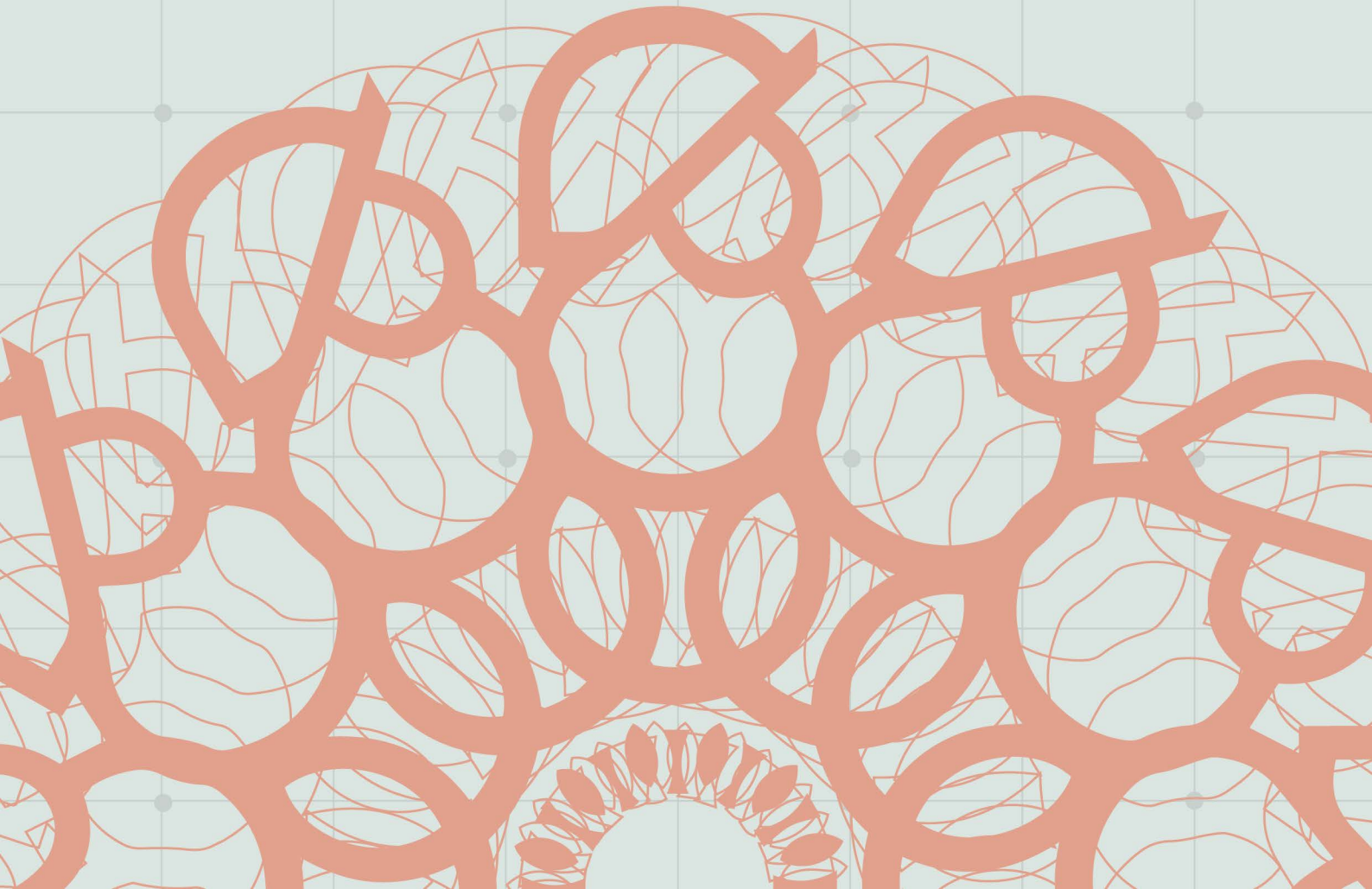


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CULTURE
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Conference Abstracts



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INTRODUCTION

When we organised our first international conference in 2017, we didn't anticipate how quickly time would fly, and yet, here we are at the third. The *Dress in Context Research Centre* was in its infancy then, and has developed and grown over the years, with links to other organisations as well as our own University group. We still aspire to the same aims, however: to explore dress in all its ramifications from the perspective of any discipline. Our network now includes a wide, and apparently disparate, range of disciplines: from fashion to politics, from costume to literature, and from psychology to media. And nowhere is this more apparent than in the breadth of topics covered in this year's conference.

It seems that dress impacts on every aspect of human life. This may well be why it is so intricately bound up with the appearance and trappings of power, and why it resonates with so many of our contributors. Selfhood is a nebulous concept: difficult to define, and complex to experience. Much of our sense of identity comes from others' perceptions, involving almost instantaneous judgements. Clothes, and the qualities we invest them with, provide one of the most effective means of shorthand that we use, both to assess others and to bolster our sense of who we are.

Little wonder then, that dress has always been utilised as a means of validating power. As far back as prehistoric times people have adopted forms of adornment, and this often seems to be associated with the expression of power. Kings, princes, religious leaders, all have used dress to bolster their status; and their courtiers have expended fortunes on sumptuous clothing in their efforts to jostle for power. Armies have been built around the intricacies of uniform differentiation. And politicians understand more than most clothing's potential for credibility.

These aspects and more are explored in the many and varied papers included in this year's conference. They promise to provide a stimulating and informative three days, and I look forward to hearing them and to joining in the discussion they will provoke. Although our meeting will be slightly different this time, I feel sure that there will be opportunities to share thoughts and ideas, and I hope you will join us for our virtual social event on Thursday evening.



Conference Chair

ORGANISATION COMMITTEE

Nazlı Alimen

Anne Boultonwood

Louise Chapman

Sandra Costa

Sian Hindle

Joanna Jarvis

Sophie Johnson

Bethany Lewis

Charmaine Stint

Poppy Wilde

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Sian Hindle

Joanna Jarvis

Sophie Johnson

Sabine Lettmann

Susan May

Iona McCuaig

Dilusha Rajapaske

Caroline Raybould

Serena Trowbridge

Amy Twigger-Holroyd

Susan Vincent

Miranda Wells

Poppy Wilde

Gaopeng Zhang

KEYNOTE SPEAKERS

Ben Barry

Mad Styling and Crip Clothing: Masculine Self-Fashioning in an Sanist and Ableist World

This talk explores how disabled, D/deaf and mad-identified men and masculine non-binary people use clothing to navigate the social world and make their own worlds. I draw on select sartorial biographies from my four-year project—*Crippling Masculinity*—that centres how disability, D/deaf and mad masculine experiences with clothing stretch understandings of body-minds, gender and fashion. Following disability justice and anti-psychiatry movements, “mad” and “crip” are used with pride, as political acts to affirm disability and neuro-divergence and open up with desire for how disability disrupts. This talk will provide a shift away from the dominant framework in fashion studies in which marginalized bodies are primarily storied as damaged and oppressed. I will centre the wisdom, creativity and joy that comes from disabled, D/deaf and mad-identified people’s relationships and experiences with clothing because of, and without denying, systemic oppression. Through their encounters with clothing, disabled, D/deaf and mad-identified men and masculine non-binary people provide layered and liberatory understandings of fashioning masculinity that are an antidote to hegemonic ideas and ideals.

Ben Barry (he/him) is Chair and Associate Professor of Equity, Diversity and Inclusion in the School of Fashion at Ryerson University. As of July 2021, he will join Parsons School of Design as the Dean of Fashion and Associate Professor of Equity and Inclusion in Fashion. Using wardrobe interviews and arts-based methods, Ben’s research examines the shifting relationships between masculinity and fashion with a focus on the experiences of wearers in everyday life and the entanglements of masculinity with queer, fat and disabled embodiments. He holds an undergraduate degree in gender studies from the University of Toronto and a Master’s in Innovation, Strategy and Organization and PhD in Management from Cambridge University.

Eleri Lynn

Virtue made tangible: political dominance through dress at the Tudor court, 1485-1603

The Tudor monarchs and their courtiers are some of the best-known figures in history. They continue, even today, to spark our curiosity and imagination. Their enduring popularity is no doubt partly due to the iconic portraits in which they are depicted in magnificent style, in farthingales and ruffs, furs and jewels, codpieces and cloaks, and vast expanses of imported velvet and silks. Far from being mere decoration, fashion was pivotal in the communication of status and power. It was used as a tool in securing and holding the tenuous Tudor throne and as a competitive weapon in the factions and politics of the court.

Eleri Lynn is the former Curator of the Royal Ceremonial Dress Collection at Historic Royal Palaces, and the author of *Tudor Fashion* and *Tudor Textiles* (both published by Yale University Press) about the politics and power-play of dress and clothing during the turbulent 16th century. This keynote paper for CCDC21 will focus on the over-looked, but pivotal, use of dress in the politics of the Tudor court.

Eleri Lynn is the former curator of the dress collection at Historic Royal Palaces and is now Head of Exhibitions at National Museum Wales. She has curated a number of major fashion exhibitions, most recently *Diana: Her Fashion Story* at Kensington Palace, and was a tutor on the FutureLearn Online Learning Course on Royal Fashion (with the University of Glasgow). She is the author of *Tudor Fashion* (Yale University Press, 2017: winner of the 2019 Historians of British Art Award for exemplary scholarship pre-1600), and *Tudor Textiles* (Yale University Press, 2020). Eleri joined the Department of Furniture, Textiles and Fashion at London's Victoria and Albert Museum in 2003, and was the Assistant Curator of *The Golden Age of Couture: Paris and London 1947-1957* (2007). Whilst at the V&A she also authored *Fashion in Detail: Underwear* (V&A, 2010) and devised and curated the major international touring exhibition, *Undressed: 350 Years of Underwear in Fashion* (2014-5) focussing on how underwear engineers and manipulates the body.

Rebecca Mitchell

Inverting Victorian Power Dressing: Crinoline and Widows Weeds

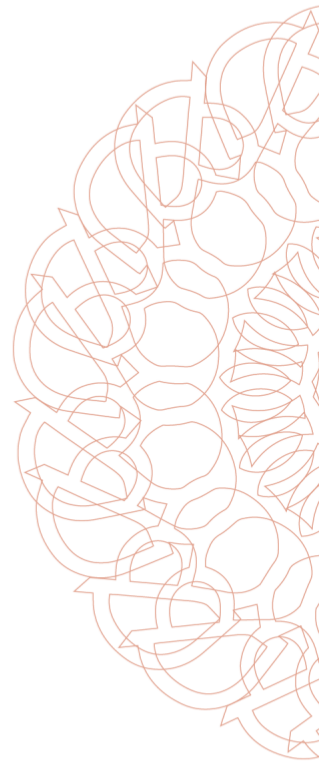
To judge from some histories of Victorian dress, two mainstream fashions typified the highly restrictive world of mid-to-late nineteenth-century gender norms for women: the cage crinoline and mourning dress. The sprung-steel cage crinoline, which reached peak circumference in the early 1860s, was described by Helene Roberts in a still-influential 1977 study as a garment that ‘helped mold female behaviour to the role of the “exquisite slave”’ and ‘literally transformed women into caged birds surrounded by hoops of steel’. As for mourning dress, widely referred to as ‘widow’s weeds’, Lou Taylor wrote that the ‘middle or upper-class Victorian widow was under the tightest discipline for two and a half years after her husband’s death’, wearing only ‘dull black silk and crape’; widows, Taylor noted, faced ‘the duty of wearing depressing, and often in their eyes, ugly clothes for many years of their lives’.

In these analyses, women remain passive subjects, constricted and worn down by garments prescribed by the external dictates of fashion or social etiquette. Yet nineteenth-century accounts tell a far more complicated story of both the crinoline and widows’ weeds. Rather than seeing the cage crinoline as a means to control women, Victorian commentators railed against the inconvenience that they caused (especially the inconvenience they caused men): taking up more space in drawing rooms and omnibuses alike, women wearing crinolines literally sidelined men in both private and public spaces. Critics described the crinoline as anathema to domestic goodness, not as a means of achieving it.

There is another side to mourning dress as well. Some etiquette manuals warned against the potential pleasures of purchasing stylish mourning attire, with many noting how flattering the colour black was for wearers: such admonitions suggest that mourning dress signified well beyond a purely pious grief. Indeed, for some women—those with the means and inclination—their husband’s death could represent a new autonomy, financial and otherwise.

Drawing on periodicals, cartoons, fashion plates, first-person narratives, and other ephemera, this talk counters conventional versions of crinoline and mourning dress, demonstrating the ways that Victorian women deployed fashion intentionally as a means of asserting power even within social structures that might seem monolithic in retrospect.

Rebecca N. Mitchell is Reader in Victorian Literature and Culture and Director of the Nineteenth-Century Centre at the University of Birmingham. She has published widely on Victorian fashion, print culture, realism, George Meredith, and Oscar Wilde. Her scholarship on nineteenth-century dress includes *Fashioning the Victorians: A Critical Sourcebook* (Bloomsbury 2018) and articles on fancy dress balls and on aesthetic dress (in *Fashion Theory*), on mourning dress (in *Victorian Literature and Culture*), and on the crinoline (in *BRANCH*). Other books include *Victorian Lessons in Empathy and Difference* (Ohio State, 2011); the anniversary edition of George Meredith's *Modern Love and Poems of the English Roadside*, co-edited with Criscillia Benford (Yale, 2012), and *Oscar Wilde's Chatterton: Literary History, Romanticism, and the Art of Forgery*, co-authored with Joseph Bristow (Yale, 2015). Her current, Leverhulme-supported monograph project, *Fads Forward*, returns to fashion to explore the Victorian origins of fad culture.



PAPER PRESENTATIONS

Camay Abraham and Ameerah Khadaroo

Culturally Inspired Fashion: Perceptions of Fashion Designers and Consumers

Culturally inspired fashion is defined as contemporary clothing inspired by a cultural aesthetic, for example, a bodycon dress with a mandarin collar. This type of fashion generally has no actual connection to the original culture and is mostly designed for profit-making. Concerns and challenges around culturally inspired fashion have received very limited empirical attention despite being widely discussed in the media. There is speculation whether culturally inspired fashion is designed to meet consumers' demands or if designers subconsciously dictate consumers' demands. This study explores the line between what is cultural appreciation and what is cultural appropriation and how creativity and ethical transparency are approached. A qualitative approach was used to explore the perceptions of American fashion designers and consumers regarding culturally inspired fashion. For example, how designers differentiated between cultural appropriation and creative liberty, what were consumers' experience with cultural appropriation and appreciation in wearing culturally inspired fashion, and how call-out culture affected designers and consumers. Semi-structured interviews were conducted with 14 participants (seven designers and seven consumers) and data was analysed using thematic analysis. It was found that designers struggled to find a balance between cultural authenticity and creativity. Fashion was mostly viewed by them as a business where the focus was on profit maximisation more than ethical authenticity. Although aware of the salability of cultural fashion, consumers demanded transparency from designers to credit the source of their cultural inspiration or clarify if their design teams collaborated with the culture or gave profits to culture. Fear of public outcry regarding designers' creations and consumers' choices of cultural clothing was also identified as a theme. Findings imply that designers must pivot how they design to promote culturally inspired clothing more ethically and consumers to try to adopt a culturally sensitive mindset regarding cultural fashion.

Camay Abraham (she/her) is a journalist and researcher who writes for numerous publications such as Dazed, ScreenShot, and the Fashion and Race Database exploring fashion, tech, beauty, and youth culture. Graduating with a Master's degree in Applied Psychology in Fashion from London College of

Fashion, she has been interviewed by Vice and Deutsche Welle Media for her expertise in fashion psychology, has had her Master's dissertation submitted for academic publication, and has been invited to lecture on a university level and with brands about topics ranging from fashion research to racial bias in the fashion industry. She plans to continue contributing to the fashion industry and fashion psychology community through her work as a journalist, researcher, and trend forecaster.

Dr Ameerah Khadaroo is a Lecturer in Psychology, Chartered Psychologist and Early Career Researcher at UAL. Ameerah lectures on the Psychology of Fashion undergraduate and postgraduate courses at the London College of Fashion. Before joining LCF, she completed a PhD in Psychology at the University of Warwick. Ameerah has contributed to the press, academic journals and conferences in her main areas of expertise; notably developmental psychology, well-being, fashion and identity, parenting, qualitative research methods and mixed methods. She has a growing interest in exploring fashion from a developmental psychological perspective, particularly with a focus on fashion, well-being and identity among young people.
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Valeria Akl

Fashion as a Tool of Nation Branding: A Colombian Case Study

In a globalised world where borders are increasingly diffuse, and cyberspaces are creating alternative geographies that are redefining the world; nation-states are looking for new practices that will enable them to stand out in the international system. Fashion and fashion identity are aspects that result advantageous and are craved by countries that intend to portray themselves as culturally rich. Nation branding, on this matter, is an approach that not only allows the country to achieve this, but it permits it to continue, enhance and commodify its cultural aspects.

Colombia is a nation-state that has long been correlated with negative connotations of state failure and violence. To change this narrative and appear more appealing in the international system, the country has used its fashion industry as a vehicle to attract foreign investment and create a story where its geography, biodiversity and cultural syncretism are romanticised. As state and non-state actors have incidence in the present international system, this research observed the social media activity of ProColombia, the state entity in charge of the country's brand, and non-state actors such as luxury swimwear brands. The social media of both actors was examined through visual analysis, more accurately, where methods of expressive content, mise-en-scène and sites were applied.

This careful analysis evidenced that both state and non-state actors have been feeding a myth where tropicalism has been prevalent. Swimwear brands are showcasing an ideal feminine body that is distant from the narco-aesthetic and resonates with the fashionable ideal. Besides, these brands are using colonial references to exoticise Colombia's image. On the other hand, although the state actor is not explicit about colonial references, it certainly exoticises the country's biodiversity and is aiming to cater to the country's goods towards global north audiences.

Valeria Akl is a political scientist and holds an MA in Fashion Cultures from London College of Fashion. Here she carried out a dissertation on the performance of fashion as a vehicle for soft power and nation branding. During her master's degree, Valeria had the opportunity to do an internship at the Center for Sustainable Fashion, where she developed a project that tackled conspicuous consumption and waste. Likewise, she did an internship at the vintage fashion auction house Kerry Taylor Auctions, which was an excellent opportunity to get closer to the market for vintage dresses. Valeria has focused her work on analysing the link between geopolitics and the fashion industry, specifically the relations between the global north and south, globalisation, mass production, consumption, and sustainability.

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Kevin Almond

A Fashion Buyers Journey: The Career of Vanessa Denza MBE

This paper traces the career of the international fashion buyer and recruitment consultant, Vanessa Denza MBE. Denza sustained a long profession in the global fashion industry. With no formal training, she took a series of internships at Jacques Fath in Paris, Emilio Pucci in Italy and Lord and Taylor department store in New York. These experiences formed the beginning of her on-the-job training as a fashion buyer and led to an important role as the buyer for a pioneering new store aimed at younger people, The 21 Shop at Woollands in Knightsbridge, London, UK. Here, she promoted exciting, emerging designers who worked with pioneering shapes and colours and she introduced radical new ways to sell fashion. Subsequent roles led to her directing a series of fashion boutiques internationally; the establishment of her international fashion buying office and her recruitment consultancy as well as an influential role in developing and promoting fashion education in the UK and overseas. This the first study to fully document the career of Vanessa Denza and incorporates research secured from access into her private work archive, located in Berkshire, England. It pinpoints the key buying skills that Denza considered essential within her career and tests them in relation to future skills needs for fashion buying within an ever-changing global fashion industry.

Dr. Kevin Almond is a lecturer in fashion at The University of Leeds. He is a Master's graduate in Fashion Womenswear from The Royal College of Art Fashion School, London. He gained a PhD from The University of Huddersfield with a thesis, titled, *Suffering in Fashion: Relationships between Suffering, the Production of Garments and their Appropriation as Fashionable Items*. He has held various posts in academia and the fashion industry and has published widely. He organised and chaired The International Conferences for Creative Pattern Cutting in 2013 and 2016 at The University of Huddersfield. These events were an opportunity for academics and industrialists to present current research about pattern cutting and to network. He is a member of the Advisory board for the *Journal of Dress History* and an anonymous peer reviewer for numerous academic journals. He is also Co-Investigator on Future Fashion Factory, a five year, AHRC funded £5.4 million R&D partnership.

Nicholas Arnold

"If you want to get ahead, get a hat" – the Hat as Essential Clothing

Hats have, historically, always afforded opportunities for both fashion statements and for social, commercial and industrial classification and distinction. But what is frequently missing from examinations of the significance of hats is any recognition of the 'iron rule': hats are *not* fashion accessories – they are essential items of wear, without which people might as well be naked. To be without a hat is not to be fully dressed.

Books of fashion and etiquette do not, naturally, refer to this – it is an unspoken 'given'. A major source of significant information is, of course, popular art and literature, which necessarily embody, reflect and display the rules of quotidian culture in all their minutiae. Similarly, illustrations, early photography, and even early film, powerfully convey the absolute ubiquity of some form of head- gear.

Because we are not a hat-wearing culture, it might be thought that this would leap out at us when considering period costume. But the reverse is true: theatre, TV, and film, systematically 'airbrush' the hat out of the costume plot. This may be because the hat has a reverse significance in this context: by providing heroes and heroines with items which, to our eyes, are at best incongruous, at worse grotesque, it denatures and disempowers them in their roles.

This paper aims to demonstrate this thesis with examples from the historical record, set against those from contemporary performance.

Nicholas Arnold read History, followed by research in Social Anthropology, at Magdalen College, Oxford. He spent ten years in the professional performing arts, as performer, director and deviser, before moving to academia. He has lectured widely in Continental Europe as well as in this country, and is National Professor Emeritus of Cultural Studies at the Adam Mickiewicz University, Poznań, Poland.

Daphna Bahat

Sex and the City vs. Girls: The Power (and Weakness) of NOTHINGNESS in Generation Y's Fashion Trends

This paper will analyse the fashion trends of Generation Y. The claim is that their fashion is characterised by its 'as if' effortless appearance. The millennials dress in a way that tries to convey a statement communicating: 'I don't care; I threw on whatever I found.' This generation tries to look as if they are not dressed-up, sometimes even with a deliberate lack of taste. It will be claimed that this seeming effortless (often very effortful) is aimed at sending the message that the world is their home, as if to say: "I just went downstairs to my home-ish coffee shop after cleaning my flat or doing Nothing."

This zeitgeist is best demonstrated in the TV series 'Girls' – a series about Ys that mirrors X's 'Sex and the City'.

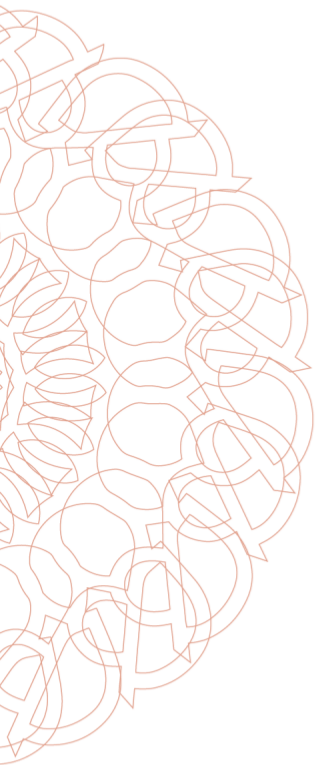
The described trend will be psychologically explained by a general societal phenomenon identified by the author and termed Nothingness - a psychological process in which a group or society shares an unspoken idea by which nothing has any meaning, nothing is worthwhile working or striving for, there is nothing to gain, nothing to lose, nothing is of any real importance.

This phenomenon is actually a defence against competition, envy, fear of failing, despair and other difficult emotions.

The phenomenon is connected to well-known phenomena that are described in the psychoanalytic literature. The paper describes the 'systems psychoanalytic' context and will make links to writings in the fields of sociology, contemporary literature, psychoanalysis, systems theory, Group Relations Theory and more.

Daphna Bahat, MA, is a Senior Clinical Psychologist and a certificated supervisor in Clinical Psychology. She currently works in a private clinic and is also consulting to organisations. Between 2014-2018 she was the chairwoman of OFEK – the Israeli Association for the Study of Groups and Organisational Processes. She has directed several Group Relations Conferences in Israel and has been a member of staff at conferences in Israel, UK, Belgium and Germany. Daphna writes and presents at professional conferences both about clinical issues and about the dynamic understanding of groups, organisations and society. She teaches psychotherapy and the psychoanalytic-systemic

approach to groups and organisations at various institutions, including 'Touch OFEK', the educational arm of OFEK, which she co-created and co-directs. In addition, she leads workshops for women's empowerment using Oriental Dance ('Belly Dance'). She lives and works in Tel-Aviv, Israel.



Anne Boultonwood

First Ladies, First Women, and the Presentation of Self

Women's interest in politics has always existed, though in the past their role has been seen as supportive, and active involvement was traditionally discouraged. The increasing prominence of female politicians in the last hundred years has highlighted the dichotomy between the role of woman as political wife and that of politician in her own right, and has resulted in a certain ambiguity in the way she is both presented and perceived. We are all judged by our appearance, but for women this is more palpable: not merely because women focus more on appearance more than men, but because they are more likely to be appraised in those terms.

Whereas for men self-presentation is primarily concerned with effectiveness, for women, the focus is largely on attractiveness. While the traditional role of political wife involves the latter, the female politician has to find a way of achieving the former. Both, however, are scrutinised according to appearance and how the dress.

This paper will explore these issues, within the context of the psychology of the Self, and with reference to recent examples of women in both roles. It will consider how the role of personal style is manipulated to achieve the projection of certain qualities, and how this in turn impacts on self-perception. The paper will examine the symbolic nature of clothing, its significance in the political arena, specifically for women, and to what extent this may determine their own sense of identity.

Dr. Anne Boultonwood is Reader in the Psychology of Fashion at Birmingham City University. She approaches the study of fashion from the perspective of psychology, taking account of its cognitive, social and individual foundations. Her primary research focus is the role of fashion and clothing in the construction and maintenance of self, and their social and psychological impact. She has extended her early work on body boundary to address its broader implications for self and body awareness, including cultural and gender differences, social interaction, and notions of control. She supervises a number of students in related areas. Anne established and leads the *Dress in Context Research Centre*. Her current research looks at clothing and identity in Muslim women, and its impact on modest fashion.

Patricia Brown

A Business Angle Regarding Women's Workplace Fashion and Style "Uniforms"

Attention to a work style "uniform," and connecting customer desires for working women to clothing offerings is an area worthy of further exploration. Certain fashion companies who have thrived may have found niches reflecting style power in women's work "uniforms." These uniforms illustrate female consumer perceptions of what is fashionable, acceptable, desirable, or most appropriate in the workplace at any point in time. The premise is that these companies who find an avenue for a "work style uniform" and are able to stay with a meaningful direction in a successful style zone for a while, will generally thrive for several years. It seems that these work formulas cannot last for more than a portion of a decade, however.

Interviews of fashion industry workers and veterans, academics, and at least one fashion industry Wall Street analyst are included. Publicly-traded company and consumer focus group information, as available, is accessed as well. Data on designers and brands who have experienced success in this market area are also referenced, and include Giorgio Armani, Jil Sander, Banana Republic, J. Crew, COS, and Everlane.

This research aims to increase understanding for academics in the fields of fashion, business, and sociology; and for practitioners (designers, merchandisers, and other executives), especially in the field of fashion. This research aims to unravel the reasoning behind, and the mostly transitory nature of, economic successes experienced by large fashion companies who offer clothing for women who work.

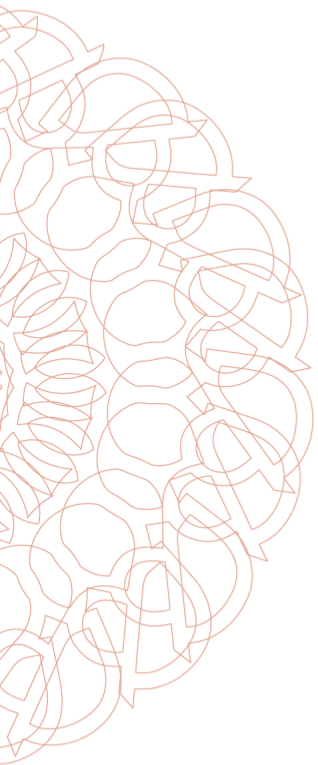
Patricia Brown has served as Chair and Associate Professor for The Department of Fashion Design + Merchandising at Virginia Commonwealth University for six years. She teaches in both design and merchandising, covering luxury and sweater-knits in senior design studios, special topics courses, focused independent studies, career preparedness: including interviewing tools and portfolio development.

Patricia previously owned and consulted under the label, Patricia Brown Designs (in New York.) She was Creative Director of design at HBC/Lord & Taylor; VP of Design for Ann Taylor Stores; VP of design for Banana Republic; and Designer for the following designers/brands: Adrienne Vittadini, Calvin Klein, Ralph Lauren, Dawson International, Geoffrey Beene and Liz Claiborne. She earned her BFA in Fashion Design from Parsons/The New School, and her



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Jennifer Cameron

Crossing-dressing as Empowerment in Katherine Mansfield's 'Je Ne Parle Pas Francais'

Women's fashions of the inter-war years (1918-1939) were widely regarded as more 'boyish' and 'masculine' than those which came before, and the act of cross-dressing became not only fashionable but a social and political statement. Whether a woman cross-dressed to 'pass' as a man, to assert her independence, as a statement about her sexuality or simply to be fashionable, the act of cross-dressing changed her place in society and how she was viewed by others. This paper examines Katherine Mansfield's exploration of cross-dressing in her short story 'Je Ne Parle Pas Francais' (1918) and considers the powers which women gained by doing so.

Jennifer Cameron is a PhD student in English Literature at the University of Hertfordshire. She is currently researching the cultural and social significance of the colour of dress in modernist literature, written by women in the 1920s. Prior to this she holds a Master of Arts with Distinction in English Literature from the University of Hertfordshire and an LLB (Hons) from the University of Glasgow. She is a Visiting Lecturer at the University of Hertfordshire, teaching English Literature, and has presented her work at the New Work in Modernist Studies conference and at the London Centre for Interdisciplinary Research. She has also published in *The Modernist Review*.

Louise Chapman

The Red Cloak: “A Sister, Dripped in Blood”

In 2018, Anne Crabtree’s costume designs of, ‘white wings and red cloaks’ in Hulu’s TV adaptation of Margaret Atwood’s *The Handmaid’s Tale* (2012) was propelled into the spotlight. Adopted by women protesting against the states ‘requisitioning of women’s bodies’ (Atwood 2018) the costume became symbolic of their struggle. Serendipitously, I was undertaking object-based study, (Taylor 2002, Chatterjee and Hannan 2016) and material culture analysis (Prown, 1980, 1982, 1993, 2000; Mida and Kim, 2015) of a regency red cloak, (acc. no 2012.2067) not dissimilar to Crabtree’s featured cloak. I am arguing that the red cloak has long prevailed as an object with ‘thing- power’ (Bennett 2009, p. 6) and ‘vital materiality.’ (ibid: p.17) whispered in historical traces (Birmingham 2008, p.1) in the archive. Within the gathering of dress, bequeathed by Kate Elizabeth Bunce, (1856-1927) to the Birmingham School of Art in 1927, the red cloak emerged as an ‘evocative object’ (Turkle 2011). Its preservation, amongst a gathering of predominantly neutral coloured dress, indicating an alternative rationale for its retention and subsequent donation. Evoking tales of, Little Red Riding Hood’s ‘heroine in red, the color of harlots, scandal, and blood,’ (Orenstein 2003, p. 37) and ‘dressed exactly like fairies’ (Zipes 1993, in notes pp.84-85). Research undertaken at the Cadbury’s Research Library, University of Birmingham of the Bunce’s Library Catalogue, (BU31) and John Thackeray Bunces’ published ‘Christmas Holiday Lectures’ Fairy Tales, Their Origin and Meaning (1877; 2005) revealed a family preoccupation with myths, legends, and fairy-tales, evidencing the family’s immersion in Pre-Raphaelite tropes.

Louise Chapman is currently enrolled on a practice-based Ph.D. at London College of Fashion with Amy de la Haye as her director of studies. Her Ph.D. is titled, *Costuming as an Authorial Practice: Reading and Re-Authoring an Assemblage of Every Day Women’s Aesthetic Dress from 1795-1885* and is concerned with an assemblage of historical dress uncovered in a store cupboard in the School of Fashion and Textiles at Birmingham City University in 2012.

Following the discovery, research revealed provenance of some of the dress to Kate Elizabeth Bunce, the late Pre-Raphaelite artist who worked and studied in Birmingham. Louise’s research employs, object-based study, material culture analysis, fiction writing and performative costume practices to explore the agency of everyday dress within exhibitions and encounters with dress.

Georgina Chappell

Clothing as Power in the Avant-Garde

By the first decades of the 20th century, dress had become a visible expression of cultural capital. However, with the arrival of avant-garde movements such as Cubism, Dada and Vorticism, many who had previously manifested their position, wealth and standing through their participation in the arts began to feel belittled and ridiculed.

Help was at hand in the form of *Eve*, a fashion magazine.

Vogue editor Dorothy Todd attempted to introduce the avant-garde to readers via poetry from Gertrude Stein and articles by Aldous Huxley and Vita Sackville-West. This proved too much for many readers and circulation declined to the extent that Todd was sacked in 1926.

Eve, a rival magazine to *Vogue* in the UK, attempted inclusivity and gentle education about the avant-garde which would not alienate. This was achieved through the creation of a friendly, fictional avant-garde character who could speak to women, and associate of the importance clothes with participation in avant-garde events.

Using a qualitative case study of articles and illustrations from *Eve* magazine, and the construct of the *Eve* character, this paper shows that, by taking a more light-hearted and fashion-based approach to the avant-garde, women felt a confidence which could be demonstrated through clothing. This enabled them to accept and even embrace the avant-garde. Their knowledge and clothing facilitated a feeling of confidence and thus power in contemporary social settings. Attitude became all-important and women could use their cultural capital to create self-assurance.

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Rosemary Coffey

New Materiality and Phygital Dress: The Performance of Self through AR Beauty Filters

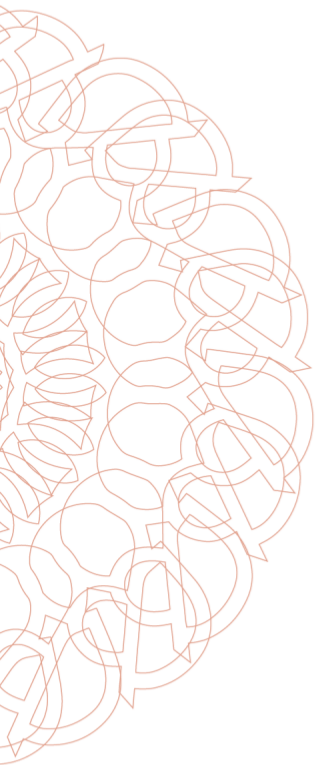
Exhibiting empirical evidence towards a redeemed theory of dress, this study specifically focuses on AR beauty filtered self-representations on Instagram as phygital dress, building on Georg Simmel's theory of fashion as the sociological desire for individualism and conformity (1905). The definition of phygital dress in this context is every action involved in the sartorial methods of arranging the self, which transgress the boundaries of what traditionally constitutes dress.

Using a mixed-methodology of phenomenology-based ethnography, societal shifts amongst the Gen Z demographic are analysed, through extensive observations of contemporary beauty trends and ways in which popular filters are being used to communicate self. The research focuses on the lived experience of Gen Z, as the first generation to exclusively know the internet and smartphones as inherent aspects of everyday life. Demonstrating a justification of why a renewed theory of dress is essential in the comprehension of media culture and situating Instagram and its functions within the field of fashion media, a new form of contemporary dress is being collectively experienced by Gen Z.

The key findings show that Gen Z are challenging societal power structures, whilst simultaneously conforming through a singular aesthetic. Ultimately, this form of self-representation is being facilitated by the smartphone as technological extension of self (McLuhan, 1964), where the self is performed through repeated gestures and aesthetic practices, indicating a further fluency between virtual and physical space. These beauty filters, therefore, are extensions of the human body and reconfigure the influence, capabilities, and potentialities of the body.

As a recent MA graduate in digital fashion media, **Rosemary Coffey** interested in exploring new definitions of dress, alongside the human stories dress can convey. The body is central to her research; having previously studied Fine Art: Sculpture with a focus on bodily adornment. The materiality of the body, its historical, political and social meaning in the world it inhabits is crucial to her approach. Whilst her research primarily concentrates on the relationship between fashion, dress and identity, Rose is equally invested in the collective element of fashion, analysing how the personal and social elements converge.

Most recently, her work has involved researching wider macro social patterns as well as digital micro trends. Currently asking how Gen Z can offer new opportunities for dressing the self, Rose touches on notions of youth culture entangled with performativity, focusing on the affective dimensions of dress in a phygital world.



Éva Deák

Clothing in the Court of Catherine of Brandenburg, Elected Prince of Transylvania (1626–1630)

Catherine of Brandenburg (1602–1644) was a member of the Hohenzollern family, daughter of Anna of Prussia and John Sigismund, Elector of Brandenburg. She married Gabriel Bethlen, Prince of Transylvania and was officially elected successor to her husband by the Transylvanian Diet shortly after their wedding in 1626. Although she ruled only for a brief period after the childless death of her husband (1629) and had to abdicate in 1630, Catherine of Brandenburg is remarkable as an elected female ruler in early modern Europe.

The primary domain for social representation during the early modern period was court life. According to her marriage contract Catherine was to have established a large court of her own in Alba Iulia; the most important members of her court were Germans and arrived together with her from Brandenburg. Sumptuous display of clothing was an important means through which political power was exhibited. Our study examines the ceremonial use of dress and the clothing of a princely household. Sources include preserved articles of clothing, pictures, contemporary descriptions and inventories. The fabrics and colours she wore are compared to those worn by Bethlen.

Éva Deák is a research fellow at the Eötvös Loránd University, Institute of History, Department of Early Modern History. She got her PhD in Comparative History of Central, Southeastern and Eastern Europe at the Central European University in Budapest in 2008. Her academic interests and fields of research include clothes and clothing, material culture, early modern history, social and cultural history.

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Ella S. Defoe-Faissal

Contemporary Uses of Madras: Appropriation and Gatekeeping in the Fashion Industry

Historically, madras refers to an Indian hand-woven check cotton fabric made in Madras, India (today known as Chennai). The textile has been adopted into African and Caribbean culture through the movement and trade of textiles since the 13th century. Due to the increase of travel in America to the Caribbean, in the early 1900s, madras became a popular fashion trend for the elite, upper class. This led to Ralph Lauren appropriating the madras, in the 1970s, therefore increasing its high-class status.

As a result of this appropriation, high fashion designers, such as Gucci, have used madras in recent collections and only acknowledge its collegiate, 1970s history. However, due to the rise of ethnic pride and cultural design, Black and Brown designers, such as Giana Abreu-Christopher and Prasan Shah, have started to claim back the madras, during the past 10 years.

Through analysing these contemporary uses of madras as well as an interview with Teleica Kirkland, from the Costume Institute of the African Diaspora, I will use the themes of appropriation, appreciation and gatekeeping to discuss the use of madras by Gucci compared to the use by designers of colour and the importance of designers of colour using their heritage to inspire design.

Madras, which is an underexplored topic within fashion studies, offers an ideal case study to consider how the fashion industry can embrace designers of colour and the importance of questioning post-colonial choices within the current fashion industry.

Ella Shiraz Defoe-Faissal is a student at Nottingham Trent University studying BA Fashion Knitwear Design and Knitted Textiles. She has worked within industry and is currently working for a start-up fashion brand as a Creative assistant. Her final year research surrounds her own Caribbean culture and heritage and the history of the fabric Madras. She aims to create spaces and allow narratives to promote diversity and inclusivity for people of colour, within the fashion industry.

Mark Dennis

The Regalia of Freemasonry - Materialising a Concept

The regalia of freemasonry started as a simple lambskin apron representing initiation and the symbolic link to the stone mason. Over three centuries it has become a wide range of decorated aprons, sashes, badges and garments. This costume indicates function, seniority and progression through the dramatic ceremonies that punctuate the life of a member. In parallel to this diversification of function and codified appearance the regalia began to take on national and gendered characteristics and even accommodate the expression of individual identity. The paper outlines this evolution with reference to primary sources and artefacts held in the UK and elsewhere.

Mark Dennis is the Curator at Museum of Freemasonry. He has curated and researched a wide range of exhibitions both in the museum, elsewhere in UK and overseas exploring the materiality of freemasonry and fraternity. He has also published several chapters academically on this aspect of the subject and presented to a wide range of conferences. He is currently a PhD candidate in the Department of Archaeology and Anthropology at the University of Bristol and has an MA in Heritage Management from the University of Greenwich. He was previously the first Curator of the HM Customs and Excise Museum (Now in Liverpool as the Border Force Museum) and a freelance in heritage interpretation. The history of costume and uniform is his more general research interest. He is a Fellow of the Royal Historical Society and the London Society of Antiquaries but not a Freemason.

Hollie Geary-Jones

The Nineteenth-Century Prostitute: How the Sexual 'Other' Reclaimed Power through Deliberate Dressing

The paper argues that nineteenth-century prostitutes reclaimed power through deliberate dressing. It explores how the dominant social body in England relied on clothing as a means of identification. As the public gaze formed identity, dress supposedly betrayed class status and moral standing. The paper argues that clothing served as a preventative social tool as it was used to identify sexual 'Others'. Exploring the social obsession with sexual categorisation, it reviews the clothing stereotypes used to identify prostitutes. To escape condemnation, prostitutes avoided typecasts and assumed the guise of 'moral' women.

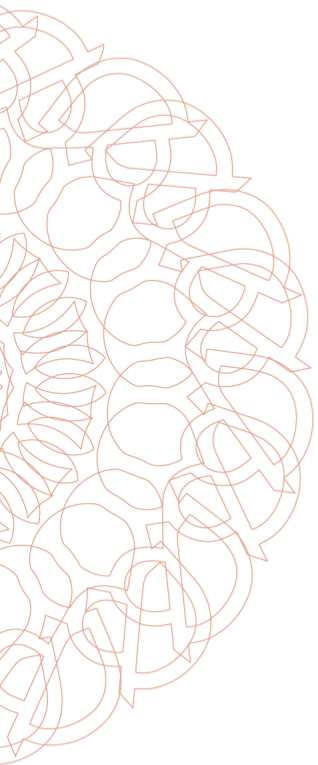
By misinforming the public gaze, they evaded the confines of their 'deviant' status. Constructing their own identity through deliberate dressing, they reclaimed power from the dominant social body. Able to move undetected through 'moral' hierarchies, they threatened the stability of the social order. To explore how stereotypes became embedded in cultural ideology; the paper draws upon streetwalker depictions from *Oliver Twist* (1838) by Charles Dickens and *Mary Barton* (1848) by Elizabeth Gaskell.

It examines how fashion journals and 'moral' commentators also perpetuated typecasts. Although stereotypes pertaining to prostitutes have been identified by scholars, they have overlooked how streetwalkers exploited this practice. Ultimately, the paper demonstrates how clothing stereotypes have been used by sexual 'Others' to subvert identity. It reveals how individuals can disrupt the power of the dominant social body through deliberate dressing.

Although this study focuses on nineteenth-century prostitutes, the argument can be applied to any era. As dress is used to construct identity, the process of stereotyping can be manipulated for personal gain.

Hollie Geary-Jones is a second year PhD Candidate and Visiting Lecturer at the University of Chester. Her interdisciplinary thesis is titled 'Dressing the Self: Infectious Performance and the Nineteenth-Century Sex Worker'. Her research interests include Infection, Dress, and Commercial Sex in Nineteenth Century France and England. Her work argues that sex workers deliberate 'dressed' their clothing, body, and behaviours to perform the role of 'moral' women. The

research illustrates how sex workers were able to and did avoid condemnation and criminalization through deliberate 'dressing'. The research evaluates the extent that 'dressed' performance became an overlooked source of infection toward society. It incorporates French and English literature and artwork, ranging from Émile Zola to Charles Dickens.



Rachel Getz-Salomon

Dressed for War – the Metamorphosis of the Military Skirt

Aims: This article seeks to examine the metamorphosis of the skirt - from the ultimate war clothing item, manifesting power and masculinity, to a “feminine” clothing item asserting the inability to fight, marking the defamiliarization and exclusion from the combat units.

Methodology: This examination is done through a combination of historical and material research, connecting to social and cultural conventions in which the skirt was and is being formed as a “masculine” or “feminine” clothing item.

Findings: The skirt is one of the most ancient, varied, and long-lived clothing items. Throughout history, skirts were an item that involved masculinity demonstrations, exposing the male leg to display the body part symbolizing power and masculine bravery. The skirt was the exclusive and most common item of masculine dress, excluded from female attire. In early Middle Ages Europe, warriors from all combat units wore skirts.

Conclusions: In the late Middle Ages, the skirt gradually entered the female wardrobe, becoming an important item there. Ultimately, transforming from the ideal “war item” to a “feminine” item, asserting the inability to fight, marking the exclusion from the combat units. Its design changed from liberating comfortable clothing to a movement-limiting object, showing the person wearing it as unable to fight and even declaring her confinement to specific “feminine”, powerless roles within the military establishment. Popular representations of women fighters as Wonder Woman, Catwoman, Scarlet Witch, Black Widow, Electra, etc. are depicted in pants or underpants, but not skirts.

Rachel Getz-Salomon is a PhD candidate in the Design Department of Architecture and Town Planning Faculty at the Technion Institution of Technology, Haifa, Israel. She holds B.F.A. in Art and Design, from the Fashion and Jewelry Department at Bezalel Academy of Art and Design, Jerusalem. She also holds M.A. in Cultural Studies from The Open University, Tel-Aviv. Rachel is a Teaching Professor in the Architecture and Town Planning Faculty at the Technion, Haifa, Israel. She is a curator of Art and Design, and a professional literary and cultural critic in the national press.

Sian Hindle

Push and Pull: The Role of Unworn Jewellery in Negotiating Changing Identities and Relationships

Jewellery wear and use is an emerging strand of jewellery research and analysis centres around how jewellery wear can help mark a range of relationships and serve as a social signifier within groups of individuals. As yet, however, the social ramifications of not wearing jewellery have received little attention, leaving the significant deposits of jewellery that remain, unworn, in jewellery boxes and collections without a cogent analysis. The gifted nature of much traditional precious jewellery means it comes with baggage; not wearing it represents a refusal of the reciprocity that is demanded by the gift economy. While a number of texts deal with the jewellery's gifted aspect (Habermas, 2011, Cheung, 2006), there is little that tackles the issue of what happens when, through being left unworn, these gifts and signifiers of past social identities are refused.

In this paper I will examine this baggage and consider how its negotiation plays out in dynamic shifts that construct individual and group identity. The functions that jewellery retains, even when unworn, are significant here: their material form scaffolds memory (Heersmink, 2018), and their often precious, durable nature means items are retained across generations, foregrounding continuity (Gell, 1998). Here, I argue that unworn jewellery requires remedial action because of its potency. Ritual behaviour and distance are used to accommodate the material memories of the adornments, and provide a means of coming to terms with the embodied narratives they contain. In conclusion, this project extends our knowledge of the field by demonstrating the significance of unworn jewellery, and its potential to help its custodians to negotiate change in relationships over the lifespan.

Sian Hindle is a founder member of the Birmingham City University's Dress in Context Research Cluster and is involved in organising a number of research events, including the biannual Culture, Costume and Dress Conference. Her research interests centre on jewellery as an element of dress, and she holds a PhD exploring how jewellery's wear and use can contribute to the formation of individual and collective identities. Sian leads the MA Jewellery and Related Products course at the Birmingham School of Jewellery, and is interested in exploring – with students – the full arc of jewellery's production and use, and what it means to adorn the body. As Associate Director for Doctoral Researchers within the Institute of Jewellery, Fashion and Textiles, she supports the recruitment, monitoring and progression of doctoral students and the work of their supervisors within the Institute.

Hannah Hughes

Covid-19 and Online Living: A Recipe for a Slow Fashion Lifestyle?

With the COVID-19 pandemic leaving us stuck in our homes, our access to and requirements of fashion have drastically changed. Due to the pandemic, we are living more of our lives through screens, this will inevitably impact fashion lifestyles, but how? There are studies that demonstrate increased online activity and social media use lead to increased consumption. On the other hand, with the uptake in slow fashion, social media has begun to be used as an activist tool, exposing the fashion industry.

This paper will draw on primary research in the form of a number of semi-structured interviews of young adults aged 19-23 of different backgrounds within the UK; exploring how an increase of online activity has impacted their experience of fashion and consumption within the UK. It will use studies of conspicuous consumption, the link between the speed of consumption and social media use, as well as studies of identity and self-image to analyse this data. It will explore the effects of a battle between an increased exposure to fast paced social media, and online life, and a slowdown of real life, on the type of fashion lifestyles individuals choose.

The interviews provided evidence that the pandemic induced 'pause on life' has led to more 'reflection' and considered consumption. With slower fashion lifestyles being more readily considered, evidenced from primary analysis of social media, the overexposure to social media could be the catalyst needed to induce slow fashion lifestyles more widely, despite the pull of fast fashion distraction.

Hannah Hughes is a final year BA student studying textile design at Nottingham Trent University. She specialises in woven textiles and, influenced by learning the traditional process of textile creation, she has developed an interest and enthusiasm for slow fashion potentials and sustainability which has influenced her research.

Philippa Jackson

Power and Wellbeing through Garment Choice; Experimental Garment Design Concepts for Women who Wear Men's Clothing

This paper, derived from the researchers PhD, aims to evidence how qualitative interview findings from 10 women who wear men's clothing, were used to establish design concepts for the development of experimental garments. Archival research into Victorian menswear created links to the establishment of traditional menswear. It evidences that menswear still resembles the styles established in this era, as such it mirrors the persistence of social attitudes to gender as binary. As a designer my interest lies in menswear shapes and detail, and oversized fit. Detailed observation of the proportional cut and intuitive construction of the Victorian square cut shirt referenced these interests. This pathway provided design inspiration and theoretical input from an era identified with inherently split gender roles.

The clothing preferences of the women participants were comfort, shape, space, coverage, practicality, and function; the overarching need was for feelings of wellbeing. Women expressed how these attributes abated feelings of sexualisation and provided freedom, and in this sense, they felt powerful. The women used the qualities of large size and men's clothing, to achieve power and control through freedom to move, function, and to take ownership of their bodies. Responsive design concepts originated in haptic exploration, and drawing on the archival research, grew from the designers deep-seated need to empower by remaining loyal to these findings and to the women's needs. The participant enquiry method was rigorous, fostering a familiarity with each woman which forged this sense of duty for meeting her needs. The study argues that women can gain a sense of power through the clothes they choose to wear. In turn, by prioritising wearer well-being, clothing designers can both empower women and create thoughtful and considered outcomes.

Dr. Philippa Jackson worked in industry in the womenswear jersey and then branded accessories sector, before pursuing a career in academia and studying for MA and PhD. She joined Hull College as a fashion lecturer in 2008 and has since been employed in cultural theory at MMU, Manchester Fashion Institute. Philippa is currently employed as a fashion lecturer at Leeds Beckett University, where I cover fashion design, pattern cutting, construction and theory for dissertation. Her research interests include user centred design, with particular interest in the psychological and theoretical aspects of wearer wellbeing.

Joanna Jarvis

The Regency Crisis of 1788: Dress as a Visual Marker of Allegiance

In the autumn of 1788 King George III fell seriously ill and retired from public view. Supporters of the Prince of Wales were soon calling for the establishment of a regency. The factional response, between supporters of the King and Whig champions of his son, would prove to be one of the most extreme and divisive reactions to a political crisis in the Georgian era. The long-established use of fashion to declare political preferences took on heightened significance during this time, with the visual language of dress used to declare allegiance among the upper echelons of the ruling classes.

Much attention has been paid to the constitutional aspects of this crisis; however, it was also an intensely divisive socio-political event and one in which women took an important role, among other things, using dress as a declaration of partisanship.

This paper will use commentary from the time, particularly from personal letters, alongside visual records, to discuss the use of dress as a political marker in this extreme case. It will pay particular attention to gendered differences, demonstrated in the dress worn by men as well as women from the two camps.

The discussion will add to our understanding of different reactions at the time and how dress provided important visual signals, not only during the crisis, but also in its eventual resolution when the King recovered. Queen Charlotte used her power to impose rules for dress at court to effectively re-established the primacy of the King and quash opposition.

Joanna's background is in designing and making period costume for performance. She has combined her studies of dress in the eighteenth century with an interest in women's attitudes to self-presentation through their clothes and current theories on the psychology of dress. This combination is providing a rich field of study with reference to women in the eighteenth century. Joanna recently completed a doctoral thesis on the self-presentation of women, on the stage and in the audience, at the London Opera House in the late eighteenth century.

Zoe Jeffery, Kathryn Brownbridge, Emma Rich and Christof Lutteroth

Becoming Avatar: Co-creating girl's PE Kit on 3D Gaming Bodies

For almost four decades, research within the field of physical education (PE) pedagogy has studied girls' disengagement. Findings from these studies have highlighted several barriers to engagement such as the kit. The exploration of how PE kits affect young girls has not been widely researched within the social sciences and therefore, a gap in the literature has been identified. This pilot study, which is part of a wider PhD project, seeks to understand how the uniformed body affects girls' felt experiences of PE. The kits worn for PE can be viewed as a means to discipline and control the body. Therefore, by giving power and agency back to girls to re-design the materiality of their PE kit, an improvement in engagement within PE may occur. A new materialist co-creative methodology was developed that applied fashion design principles and 3D video gaming to enable girls to re-imagine their school PE kit. Using print design on custom-made content for the SIMS 4 video game, four girls ages 10 -14 re-designed their school kit and wore them virtually in the game. The findings showed that using a co-creative approach, incorporating fashion design and video game avatars, to help facilitate the design of a kit relevant to the girls does have the potential to engage girls within school PE lessons. It is suggested that for more robust and conclusive findings, a larger study should be undertaken in UK secondary schools.

Zoe Jeffery is a PhD student at the University of Bath's Department for Health researching teenage girls (dis)engagement within school physical education. Her methodology draws upon new materialist affect theory to explore the materiality of the PE experience for girls and how this can affect how they participate. Within her study, she uses co-creation methods including fashion design and virtual video gaming to help teenage girls re-imagine how PE could be. Prior to PhD study, Zoe gained a BA Hons in fashion and textile design along with a master's in design theory. **Email:** zaj20@bath.ac.uk

Kathryn Brownbridge is senior lecturer in Fashion Design at Manchester Metropolitan University. Her research is focused on the body in fashion production and consumption, with a specific interest in 3D body scanning and visualising technologies. Kathryn is a founding member of an interdisciplinary team of fashion and psychology experts from Manchester Metropolitan University and the University of Manchester, who have published a number of studies on the relationship between clothing fit and body image and how exposure to 3D body scanning can influence body satisfaction, health related behaviours and body image. Kathryn contributes her fashion related expertise to support Zoe Jeffrey's highly original and interdisciplinary study presented here at CCD2021. **Email:** K.Brownbridge@mmu.ac.uk

Sophie Louise Johnson

Brand v Consumer: Who has the Power in Fashion Crisis Management?

Fashion retailers face increasing numbers of crises (Auke and Simamens, 2019), ranging from supply-chain crisis like the Rana Plaza collapse to criticisms over a brand's sustainability (Montgomery and James, 2016). Retailers must establish positive relationships with consumers through engagement, or they are likely to see a decline in brand value, which is particularly important during crises (Hupp et al, 2018). This paper explores literature in crisis management, within the context of a changing fashion landscape due to shifts in power and ecommerce, ultimately addressing who has power in times of crisis due to complex relationships, the brand or consumer.

As fashion brands lose power reporting a decreasing lack of agency, Busch (2019) suggests this creates challenges in moments of crisis. Change has been accelerated by a demand in transparent practice, Covid-19 as well as an ecommerce revolution. In this respect, an online community of consumers can have many benefits to retailers as they are recognized as value co-creators (Nyadzayo et al, 2020). Through online platforms consumers are able to create communities prolonging engagement with brands (Yang et al, 2016), facilitate interactions around shared values and content (Richter and Kick, 2007) and support or even enable brands to cope with crisis situations (Yuan et al, 2020).

Thus, presenting a comparative analysis of fashion brands with strong consumer relationships (i.e, Boohoo) and others with less effective brand communities (i.e, Topshop). This paper illustrates the crisis response from these brands and therefore the impact of the online consumer communities on the brands future.

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Sophie Johnson is a lecturer in Fashion Business and Promotion at Birmingham City University, specialising in Fashion Public Relations. Sophie has just embarked onto her PhD year one study at Leeds Beckett University. Her PhD is situated in the Leeds Business School, under the supervision of Dr Audra Diers-Lawson. 'Brand V Consumer: Who has the power in fashion crisis' is Sophie's debut conference paper, and she is happy to be presenting for the first time within her own institution. Sophie's thesis is entitled "Fashion Retail and Public Relations: The New Norm is Crisis. In what ways can Fashion PR co-create value through consumer stakeholder relationships in times of crisis?". Sophie's PhD addresses the gap in knowledge around fashion retail and crisis management, converging the theory and literature. Sophie can also be heard on her podcast, with co-host Laura Arrowsmith – 'The Fashademix' on Spotify, Apple and Amazon.
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Bria Mason

The Racial Politics of Dress

The racial politics of Los Angeles transmit not only into the personal lives of individuals, with popular protest groups spreading messages of equality due to power imbalances, but also into professional spheres. For instance, the simple act of getting ready for work for African American women seeking inclusion within the workplace is an art, carefully placing, ensuring and double checking that seams are not too tight against the curvature of the body and hem lines are not too short. This act is somewhat ritualistic, in which particularities about how outfits are composed are hidden unless highlighted or asked about. Beyond the scope of the act of dressing itself, it is important to highlight how the clothing in which this particular demographic chooses to wear directly contributes to the degree in which power can be exercised. This is because in America the concept that having majority Black women within professional spheres is not yet an acceptable norm. For African American women within professional settings, dress is the most important factor in levelling out power imbalances from organizations made up of predominantly white male co-workers. Examining the notion of power is imperative, especially if dress is a pertinent component in ultimately remaining in and gaining access to societal power. In this case, a qualitative research study of five Los Angeles based African American women working within a professional setting was conducted that examined the notions of power and dress. This paper details that dressing up proves that power imbalances due to social exclusion lie at the intersection of place and race for African American women in the workplace.

Bria Justine Mason is a Los Angeles native currently pursuing a PhD in Communication Studies with the University of Antwerp in Belgium. While completing her master's in social and cultural anthropology, she uncovered her passion for understanding and completing ethnographies on underrepresented or understudied persons and populations. Within her current research group called the Visual and Digital Cultures research center (ViDi), she is learning how to use visual and digital methods to study culture. Her PhD project and dissertation titled, "Fitting In" is an ethnography that uncovers how African American women's perception of themselves and others is dependent on their exterior self. In addition to her research, she sits on the board of directors for an organization that helps those experiencing homelessness called Homebase and is the Diversity, Equity and Inclusion Liaison for McKinley's Youth, Family and Community in Southern California.

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Manita Menezes and Marcos Namba Beccari

Fashion, Gender and Resistance: The T-Shirt's Discourse

More than a system of imposing standards, fashion can be considered a cultural key for thinking about social movements. But it is also a social phenomenon that incorporates the functioning of the capitalist system and is only available to certain parts of society. To investigate the phenomenon of Brazilian brand Puta Peita's t-shirts, this research will use post-structuralist theories in feminist criticism and analyse the power relations in fashion practices. The brand uses minimalist design and bets on feminist and emancipatory sentences, and claims "Fight like a girl" as its flagship. They gained national visibility in 2018, with several appearances in the campaign of the candidate for vice presidency of Brazil, Manuela D'ávila, sided with Fernando Haddad, former minister in President Lula's mandate. The Puta Peita t-shirts stand out for being used in political events and manifestations, but also in public spaces without political relevance, such as shopping malls and parks, which seems to indicate that they also perform roles of fashion and style. From the perspective of fashion as an identity construction tool, would these shirts have a bigger role? And could they be acting as social and political demarcators, influencing the new ideological constructions? This study points out this scenario in depth with a hybrid methodology: bibliographic review, discourse analysis based on Michel Foucault's methodological tools, and netnography, which captures a volatile social phenomenon such as fashion.

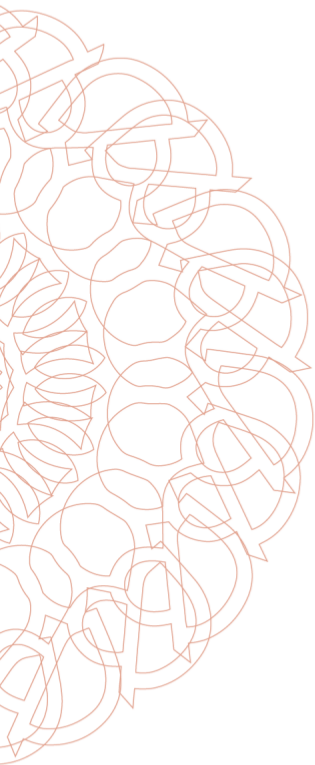
Manita Menezes is a PhD student in the Graduate Program in Design at the Federal University of Paraná (since 2019), MSc. in Communications and Languages with focus on fashion and sociology (UTP 2012), MBA in Marketing (UFPR 2002), Bachelor's degree in Business Administration (UP 1997) and associate degree in Styling and Industrial Clothing (SENAI 2003).

Designer with experience in fashion behavior and illustration, mainly in the following topics: research focused on fashion behavior and socio-cultural aspects, fashion and communication, fashion marketing, fashion and gender, youth culture, rendering and illustration.

After wide experience as a fashion teacher at other educational institutions, since 2017 she has been an Assistant Professor of Design in the Undergraduate Program in Design at the Universidade Positivo (Positive University), Curitiba, PR, Brazil.

Marcos Beccari holds a PhD in Philosophy of Education from the University of São Paulo (USP - Brazil). He is Adjunct Professor at the School of Arts, Communication and Design at the Federal University of Paraná (UFPR - Brazil), coordinator of the Postgraduate Program in Design at UFPR, leader of the

Discourse Studies Group in Art and Design at UFPR and vice-leader of the Research Group in Theory, History and Criticism of Design and Project Activities (CNPq - Brazil). He regularly publishes books and articles in the areas of visual arts, philosophy and design. Influenced mainly by Nietzsche, Foucault and Paul B. Preciado, he dedicates himself to teaching and research in visuality policies, discourse studies and critical-philosophical studies in design.



Noly Moyssi and Varvara Stivarou

Textile regulations as a form of British empowerment in colonial Cyprus: A view from the Municipal Archive of Limassol

Cyprus was a possession of the Ottoman empire from 1571 until 1878 before passing into the hands of the British Empire in 1878 until 1960. During the transfer of power, Britain created a completely different government system based on an extensive and bureaucratic colonial civil service, the implementation of new laws that included the regulation of fabrics and record-keeping of imports and exports of fabrics and clothes. During the Second World War, the colonial government implemented a rationing scheme that included textiles, as it aimed to prevent shortages and the appearance of black markets. However, as seen from archival correspondence and newspaper articles, the shortcomings of this scheme led to widespread dissatisfaction among the Cypriot population and a thriving black market. After the war, a committee from the Supplies, Transport & Marketing Department proposed in a report from 1947, that Cyprus should industrialize its textile production. On the other hand, the local anti-colonial struggle also used fabrics as a means of protests, launching a boycott of imported British goods and encouraging the use of traditional garments. Thus, the British colonial government used textile production as a means of manifesting their political power within Cyprus. This paper aims to shed light on this mostly unexamined aspect of the management of textile in relation to the power imbalance in colonial Cyprus.

Dr. Noly Moyssi is currently employed as an Historical Archive Administrator at the Patticheion Municipal Museum, Historical Archives, Research Center of Limassol. She holds a PhD from the University of Cyprus on traditional culture. Her areas of research are modern and traditional dress.

Varvara Stivarou is an associate researcher at the Patticheion Municipal Museum, Historical Archives, Research Center of Limassol, focusing on local history and the internal organization of the Municipality of Limassol during the British colonial period, including its policies and regulations on textiles. She obtained her BA in History and Archaeology at the University of Cyprus and she is currently finishing her MA degree at the same university with a thesis on the Cypriot Amphora of the Iron Age. Her areas of interest are Cypriot Iron Age pottery, Cypriot history and Cypriot traditional culture.

Belinda Naylor

Ageing and Aesthetics: How Older Women are Reclaiming Power through Fashion

When the writer Joan Didion modelled for Celine's 2015 Spring/Summer collection at the age of 80, she perfectly demonstrated not only the allure of the roll neck sweater but the confident style of an older woman.

In the 21st century, older women are increasingly visible in the world of fashion. From designers such as Dries Van Noten and Simone Rocha who willingly make space for older women in their catwalk shows to the female doyennes of design, Miuccia Prada and Rei Kowakubo; mature women have a powerful and crucial voice in the echo chamber of fashion.

This paper explores how older women increasingly eschew the traditional sartorial conventions of aging and instead embrace fashion that empowers them. Traditional and often dictatorial directives about what is 'appropriate' for older women are woefully outdated. Social media is one tool which has offered women older women a powerful platform to articulate how they like to dress. And why not feature 73 old model Lauren Hutton in a Calvin Klein underwear campaign? Convention be damned.

Societal changes reflect how older women dress now. Their identity is writ large in what they wear and instead of bowing out, they are stepping up and claiming fashion as their weapon of choice.

From brands to bloggers, Didion to Dries; we take a journey through wardrobes and catwalks and map out the meaning of sartorial power.

Belinda Naylor is a radio and podcast producer with a focus on fashion. She graduated from the London College of Fashion with a Masters in Fashion Curation in 2016 and subsequently produced a 30-minute documentary for BBC Radio 4 entitled, *When Women Wore the Trousers*. She is particularly interested in workwear and its place in contemporary fashion. Belinda has produced a number of podcasts for the London College of Fashion on Street Style and will release a series of podcasts on the art of curation in the summer of 2021.

Isadora Franco Oliveira, Fabiano Eloy Atilio Batista, Ítalo José de Medeiros
Dantas and Glauber Soares Junior

Workers and Their Uniforms: A Bibliographic Review on the Relationship of Power and Prestige in A Company in Minas Gerais – Brazil

This work seeks to highlight and reflect the processes of meaning, power, and prestige present in the work uniform of a steel company in the interior of the state of Minas Gerais, in Brazil, based on the works developed by Rita de Cássia Pereira Farias (2010a; 2010b; 2011; 2012; 2013). This research is a bibliographic essay. We aim to explore the ideas developed by the author, alongside the incorporation of analyses by other authors from different areas, in order to understand the importance and the relationship established between workers and their uniforms and the consequences of their uses in a social context. Regarding the methodology, this research is qualitative and descriptive, based on a literature review. Among the results, we can highlight that the author systematizes a series of power relations developed between company employees (at different levels of hierarchy) and their uniforms, configuring it as a “symbolic capital” (Bourdieu, 1989) in the local relations of community and business organization. The uniform is used, throughout all the authors’ narratives, as an affective-emotional bond and exercises control in the relation between the members of that community, reinforcing a series of “stigmas” (Goffman, 1975) and privileges among its members from wearing the company's uniform. In addition, the analyses made it possible to broaden the perspective on the uses of uniforms in society and how they are used as social organizers and manifestations of powers at different levels and social spheres.

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Fabiano Batista is a PhD student and Master of the Graduate Program in Domestic Economics - area of concentration in Family and Society - by the Federal University of Viçosa. Graduated in Technology in Fashion Design, from The Estácio de Sá College - Juiz de Fora / MG; Interdisciplinary Bachelor's degree in Humanities from the Institute of Human Sciences of the Federal University of Juiz de Fora and Bachelor's degree in Visual Arts, from the UNINTER University Center. Specialization in Fashion, Fashion and Art Culture, by the Institute of Arts and Design of the Federal College of Juiz de Fora. Specialization in Television, Film and Digital Media, by the Faculty of Communication of the Federal University of Juiz de Fora. Specialization in Teaching Visual Arts, faculty of education of the Federal University of Juiz de Fora. He is interested in the areas: Fashion and Design; Art and Education; Gender and Sexuality Relations; Media and Cultural Studies; Body, Youth and Aging.

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Zeynep Ozdamar Ertekin, Bengu Sevil Oflac, Ela Burcu Ucel and Olca

Surgevil Dalkilic

Dress and Professional Identity in the Pandemic-era: A Visual Exploration of Women's Clothing in Home-working Life

Dress is an effective means of establishing and communicating identity (Stone 1962, Roach- Higgins and Eicher, 1992; Crane, 2000; Entwistle, 2000; Goodman, Knotts and Jackson, 2007) and it is an important tool for constructing one's desired appearance (Davis 1992). Organizational identity can be expressed via dress as well (Rafaeli and Pratt, 1993; Pratt and Rafaeli, 1997). Impression management at work becomes especially significant and often a struggle for professional women (Acker 1990; due Billing 2011). During the Covid-19 pandemic, as many people started to work from home, the home as an intimate space (Bachelard, 1994) started serving many purposes. Eventually, working and living spaces have merged and become part of the professional identity we construct and communicate. These changes along with the fluidity of roles, especially for women, started to reflect on the dress and accessory choices. The aim of this study is to explore the changing practices of women 'dressing for work' during the pandemic and the embedded meanings behind their daily clothes along with the underlying feelings, and conflicts the choice of clothes generate. Participant led photo elicitation technique is used, supported by participant diaries, photo interviews and semi- structured interviews. Findings of the research will contribute to academic literature on fashion, workplace identity and gender studies by presenting emerging insights on the changing meaning of dress and house as living/ working space during the pandemic. The insights can be beneficial for the institutional actors in the fashion business to generate better strategies both during and after Covid-19.

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Marylaura Papalas

Technology in French Fashion Magazines, 1920-1940

The modern woman in early 20th century French fashion magazines emerged as a figure ready to benefit from new technologies. Sitting in the driver's seat, at the wheel of a parked car, boarding a train and even a plane, she was fashionable and at ease, but not in a position of power. It is only during the second decade of the century that images of women driving by themselves become more common. After the First World War, popular French media advances women from passengers to drivers of cars, and from users of technology to conductors of its power. Their haute-couture clothing contextualized this new relationship to machinery, posing female control as normal and within the bounds of civil order. Fashion media employed technological advancements and new machinery as symbols of modernity, demonstrating how women remained within the familiar realm of fashionability as they were stepping into unexplored technological territories. Magazines showed women pilots flying the globe while wearing French couture that marked their Frenchness. They encouraged them to go wherever they wanted, as long as they spread French culture, echoing the colonialist tropes of official government policies. Fashion both enabled and refereed women's access to the future and new technological powers.

This paper examines technology as an important frontier in interwar fashion media. How did fashion facilitate or impede crossing the technological divide? In what ways did the female body intersect with machinery to create a singular aesthetic, or what Jessica Burstein calls "cold modernism"? Where did the border separating women from access to knowledge begin and end? Looking at visual and textual images of women and technology leading up to the Second World War, this paper focuses on fashion's border with the machine, and the media's production of the French *femme moderne*.

Marylaura Papalas is Associate Professor of French at East Carolina University in Greenville, North Carolina and also serves as book review editor for *Studies in 20th & 21st Century Literature (STTCL)*. She specializes in women writers and artists of the French avant-garde, focusing on themes of gender, technology, identity, urbanism, and fashion in their work. Her upcoming monograph on the construction of interwar femininity looks to fashion designer Elsa Schiaparelli and how the figures who wear her garments in transatlantic literature, film and popular culture offer an alternative womanhood that challenges contemporaneous archetypes like the *new woman* and *la femme moderne*.

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Irina Parreira, Michele Santos and Maria João Pereira Neto

A reflection, through female testimonies, on the fashion and empowerment of women in the Western World and in Portugal in the 1970s and 1980s

The seventies and eighties of the 20th century were remarkable decades, full of transformations and advances. All of these changes have profoundly marked history, society and culture. These events were especially evident in women's fashion. As mentalities progressed in the 20th century, especially in the 70s and 80s, social and cultural changes began to focus on women's liberation.

The women's struggle involved domestic liberation and the freedom to dress in comfort and to be modern. The impulse of feminism has spread, as have clothes. In the proposed article, we intend to study the combination of women's fashion in the 70s and 80s with feminism, analysing the communication between fashion and women's empowerment in the same period. However, Portugal lived in a totalitarian state until the mid-1970s, the study explores the backwardness that the country experienced compared to the rest of the West.

We will analyse the communication between fashion and feminism, starting from literary studies, archives, periodicals and the cinematographic content of the epochs highlighted. For the analysis of the differences, it will be used the interviews carried out in the context of the doctoral research and the bibliography corresponding to the years described.

This investigation aims to highlight and sustain the preponderance of fashion and clothing in women's empowerment.

Irina Parreira holds a B.A. and an M.A. in Fashion Design. She is currently a Ph.D. student at the University of Lisbon (Faculty of Architecture). Her research falls within the scope of Design more specifically of Fashion Design.

Jennifer Potter

The Dress of the Far-right: How Fashion Choices of Far-right Groups Have Reflected and Encouraged Radical Beliefs, From the Italian Futurists to the US Capitol Rioters of 2021

While writing my Undergraduate dissertation, I researched the dress of the early 20th century Italian Futurists. How the Futurists chose to dress is closely linked with fascism (Braun 1995). In this paper, I will compare selected examples of Futurist fashion with the current dress of far- right groups in Europe and America, in order to understand the role of dress in the 'non-verbal communication' (Barnard 2002) of fascist identity.

Through analysis of the clothing sold on far-right websites and the clothing worn at several far- right demonstrations, I found that the dress of some 20th and 21st century fascists are almost polar opposites. The 1920s fascist dress focused on exaggerating an idealistic future, with tailored garments that utilised the most up to date fabrics available and a focus on 'the new', being designed to only last months and be replaced by a new trend (Braun 1995). This is linked to a certain kind of fascist 'utopian' vision.

The far-right dress of the 2020s is more dystopian, including purposely worn and distressed- looking military style clothes.

From this analysis I concluded that 20th and 21st century fascists often present themselves very differently. The far-right of today visibly engages with a victim mentality, suggesting that their ideological views are being unfairly persecuted or oppressed, and they promote fantasies of victimhood through their dress/clothing.

Jennifer Potter is in her final year of her undergraduate degree, a BA(Hons) in Fashion Knitwear Design and Knitted Textiles at Nottingham Trent University. Her main area of study is post-digital fashion, which led to her research into futurism which was the starting point for this paper. Alongside university, she is active in campaigning for social equality and environmental sustainability in local politics.

Examples of her knitwear design work are available at: www.jdigitalfashion.com

Caitlin Quinn

The Shapewear Struggle: Who is in Control of the Actor's Body?

Clothes make the man, but should the man be made for his clothes? This question arises as costume designers use modern shapewear to tailor actors' bodies to fit their costumes. However, actors have an established relationship with their body beyond the character they are performing. An actor's internalized perception of their own body should influence the choices of the designer, specifically when using modern shapewear for a contemporary show. Historical productions have specific requirements, such as corsets, to sculpt an actor's body. Western contemporary fashion does not have a universal artificial silhouette, so the use of shapewear is largely based on the designer's aesthetic. In this paper, I focus on how to collaborate with the actor to determine if shaping the actor's body is necessary. Current methods of actor and designer communication concerning body shaping are examined, as well as how shapewear is perceived in fashion. Particular attention is given to how it is used on fuller figures to "accentuate the breast, butt, and thighs while providing the illusion of a slimmer waist (...) that is, the perfect hourglass figure." (Czerniaski 2016), which may be uncomfortable for the actor and unnecessary for the character. Anonymous questionnaires were sent to actors asking about their experiences concerning shapewear. I took the results from my research and interviews and concluded that if designers begin their process with the actor's natural body in mind, introducing shapewear would become a conversation concerning character rather than a command to alter the actor's shape.

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Caitlin Quinn is the Assistant Professor of Costume and Makeup Design at the University of Minnesota Duluth. She has designed costumes for the past 10 years at professional and academic theatres across the country. Her design work has been displayed at the Couture, Costume, and Dress conference in Birmingham, UK, The Costume Society of American National and Midwest regional symposiums, and KCACTF Region V. Her research focuses on costume rendering pedagogy and the intersection of fashion and costume.

Uthra Rajgopal

Jayaben Desai: The Sari-Clad Lion

Jayaben Desai was a vocal and highly visible political leader of the Grunwick strike in the 1970s. Fearlessly campaigning for the rights of immigrant workers, Mrs Desai was often seen at the front of the picket line, always dressed in a sari. Like many other South Asians who arrived in the UK at this time, housing and employment opportunities were severely restricted due to cultural and racist tensions. They had to take what work they could find, often a low-paid job and live where they could. Despite these barriers, Mrs Desai always chose to wear a sari, resisting any expectation to assimilate by adopting a 'western-style' dress. This in itself was a remarkable choice, breaking down barriers of what South Asian women should and could do, both within and outside the community. Using the Grunwick strike as a case study, this paper considers the political power embedded in the sari. To what extent did Desai, who was always dressed in a sari, play a role in positioning the South Asian's dressed woman's body in the UK work force?

Uthra Rajgopal is an Independent Curator with a specialist interest in South Asian textiles and textile arts. Formerly at the Whitworth in Manchester, Uthra has a particular interest in working with South Asian artists and the diaspora and recently helped to build a new collection, representing these artists, for the Whitworth, funded by the Art Fund. Most recently, Uthra has been appointed as Curator to assist in the development of the Bano Rangoonwala Sculpture Terrace at Manchester Museum's new South Asia Gallery, in partnership with the British Museum. The gallery is due to open in Autumn 2022.
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Mor Schwartz

Irreproducible Resistance: Artisanal Fashion Design and the One-of-a-kind Accessories of Cecily Ophelia

Artisanal Fashion labels use traditional craftsmanship to create high-quality clothes in standardized sizes; their offering is therefore located across the market's most exclusive segments—Couture and Ready-to-wear—while presenting a counter position. The design niche uses more responsible means of production—as opposed to the prevailing (ethically and ecologically questionable) framework, yet is hardly acknowledged within the contemporary discourse on sustainable fashion.

Alternative design and production processes are explored within the broadly accepted fashion system, despite a poignant critique of the industry and subsequent consumption habits. Taking evidence linking the prevailing framework with climate change into consideration, the paper seeks questioning of fashion's conformist perspective and its support of change within the system's boundaries. Instead, it argues in favour of using Artisanal Fashion, to challenge the status quo.

The artisanal practice is defined here through artistic and commercial resistance. The paper characterizes this counter position to fashion's predominant apparatuses by (a) evaluating the influence of mass-means of production on today's system; (b) exploring the dominant design ideology and its relation to common means of production as it manifests through the distribution of power; (c) a review of Artisanal Fashion values with attention to their irreproducible 'aura'—a quality exclusive to original artefacts, a term which appears in philosopher Walter Benjamin's 1935 critique of post-Industrial Revolution Arts and Crafts; (d) a study of unique accessories produced in artisanal process—manual and semi-manual techniques—by fashion designer Cecily Ophelia's and the Kanyogoga Mums.

The paper positions Artisanal Fashion in juxtaposition to the authoritative realm of mass-production, to trace the origins of its irreproducible power.

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Shashiprabha Thilakarathne, Sumith Gopura, Ayesha Wickramasinghe and
Alice Payne

The Curse of “Kuweni”: Metaphorical Approach to Analyse Power and Style of Folklore

Throughout the history of Sri Lanka, folklore has played a significant role in defining the characteristics and hierarchy of people in society, with power and style expressed through figurative language. This study reviews the folklore of *Kuweni* to shed light on how the rise and fall of power is expressed through the dress styles and adornment of ancient Sri Lanka, as described in folklore traditions. “*Kuweni*”, in folklore, was the first female ruler and her story represents a significant turning point of the antiquity of the *Sinhalese*- the Sri Lankan nation. There are different mythical characteristics intertwined with the story of *Kuweni*. As it unfolds, *Kuweni* can be identified as the main inducement behind the victory of Prince *Vijaya* who conquered the country, and *Kuweni* betrayed her own tribe in order to seize power for the prince. It is believed that the *Sinhalese* nation originated from *Vijaya* who captured the power of Sri Lanka with the help of native princess *Kuweni*. Accordingly, the evolution of *Kuweni*'s character from an individual woman to a lover, wife, mother and a single parent finally getting murdered by her own tribe is an intriguing narrative of cultural significance. Through analysis of literature, and a metaphorical approach to the analysis of expressively-used mythical folklore of *Kuweni*, this study explores the representations of her character's power through style. Particularly, the study contributes to the contextual understanding of power and style that existed in the country at that time.

Shashiprabha Thilakarathne is specialized in fashion and lifestyle designing during her bachelor's degree and Brand and Product Management during her Masters. Currently Shashiprabha is reading her PhD focusing on Folklore, Fashion Practice and Performing Arts. She also is interested in Sri Lankan craft industry specially on Handweaving techniques and printing techniques such as batik and tie dye. After completing Brand and Product Management Degree, she started her own startup to experiment and to practice the knowledge she acquired through studies and to put forward socially sustainable and fare trade approaches into practice in the culturally rich Sri Lankan craft sectors. She believes that “Heritage as a good source to create our own identity” in the field of fashion and to create our own fashion style.

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Dr Sumith Gopura (PhD, MA, BDesign, CTHE, SEDA) is Senior Lecturer in the Department of Textile & Apparel Engineering, University of Moratuwa. Dr Gopura specializes in fashion design and product development in his teaching

and learning. His research ranges from fashion knowledge, fashion education, and to Fashion design practice in apparel value chain in global perspectives. Dr Gopura currently involves in research projects on Sri Lankan heritage craft industry and Handloom sector development within his research interests, exploring how cultural, artisanal knowledge and skill in this sector can be preserved for generations to come. He is also interested in multidisciplinary and multinational research projects that he can bring value within his research capacity.

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Dr (Mrs) Ayesha Wickramasinghe (PhD, MA, BDesign, CTHE, SEDA) is Senior Lecturer in the Department of Textile & Apparel Engineering, University of Moratuwa. Dr. Ayesha specializes in fashion design and product development in her teaching and learning. Her areas of interest and research are Conceptual Designing, Craftsmanship in Design, Circular Fashion, Fashion Narration, and Creative Pattern Manipulation. Dr. Ayesha recently involved in handloom and craft-based research projects. Further, she has contributed to developing the National Handloom sector working as an external resource person to the Department of Textile Industry Ministry of Industry and Commerce, Sri Lanka. She has supervised undergraduate and MPhil students at the University of Moratuwa and the University of the Visual and Performing Arts, Sri Lanka.

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Dr Alice Payne is an Associate Professor in Fashion in the School of Design, Queensland University of Technology, Brisbane, Australia. Her research centres on environmental and social sustainability concerns throughout textile and apparel industry supply chains. Alice has examined perspectives on sustainability along the cotton value chain, the cultural and material flows of post-consumer textile waste, and design processes of mass-market product developers, independent fashion designers, and social entrepreneurs. She is author of the book *Designing Fashion's Future: Present Practice and Tactics for Sustainable Change* (Bloomsbury 2021), co-author of *Fashion Trends: Analysis and Forecasting* (second edition, 2021) and co-editor of *Global Perspectives on Sustainable Fashion* (Bloomsbury 2019).

Alice is an award-winning designer and has exhibited in Australia and overseas. In 2014 and 2020 her design work was featured in *A Practical Guide to Sustainable Fashion*. Her recent work explores speculative approaches to textile design including design for disassembly and biotextiles.

Patricia T. Wallace

Cloaked with Power - Cultural Appropriation or Transcultural Appropriation?

In the Māori world, traditionally inspired cloaks are a manifestation of mana – a concept associated with high social status and ritual power in New Zealand. Recent years have seen an increasing use of prestigious Māori garments and adornment being worn by non-Māori New Zealanders in the staging of important political events. One example occurred in 2018, when New Zealand's Prime Minister Jacinda Ardern created head-line news by attending a State Banquet at Buckingham Palace wearing a feathered Māori cloak.

While such occasions might initially appear to demonstrate a greater acceptance of indigenous cultural values, questions must be asked – is this a meaningful acceptance, or do such demonstrations merely signify the shadow rather than the substance of Māori authority and influence? What rationale has informed decision makers? Are there different implications if the wearer had requested the item – or whether the garment had been gifted, or commissioned? What outcomes may occur?

This paper explores customary Māori pre-contact gifting practices, with their multiple layers of meaning and varied levels of appropriate prestation. It discusses changes that occurred during colonisation and the regrowth of traditional arts in the twentieth century, before proceeding to the investigation of some specific examples from the past decade. Ultimately, it concludes that while increasing usage of Māori styled garments as symbols of status and responsibility does much to endorse indigenous cultural resilience and transmission, it also exposes an irrefutable need for some form of cultural guardianship to prevent transcultural commodification.

Shields Way

Challenging Conventions: Characterization through Dress in Brandon Sanderson's "The Stormlight Archive"

My paper will examine how Brandon Sanderson uses dress to create identities within his nations and communities in *The Stormlight Archive* series. By focusing on two major characters, I will prove the crucial role of dress in this series, including an examination of how dress and fashion function as representations of social "in" and "out" groups within the dominant ethnoreligion. The first character to be examined is the sister of the leading nation's king, Jasnah. Despite openly disagreeing with the religious structure—and even being named a heretic—she plays into the physical expectations of a high-class woman in order to effectively navigate social interactions and further her cause. The second character, Jasnah's apprentice Shallan, manipulates her image to navigate her dire situation. She is without money or provisions, and therefore must rely on the assumptions that she is a powerful noblewoman to survive her challenging circumstances. It is my assertion that Sanderson's approach to writing and world-building perfectly allows for the use of contemporary dress theory within his fictional world. Dress in Sanderson's novels is used to establish cultural boundaries, social hierarchies, and gender hierarchies, and functions as an important feature of characterization.

Shields Way is a fashion historian, archivist, and collections manager. She completed her master's degree in Costume Studies at NYU Steinhardt School of Culture, Education, and Human Development where she also assisted in organizing the program's study collection. After completing her MA in 2015, Shields worked at Ralph Lauren in their fashion library and then at the Costume Institute at the Metropolitan Museum of Art in collections management. Combining her love of fashion history with her interest in creating impeccably organized and accessible collections, Shields launched Shields Archival in February 2020. With Shields Archival, she continues her work specializing in fashion and costume collection and archive management.

Asuman Yılmaz Filiz and Nurgül Kilinc

Investigation of the Concept of “Exclusivity / Prestige” on Clothing by Gender and Fashion Consumer Types

Fashion uses symbolic interaction and connotations in the process of spreading to the masses and turns into a concept expressing the identities formed according to the individual's choices. For this reason, it can be said that they are visually symbolized forms of mentality for clothes. Clothes provide an expression of the self and allow other people to make judgments about the person concerned with the way of clothes.

Some occupational groups require the person to be perceived as authoritarian and respected. The clothes that will transfer this perception to the other party are among the non- verbal expression tools.

By considering the concept of elite in the research; it is aimed to examine how this concept is evaluated through which pieces of clothing. In this way, clothing forms for professional groups (politicians, managers, etc.) and social areas that require an elite image will be determined according to gender and fashion consumer types.

Scanning model was used in the research. The sample consists of a total of 80 participants, 40 females and 40 males, aged 30-45. Domain-specific Innovation Scale-DSI developed by Goldsmith and Hofacker (1991) was used to determine the fashion consumer types in the sample group.

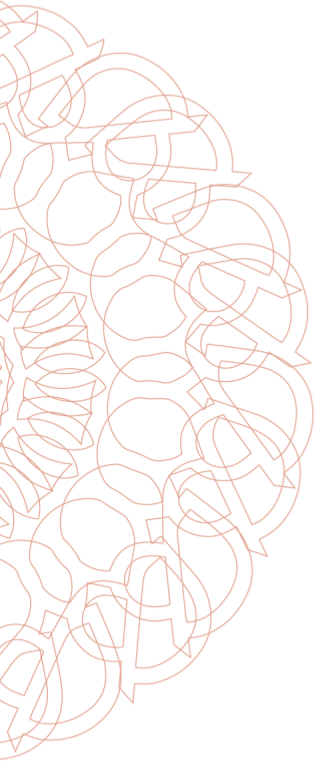
In the research, 2 images of women in clothes were requested from each participant, expressing the concept of exclusivity / prestige to them. These visuals will be examined by field experts on visual analysis forms created to determine criteria such as clothing type, cut, model details, style trend, fabric type, decoration techniques, pattern / texture, accessories, use of colour and colour harmony. In addition, semi-structured interviews and data obtained through visual analysis will be supported.

As a result of the research, the definition of clothing will be made in line with the concept of elite according to fashion consumer types and gender. The research sets an example for consumer perception studies. And it is important in order to evaluate and determine the requests, demands and perceptions of industrial areas through visuals.

Selcuk University Faculty of Architecture and Design, Fashion Design Department

Asuman Yılmaz Filiz is a Research Assistant at Selçuk University, Faculty of Architecture and Design, Department of Fashion Design. She completed her undergraduate education at Anadolu University, Faculty of Architecture and Design, Department of Fashion Design. She started her master's degree in the same university's Institute of Science, Department of Industrial Arts, Department of Fashion Design and graduated from Selcuk University, Institute of Social Sciences, Clothing Arts Department.

Asuman loves music, nature sports and theater. But her greatest interest has been design. You can reach Asuman at asumanyilmaz_@hotmail.com



POSTER PRESENTATIONS

Amy Peace Buzzard

A Conversation Around Tea: A body extended through domestic things

A Conversation Around Tea: A body extended through domestic things centres around a habitual act within a British home as embedding the self within cultural narrative. The act of tea consumption is explored through a craft lens, highlighting the scene as multi-layered, drawing together colonial and imperial histories with class-based narratives. The habitual production of tea forms an extension of the body into a socio-political sphere. This scene demonstrates a location within which certain narratives have been repeatedly marginalised.

Amy Peace Buzzard is an interdisciplinary craft artist and researcher working in London. Her practice centres around the domestic scene, the objects in our lives that shape who we are. Installation acts a key method within her work, bringing together layers of narrative, poetics and crafted objects, forming comments on the social. Amy is a PhD candidate at the Royal College of Art, London, where her research dismantles everyday experience to explore habitual whiteness within a British domestic setting. Amy is currently collaborating on the international research project *Food is Home*. Here, research aims to discuss ideas of cultural identity in relation to dining and culinary-based, domestic objects.

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Nicola Crowson and Tina Wallbridge

The Portsmouth Corset: Dialogue

Aims: Continuing our practice of which considered the role of the architect as a physical novelist who weaves together past, present and future and explores the making and materiality of a spatial practice. Portsmouth Corset Dialogue is one of a series of spatial stories.

We have been working in collaboration with Vollers, the last remaining corset makers in Portsmouth to uncover the links through drawing; of the city, corset and body (water). We found many parallels and analogies between architecture, city, structures and fashion.

This work explores the gendered nature of a city. Portsmouth has multiple identities, its Naval history and masculinity of the defended city and hidden history of Corset Making. Through drawing out the Island City of Portsmouth the corset becomes entwined with a City of Makers and combines the masculinity of the defended city and corset making naval wives.

Methodology: Researching and mapping the locations of the corset makers in Portsmouth we found workshops within homes scattered around the city, with the main design houses in London. We contrasted this to the ravelins and bastions, the satellite of defences that protect the harbour. Military and masculine, these structures in both form and scale contrast the domestic and the body - scale shift from city to house to body.

We use Storytelling to enrich place reading, co-drawing and layering ideas. A forensic theme developed which mimicked the xray of the INFORMED body within the corset. We started modelling and stitching going from 2D to 3D, from Globe to Corset, from Harbour to Body, from Terrace to zip. De-constructing, re-assembling layering and re-layering, inverting and unravelling shapes to make patterns for both corset and ravelin.

Nicola Crowson is an Architect, designer and Senior Lecturer at Portsmouth, School of Architecture, Portsmouth, UK where she teaches architectural drawing and design. Her specialism is the (re) presentation of architecture through the themes of narrative, cultural understanding and drawing.

Her research emerges through her teaching and collective acts of production. In response to place Nicola stitches and draws maps of place. The work is made of an accumulation of drawings, textiles and photographs layered to take advantage of the translucency and texture of the materials. Stitch forms an integral part to the surface and story of the work. The content shifts scale, abstracts and are not designed to be static. The resultant work is varied and always place specific and gives a textural impression of place.

Nicola runs the second year of the BA (Hons) Architecture program and co-runs a masters level architecture studio with Tina Wallbridge called Future Architectures.

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Tina (Bird) Wallbridge BA (hons), MA(RCA), FHEA, ARB

An Architect, Artist, with painting commissions in both Public and private ownership, and university tutor, whose on-going research projects further investigate how 'overwriting' a place with cultural heritage, experience and narrative utilising cartography methodology can deepen contextual understanding and inform authentic contemporary place-making and design. In parallel examining how *research through making* can synthesise theory and creativity together to inform Architecture, Art and Design Education and Practice.

Together with co-researcher, Nicola Crowson, Studio pedagogy and practice currently reflects this methodology. Work with students has also been regularly exhibited publicly in Art Galleries/Public venues and involved collaboration with local stakeholders in the City/location concerned in order to engage debate and conversations in place and give agency to place-making thinking and re-imagining.

Prim Li

What can jewellery do for digital identity?: Investigating digital identity through the design practice of digital jewellery and biometrics

Yuxin's poster describes the main content of her current PhD Research. Her research is located at the junction of multiple disciplines including identity study, jewellery, biometrics and digital technology.

Her research explores the explanation, presentation and potential application of "digital identity" in context of jewellery through the design practice of digital jewellery. The original meaning of "digital identity" refers to the way different digital objects are identified in the Internet of Things network. Yuxin extends it to the field of jewellery, she considers it as a concept that integrates the online identity of a person and the digital identity of an object, and these two identities are a mapping relationship. She believes that with the intervention of the wearer's biological data and the help of digital technology, a new visible or even tangible connections or narratives will be formed between a person and a jewellery object.

Her practice work is mainly around embodying "digital identity" on jewellery through an integrated design of software and hardware such as custom electronic components and biometrics sensors with jewellery crafting. In terms of materials, she keeps exploring on the combination of 3D printing plastic and silicone.

Yuxin Li (Prim) is currently a PhD candidate at Duncan of Jordanstone College of Art & Design, the University of Dundee. Her research focus on the concept, design and crafting of digital jewellery, as well as its potential future applications. She is very interested in the role that digital jewellery can play in the Internet of Things. Her PhD study hopes to explore a solution that can solve people's future online identity management risks and problems from the perspective of digital jewellery design.

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Ellina Pollitt

Jewellery Metaverse: A collaborative experiment in augmented reality

Jewellery Metaverse is a collaborative project envisaged by Birmingham City University Interior Architecture and Design lecturer, Dr Maria Martinez Sanchez, who was inspired by the challenges of supervising the doctoral research of a student exploring light as a medium in jewellery. The aim to was explore the potential of using Augmented and Virtual Reality tools to exhibit collections of contemporary jewellery. Students of jewellery, architecture and product design were provided with an introduction to the breadth of contemporary or art jewellery - a creative field that explores the visual and semantic possibilities of adornments - and introduced to a range of digital applications. One of the resulting outcomes is documented here, with a link to the Augmented Reality experience itself.

Ellina Pollitt graduated from Staffordshire University in 2019 as a 3D Designer-maker specialising in jewellery. She is now studying for an MA in Jewellery and Related Products at Birmingham City University. Her visual style is big and bold, utilizing repeated organic lines for scale and impact. Ellina favours a collaborative approach in her creative practice, working with peers at University, colleagues from industry, and associates within third sector organizations. She enjoys the broad variety of experiences brought to projects by the range of stakeholders she works with. Ellina was involved in collaborative projects to create the ceremonial mace for Staffordshire University in 2018 and a collection of ceramic butterflies for the Donna Louise Trust in 2019, sold in Trentham Gardens, Staffordshire. Career aspirations include establishing her own fashion jewellery brand specialising in large scale body adornments.

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Caitlin Quinn

Fragile and Deadly Power: Designing the Rose and the Snake in Antoine de Saint-Exupery's The Little Prince

This poster explores the research, methods, and concept behind the designs for the characters of the Snake and the Rose in the University of MN Duluth's 2020 production of The Little Prince. Both Rose and Snake were played by the same actress, so the costume were essential in differentiating the characters. The characters showed the duality of power in their relationship with the Little Prince. The Rose is his love interest. She is fragile and asks the Prince to give up his own needs to attend to hers. Her power over the Prince is love, which eventually frightens him into leaving when he fears her love is too consuming. The Snake is the mysterious antagonist. She is very willing to give the Prince what he asks for: a way home with her magical bite. But she warns him the venom is deadly to his earthly body. Her power over the Prince is fear of losing love. He eventually consents to her bite for a change to return to the Rose. Both characters use love as powerful leverage. The poster explains how the costumes were designed to express the power dynamic of the characters as well as abstracted versions of a rose and a snake.

Caitlin Quinn is the Assistant Professor of Costume and Makeup Design at the University of Minnesota Duluth. She has designed costumes for the past 10 years at professional and academic theatres across the country. Her design work has been displayed at the Couture, Costume, and Dress conference in Birmingham, UK, The Costume Society of American National and Midwest regional symposiums, and KCACTF Region V. Her research focuses on costume rendering pedagogy and the intersection of fashion and costume.

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STUDENT ROUNDTABLE

Alix Burgess

Gender and Power in Elements of Dress Design

This research highlights and investigates material design elements that contribute to the gendered coding of a garment. Coding, here, refers to how elements such as colour, line, texture, and silhouette (among others) confer gendered meanings to the viewer based on western contextual models of dress. Intersectional feminist, ethnographical and autoethnographic methods have been employed, building on theories of design, gender, and dress through the work of Denise Dreher, Valerie Steele and Black feminist scholar Patricia Hill Collins. Interviews with dress professionals and gender-diverse individuals have helped shape and guide the interpretation of gender and dress in relation to performative gender identities, showing how we may understand gendered design elements in dress along a spectrum. This research invites further development in language, practical applications within costume and as a theoretical lens.

Alix Burgess (They/Them) is currently studying MA Gender Studies at the University of East Anglia following on from BA (Hons) Costume for Theatre and Screen at the University of the Arts London.

Their interest lies in the intersections of dress, performance, and the queer body and looks to investigate modes of power along intersectional lines.

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Polina Gukkina

Stepanida in all her glory: Sartorial norms violation in Elizabethan court in paintings

The presentation is devoted to court sartorial deviations in women's dress during the reign of Empress Elizabeth of Russia (1741-1761). The major object examined is the Portrait of Stepanida S. Yakovleva by Ivan Vishnyakov, who served as a court painter for some period of time. At that moment, the European style dress had been adopted in Russia for nearly half a century, yet high society was still getting familiar with the vestimentary subordination. Therefore, Elizabeth had issued several regulations to set very precise sartorial norms for court costumes, especially women's, depending on the nobility and rank of a man and hence of his wife.

The portrait, dated after 1756, is a peculiar example of sartorial norms violation in Elizabethan court painting. My analysis is based upon examining the sociological and anthropological aspects of women's aristocratic dress in the mid-eighteenth-century Russian Empire and the court norms that affected them.

Polina Gukkina is a junior undergraduate student of Saint-Petersburg State University (St. Petersburg, Russia) and Bard College (NY, USA) joint liberal arts programme. She has been an active contributor since entering the university and is currently taking part in several multidisciplinary research projects with HSE University. She also holds an undergraduate art history olympiad diploma and had been awarded a scholarship for one-year non-degree study in the USA before the pandemic made it impossible. Polina is an amateur blogger writing about art, costume, and religion.

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Kiran Jarnail

Transparency of ethical issues in the diamond jewellery sector: The investigation of small-scale designer jewellery brands in the UK

My study set out to discuss the ethical and environmental issues facing the diamond jewellery sector and how it has caused an uprise in supply chain transparency. The aim was to investigate new affordable practices that could enhance a 3D business; brand, people and planet predominately for small-scale UK designer brands. Ongoing research examined new ways of diamonds being sourced and made versus business practices to determine which is more effective for small-scale brands to become a 3D business. The results showed that business practices such as blockchain and supply chain transparency are the most effective and less costly rather than new innovations such as lab-grown and sky diamonds with data concluding that more information and proof of evidence is needed to substantiate ethical and environmental claims. This was a significant finding in the study and was not anticipated.

Overall, the study affirmed that small-scale jewellery brands in the UK face barriers such as cost, paperwork and receiving correct information to becoming a 3D business. It has identified that through a slow organic growth approach, research, sharing the 3D journey and business practices such as blockchain and supply chain transparency, there is the opportunity for small-scale jewellery brands to become a 3D business that reduces the issue of cost. This would help gain consumers trust and loyalty and allow small-scale brands to become and prove their ethical and environmental ethos. Regulation is needed to ensure proof of evidence and enhance due diligence to eradicate human rights violations and ensure environmental protection throughout all areas of the jewellery supply chain.

Kiran Jarnail is soon to be graduating from a BA (Hons) degree in Fashion Business and Promotion at Birmingham City University. Throughout her time at University, she has gained experience in all areas of the fashion business sector such as Buying and Merchandising, Trend Forecasting, Visual Merchandising, Events Management, PR and Marketing and International Retailing. Kiran is now aspiring to pursue a career in Merchandising; however, her long-term goal is to have her own sustainable and ethical business using indigenous techniques as this is key focus point for her.

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Emily Williams

Redesigned social media: Shifting the power back into consumers' hands

Concerns have begun to arise around whether the obsession with our smartphones has gone too far and remains sustainable for human well-being: Especially the sustainability of social media. Netflix documentary *The Social Dilemma* investigated ex-employees from Google, Facebook, Twitter, Instagram etc. in how they believe they have had a part to play in the beginning of society's destruction. Experts state that social media users have become 'products' of the social media buying model, 'trading our futures at scale' with the marketing industry to generate personalised advertisements based on collected data. LS:N's macro trend 'Pleasure Revolution' further claims that society needs a 'radical recalibration as we know it' and explains how we as humans are entering a reflection period upon our wellbeing which has seen an increase in digital detoxing. My dissertation investigated whether these changing consumer attitudes will have a negative effect on social media marketing for fast fashion brands. Findings conclude that the effects social media has on society has placed pressure on social media platforms such as Facebook and Instagram to implement the 'Time Well Spent' movement into their product, resulting in the modification of newsfeed algorithms to prioritise meaningful content and friend's posts, placing a threat on niche fashion brands who are seeing household name brands be favoured by the competitive algorithm. I responded to this issue through my Independent Final Project. 'Revel' is a social media platform designed to reward users for their experiences through delegating points when they post about it on the app. These points can then be spent in partnered fashion and lifestyle brands featured on the app. As consumers search for a brand in which they can spend their points, this gives them the power to consume fashion related content they truly care about, birthing a new form of social media marketing that is more engaging.

Emily Williams is a third-year Fashion Business and Promotion student studying at Birmingham City University. She has been researching the effects of social media on society since September 2020 and has implemented the research into her Independent Major Project to create Revel, a social media concept that rewards users for having in person experiences and authentic human connections, whilst providing important consumer data to the experience economy to grow their own businesses and offer personalised offerings to their target consumer. Emily has developed a growing interest in consumer trends and purchasing habits which has led her to strive for a career in trend forecasting. She is currently working on a three-month internship with the Foresight Forum with the responsibility to research and write blog post entries on trends emerging from the fashion, beauty, food and drink, technology, health

and wellness, and lifestyle industries, while assisting in the Forum's social media marketing strategy. Her dream post-graduate job would be to work for the Future Laboratory.

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