

**LCF Cultural &  
Historical Studies  
Digital Symposium,  
11-12 June 2021**

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**Symposium Programme**

Organised by Cultural & Historical Studies at London College of Fashion, UAL

# What is Radical about Cultural Studies Now? Fashion, Culture and Politics in the Age of the Anthropocene

This symposium aims to rekindle the radicalism of Cultural Studies as a site of progressive politics by examining how popular cultural production plays a constitutive role in shaping the social and economic climate of our time.

In a twenty-first century characterised by the emergence of new forms of authoritarianism, racial capitalism, climate emergency, pandemics, precarious labour, anti-intellectualism and the prizing of 'big data' over critical debate, this symposium will reflect on the intellectual legacies of Cultural Studies, asking, in the words of Stuart Hall, how we can provide 'some direct sense of the times in which we live'. And can we collectively reimagine a fairer, more equal, more sustainable, more caring, and more breathable world through fashion, culture, and the arts?

# Symposium Programme:

## Day 1: Friday 11 June 2021

### Opening Session: 10.30am – 10.45am

- Welcome address by **Caroline Stevenson**, Head of Cultural & Historical Studies, London College of Fashion, UAL
- Opening address by **James Purnell**, President & Vice-Chancellor, University of the Arts London

### Keynote session: 10.45am – 11.25am

#### **Fashion Matters: Towards Cultural Sustainability**

- By **Prof Anneke Smelik**, Professor of Visual Culture, Department of Cultural Studies, the Radboud University of Nijmegen
- Chair: **Prof Felicity Colman**, Professor of Media Arts and Associate Dean of Research, LCF

***Break: 11.25am - 11.35am***

### **Session 1: Culture wars: politics, violence, and hope, 11.35am - 1pm**

- **The racial capitalocene and the 'not yet': a discourse for the politics of the possible** by Dr Flavia Loscialpo, Senior Lecturer in Fashion, Solent University, UK
- **Fashion, Feminism and Radical Protest: Paths towards a Praxis of Joyful Militancy** by Dr Monica Tilton, Senior Scientist, Modeklasse, The University of Applied Arts Vienna
- **The Polyester Curtain: The Aesthetics of Russophobia in the Anglo-American film and television during the Putin era** by Nikola Mijovic, Film Director & Senior Lecturer in Cultural & Historical Studies, LCF
- Chair: Prof Andrew Teverson, Professor of Cultural History and Critical Thinking and Dean of Academic Strategy, LCF

### ***Lunch Break: 1pm - 1.30pm***

### **Session 2: Borders: immigration, labour and the ethics of production, 1.30pm - 2.50pm**

- **Pandemic neoliberalism, crises of social reproduction, and the reorganisation of garment production and work** by Dr Alessandra Mezzadri, Senior Lecturer in Development Studies, SOAS, University of London
- **Multiple Scenarios of Crisis Capitalism. Contemporary Fashion, Production and the politics of (im)migrant Labour in the wake of Covid-19** by Prof Elke Gaugele, Institut für das künstlerische Lehramt, Academy of Fine Arts
- **Why there's no ethical consumption under capitalism** by Dr Ashok Kumar, Lecturer of Political Economy, Birkbeck, University of London
- **Fashion and its refugees: towards a transnational worker solidarity and labour citizenship** by Dr Serkan Delice, Senior Lecturer in Cultural & Historical Studies, LCF, UAL
- Chair: Adam Briggs, Head of Academic Curriculum Planning – Stratford & Principal Lecturer in CHS, LCF

### ***Break: 2.50pm - 3pm***

### **Session 3: Precarity: cultural work in the creative industries, 3pm - 4pm**

- **How to Work Better: Collective Action in London and Amsterdam** by Caroline Stevenson, Head of Cultural & Historical Studies, LCF
- **'Sleeping, eating, drinking fashion': Subjectivity and Temporality in the Work of Fashion Agents** by Jana Melkumova-Reynolds, Fellow in Culture & Society, London School of Economics and Political Science (LSE)

- **The fashion industry: a dream world, an exception? Precarious, unpaid, and invisible woman work** by Dr Giulia Mensitieri, Social Anthropologist, École Pratique des Hautes études en Sciences Sociales de Paris
- Chair: Professor Jose Teunissen, Dean of the School of Design and Technology, LCF

**Break: 4pm - 4.10pm**

#### **Session 4: Dispossession: policy, legality and technology, 4.10pm - 5.10pm**

- **Fashion in turbulent times: new technologies meet new economic paradigms** by Jay McCauley Bowstead, Lecturer in Cultural & Historical Studies, LCF
- **Opening up fashion heritage collections online: copyright policy, licensing, ethics** by Brigitte Vézina, Policy Manager, Creative Commons
- **Challenging the Western Concept of Ownership and Advocating for a Legal Status of Cultural Custodianships** by Monica Moisin, Cultural Intellectual Property and Fashion Lawyer, Member of the Bucharest Bar Association, LLM International Arbitration, Founder of the Cultural IP Rights Initiative
- Chair: Agnès Rocamora, Professor of Social and Cultural Studies at LCF

**Break: 5.10pm - 5.15pm**

#### **Evening Session: 5.15pm - 6pm**

##### **To Dress or to Undress: Arab Female Bodies and the Media**

By Prof Bahia Shehab, Professor of the Practice of Design and Founder of the Graphic Design Program, The American University in Cairo

Chair: Dr Djurdja Bartlett, Reader in Histories and Cultures of Fashion, LCF

# Day 2: Saturday 12 June 2021

## Morning Session: 10.30am – 11.15am

### **The New Age of Empire: How Racism and Colonialism Still Rule the World**

By Prof Kehinde Andrews, Professor of Black Studies, Birmingham City, School of Social Sciences

Chair: Dr Serkan Delice, Senior Lecturer in Cultural & Historical Studies, LCF

**Break: 11.15am – 11.25am**

### **Session 1: Intersections: gender, race and diaspora, 11:25am - 12:45pm**

- **Aesthetics and Personhood of the Black Body** by Teleica Kirkland, Founder, Creative Director and Principal Researcher for the Costume Institute of the African Diaspora and Lecturer in Cultural & Historical Studies, LCF
- **The Problem with Indian Fashion** by Divia Patel, Senior Curator, Asian Department, Victoria & Albert Museum
- **We Are Heard – Thinking across Fragments** by Dr Erica de Greef, Fashion Curator and Researcher, Centre for African Studies, University of Cape Town & Siviwe James, Research Associate, African Fashion Research Institute
- **The Myth of the Tignon and the Invention of New Orleans** by Dr Jonathan Square, Historian and Curator, Harvard University
- Chair: Prof Shahidha Bari, Professor of Fashion Cultures and Histories, LCF

**Lunch Break: 12.45pm – 1.15pm**

### **Session 2: Care: affects and ethics in a neoliberal age, 1.15pm – 2.35pm**

- **Kindness to the Environment in Vogue Italia: A Neoliberal Aberration?** by Dr Morna Laing, Assistant Professor in Fashion Studies, Parsons Paris, The New School
- **Keeping it in the bedroom? Purpose, pleasure and guilt with lockdown retail therapy** by Charlie Athill, Lecturer in Cultural & Historical Studies, LCF
- **Crippling Fashion: How Disability Communities Resist Neoliberal Logics** by Dr Ben Barry, Chair and Associate Professor of Equity, Diversity and Inclusion, Ryerson University & Philippa Nesbitt, Graduate Research Assistant, Ryerson University

- **“She isn't quite herself today”:** Mothers, Misogyny and Fashion Media by Maria Costantino, Lecturer in Cultural & Historical Studies, LCF
- Chair: Dr Rosie Findlay, Course Leader of MA Fashion Cultures and Histories, LCF

**Break: 2.35pm – 2.45pm**

### **Session 3: Materiality: design and the body, 2.45pm – 3.45pm**

- **The sixth sense and materialism** by Dr Sara Chong Kwan, Lecturer in Cultural & Historical Studies, LCF
- **The dimensions of the football shirt** by Dr Neil Kirkham, Senior Lecturer in Cultural & Historical Studies, LCF
- **The body beyond the body: clothing archives, touch, and the body schema** by Dr Ellen Sampson, Artist, Material Culture Researcher and Senior Fellow, Northumbria School of Design, Northumbria University
- Chair: Clare Lomas, Head of Curriculum Development and Quality Assurance and Principal Lecturer in Cultural & Historical Studies, LCF

**Break: 3.45pm – 4pm**

### **Session 4: Resistance: radicalism, representation and the politics of class, 4pm - 5pm**

- **Fashioning Resistance: Dissent, radicalism and the politics of protest** by Dr Tony Sullivan, Senior Lecturer in Cultural & Historical Studies, LCF
- **Revisiting the Black British Style exhibition at the V&A (2004)** by Dr Michael McMillan, Playwright, Artist, Curator, Associate Lecturer, LCF
- **‘Fractured’ learning spaces: the emotional impact of damaged, working class learner identities, and the implications for attainment** by Liza Betts, Lecturer in Cultural & Historical Studies, LCF
- Chair: Dr Djurdja Bartlett, Reader in Histories and Cultures of Fashion, LCF

**Break: 5pm – 5.10pm**

**Evening Session: 5.10pm – 6.30pm**

**A Roundtable on Culture and Fashion as Critical Practice**

- **Dr Gus Casely-Hayford OBE**, The Inaugural Director of V&A East
- **Dr Christine Checinska**, Curator of African & African Diaspora Fashion, V&A and Associate Research Fellow, University of Johannesburg
- **Dr Alison Matthews David**, MA Fashion Program Director and Associate Professor at School of Art and Design, Ryerson University
- **Prof Reina Lewis**, Professor of Cultural Studies, LCF
- **Prof Simona Segre Reinach**, Associate Professor of Fashion Studies at Bologna University
- **Dr Yasmine Nachabe Taan**, Visiting Associate Professor, Bilkent University, Ankara, Turkey
- **Chair: Prof Shahidha Bari**, Professor of Fashion Cultures and Histories, LCF



# Abstracts and Biographies:

Day 1: Friday 11 June 2021

## Keynote session:

### **Fashion Matters: Towards Cultural Sustainability by Prof Anneke Smelik, Professor of Visual Culture, Department of Cultural Studies, the Radboud University of Nijmegen**

**Biography:** Anneke Smelik is Professor of Visual Culture at the Radboud University Nijmegen (Netherlands), where she is coordinator of the MA programme 'Creative Industries'. She published widely on identity, body, memory and technology in cinema, videoclips, digital art, and fashion. Her most recent books include *Delft Blue to Denim Blue. Contemporary Dutch Fashion*; *Materializing Memory in Art and Popular Culture*; *Thinking Through Fashion. A Guide to Key Theorists*; and a book in Dutch on cyborgs in popular culture. Her current research focuses on fashion theory and fashion and sustainability. She is co-editor of the journal *Critical Studies in Fashion & Beauty*.

**Abstract:** In this lecture I will explore new directions in cultural studies that can help think more radically about sustainability. Cultural studies has been important in bringing critiques of the body and identity to fashion studies through the grid of representation, but has neglected the material realm of fashion. By bringing a new-materialist framework to fashion studies, issues of identity can be linked to issues of sustainability through a double focus. Firstly, on the material foundations of identity itself (embodiment, behaviour, social practices, socio-economic variables) and secondly on the materiality of fashion. This shift away from a narrow focus on the critique of representation is necessary and urgent because of the climate change emergency. The system of fast fashion is cracking at the seams, as the fashion industry excels in pollution and waste due to over-production and over-consumption. There is not much point, however, in making the fashion chain of production more sustainable, if consumers of fast fashion do not change their behaviour. As identity is crucial to fashion, sustainability should not only be understood as an environmental and social issue, but also as a cultural one. I propose to make issues of identity and embodiment more central to fashion studies research, in relation to the on-going structural changes in the fashion system. This lecture discusses new materialism and posthuman theory to capture the interrelatedness of identity and sustainability and thus explores what cultural sustainability can mean for fashion studies.

## **Session 1: Culture wars: politics, violence, and hope**

### **'The racial capitalocene and the 'not yet': a discourse for the politics of the possible by Dr Flavia Loscialpo**

**Biography:** Dr Flavia Loscialpo PhD is a Senior Lecturer in fashion and MA coordinator at Southampton Solent University, UK, where she also leads the research cluster in fashion. She obtained her PhD in philosophy from Sapienza University of Rome (2008), and is alumnus of the MA Fashion Curation, London College of Fashion. She is specialised in curation, philosophy of language, aesthetics, and fashion theory, and has published internationally on deconstruction, Japanese fashion and utopian movements.

**Abstract:** My contribution brings in conversation two theoretical perspectives, that is, the position of political theorist Françoise Vergès and the utopian philosophy of Ernst Bloch, to frame a discourse reclaiming the critical potential of cultural studies, research and creative practices.

The concepts of the 'racial Capitalocene' (Vergès, 2017) and the 'not yet' (Bloch 1986[1959]; 2000[1964]), I argue, are particularly relevant not only for a critical analysis of fashion, but also, and more broadly, for knowledge, research practices, and pedagogy, which are constantly at risk of becoming the latest cogs in the wheel of cognitive capitalism.

In particular, the notion of a 'racial Capitalocene', which exposes those 'naturalized inequalities, alienation, and violence inscribed in modernity's strategic relations of power and production' (Moore 2014), is crucial in counteracting oversimplifications offered, for instance, by green capitalism, and helps re-contextualise current debates surrounding contemporary fashion. From this discourse, the racial Capitalocene emerges as an epistemological tool to reaffirm and reclaim the critical potential of cultural studies and a radical pedagogy based on a decolonization of knowledge production.

At present, when it seems easier to imagine a natural catastrophe, or even a great extinction, rather than the end of capitalism, the very 'capacity to imagine that things could be different', invoked by Ernst Bloch in *The Principle of Hope* (1986[1959]), presents itself as an ethical, cultural and epistemological urgency. The discussion focuses hence on the 'not yet' (Bloch 1986[1959]; 2000[1964]), and the 'politics of the possible' (Vergès 2017) as critical concepts, opening up possibilities to counteract dominant narratives, including the imperatives of cognitive capitalism, and imagine other futures, different than those suggested by the racial Capitalocene.

### **Fashion, Feminism and Radical Protest: Paths towards a Praxis of Joyful Militancy by Dr Monica Titton, University of Applied Arts Vienna**

**Biography:** Dr Monica Titton is a sociologist, fashion theorist and culture critic. She currently works as a Senior Scientist at Modeklasse, the Fashion Department of the University of Applied Arts Vienna. Her work develops a critical, sociological perspective at the intersections of fashion, politics, art, and identity. Her research is guided by an effort to expand and develop theoretical frameworks for critical analyses of fashion, and is informed by the traditions of poststructuralism, Marxism, feminism and postcolonialism.

**Abstract:** My paper addresses the dialectic relationship between fashion, feminism, and radical feminist protest. Through a reconstruction of feminism's transforming attitudes towards fashion and styling along different phases of feminist thought and practice, it becomes apparent that fashion has always played a critical and polarizing role in feminist consciousness. By the examples of high-fashion feminist slogan t-shirts and the style codes of contemporary radical feminist movements #NiUnaMenos and #NonUnaDiMeno, I unpack the complexities and contradictions that appear when fashion becomes political, and when politics become fashionable, respectively. With recourse to Silvia Federici's notion of 'joyful militancy' (Federici 2020), I explore how her idea of militancy as liberatory, transformative and joyful can be rearticulated as a model for a critical, activist, emancipatory and egalitarian praxis for both fashion designers, political activists, and educators.

**The Polyester Curtain: The Aesthetics of Russophobia in the Anglo-American film and television during the Putin era' by Nikola Mijovic, Film Director & Senior Lecturer in Cultural and Historical Studies, LCF, UAL**

**Biography:** Nikola Mijovic is a Senior Lecturer in Cultural and Historical Studies at London College of Fashion. He is also a filmmaker, whose first feature film - as co-director, co-writer and co-producer - 'Borders, Raindrops' (2018), has been screened at more than twenty international film festivals, including Sarajevo, Montreal, Cottbus, Goteborg and Bergamo, winning a number of awards. Nikola has also directed several short films, including '777' (2003), which has been acquired by the FMA (Sao Paulo, Brazil) for their permanent collection. In addition to film practice, he has conducted research in the field of film studies, with the specific focus on national and international cinemas; Yugoslav and Post-Yugoslav film; film, fashion, consumption and digital media.

**Abstract:** This paper examines the revival of Cold War tropes in the American and British media since 2010, specifically focussing on the portrayal of Russian characters in fiction film and television drama. The dominant western narratives of the USSR have consistently maintained the discursive practice of 'othering' the Soviet citizens, presenting them as either inhumane villains or powerless victims, denying them any subjectivity and agency in their everyday lives - unless their struggle to assert agency and subjectivity in the face of oppressive and brutal state apparatus was seen as the defining feature of their personal identity and character. Three decades after the fall of Berlin Wall and the dissolution of the Soviet Union, a similar perception of contemporary Russia seems to persist in the Anglophone world's collective imagination and proliferates in its popular culture. The representational stereotypes of the 'Russians' include the violent assassin, the emotionless spy, the sex worker, the ruthless gangster, the corrupt government official and the terminally ill mother with no recourse to state support. Looking at the examples such as *Red Sparrow* (2018), *McMafia* (2018), *Tenet* (2020), *The Queen's Gambit* (2020) and *Killing Eve* (2018-2020), this paper explores the aesthetics of Russophobia through visual analysis of costume, the fashioned body and appearance, and their role in the construction of character. These representations on screen are situated within a broader context of global shift in geopolitics during the Putin era.

## **Session 2: Borders: immigration, labour and the ethics of production**

### **Pandemic neoliberalism, crises of social reproduction, and the reorganisation of garment production and work by Dr Alessandra Mezzadri, Senior Lecturer in Development Studies, SOAS, University of London**

**Biography:** Alessandra holds degrees in Economics from La Sapienza, Rome, and in Development Studies from SOAS, where she completed a PhD on the ‘making’ of cheap labour in the Indian garment industry, with an emphasis on the labour regime characterising the industry and its global and localised patterns of labour control. She writes and teaches on issues related to inequality and trade; global commodity chains and production networks; labour informality, informalisation and labour regimes; global labour standards, CSR and Modern Slavery; feminisms in development; gender and globalization; approaches to social reproduction and reproductive labour; and India’s political economy.

**Abstract:** The COVID-19 crisis has escalated a triple crisis of social reproduction, hitting the capitalist governance of like-sustaining sectors, the reorganization of work, and producing multiple deadly processes of manufacturing surplus populations. The sectoral crisis of the global garment industry can be read through all these three lenses, in relation to a) structural reorganisation of the sector towards PPE production b) patterns of both work retrenchment and intensification c) role in the spread of contagion. This opening reflection aims at setting the scene for an exploration of the impact of COVID-19 on the world of fashion.

### **Multiple Scenarios of Crisis Capitalism. Contemporary Fashion, Production and the politics of (im)migrant Labour in the wake of Covid-19 by Prof Elke Gaugele, Institut für das künstlerische Lehramt, Academy of Fine Arts, Vienna**

**Biography:** Elke Gaugele is Professor for Fashion and Styles at the Academy of Fine Arts in Vienna. As a Cultural Anthropologist, writer, curator, and researcher she works internationally on postcolonial fashion critique, practice based fashion theory, and the ethics and global politics of fashion. She is project leader of the Austrian Center for Fashion Research (ACfFR) and a researcher of the DFG-Network “Entangled Histories of Art and Migration: Forms, Visibilities, Agents” (2018-2021). Her publications include: *Fashion as Politics: Dressing Dissent*. Special Issue of *Fashion Theory – The Journal of Dress, Body and Culture* Vol. 23, 2019 (co-ed. with Monica Tilton); *Fashion and Postcolonial Critique* (Sternberg 2019) co-ed. with Monica Tilton; *Critical Studies. Kultur- und Sozialtheorie im Kunstfeld* (VS 2016) co-ed. with Jens Kastner; *Aesthetic Politics in Fashion* (Sternberg 2014).

**Abstract:** Following Gayatri Chakravorty Spivak’s *Critique of Postcolonial Reason* (1999), fashion at the turn of the 21st century became not only the signifier of a contemporary “rampant neo-colonialism” but also a paragon for the “implicit working of the axiomatics of imperialism in the vocabulary of radical critique” (400). Drawing exemplarily upon both strands of contemporary fashion, its cultural as well as material production, this paper traces the development from the so-called refugee crisis to the closets of Covid-19’s isolation economy. Thereby it reflects on the transformations of 21st century’s neoliberal capitalism from the angle of a crisis capitalism (Klein) with multiple scenarios: from the economy and politics of precarious (im)migrant labor in the garment sector to the glamorous ‘phygital’ re-invention of fashion in 2020/21 as cryptocurrency and blockchain technology.

## **There's no ethical consumption under capitalism by Dr Ashok Kumar, Lecturer of Political Economy, Birkbeck, University of London**

**Biography:** I'm a Lecturer of Political Economy. My research interests are wide-ranging and my teaching is primarily in the areas of globalization, workers bargaining power, global value chains, capitalism and crisis. Alongside my research and teaching, I've sat on the editorial boards of Environment and Planning D: Society and Space as well as City. I'm currently a member of the coordinating editorial board of Historical Materialism. I received my PhD in Economic Geography from Oxford University, my MSc in Social Policy from LSE, and my BA in Religious Studies from the University of Wisconsin at Madison. I am also a Fellow of the Higher Education Authority. My research has been funded through generous grants from a number of bodies including as a Fulbright Scholar as well as a Leverhulme Early Career Fellow. Recent Publications include *Monopsony Capitalism: Power and Production in the Twilight of Sweatshop Age*, Cambridge University Press, 2020 and *Enclosures and Discontents: Primitive Accumulation and Resistance*. Routledge. 2020. (with Lisa Tilley and Tom Cowan).

**Abstract:** There have been innumerable initiatives to attempt to address the system of labour exploitation in the production of clothing. The evidence is overwhelming that none, in themselves, have any difference. However, there have been some successes within garment workers over the course of the past 100 years. Given the way the sector is structured (three part, vertically disintegrated) it is only possible through the combined factors of the changing composition of capitalism, workers organising, and secondary pressure at the point of consumption. Looking at struggles in the first half of the twentieth century, and contemporary labour struggles in China, India, and Honduras I map out precisely how we can move away from brand-oriented 'ethics' framework, towards one that puts workers' power and justice central in our organising.

## **Fashion and its refugees: towards a transnational worker solidarity and labour citizenship by Dr Serkan Delice, Senior Lecturer in Cultural and Historical Studies, LCF**

**Biography:** Serkan Delice is Senior Lecturer and Research Coordinator in the Cultural and Historical Studies Department at London College of Fashion, UAL, where he has been teaching modules such as 'Fashion Cultures and Histories, 'Fashion, Taste and Consumer Culture' and 'Fashion and Globalisation' to Fashion Business School students. His current research explores ways of defining and practicing a transnational ethics of fashion that challenges neoliberal, racial capitalism and its systemic appropriation of labour and culture. He is currently working, together with Dr Anna-Mari Almila (LCF, UAL), on an edited collection on fashion's transnational inequalities to be published by Routledge in 2022.

**Abstract:** The exploitation of cheapened migrant and refugee labour has always been central to the material production of fashion. The so-called refugee crisis, when it comes to much of the urban garment industry, is not a crisis, but a key, endemic feature and facilitator of an extreme form of flexibility, which is defined by low skill needs, high seasonal fluctuations and extensive subcontracting, and has remained at the heart of the characteristically volatile fashion production ever since the late-nineteenth-century period of growth to today. Despite this, the concept of 'refugee' has not moved to the forefront of Fashion Studies and journalism — it is still being understood and treated as an exceptional and extraordinary matter of descriptive and legal significance: a product of forced migration,

displacement and an overall, so-called crisis. Drawing upon Hannah Arendt's idea that refugees 'driven from country to country represent the vanguard' (1943, p. 274) of *all* stateless and displaced people, of *all* racialised and marginalised Others, this paper will aim to expand the meaning of 'the refugee' a) as a recurrent element of the multitude embraced by what Karl Marx calls 'the disposable industrial army', that is, 'a mass of human material always ready for exploitation' (1990 [1867], p. 547) to satisfy the changing needs of the self-expansion of capital, especially during periods of crisis, and b) as a political identity that exposes the structurally exclusive —and no longer sustainable — character of the nation-state as a racialised and territorial myth of European construction. Focusing on the centrality of refugee labour to clothing production in Turkey and the UK, this paper will explore the possibilities of cross-border worker solidarity, transnational unionism and what Jennifer Gordon calls 'transnational labour citizenship', that is, 'an opening up of the fortress of labour and of the nation-state to accommodate a constant flow of new migrants through a model that would tie immigration status to membership in organizations of transnational workers rather than to a particular employer' (2007, p. 509).

### **Session 3: Precarity: cultural work in the creative industries**

#### **How to Work Better: Collective Action in London and Amsterdam by Caroline Stevenson, Head of Cultural & Historical Studies, LCF**

**Biography:** Caroline Stevenson is Head of Cultural and Historical Studies at London College of Fashion. She is a curator, writer and co-founder of Modus: a curatorial and publishing platform for expanded fashion practice, based at Onomatopee, NL. Caroline publishes scholarly and critical writing on contemporary art and design practices and writes and exhibits fiction and critical essays. She is a member of the Centre for Fashion Curation at University of the Arts London and her curatorial practice has been recognised through grants from Arts Council England and the British Council.

**Abstract:** My paper asks the question: how do contemporary artists create a sense of home and belonging in an increasingly globalised and insecure world? I focus on two artists' collectives: Black Obsidian Sound System (London) and If I Can't Dance I Don't Want to be Part of Your Revolution (Amsterdam) to explore particular forms of everyday artistic labour and cultural work involved in home-making and community building. Drawing on Marsha Meskimmon's (2011) concept of Cosmopolitan Imagination, these are positioned as dialogic, conversational negotiations between localised and rooted communities and global and transversal narratives and movement. Moving beyond simple tropes and representations, I explore how contemporary artists - on their own terms - meaningfully inhabit a global world and demonstrate how we can live and work better together.

#### **'Sleeping, eating, drinking fashion': Subjectivity and Temporality in the Work of Fashion Agents by Jana Melkumova-Reynolds, Fellow in Culture & Society, London School of Economics and Political Science (LSE)**

**Biography:** Jana Melkumova-Reynolds is a Fellow in Culture and Society at the London School of Economics and Political Science. She has lectured at London College of Fashion, Chelsea College of Arts, Central Saint Martin's and Parsons Paris. Her research interests include fashion mediation, affect,

cultural perceptions of time and representations of disability. Her PhD, completed at King's College London, examined subjectivity, time and affect in the work of fashion agents and the spatiotemporal modalities of Paris showrooms. Prior to joining academia, she spent over a decade working in a variety of roles in the fashion industry. Her upcoming publications include a chapter on mediations involved in 'consecrating' a new fashion design in *The Routledge Companion to Fashion Studies* (2022). She is a member of the Steering Committee at Fashion Research Network.

**Abstract:** This paper explores the work of fashion agents, intermediaries who mediate between creative talent (designers) and retail buyers. Drawing on ethnography, autoethnography and interviews at Paris Fashion Week, it considers what kinds of knowledge agents' highly precarious work relies on, and what kinds of subjectivities it requires and produces. It proposes there are three facets of subjecthood that enable agents to inhabit the conditions of radical uncertainty. These are:

- agile subjectivity which enables the agent to be always ready to move between jobs, locations, tasks and social worlds, constantly acquiring new skills, building and mobilising new connections and learning to negotiate different temporal regimes;
- anticipatory subjectivity, one that is permanently on the lookout for opportunity and, at the same time, prepared for such opportunity not to come; thus suspended in a permanent expectation of a great breakthrough, of the Big Job (Neff, Zukin and Wissinger 2005); in other words, a subjectivity able, and willing, to negotiate the state of 'animated suspension' (Berlant 2011) and exist in the realm of 'an ongoing present as the ground for living' (ibid.); and
- aesthetic subjectivity, one that is enraptured with the aesthetic life of the fashion industry to such an extent that it is not only willing to accept precarity but, in fact, finds joy in it due to its perceived associations with a bohemian way of life, disrupting the 'norm' of predictable careers and a 9-5 job (Mensitieri 2020). This subjectivity also enables agents to enter into, and produce in others, relationships of 'aesthetic enrolment' (Siciliano 2016) with fashion objects.

### **The fashion industry: a dream world, an exception? Precarious, unpaid, and invisible woman work by Dr Giulia Mensitieri, Social Anthropologist, École Pratique des Hautes études en Sciences Sociales de Paris**

**Biography:** Giulia Mensitieri holds a PhD in Social Anthropology and Ethnology from the Ecole des Hautes Etudes en Sciences Sociales de Paris. Her work explores the construction of desirable fantasies and illusions and forms of precarity in contemporary capitalism, by examining the fashion world. Through an ethnographic study of "immaterial" workers (stylists, models, photographers, designers, journalists, make-up artists), she explores the fashion system by analysing the global traffic of fantasies and illusions, products and workers, as well as the production of subjectivity and the modes of subjugation that are typical of this industry. Her recent publications include the highly acclaimed *The Most Beautiful Job in the World: Lifting the Veil on the Fashion Industry* published in 2020 by Bloomsbury.

**Abstract:** Fashion occupies a peculiar place in contemporary economies. It is at the same time the world of the dream, of desirable projections, and escape to the norm, and one of the richest, powerful, polluting, and globally ramified industries. In this communication, I will explore this contradiction and its role in labour deregulations. Particularly, I will analyse the continuities and the fractures in women's exploitations. To do so, I will mobilize the data of ongoing ethnographies carried out with two

professional figures of the fashion industry, the models and the seamstresses. Staging at the antipodes of the symbolic hierarchies of fashion, these two categories of workers share systemic invisibility of their works and their rights.

#### **Session 4: Dispossession: policy, legality and technology**

##### **Fashion in turbulent times: new technologies meet new economic paradigms by Jay McCauley Bowstead, Lecturer in Cultural and Historical Studies, LCF**

**Biography:** Jay McCauley Bowstead is a Lecturer in Cultural and Historical Studies at London College of Fashion where he is Co-Convener of the Masculinities Research Hub. His research to date has focused on shifting male identities and their relationship to fashion design and production — his recent publications include the monograph 'Menswear Revolution: The Transformation of Contemporary Men's Fashion'. He looks forward to forthcoming chapters in 'Dandy Style' (Shaun Cole and Miles Lambert eds.) and 'Representations of the Male Body' (Gerlsbeck and Dexl eds.) McCauley Bowstead's current research continues to interrogate questions of gender while also exploring new technologies of fashion production and the role of industrial policy in shaping the fashion industry. He is working on a special issue of 'Critical Studies in Men's Fashion' for Intellect Journals with Charlie Athill resulting from their recent conference 'Globalising Men's Style'. McCauley Bowstead has appeared on BBC Radio 4's sociology programme Thinking Allowed, and The Today Programme speaking on issues of fashion, masculinity, and gender.

**Abstract:** The fashion industry is experiencing rapid structural change as new manufacturing and distribution technologies emerge. Simultaneously, the environmental impact of garment production and the sector's record on workers' rights provokes increasing disquiet. This article explores how new technologies for distributing and making clothes interact with a shifting industrial policy agenda as neoclassical and neoliberal economic paradigms lose their dominance, and state intervention becomes fashionable again. Contemporary ready-to-wear production, which relies on manufacturing goods speculatively in hope that they will meet consumers' needs, is massively wasteful, and the sector has experienced a series of shocks as established brands fail to correctly anticipate demand. Online-bespoke — in which garments are made to the specifications of the customer — has emerged as a promising sector. In changing how we buy and produce garments, can we transform how we value our clothes, the resources from which they are composed, and how we value the people who make them? This article argues that in order to reap the benefits of new and disruptive technologies, national governments and multilateral organizations must develop industrial strategies to shift current market incentives. Protections for fledgling sustainable and technologically innovative fashion brands, along with Pigovian taxation (taxation targeting negative externalities like pollution), are required to transform the industry.



## **Opening up fashion heritage collections online: copyright policy, licensing, ethics by Brigitte Vézina, Policy Manager, Creative Commons**

**Biography:** Brigitte Vézina is Director of Policy at Creative Commons, where she is in charge of copyright policy and advocacy activities. Before joining Creative Commons, Brigitte worked for a decade as a legal officer at WIPO and then ran her own consultancy, advising Europeana, SPARC Europe and others on copyright matters. Currently located in the Netherlands, Brigitte grew up living in eight different countries across North America, Africa and Europe but Montréal is where she proudly comes from. Brigitte is a fellow at the Canadian think tank Centre for International Governance Innovation. She holds a bachelor's degree in law from the Université de Montréal and a master's in law from Georgetown University. She has been a member of the Bar of Quebec since 2003.

**Abstract:** Digitizing and giving open access to collections of fashion heritage often brings about specific and complex legal and ethical issues: the heritage is often not in the possession of the community that is its cultural guardian; the heritage is subject to customary rules that do not align with its "public domain" status under copyright law; copyright might be owned in the documentation, but not in the underlying heritage itself, etc. These issues call for a nuanced approach to open access to cultural heritage that is respectful of its guardians' rights, interests and traditions. This presentation will look at how cultural heritage institutions can respectfully handle fashion heritage by looking at the various policy options available to ethically opening up fashion heritage collections.

## **Challenging the Western Concept of Ownership and Advocating for a Legal Status of Cultural Custodianships by Monica Moisin, Cultural Intellectual Property and Fashion Lawyer, Member of the Bucharest Bar Association, LLM International Arbitration, Founder of the Cultural IP Rights Initiative**

**Biography:** Monica Boța-Moisin is a cultural intellectual property & fashion lawyer, cultural sustainability consultant and the Founder of the Cultural Intellectual Property Initiative®. Monica focuses extensively on creating a framework for the survival of traditional cultural expressions and building bridges between traditional craftsmanship and the fashion industry. She coined the terms cultural intellectual property rights®, cultural trademark© and designed the first-ever workshop on cultural sustainability in fashion©. Monica has extensive experience with Intellectual Property systems in various jurisdictions in relation to in-depth legal consulting and support for IP registration and IP management strategy development for textile and fashion stakeholders, Indigenous Peoples and Local Community entrepreneurs. Monica acts as cultural mediator between the fashion industry and artisans in promoting luxury craftsmanship as part of the contemporary fashion supply chain.

**Abstract:** One cannot talk about Ownership, Labour and Digitization without questioning the role of the intellectual property law system and its essential contribution to shaping the way we appreciate value, knowledge and creativity today. Conventional Intellectual Property tools protect creations of the mind that are new and innovative, leaving in the public domain the traditional knowledge and cultural expressions which have been transmitted, kept alive and constantly developed by Indigenous peoples, ethnic groups and local communities. In legal terminology this means that traditional craftsmanship, heritage textiles and systems of dress that are not based on trends and hierarchies are part of the public domain, being considered *res nullius* and therefore free for commercialization and exploitation by

anyone, anywhere. We have come to understand the inequity of this system and the way it has influenced the exploitative nature of the fashion industry that often appropriates without compensation or benefit-sharing and dispossesses cultures of their own identities by claiming ownership of traditional designs and cultural aesthetics. Embracing a diversity of fashion identities and cultures of fashion, challenging legal paradigms and concepts and advocating for a paradigm shift in the fashion industry, this talk brings to the forefront the notions of custodianship, stewardship and guardianship of Indigenous peoples, ethnic groups and local communities in relation to their traditional cultural expressions and advocates for the use thereof with the Consent, Credit and Compensation of the source communities in order to eradicate the exploitation of cultural identities in fashion and nurture cultural sustainability. (The 3Cs' Rule Consent. Credit. Compensation© by the Cultural Intellectual Property Rights Initiative®).

### **Evening Session:**

#### **To Dress or to Undress: Arab Female Bodies and the Media by Prof Bahia Shehab, Professor of the Practice of Design and Founder of the Graphic Design Program, The American University in Cairo**

**Biography:** Bahia Shehab is an artist and author based in Cairo. She is Professor of design and founder of the graphic design program at The American University in Cairo. Her work has been exhibited internationally and has received a number of international awards including the BBC's 100 women's list, a TED Senior Fellowship, a Prince Claus Award, and the UNESCO-Sharjah Prize for Arab Culture. Her latest publications include *You Can Crush the Flowers: A Visual Memoir of the Egyptian Revolution* and the award-winning co-authored book *A History of Arab Graphic Design*. She is the founding director of TypeLab@AUC.

**Abstract:** Large demonstrations erupted in Cairo in 2011 when a video went viral of a veiled woman who was stripped and beaten by soldiers on the street. Women historically have been the more vulnerable part of society and thus control over their bodies by the patriarchy is, till today, a manifestation of power and authority. Veiling or unveiling women in and outside of the Arab world is at the heart of this control. Women's right in choosing what is comfortable for them in different stages of their lives has revolutionized fashion at different times in history. If women lose their freedom to choose between covering or uncovering their hair, then covering and uncovering both become different forms of oppression.

## Day 2: Saturday 12 June 2021

### Morning Session:

#### **The New Age of Empire: How Racism and Colonialism Still Rule the World by Prof Kehinde Andrews, Professor of Black Studies, Birmingham City, School of Social Sciences**

**Biography:** Kehinde Andrews is Professor of Black Studies at Birmingham City University. His research focuses on resistance to racism and grassroots organisations. His book *Black to Black: Retelling Black Radicalism for the 21st Century* was published in 2018. He also wrote *Resisting Racism: Race, Inequality and the Black Supplementary School Movement* in 2013 and is editor of the *Blackness in Britain* book series with Zed Books. His latest book, *The New Age of Empire: How Racism and Colonialism Still Rule the World*, is published by Penguin Allen Lane in the UK and by Bold Type Books in the US. Kehinde has written opinion pieces for outlets including *the Guardian*, *Independent*, *Washington Post* and *CNN*. Kehinde led leading the development of the Black Studies degree and is director of the Centre for Critical Social Research; founder of the Harambee Organisation of Black Unity; and co-chair of the Black Studies Association.

**Abstract:** Professor Kehinde Andrews and Dr Serkan Delice will have a conversation relating to Professor Andrews' most recent, and highly acclaimed, book *The New Age of Empire: How Racism and Colonialism Still Rule the World* (Allen Lane, 2021). In this eye-opening, mould-breaking book, Prof Andrews highlights the urgent need to 'destroy the myth that the West was founded on the three great revolutions of science, industry and politics. Instead, we need to trace how genocide, slavery and colonialism are the key foundation stones upon which the West was built. The legacies of each of these remain present today, shaping both wealth and inequality in the hierarchy of White supremacy' (2021, p. xiii). Thus, the book aims to 'trace how White supremacy has been maintained and plays out in the various updates to Western empire' (p. xxi) and 'put the final nail in the coffin of the post-racial narrative, illustrating just how fundamental the racist logic of empire remains in shaping the world' (p. xxix). The book draws our attention to the four aspects of what Prof Andrews calls 'the new age of empire': **racial capitalism** whereby the neoliberal state works as 'a mechanism for private enterprise to reap the benefits of racial exploitation', leading to 'an economic regime that steeply increases inequality' (p. xvii); **colonial nostalgia** whereby racism continues to 'frame life in the new age of empire just as fundamentally as it did during the eras of slavery and direct colonisation' (p. xx); **racial patriarchy**, that is, the ways in which 'gender plays out at the intersection with racism in complex ways' (p. xxii); and **post-racialism**, namely, the 'delusion that we have moved beyond racism, that we are in a post-racial society' (p. xxvii). In doing so, the book argues that 'White supremacy, and therefore anti-blackness, is the fundamental basis of the political and economic system and therefore infects all interactions, institutions and ideas'—this is the reason why 'unlike in some of the co-opted takes on intersectionality (which has been reduced to a buzzword in many academic and policy circles) it is impossible, in any genuine understanding, to remove racism from how we think intersectionally' (p. xx-xxi).

## **Session 1: Intersections: gender, race and diaspora**

### **Aesthetics and Personhood of the Black Body by Teleica Kirkland, Founder, Creative Director and Principal Researcher for the Costume Institute of the African Diaspora and Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Teleica Kirkland is the founder, Creative Director and principal researcher for the Costume Institute of the African Diaspora (CIAD). With over 20 year's experience working in the fashion and costume industry Teleica teaches at LCF and has travelled extensively throughout Africa and the Diaspora making links with designers, artisans, and practitioners across the globe. She has an MA in the Culture and History of Fashion from LCF, and is the author of the book, Cultural Dress and Costume History of the Caribbean. She has run her own fashion company, curated museum exhibitions and worked with the likes of Vivienne Westwood. She is the newly appointed Lecturer in Cultural and Historical Studies at LCF.

**Abstract:** The historical legacy of plantation life in the Caribbean fed the subsequent denigration and continued discrimination of black people and provided the catalyst for the descendants of enslaved Africans to employ particular mannerisms in demonstrating their worthiness and morality whilst distancing themselves from the legacy of slavery. Far from the usual images of the Caribbean as a place of eternal sunshine, hedonism and extreme violence, the region is an incredibly religious and pious place where people are still deeply superstitious and very strongly wedded to their cultural beliefs. Nonetheless, the entire territory does carry historic baggage due to slavery and colonialism that tends to predetermine how people from these islands are perceived by the wider global society.

This historic baggage leads to the politicisation of black bodies which has negated the humanity of black people. One of the ways black people have sought to distance themselves from this politicisation and reclaim their humanity has been through the adoption of respectability.

This research will discuss how women who emigrated to the UK from the Caribbean during the Windrush Era (1948 – 1972) used clothing as a tool to establish their dignity and how the adoption of respectability politics informed their behaviour and style of dressing.

Apart from considerations of increasing self-worth, this presentation will query the power of clothing and adornments to change deep-seated fears and beliefs about black people and ultimately enquire whether clothing and cultivated aesthetics of the black body has ever been able to provide the necessary absolution from vilification.

### **The Problem with Indian Fashion by Divia Patel, Senior Curator, Asian Department, Victoria & Albert Museum**

**Biography:** Divia Patel is a curator in the Asian Department of the Victoria and Albert Museum, London. She specializes in contemporary art and design, popular culture and photography from South Asia. Her recent research has been on contemporary design from India, which resulted in the publication of her book *India Contemporary Design: Fashion, Graphics, Interiors* in 2014. She was co-curator of the V&A's major exhibition *The Fabric of India* (2015–2016) with responsibility for the modern and contemporary content. She is one of three authors of *The Fabric of India* book (with Rosemary Crill

and Stephen Cohen, 2015). Her focus on contemporary South Asia has led to significant acquisition of work by contemporary artists and designers for the V&A's permanent collections. In her early career she curated the exhibition *Cinema India: The Art of Bollywood* (2002–2007) which toured nationally and internationally and won a BBC award for achievement in the arts. She has curated *The Photographers' Pilgrimage: Exploring Buddhist Sites* (V&A, 2009), co-curated *Indian Life and Landscape* (2009–2010) which toured extensively in India, and curated *M. F. Husain: Master of Modern Indian Painting* (V&A, 2014). She has published on all of these subject areas. She is a trustee of the Nehru Trust for the Indian Collection at the V&A Museum.

**Abstract:** The current drive for decolonisation in all fields of study has highlighted the need for a more comprehensive understanding of South Asian heritage. Fashion, design and dress should be central to that, both for diasporic communities and the wider public. But Indian Fashion, as perceived in the west, is too often reduced to a handful of tropes that erase any sense of change, complexity, or development over time. Museum exhibitions can play an important role in developing a more nuanced narrative. Using the *Fabric of India* Exhibition at the V&A as a case study, this paper will highlight some of the issues involved, and explain how curating and researching in this field can contribute to developing a more fully elaborated history of fashion and dress.

***We Are Heard – Thinking across Fragments* by Dr Erica de Greef, Fashion Curator and Researcher, Centre for African Studies, University of Cape Town & Siviwe James, Research Associate, African Fashion Research Institute**

**Biographies:** **Erica de Greef** is a South African-based fashion curator and academic interested in fashion on and from the continent. Erica is the co-founder of the African Fashion Research Institute, and a steering committee member of the Research Collective for Decolonising Fashion and editorial board member of the *International Journal for Fashion Studies*. She holds a PhD in African Studies from the University of Cape Town, with a thesis titled 'Sartorial Disruptions' that investigated the colonial stasis in South African museums' fashion collections.

**Siviwe James** (research associate, African Fashion Research Institute) is a LISOF Fashion graduate with a strong love for trend forecasting, research and the deeper understandings of the languages of clothing. As a conceptualist menswear designer, she participated in AFI Fastrack 2015 and SA Menswear Week AW16 with her brand, Pilgrim Clothing ZA. With a passion for research, her interests span fashion media, fashion psychology, and contemporary culture. Siviwe creatively interrogates the fragments of fashion that allude to the psychologies, histories and disruptions of African fashion that have limited, but also hold potential for, African creatives to materialise new ideals of modernity.

**Abstract:** Video, digitisation, access to and shareability of materials and dialogues across the global south have opened up sites and possibilities for creative (and critical) explorations of how a past could have unfolded if the few/limited/distributed fragments that remain, had been given agency/space to do so. This paper traces the haunting of the archives by material, textual and visual references that refuse to remain silenced, through voice, and visual speculative projects that re-trace, plot and express alternative histories and future ways of being that engage in radically different relations. *We Are Heard* | Siviwe is a collaborative research project led by creative producer and researcher Siviwe James and the African Fashion Research Institute in search of material traces/fragments of fashioning.

Through video and audio collage, this project seeks to speculate, and craft new disruptive imaginaries that unpack fashion/textile fragments from the deep past so as to invite alternate languages and trajectories that mess with, interrupt and expose the epistemological violence of Western taxonomies, collections, canons and conditions. In *Thinking across Fragments* we ask, how does this method demonstrate radical difference/interruption? How does this praxis disrupt a canon? How does speculation inform alternative trajectories? And, what can this show about - rebirth, haunting, ideas, trauma, alternative ontologies, longings and returns.

### **The Myth of the Tignon and the Invention of New Orleans by Dr Jonathan Square, Historian and Curator, Harvard University**

**Biography:** My name is Jonathan M. Square. I am a writer and historian specializing in fashion and visual culture of the African Diaspora. I have PhD in history from New York University, a master's degree from the University of Texas at Austin, and B.A. from Cornell University. I am currently a faculty member in the Committee on Degrees in History and Literature at Harvard University. My current book project — tentatively titled “Sartorial Resistance and the Politics of Redress in the Black Atlantic”— frames sartorial agency among enslaved peoples as a form of resistance and places sumptuary laws within the context of the development of Atlantic capitalism from the sixteenth to the nineteenth centuries. In particular, I am interested in how people of African descent have engaged the nascent fashion system to not only critique and counter ideologies that cast them as inferior, but also to stake a claim in larger political struggles for freedom and equity. I deconstruct the etymology of “text” and “textiles”; when enslaved peoples did not have direct access to revolutionary “texts,” they often used “textiles.” In this way, dress and adornment served as a form of radical self-determination, just as much as texts.

**Abstract:** My paper problematizes the history of the “tignon,” a name given to headscarves worn by free and enslaved women of color in southern Louisiana. I first explore the 1786 edict in which the wearing of headscarves was legislated and the linguistic origins of the word “tignon.” The paper, however, revolves around the analysis of a series of portraits of women of color in New Orleans who all don these headscarves. Close inspection of these portraits reveals these headscarves to be symbols of black women's cultural identity and pride, rather than markers of second-class citizenship mandated in colonial legislation. Though I posit that Afro-Diasporic headwear became so popular that it was even appropriated by white creole elite women for both its utility and fashionability, I ultimately argue that headwraps were signifiers of Afro-Cereole group identity before and after the passing of the 1786 edict. The way in which black women styled their heads shaped the law, not the inverse.

### **Session 2: Care: affects and ethics in a neoliberal age**

#### **Kindness to the Environment in Vogue Italia: A Neoliberal Aberration? by Dr Morna Laing, Assistant Professor in Fashion Studies, Parsons Paris, The New School**

**Biography:** Dr Morna Laing is Assistant Professor in Fashion Studies, The New School, Parsons Paris. She is author of *Picturing the Woman-child* (2021) and co-editor of *Revisiting the Gaze: The Fashioned*

*Body and the Politics of Looking* (2020). Her current research focuses on ethics, sustainability and the fashion media.

**Abstract:** In *On Kindness* (2009), Adam Phillips and Barbara Taylor suggest we have developed a sort of collective phobia to kindness, with it being seen as overly sentimental, old-fashioned or even moralistic. When it comes to the industrial fashion system, we might argue it is pathologically unkind. This lack of kindness comes in many forms, from the 'sacrifice zones' discussed by Sandra Niessen (2020), the treatment of animals (Kovesi and Johnson 2020), the precarity of workers in the creative industries (Mensitieri 2020), and the unforgiving beauty standards to which models are held (Thomas 2018). In this paper I explore how kindness has nevertheless found expression in the fashion media in recent years, when it comes to articulating a renewed relationship of care between fashion and the environment. This discourse conflicts with the neoliberal ethics of the self – the striving to always be better, more productive, as well as the relationship one has with others (Gill and Scharff 2011). The neoliberal logic of mastery will be counterposed with an ethics of care through an exploration of some recent examples in the fashion media, such as thematic issues of *Vogue Italia* from 2020 and 2021, devoted to gratitude (December 2020), animals (January 2021), and finally, children as the 'forgotten victims' of the pandemic (June 2020). I'll then try to make sense of this discourse by theorizing it through the lens of multiple discourses on kindness (Phillips and Taylor, 2009) as well as more expansive definitions of fashion, such as 'slow fashion' (Clark 2008, 2019; Fletcher 2010; Fletcher and Tham, 2019).

### **Keeping it in the bedroom? Purpose, pleasure and guilt with lockdown retail therapy by Charlie Athill, Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Charlie Athill is Lecturer in Cultural and Historical Studies at LCF. He is the co-convenor of the Masculinities Research Hub at LCF and one of the co-organisers of the widely acclaimed *Globalising Men's Style* conference. He has recently published a peer-reviewed journal article 'Reverse Tomboy: (re)definitions of gender fluidity through sensory engagement with material culture' in *Queer Studies in Media & Popular Culture* (5: 2-3). He is currently working on a special issue of *Critical Studies in Men's Fashion* for Intellect Journals with Jay McCauley Bowstead.

**Abstract:** While the severity of the Covid pandemic has been experienced variously over the last year, due to differences in rates of infection, resources and management, its impact has been felt globally on medical, economic, financial, cultural, social and personal levels. This working paper reflects on the cathartic role of fashion retail therapy as a means of addressing isolation and a sense of suspended existence within the second and third lockdowns in the United Kingdom. Drawing on personal experience, it considers how the circumstances and conditions both within and outside the domestic setting resulted in online fashion purchases that were informed by a conscious determination to counter, and even defy, ongoing events and the resultant media coverage and social climate, and also to prepare for a post-Covid world. I examine the symbolic power of dress and I consider the motivation for choosing specific items and the pleasure taken in materiality, which involved a very active engagement with sensoriality in different ways. I also consider emplacement as a significant factor in my interaction with the objects bought and compare the disjuncture between their intended public and intersocial purpose and the privacy enforced by lockdown. However, this triggered an ethical dilemma, and with the acknowledgement that the personal is political, I ponder the degree to which a conscious

desire to indulge in ‘unnecessary’ consumption and the guilt in doing so can be resolved. As a means of analysis, I explore the interplay between senses and emotions and apply conceptions of this interaction to experience.

**Crippling Fashion: How Disability Communities Resist Neoliberal Logics by Dr Ben Barry, Chair and Associate Professor of Equity, Diversity and Inclusion, Ryerson University & Philippa Nesbitt, Graduate Research Assistant, Ryerson University**

**Biographies:**

**Ben Barry** is an assistant professor of equity, inclusivity and diversity in fashion at the Ryerson University School of Fashion and the incoming Dean of Fashion at Parsons School of Design at The New School, New York. He is an entrepreneur, author, and women's health advocate. He is also the founder and CEO of the Ben Barry Agency, a modelling agency and consultancy known for its use of diverse models. He is the author of the Canadian bestseller *Fashioning Reality: A New Generation of Entrepreneurship*. His second book, *Beyond Beauty: Discovering, Challenging, and Refining Beauty*, examines perceptions of beauty across the world.

**Phillipa Nesbitt** is a PhD Candidate in Communications & Culture at Ryerson University. She earned her Master of Arts in Fashion Studies at The New School, Parsons Paris. She is an experienced fashion writer and researcher with a history of working in the apparel and fashion industry. Research Assistant on the SSHRC Insight Grant funded project *Crippling Masculinities* with Dr. Ben Barry. The project explores the experiences of Disabled, Deaf and Mad-Identified and masculine identified cis and non-binary people, and their interaction with clothing and identity in their everyday lives.

**Abstract:** This paper explores how disabled, d/Deaf and Mad-identified people practice fashion and build communities around clothing in everyday life. Drawing on wardrobe interviews with disabled, d/Deaf and Mad-identified people, we use Rosemarie Garland-Thomson's (2011) concept of “the misfit” to theorize dynamic encounters between disabled bodies, clothing and the social world. We observe that disabled, d/Deaf and Mad-identified people practice fashion outside of neoliberal fashion logics by necessity and with intention. Their practices highlight the role of collective care and mutual aid through sharing, swapping and hacking clothes; flexible crip temporalities by dressing in ways that challenge normative patterns of pace and time; and disability aesthetics by wearing clothing to sensorially engage and visibly amplify the disabled body.

**‘She isn't quite herself today’: Mothers, Misogyny and Fashion Media by Maria Costantino, Lecturer in Cultural & Historical Studies, LCF, UAL**

**Biography:** Maria Costantino is a lecturer in the department of Cultural and Historical Studies at London College of Fashion and the author of a number of books on art, design and fashion. Her ongoing research about what she calls ‘dopamine dressing’; holo technology; and the future of the fashion catwalk show has recently been extensively cited in Harper's Bazaar. She has also contributed several peer reviews to *IDEA* and *Territory, Politics and Governance*. This paper is based upon a



chapter proposal (on theme of Mothers, Representations and Misogyny) that she has recently submitted to the book *Fashion and Motherhood* to be published by Bloomsbury.

**Abstract:** Largely overlooked in academic studies is the role of fashion in constructing the identities of mothers and, while representations of mothers (and motherhood) can be found in all forms of media texts, including fashion media texts, the representations are dominated by the stereotypes of the 'good mother' (for example, the 'new mother' who lost, but then successfully regained, her pre-natal body; the 'good mother' who through her devotion to motherhood is punished for having 'lost interest' in fashion, style and her body and who needs rescuing from her 'frumpy', 'mumsy' or 'mom dressing' state) and the 'bad' mother (who has too much self-interest in her body, appearance and fashion and vilified as tasteless or 'mutton-dressed-as-lamb', or the 'bad mother' who engages in 'fashion-by-proxy' and sanctions the too fashionable, the too adult, and too sexualised appearance of her children).

Using a range of contemporary representations- images and texts- drawn from fashion and fashion related media, I am exploring these for their embedded attitudes to women's bodies, their age and their roles in society as mothers, and posit that these representations of the 'good mother' and the 'bad' mother are both equally manifestations of a wider discourse in which misogyny (as distinct from sexism) continue to be circulated as a 'socially acceptable' form of discrimination.

### **Session 3: Materiality: design and the body**

#### **The sixth sense and materialism by Dr Sara Chong Kwan, Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Sara is a lecturer in Cultural and Historical Studies at London College of Fashion, UAL. Her research interests focus around the sensory and embodied dimensions of dress –her doctoral study was titled: *Making Sense of Everyday Dress: Integrating multi-sensory experience within our understanding of contemporary dress in the UK*. Sara has co-organised a number of conferences, notably the 'Fashion and the Senses Symposium' in 2015 at LCF. She has also co-edited a journal special edition on 'Fashion and Memory' for *Critical Studies in Fashion and Beauty* 5:2. She has recently contributed a chapter titled 'The ambient gaze: Sensory atmosphere and the dressed body' to Laing, M and Willson, J. (eds) (2020) *Revisiting the gaze: The fashioned body and the politics of looking* (Bloomsbury).

**Abstract:** This paper is a provocation to broaden the notion of what might constitute sensory experience of dress, beyond the 'western bounds of sense' (Howes 2009). It will consider the notion of a 'sixth sense', drawing on David's Howes (2009) edited collection of essays in *The Sixth Sense Reader*, and Michael Taussig's chapter on 'Tactility and Distraction' in particular. The senses are approached from a holistic standpoint where the intermingling of corporeal, sensory, material, mindful, cultural and social dress practices can be understood as affective atmospheres which may result in feelings and experiences that appear to exist out with of western science and logic. What might constitute the 'sensory magic' of dress, how does fashion and dress alter consciousness, what role does ritual, imagination, ecstasy, and spirituality play in everyday experience of fashion and dress, and what can attending to these questions contribute to fashion studies?

## **The dimensions of the football shirt by Dr Neil Kirkham, Senior Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Dr Neil Kirkham is a Senior Lecturer in Cultural & Historical Studies at London College of Fashion. His research interests focus on pornography and sexual representation, with a specific interest in fashion, costume and new media. His current research analyses the use of costume in non-nude online pornography.

His work has been published in *Film, Fashion & Consumption*, *The Journal of European Popular Culture*, *Porn Studies* and the 2012 collection *Hard to Swallow*. His recent publications include 'Polluting young minds? Smash Hits and 'high Thatcherism' published in *Journal of European Popular Culture* (8:2) and 'A very British tease: Costume, fetishism and materiality in soft-core pornography' in *Clothing Cultures* (4:2).

**Abstract:** This paper analyses the varying dimensions of the football shirt. Developing my own recent work alongside that of Stride et al (2020 & 2015) and Hughson & Moore (2012), it studies this object as a cultural representation, a replica fashion item and a match worn material technology. By revisiting the shifting Global terrain of the 1980s, it takes case studies from Africa and South America in situating the shirt as a type of 'common dress' that nevertheless constructs part of a nation's wider identity and, in turn, positions the body as a central form through which to communicate solidarity (Giulianotti, 2002).

## **The body beyond the body: object relations, maps and string by Dr Ellen Sampson, Artist, Material Culture Researcher and Senior Fellow, Northumbria School of Design, Northumbria University**

**Biography:** Ellen Sampson is an artist and material culture researcher whose work explores the relationships between clothing and bodily experience, both in museums and archives and in everyday life. Using film, photography, and writing, she examines the ways that garments become records of lived experience: how people and the things they wear become entwined. Sampson has a PhD from the Royal College of Art, London and was 2018/19 Polaire Weissman fellow at the Costume Institute of the Metropolitan Museum of Art and 2019/20 Professorial Fellow at University for the Creative Arts. Her current project 'The Afterlives Of Clothes', was initially developed while on a Fellowship at the Costume Institute of The Metropolitan Museum of Art, New York (2018-19) and an artist's residency at Bard Graduate Center, New York (2019- 2020). This project brings together archival research with auto-ethnographic writing, image, and filmmaking to explore the effect of damaged garments in museum collections.

**Abstract:** This paper explores sensory and material experiences of clothing archives; examining the multiple modes and displacements of touch which mediate our relationships with and experience of archival garments. Drawing on practice-based research undertaken at the costume institute of the Metropolitan Museum of art, it asks how these differing material and sensory engagements shape our understandings of these spaces and the objects the contain.

Drawing on the work of Schilder and Merleau-Ponty it positions garments in archives as distributed parts of the body schema, objects which remain part of wearer even when the body is gone from them. In applying ideas of the body schema to objects away from the body, it ask what role touching, looking

and imagination play in our encounters with garments that cannot and will not be worn: garments with which we are prevented from engaging with through our usual sensory means.

#### **Session 4: Resistance: radicalism, representation and the politics of class**

##### **Fashioning Resistance: Dissent, radicalism and the politics of protest by Dr Tony Sullivan, Senior Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Tony is a Senior Lecturer in the Department of Cultural and Historical Studies at LCF, where he has researched and taught a range of undergraduate courses including research methods. He also coordinates Cultural and Historical Studies provision in the School of Design and Technology. His doctoral thesis 'Consuming Brands' (2006, Goldsmiths) used ethnography, in particular focus groups, to study consumption of brands by late teenagers in East London, Hertfordshire and Essex. His recent publications include 'Murderous Caprices: Lessons from Marx and Engels', *Vestoj Special Edition On Capital* (No 9. 2019); 'Dressing the Opposition: Sartorial Resistance on Europe's Political Left' in *Fashion and Politics*, Bartlett Ed. (Yale, 2019) 'Karl Marx: Fashion and Capitalism' in Rocamora and Smelik eds. *Thinking Through Fashion* (2015 IB Tauris).

**Abstract:** This paper examines the ways in which fashion, politics and protest have become intertwined in the 21st century. Developing from the understanding of fashion and dress as active individuated processes of creating meaningful embodied styles which are always constructed in a dialectic of self and social - as developed by Simmel, Goffman and others - I will examine how and why it is that despite its perceived ephemerality/superficiality fashion is so often interlinked with politics and woven into the fabric of protest. Building on insights from a variety of theorists from material culture (Williams and Miller), Marxism, including Bakhtin and 'post-Marxism' vis-a-vis Foucault I will argue that fashion and dress are far more central to political dissent and protest than is often recognised. Moreover, this importance I will argue is likely to grow as the multiple crises of neo-liberal capitalism presage evermore authoritarian and repressive modes of government and governance which aim to interpolate cultural and ideological uniformity in an era of hyper mediation and spectacle. Under these circumstances the individual dissent and collective forms of resistance that are and will be fashioned 'in circumstances not of our choosing' is likely to draw increasingly on the resources of dress as fashioned bodies and objects act as symbols of defiance, hope and collective social transformation.

##### **Revisiting the Black British Style exhibition at the V&A (2004) by Dr Michael McMillan, Playwright, Artist, Curator, Associate Lecturer, LCF**

**Biography:** Michael McMillan is a London based writer, playwright, artist/curator and academic, known for his critically acclaimed installation-based exhibition, *The West Indian Front Room*, which was the Geffrye Museum's successful exhibition (2005-06). The Front Room was iterated in The Netherlands, Curacao, Johannesburg and France, the basis of the BBC4 documentary *Tales from the Front Room* (2007) and his book, *The Front Room: Migrant Aesthetics in the Home* (2009). It will be reiterated as The Front Room, a permanent 1970s period room at the renamed Museum of the Home from 2021, which will also include a triptych film installation of *Waiting for myself to appear*, his one woman site responsive performance piece at the Geffrye Museum (2019). 2021 will also see publication of his

*Sonic Vibrations: Sound systems, lovers rock and dub, a multi-media e-anthology* by the Royal Literary Fund's WritersMosaic. He is currently an associate lecturer in Cultural & Historical Studies at London College of Fashion (UAL), and Research Associate with VIAD (University of Johannesburg).

**Abstract:** This presentation will look at Black British Style curated by Carol Tulloch and Shaun Cole at the Victoria & Albert Museum in 2005. It was the first major exhibition in a national museum devoted to showing the dress practices of black people in Britain from the late 1940s to 2004 as they confronted the tenets of different to present a sense of 'authenticity' to their lived experience.

In using garments, accessories, photography, film, and oral testimonies Black British Style engaged with how, and why men, women and children styled their bodies in post-war Britain. Whether through migration, religious, secular or political activities, these dress choices provided a sense of self in the being and becoming after Stuart Hall of black identity and subjectivity formation in Britain. Moreover, the dress practices of black people living in Britain also register across the African diaspora, where there no one point of origin.

The significance of Black British Style is that it continues provide a space to engage with embodied self-fashioning, sartorial aesthetics and the styling of the black body not only in a British, but a diaspora context. It is therefore a vital contribution to the ongoing decolonization of dress, fashion and cultural studies, and this presentation will draw on Carol Tulloch's triumvirate term 'style-fashion-dress', Christine Checinska's "stylin'" as creolisation, and Stuart Hall's idea of 'reconstruction work' and 'being' and 'becoming', Paul Gilroy's 'Black Atlantic' to develop a discursive framework.

### **'Fractured' learning spaces: the emotional impact of damaged, working class learner identities, and the implications for attainment by Liza Betts, Lecturer in Cultural & Historical Studies, LCF**

**Biography:** Liza Betts is a Lecturer in the Department of Cultural and Historical Studies, London College of Fashion, University of the Arts London. Her research interests are: screen costume and the language of dress, social class and the politics of representation, class systems and politics, social/cultural inequalities. Her publications include 'Working Class Masculinity and Fashion: David Beckham, Del Boy and the Representation of Taste' published in *Film, Fashion and Consumption*, 3 (3); 'Costuming the Everyday: Interview with James Keast' published in *Film, Fashion and Consumption*, 6 (1); 'Costume in Literature: What do television adaptations of modern literature 'write' on the body via the clothing used as costume?' published in *Culture, Costume and Dress; Proceedings of the first international conference* (Birmingham City University). She has recently contributed a conference paper 'Appropriating the £5 munch', with Teleica Kirkland, to the 8th Annual Conference of European Popular Culture, 16-18 July 2019, MIC, University of Limerick, Ireland.

**Abstract:** This paper will employ the ideas of Henri Lefebvre's 'A Production of Space' (1991) and Diane Reay's 'Miseducation' (2017) to examine aspects of the educational experiences of working-class students. It will look at how those experiences, in conjunction with broader and wider concepts of socio-cultural positioning, create a powerful dynamic between class inequality, emotion and attainment. The disadvantage gap in England is persistent and is a feature of primary, secondary, further and higher education. The attainment 8 measure was introduced in 2016 and is used to identify issues around attainment at significant moment in a student's journey from secondary school into HE or FE.

The gap between disadvantaged and other pupils has been identified as over 10 points year on year. The mental space where learning takes place is semi-public and semi-private (Lefebvre, 1991) and is constituted as an abstract and fractured space that exists within and throughout each individual learning journey, via different educational settings. As those individual educational journeys unfold, socio-political conflicts come into play and the individual 'abstract' spaces of knowledge production consistently make visible how this is a space used as a tool for domination. Within abstract space students experience the attempts that are made to destroy difference and impose an abstract homogeneity around what constitutes valuable knowledge. Clearly this maintains disadvantage gaps and inevitably impacts disadvantaged student experience and attainment. For students who possess damaged learner identities (Reay, 2017) when they enter university, the control of the abstract space where knowledge is produced and where working-class knowledge is denigrated and viewed as culturally inferior has far reaching emotional and psychological effects. Students in this position harbour feelings of isolation, being misunderstood, futility and worthlessness and constantly study under the shadow of failure. The history of working-class education has been one of control and cultural domination where the lack of a curriculum that draws on the strengths and values of being working class (Reay, 2017) creates the 'othering' of class experience. This systematic political and cultural domination coupled with a fractured and abstract learning space works to maintain structural boundaries that continue to privilege some groups above others. This presentation will speak to Reay's explanations of why working-class students continue to fail educationally in comparison to other social classes, specifically; the relational nature of class experience, the influence of wider social and economic conditions, the shifting of educational responsibilities during the 1980s onto families and the implications of assuming that university education for working class students is a means to 'escape' working class lived experience. It will align Reay's explanations with Lefebvre's theories of the relationship between power and knowledge within abstract space. It will ask three key questions; firstly, what are we really doing to make universities fully inclusive, thereby reducing the negative emotional experiences of particular groups of students? Secondly, can the conflict that takes place within abstract space be resolved and finally, what practical steps can universities and educators take to develop a more equitable exchange within abstract space for working class students?

## Evening Session:

### A Roundtable on Culture and Fashion as Critical Practice by

- **Dr Gus Casely-Hayford OBE**, The Inaugural Director of V&A East
- **Dr Christine Checinska**, Curator of African & African Diaspora Fashion, V&A Associate Research Fellow, University of Johannesburg
- **Dr Alison Matthews David**, MA Fashion Program Director and Associate Professor at School of Art and Design, Ryerson University
- **Prof Reina Lewis**, Professor of Cultural Studies, LCF
- **Prof Simona Segre Reinach**, Associate Professor of Fashion Studies at Bologna University
- **Dr Yasmine Nachabe Taan**, Visiting Associate Professor, Bilkent University, Ankara, Turkey

## Biographies:

**Gus Casely-Hayford OBE** is a British curator, cultural historian, broadcaster and lecturer with Ghanaian roots. He is the Director of V&A East, soon to open at London's East Bank, and was formerly the Director of the Smithsonian National Museum of African Art in Washington, D.C. He was appointed an Officer of the Order of the British Empire (OBE) in June 2018 for his services to Arts and Culture and Professor of Practice at SOAS in 2021. He has presented several TV programmes, including *Lost Kingdoms of Africa* for BBC Two and BBC Four, a study of William Hogarth and the 18th century as part of *The Genius of British Art*, on Channel 4 in 2010, *The Culture Show* for BBC 2 in 2012 and two series of *Tate Walks* for Sky Arts in 2017 featuring David Bailey, Helena Bonham Carter, Billy Connolly, Robert Lindsay, Jeremy Paxman and Harriet Walter. He is the author of *Lost Kingdoms of Africa* in 2012, published by Bantam Press, and a book on Timbuktu, published in 2018 by Ladybird/Penguin. He was awarded the Leader of the Year for Arts and Media by the Black British Business Awards 2017. He has been awarded a Cultural Fellowship at King's College, London, and a Fellowship at the University of London's School of Oriental and African Studies (SOAS).

**Dr Christine Checinska** - Dr Christine Checinska's creative practice – writing, installation, spoken word – explores the relationship between cloth, culture and race. Cultural exchange, movement, migration and creolisation are recurring themes. Building on her PhD, *Colonizin' in Reverse!* (Goldsmiths, London, 2009), Christine's work aims to address the absence of culturally diverse viewpoints within fashion and textile studies, to question the current focus on transnational textiles and global fashion, and to challenge understandings of cultural diversity by acknowledging the nuanced differences within difference. She is currently a Research Associate at the Visual Identities in Art and Design Research Centre, University of Johannesburg, and Lecturer in Critical and Historical Studies at the Royal College of Art, London. In 2016, Christine delivered the TEDxTalk *Disobedient Dress: Fashion as Everyday Activism*. Her exhibitions include the solo show *The Arrivants*, at the FADA Gallery, University of Johannesburg, 2016. Her publications include *Aesthetics of Blackness?* a special issue of *Textile: Journal of Cloth and Culture*, Taylor & Francis, 2018. Christine has been a creative designer in the fashion industry for over 30 years, designing womenswear collections for iconic British brands such as Margaret Howell.

**Dr Alison Matthews David** is the MA Fashion Program Director and Associate Professor at Ryerson University. She was awarded a PhD in Art History from Stanford University. She is a historian of dress and textiles, focusing on the nineteenth and early twentieth-century fashion, accessories and material culture. Her work intersects with multiple areas including medical history, criminology, and occupational health. Her creative work includes fashion curation, and she launched the journal *Fashion Studies* with her co-editor Dr. Ben Barry in 2018. She is currently the Graduate Program Director for Ryerson's MA Fashion program. Her most recent research project, *Fashion Victims*, looked at how clothing physically harmed the health of its makers and wearers. Her current project, *Unraveling Crime: A Forensic History of Fashion*, investigates the theme of crime and clothing as weapon, evidence, and disguise from 1840-1940. *Fashion Victims* was published as a book in 2015, was a co-curated exhibition at the Bata Shoe Museum from 2014-2018, and as of April 2019 a co-authored book for children 9-12 called *Killer Style*. My current project, *Unraveling Crime: A Forensic History of Fashion*, investigates the theme of crime and clothing as weapon, evidence, and disguise from 1840-1940. Her most recent article, "First Impressions," investigates the use of footprints in crime fiction and forensics. *Unraveling Crime's* first outcome will be a co-curated exhibition entitled *Exhibit A* in October 2020 on footwear and forensic evidence with Elizabeth Semmelhack, Senior Curator and Director of the Bata Shoe Museum.

**Reina Lewis** has been Professor of Cultural Studies at London College of Fashion since 2006, joining from her previous post at University of East London where she was also Professor of Cultural Studies. Trained in Fine Art and Art History at the University of Leeds, Reina took an MA in English: Critical Theory at Sussex University. Her PhD in Humanities at Middlesex University on western women orientalist artists and writers marked a new development in understandings of gender and imperial cultures. Reina's research remains inter- and multi-disciplinary, whether in cultural history or contemporary studies, and breaks down into two interconnected areas: feminist postcolonial studies (concerned predominantly with changing attitudes to Islam in the west and in the Middle East); and lesbian, gay, and queer studies (concerned mainly with the role of dress in the formulation of sexed and gendered identities). In recent years Reina's research has focused on modest fashion cross-faith and the intersection of the fashion industry and women's experiences of secular and religious cultures. A prolific author, Reina has also acted as consultant curator on the exhibition *Contemporary Muslim Fashions* at the San Francisco Fine Arts Museums (September 2018-January 2019, touring to Germany in spring 2019, and the Cooper Hewitt Smithsonian Design Museum, New York, 2020-21). Reina is Series Editor of two books series: *Dress Cultures* (Bloomsbury), with Elizabeth Wilson; and *Cultures in Dialogue* (Giorgias Press), with Teresa Heffernan. She sits on the Editorial/Advisory Boards for several journals, including *Fashion Theory*, *International Journal of Fashion Studies*, *Lambda Nordica*, *Art in Translation*. A frequent media commentator, Reina's writings and opinion have appeared across the global media, most recently in the *New York Times*, *le Monde*, *BBC World*, *BBC Radio*, *CBC radio*, *The Guardian*, *The Times*, *Marie-Claire* magazine, *Elle Brazil*, *Businessoffashion.com*, *Fortune.com*, and *Huffington Post*. Reina convenes the public talk series *Faith & Fashion* at the London College of Fashion.

**Simona Segre Reinach** is cultural anthropologist and Associate Professor of Fashion Studies at Bologna University. She has written extensively on fashion from a global perspective in the books such as *Berg Encyclopedia of World Dress and Fashion* (2010), *The Fashion History Reader* (2010), *The Encyclopedia of Dress and Fashion* (2010), *Fashion Media. Past and Present* (2013), *A Cultural History of Dress and Fashion* (2016). She sits in the Editorial Board of: *Fashion Theory*; *Critical Studies in Fashion and Beauty*; *The International Journal of Fashion Studies*; and in the scientific board of *Anthem*

Studies in Fashion, Dress and Visual Culture; China Matters (Leuven University Press). She has done field work in China on Sino-Italian joint ventures contributing to a collaborative study in Cultural Anthropology (Rofel and Yanagisako 2018 Duke). Main publications: *Orientalismi. La moda nel mercato globale* (2006 Meltemi); *La moda. Un'introduzione* (2005 and 2010 Laterza); *Un mondo di mode* (2011 Laterza); *Exhibit!* (with Luca Marchetti 2017 Mondadori-Pearson) *Fashion in Multiple Chinas. Chinese Styles in the Transglobal Landscape* (ed. with Wessie Ling) (2018 Tauris/Bloomsbury); *Biki. French Visions for Italian Fashion* (2019 Rizzoli). "Global Fashion", *Zone Moda Journal*, vol. 9, issue 2. With Wessie Ling and Mariella Lorusso. (eds.) (2019); "Global China" (ed. with Wessie Ling), *Fashion Theory, Special Issue*, (forthcoming 2021). She is a member of the International Research Group CFC (Culture Fashion Communication at Bologna University) and Research Partner of CREATURE (The Center for Creative Arts, Cultures and Engagement at London Metropolitan University). She curated fashion exhibitions and installations as: *80s-90s Facing Beauties. Italian Fashion and Japanese fashion at a Glance* (Rimini Museum 2013); *Jungle. The Imagery of Animals in Fashion* (Torino, Venaria Reale 2017). She is Editor in Chief of *Zonemoda Journal*.

**Yasmine Nacha be Taan** is Visiting Associate Professor, Bilkent University, Ankara, Turkey, and Associate Professor at the Lebanese American University. Yasmine has a PhD in Art History and Communication Studies from McGill University, Canada and an M.S. in Communications Design from the Pratt Institute, USA. Her research focuses on gender representation, design, media, photography and visual culture in the Middle East and North Africa region. She has participated in a number of art residencies in Berlin, Cairo, Beirut and Bratislava. Her articles, essays and reviews have appeared in *Communication Arts*, *New Middle Eastern Studies journal*, *Altre Modernità*, among other journals. As part of a larger project to gather material on the work of prominent Arab typographers, graphic designers and illustrators, she has written two books, one on Hilmi el-Tuni, *Evoking Popular Arab Culture* (KHATT books, Amsterdam, 2014) and Abdulkader Arnaout, *Designing as Visual Poetry* (KHATT books, Amsterdam, 2017).

**Abstract:** In this final session of the symposium, we gather together a roundtable of esteemed scholars, researchers, curators and museum professionals to reflect on the cultural study of fashion, exploring its history and forecasting its future too. We'll be thinking more broadly about the study of culture and considering the challenges and opportunities of critical practice in the coming decade. And we'll return to the central question posed by this symposium: "What is radical about cultural studies now?".



# Organised by Cultural & Historical Studies Department at London College of Fashion, UAL

Digital Symposium, 11 - 12 June 2021

## The members of the Organising Committee

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- **Caroline Stevenson** Head of Cultural & Historical Studies, LCF
- **Djurdja Bartlett** Reader in Histories and Cultures of Fashion, LCF
- **Shahidha Bari** Professor of Fashion Cultures and Histories, LCF

## would like to thank

**Prof Roni Brown**, Head of London College of Fashion and Pro Vice Chancellor, University of the Arts London

**Prof Felicity Colman**, Professor of Media Arts and Associate Dean of Research, LCF

**Prof Andrew Teverson**, Professor of Cultural History and Critical Thinking and Dean of Academic Strategy, LCF

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## and all the Speakers and Chairs for supporting this event

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